

# Bassoon

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**Etude Selector Video Performance Guide**

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## Bassoon Selection 1

**Etude Title:** *No. 10*

**Page(s):** 19

**Tempo:** Dotted quarter note 58–72

**Play from Beginning to end, no repeat, no D.C. al Fine.**

**Errata:**

M 74: first eighth note should be G-natural

**Performance Guide:**

This etude has two very distinct sections. The first, mm 1-44, is light and bouncy. The second, mm 45-108, is more lyrical and connected. There should be no tempo change or slowing down in the second section. The rhythm and lyricism create the feeling of a slower tempo on their own. The entire etude should be felt in one rather than three. Both sections should feel like a dance.

The first section, mm 1-44, is in the key of c-sharp minor. The articulation should be light. Rely more on the air to propel the tongue rather than forcing the tongue to move. While this section is marked staccato, this will be taken care of by the tempo. Do not overwork the tongue trying to achieve staccato. In this section, beat one is most important. Everything should always lead to beat one, creating a sense of forward motion.

The second section is in the key of D-flat Major. In this section, the style is more connected and lyrical. The tempo should remain the same as the first section with no slowing down. To help with this, make sure you are subdividing the eighth notes accurately through the long notes and rests.

There are several C-sharps and D-flats. You will want to make use of both the short and long fingerings. The short fingering will be used in more technical passages while the long fingering will be used in more lyrical passages. Both fingerings are provided below.

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## Bassoon Selection 2

**Etude Title:** *No. 5*

**Page(s):** 10-11

**Tempo:** Quarter note 68–74

**Play from Beginning through beat 4 m 16 then jump to beat 5 m 36 to play beat 5 m 36 through beat 3 of m 41.**

**Errata:**

m 3 beat 3: second 8th note should be E-natural

M 38: beat 5-6, add a slur over the F-sharp octaves  
m 40: place a slur of the F-sharp trill and grace notes

**Performance Guide:**

This etude has a feeling of melancholy. At times, it feels like it is wandering through keys trying to find a tonal center. Use this to inform your musical interpretation. While the etude should feel expansive and never rushed, it is important to establish a steady pulse. Subdivide through long notes and rests.

This etude is in the key of b minor. It is important that the tuning of your B-naturals and F-sharps are accurate. The first b-natural of the etude can be difficult, especially since the etude begins at a piano dynamic. Prepare your voicing, air, and support before you begin. Your voicing should be low, think an "ahhh" syllable and start your support before you start the note.

There are several high F-sharps throughout this etude. For this etude, I recommend using the fingering provided below. This fingering will provide accurate tuning and ease of response whether tongued or slurred.

M 10 and m 12 contain some grace notes that are important to discuss. It is important to create space to execute these grace notes so that they don't feel rushed. The grace notes in m 12 will be started earlier than those in m 10, but in both cases be sure that beat three is not delayed. There are two trills in this etude, one in m 15 and one in m 40. The trill in m 15 should be started on the A-natural and trill down to G-sharp. The trill in m 40 should be started in the F-sharp and trill up to G-natural. In both cases, stop the trill in time for the grace notes to occur before the next beat.

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## Bassoon Selection 3

**Etude Title:** No. 6

**Page(s):** 12-13

**Tempo:** Quarter note 70–92

**Play from Beginning through end of m 33 then jump to m 37 to play m 37 to the end of the etude.**

**Errata:**

m 10 beat 4: The second 16th note should be B-flat

m 13 beat 4: The third 16th note should be F-natural

m 15 beat 3: The second 16th note should be G-natural.

m 32: place a slur over the C-natural trill and the B-natural/C-natural grace notes; articulate the E-natural then place a slur over the E-natural trill and the D-natural/E-natural grace notes. Articulate the F-natural on the downbeat of m 33

m 45: Place a slur over the F-sharp trill and the E-natural/F-sharp grace notes.

Articulate the G-natural on the downbeat of m 46

**Performance Guide:**

In this etude, the rooftop accents should be seen more as an emphasis on the first note of each beat rather than a harsh accent. Although these accents are absent after the first measure, the emphasis on the first note of each beat should continue whenever this pattern appears.

There are a lot of large leaps throughout this etude, specifically in mm 5-6 and mm 41-



42. While these leaps are difficult, they can be helped by using what I refer to as "donkey calls". Think of the sound a donkey makes, "eeee ahhh, eeee ahhh". By employing these quick vowel syllable changes internally, response on the low notes will improve.

Staccato on the sixteenth notes throughout this etude will be helped by the tempo. Avoid over working your tongue and focus on allowing the air to propel the the tongue rather than forcing the tongue to move.

There are three trills and a mordent in this etude. The mordent in m 8 can be achieved by using the trill key between the first and second tone holes on the left hand. This is not a trill but rather a quick up and down, only once. The trills in m 32 are straightforward, C to D and E to F. For the F-sharp to G trill in m 45, start with the F-sharp fingering provided below then trill the second finger on the right hand. For all of the trills, stop the trill on the primary note before executing the grace notes.

Bassoon Etude #1  
2022-2023 10.

$\text{♩} = 58-72$

**A**

Presto.

Musical staff 1: Measures 1-8. Bass clef, key signature of three sharps (F#, C#, G#). Dynamics: *p*. Includes fingerings 2, 3, 4, 5, 6, 7, 8.

Musical staff 2: Measures 9-17. Bass clef. Dynamics: *mf* (measures 9-13), *p* (measures 14-17). Includes fingerings 10, 11, 12, 13, 14, 15, 16, 17.

Musical staff 3: Measures 18-25. Bass clef. Dynamics: *mf* (measures 18-20), *mf* (measures 21-25). Includes a boxed section **B** at measure 21.

Musical staff 4: Measures 26-33. Bass clef. Dynamics: *mf* (measures 26-30), *mf* (measures 31-33).

Musical staff 5: Measures 34-41. Bass clef. Dynamics: *p* (measures 34-38), *f* (measures 39-41). Includes a boxed section **C** at measure 41.

Musical staff 6: Measures 42-52. Bass clef. Dynamics: *p* (measures 42-46), *p* (measures 47-52). Includes the word *Fine.* at measure 46.

Musical staff 7: Measures 53-65. Bass clef. Dynamics: *mf* (measures 53-57), *p* (measures 58-65). Includes a boxed section **A** at measure 54.

Musical staff 8: Measures 66-79. Bass clef. Dynamics: *f* (measures 66-70), *p* (measures 71-79). Includes a boxed section **D** at measure 67.

Musical staff 9: Measures 80-94. Bass clef. Dynamics: *f* (measures 80-84), *mf* (measures 85-89), *f* (measures 90-94). Includes a boxed section **E** at measure 91.

Musical staff 10: Measures 95-108. Bass clef. Dynamics: *mf* (measures 95-101), *f* (measures 102-106), *mf* (measures 107-108). Includes the word *rall. p* at measure 92 and *p.d.c. al Fine.* at the end.



# 2022-2023 Bassoon Etude #2

## 5.

$\text{♩} = 68-74$

**A**

Larghetto. 1

26 *p* 27

28 *mf* 29 30

31 *f* 32 33 *f*

34 35 *rit.*

36 *a tempo* *mf* 37 38 *p*

39 *p* 40 41 *p* 42

43 44 45 *ff*

46 *mf* 47

48 49 50 51 *pp*



2022-2023 Bassoon Etude #3

$\text{♩} = 70-92$

6.

**A**

Allegretto.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

21 22 23 *f*

24 25 26 *p* *f*

**D** 27 28 29 *f*

30 31 32 *pizz* 33 *p*

34 *Cadenza* 35 36 *f accel.* *rall.*

37 38 *mf*

**E** 39 40

41 42 43 *f* *mf* *p*

44 45 46 47 *f* *p* *f*