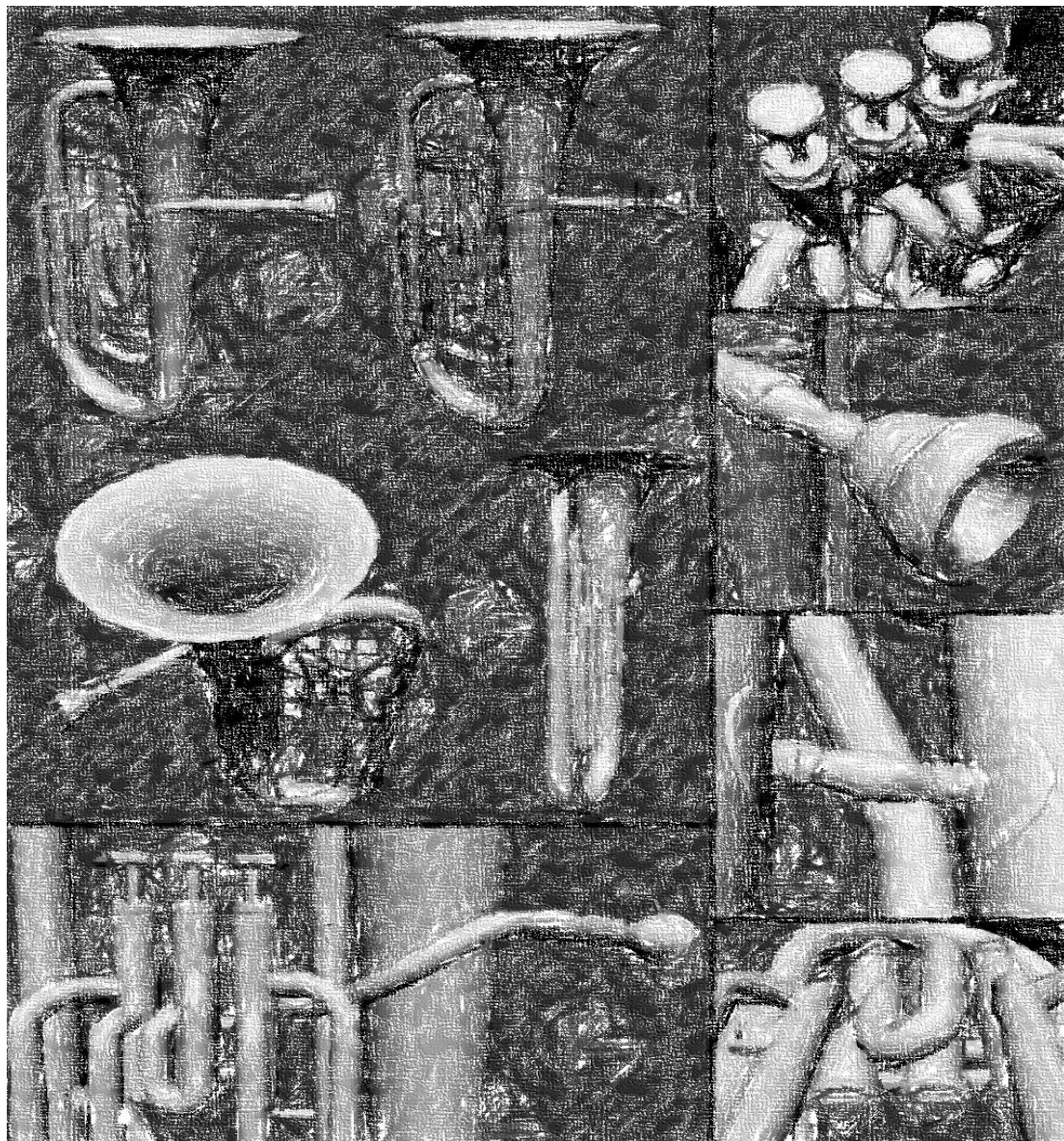


# DAILY STUDIES FOR EUPHONIUM Bb

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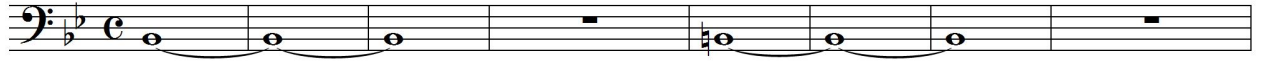
*By Edwin Franko Goldman*

# Euphonium Bb

## DAILY STUDIES FOR EUPHONIUM Bb

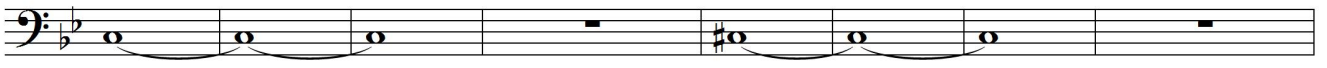
By Edwin Franko Goldman

### Andante I.



*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

9



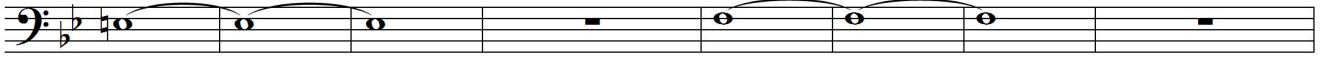
*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

17



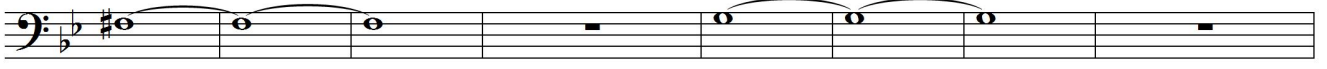
*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

25



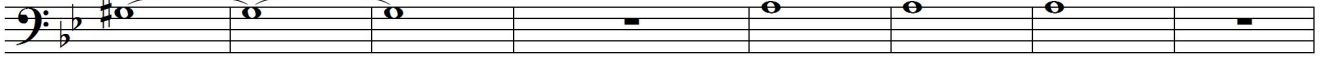
*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

33



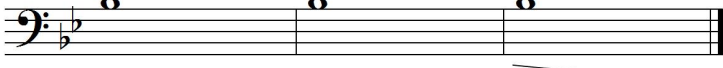
*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

41



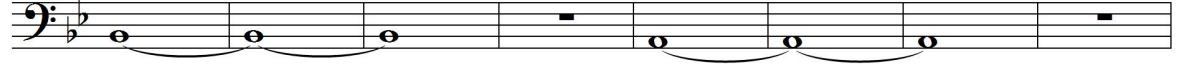
*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

49



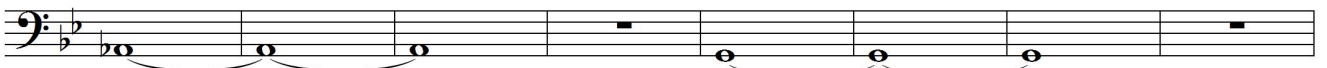
*pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

### Andante II.



*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*

60



*pp*  $\triangleleft$  *f*  $\triangleright$  *pp* *pp*  $\triangleleft$  *f*  $\triangleright$  *pp*



*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

76

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

84

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

92

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

100

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

descanse alguns minutos

**III.**

**Andante**

105

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

113

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

121

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

129

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

137

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

145

*pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp* *pp*  $\rightrightarrows$  *f*  $\leftrightharpoons$  *pp*

153 descanse alguns minutos

use posição <sup>158</sup> solta **0** **Andante** **IV**

164

170

176

182

188

194

**Andante V.**

198 **0** **1-3** **-23**

204 **12-** **15-** **-2-**

210 **1-3** **0** **-23** **1-2-**

217

224

230

233

*Andante* VI.

237

241

245

123/-2-4

249

253

257

261

descanse alguns minutos

217

224

230

233

*Andante* VI.

237

241

245

249

253

257

261

descanse alguns minutos

**Moderato**

**VII.**

263

123/-2-4

Musical staff 263-272: Bass clef, key signature of two flats. A slur covers measures 263-272. Fingerings 123/-2-4 are indicated above the staff.

268

1-3

Musical staff 268-272: Bass clef, key signature of two flats. A slur covers measures 268-272. Fingering 1-3 is indicated above the staff.

273

-23

Musical staff 273-277: Bass clef, key signature of two flats. A slur covers measures 273-277. Fingering -23 is indicated above the staff.

278

12-

Musical staff 278-282: Bass clef, key signature of two flats. A slur covers measures 278-282. Fingering 12- is indicated above the staff.

283

1--

Musical staff 283-287: Bass clef, key signature of two flats. A slur covers measures 283-287. Fingering 1-- is indicated above the staff.

288

-2-

Musical staff 288-292: Bass clef, key signature of two flats. A slur covers measures 288-292. Fingering -2- is indicated above the staff.

293

0

Musical staff 293-297: Bass clef, key signature of two flats. A slur covers measures 293-297. Fingering 0 is indicated above the staff.

**Moderato**

**VIII.**

Faça articulação bem clara

Musical staff 300-304: Bass clef, key signature of two flats. Rapid sixteenth-note passages.

301

Musical staff 301-304: Bass clef, key signature of two flats. Rapid sixteenth-note passages.

305

Musical staff 305-308: Bass clef, key signature of two flats. Rapid sixteenth-note passages.

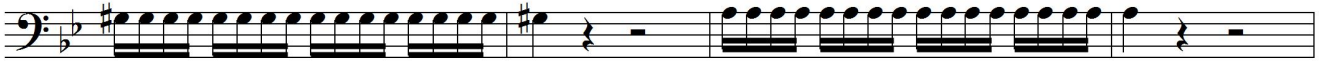
309

Musical staff 309-312: Bass clef, key signature of two flats. Rapid sixteenth-note passages.

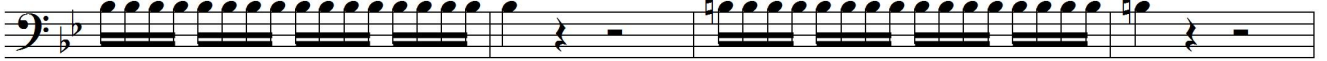
313



318



322



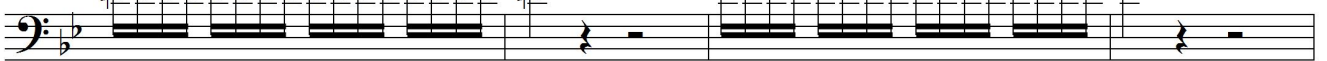
326



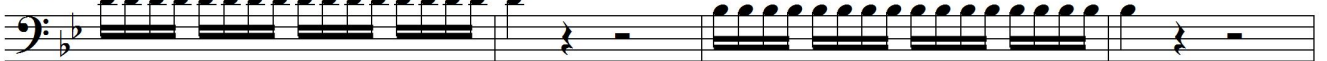
330



334



338



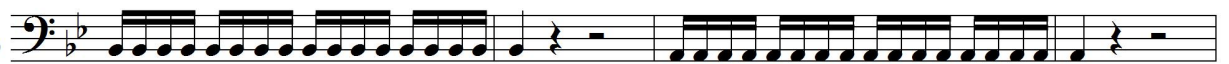
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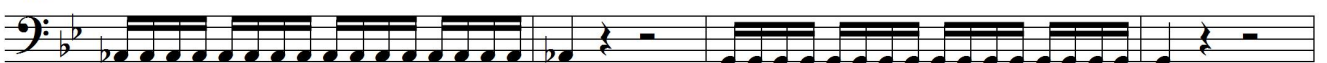
**IX.**

**Andante Moderato**

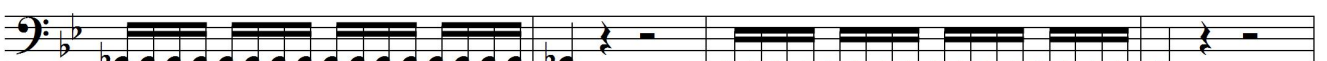
tome cuidado  
com articulação  
nos graves



348

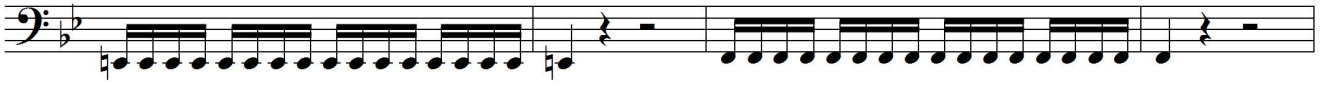


352





356



360



364



368



370 **Moderato**



373



376



379



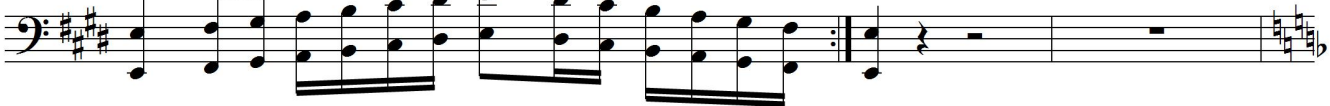
382



385



388



391



394



397



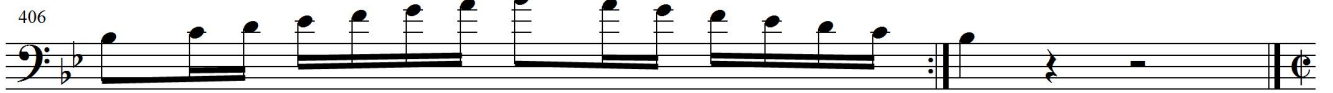
400



403



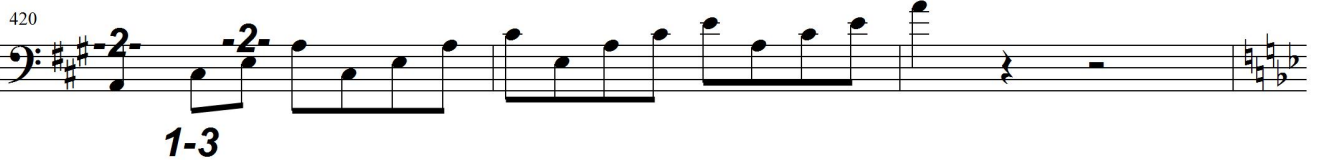
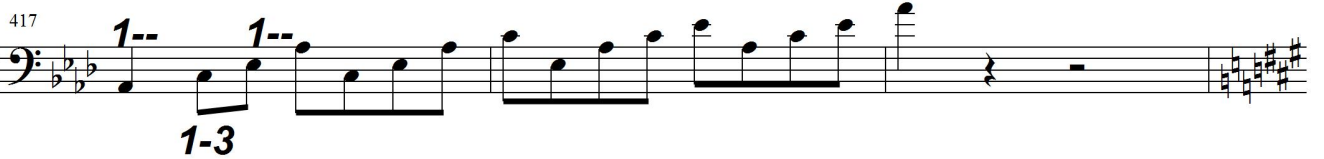
406



**Moderato**



Use posição correspondente, e faça todo exercício com a 1ª posição dada



423

Idem posições anteriores

453

Musical notation for measures 453-454. The piece is in a key with one flat (B-flat) and a 3/4 time signature. Measure 453 contains a triplet of eighth notes (G2, A2, B2) followed by a quarter note (C3) and a quarter rest. Measure 454 contains a triplet of eighth notes (C3, D3, E3) followed by a quarter note (F3) and a quarter rest. The key signature changes to two flats (B-flat, E-flat) at the start of measure 455.

455

Musical notation for measures 455-456. Measure 455 contains a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3) and a quarter rest. Measure 456 contains a triplet of eighth notes (B3, C4, D4) followed by a quarter note (E4) and a quarter rest. The key signature changes to three flats (B-flat, E-flat, A-flat) at the start of measure 457.

457

Musical notation for measures 457-458. Measure 457 contains a triplet of eighth notes (E4, F4, G4) followed by a quarter note (A4) and a quarter rest. Measure 458 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5) and a quarter rest. The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 3/4 at the end of measure 458.

**Andante**

459

Musical notation for measures 459-461. The piece is in a key with two flats (B-flat, E-flat) and a 3/4 time signature. Measures 459-461 feature a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. A long slur covers the entire passage.

462

Musical notation for measures 462-465. The piece is in a key with two flats (B-flat, E-flat) and a 3/4 time signature. Measures 462-465 continue the eighth-note pattern from the previous section. A long slur covers the entire passage.

466

Musical notation for measures 466-467. The piece is in a key with two flats (B-flat, E-flat) and a 3/4 time signature. Measures 466-467 continue the eighth-note pattern. A long slur covers the entire passage.

468

Musical notation for measures 468-470. The piece is in a key with two flats (B-flat, E-flat) and a 3/4 time signature. Measures 468-470 continue the eighth-note pattern. A long slur covers the entire passage.