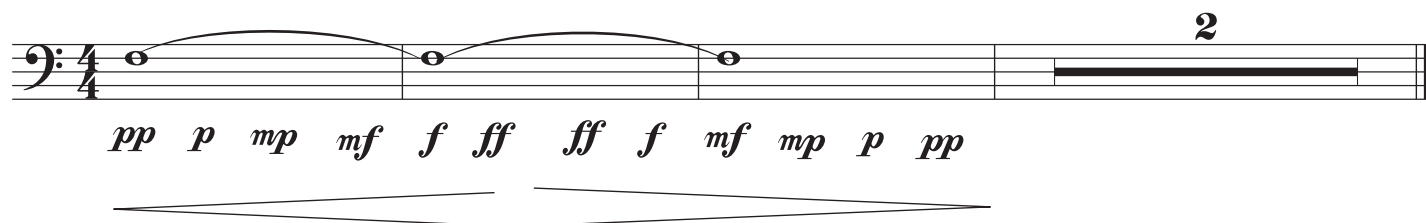


Euphonium Crescendo-Diminuendo Studies

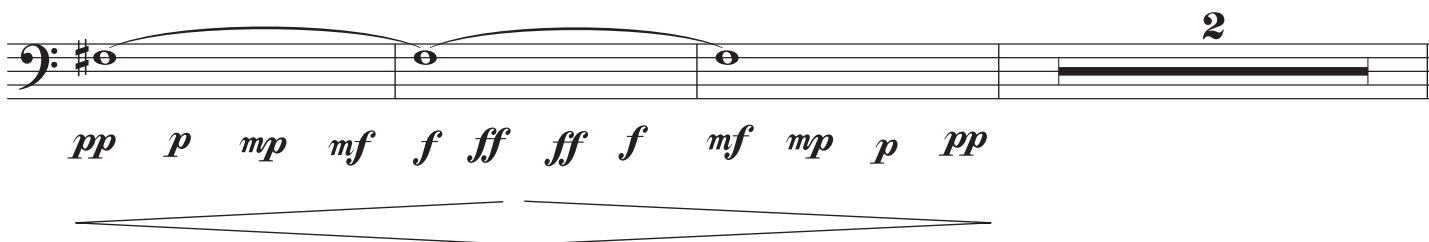
Page 1

Exercise # 1 ♩ = 60



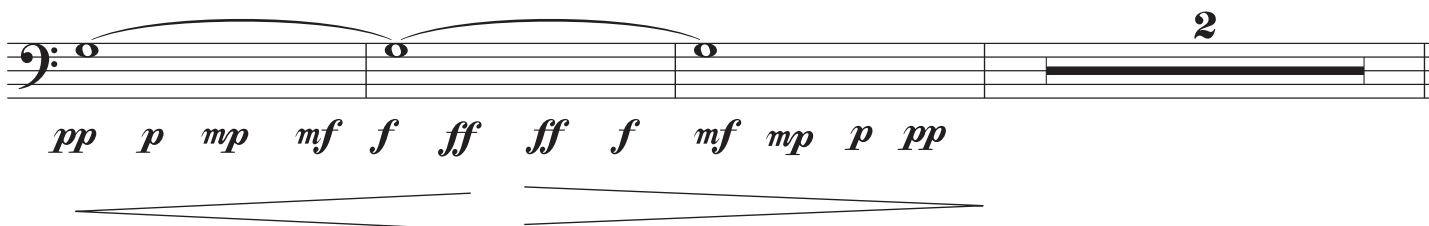
Exercise #1 is written in bass clef with a 4/4 time signature. It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo. The first trapezoid is a wide base on the left tapering to a point on the right. The second trapezoid is a wide base on the right tapering to a point on the left. A double bar line separates the two trapezoids. A fermata is placed over the final note of the third measure, and a '2' is written above the staff.

Exercise # 2



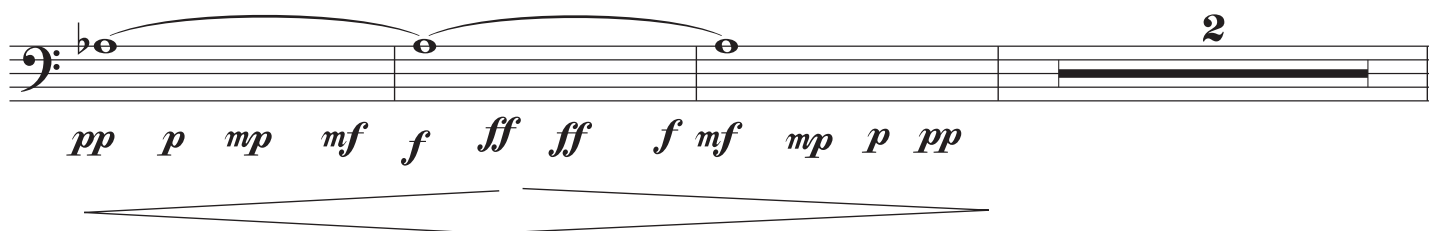
Exercise #2 is written in bass clef with a key signature of one sharp (F#). It consists of three measures of half notes, each with a slur above it. The notes are G#2, F#2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo. The first trapezoid is a wide base on the left tapering to a point on the right. The second trapezoid is a wide base on the right tapering to a point on the left. A double bar line separates the two trapezoids. A fermata is placed over the final note of the third measure, and a '2' is written above the staff.

Exercise # 3



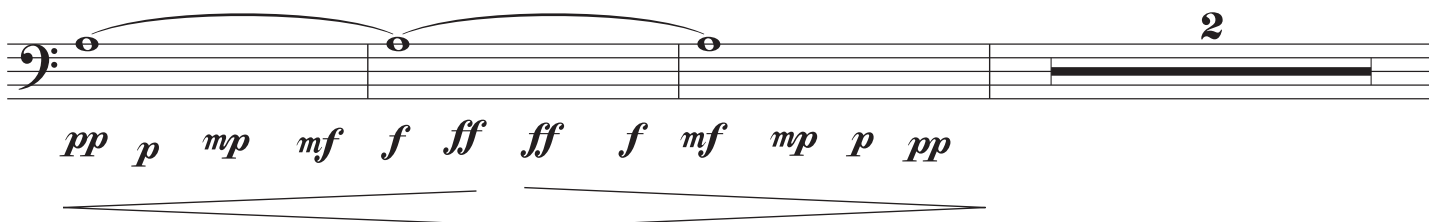
Exercise #3 is written in bass clef. It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo. The first trapezoid is a wide base on the left tapering to a point on the right. The second trapezoid is a wide base on the right tapering to a point on the left. A double bar line separates the two trapezoids. A fermata is placed over the final note of the third measure, and a '2' is written above the staff.

Exercise # 4



Exercise #4 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are Gb2, Fb2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo. The first trapezoid is a wide base on the left tapering to a point on the right. The second trapezoid is a wide base on the right tapering to a point on the left. A double bar line separates the two trapezoids. A fermata is placed over the final note of the third measure, and a '2' is written above the staff.

Exercise # 5



Exercise #5 is written in bass clef. It consists of three measures of half notes, each with a slur above it. The notes are G2, F2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo. The first trapezoid is a wide base on the left tapering to a point on the right. The second trapezoid is a wide base on the right tapering to a point on the left. A double bar line separates the two trapezoids. A fermata is placed over the final note of the third measure, and a '2' is written above the staff.

Exercise # 6

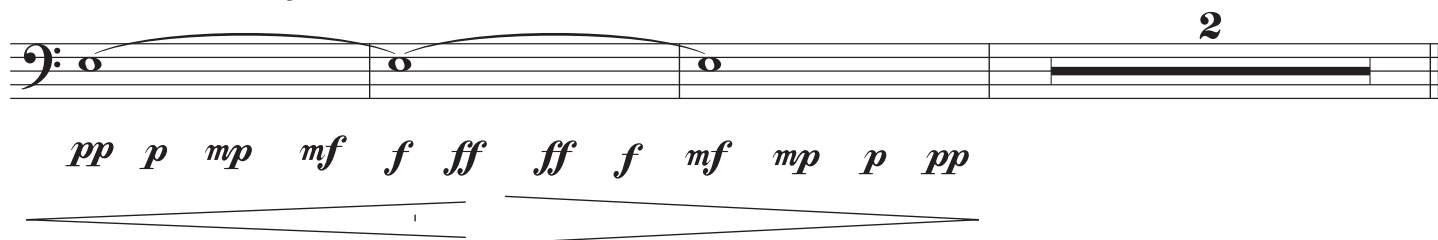


Exercise #6 is written in bass clef with a key signature of one flat (Bb). It consists of three measures of half notes, each with a slur above it. The notes are Gb2, Fb2, and E2. The dynamics are *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, and *pp*. Below the staff are two trapezoidal diagrams representing the crescendo and diminuendo. The first trapezoid is a wide base on the left tapering to a point on the right. The second trapezoid is a wide base on the right tapering to a point on the left. A double bar line separates the two trapezoids. A fermata is placed over the final note of the third measure, and a '2' is written above the staff.

Euphonium Crescendo-Diminuendo Studies

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Exercise # 7 $\text{♩} = 60$



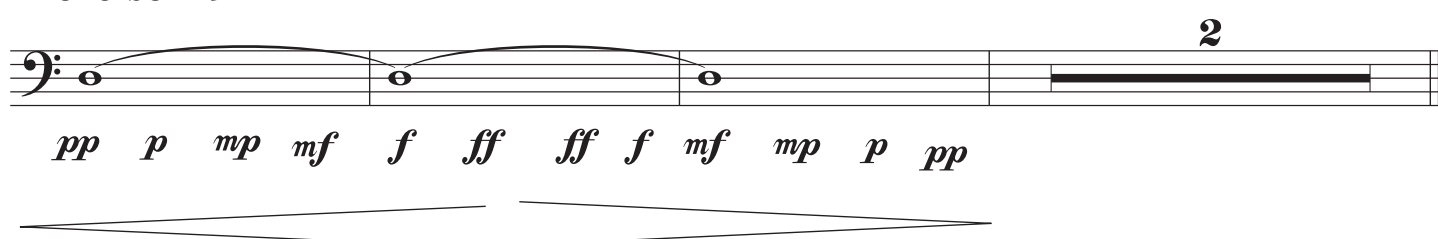
Exercise # 7 is written in bass clef with a key signature of one flat (Bb). It consists of 12 measures. The first three measures are half notes: Bb2, Bb2, and Bb2, each with a slur above it. The last measure is a whole note Bb2 with a '2' above it. Dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. Crescendo and diminuendo hairpins are shown below the first six and last six measures respectively.

Exercise # 8



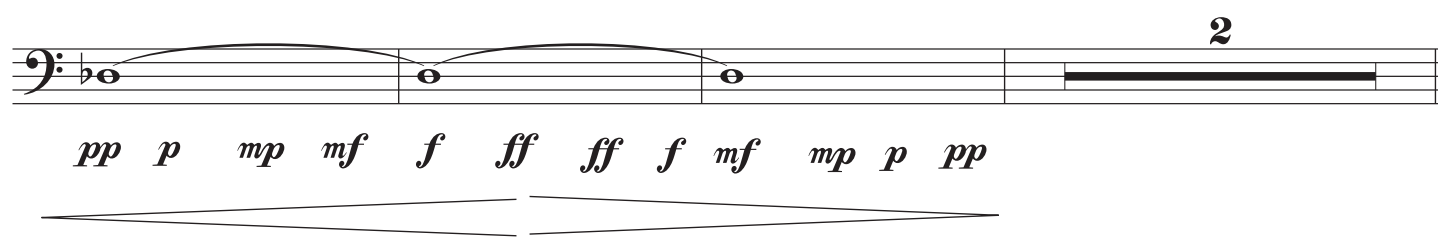
Exercise # 8 is written in bass clef with a key signature of one flat (Bb). It consists of 12 measures. The first three measures are half notes: Bb2, Bb2, and Bb2, each with a slur above it. The last measure is a whole note Bb2 with a '2' above it. Dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. Crescendo and diminuendo hairpins are shown below the first six and last six measures respectively.

Exercise # 9



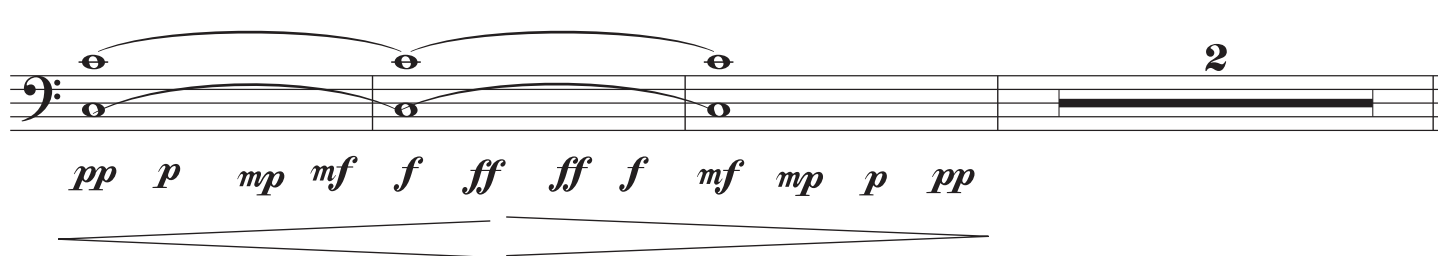
Exercise # 9 is written in bass clef with a key signature of one flat (Bb). It consists of 12 measures. The first three measures are half notes: Bb2, Bb2, and Bb2, each with a slur above it. The last measure is a whole note Bb2 with a '2' above it. Dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. Crescendo and diminuendo hairpins are shown below the first six and last six measures respectively.

Exercise # 10



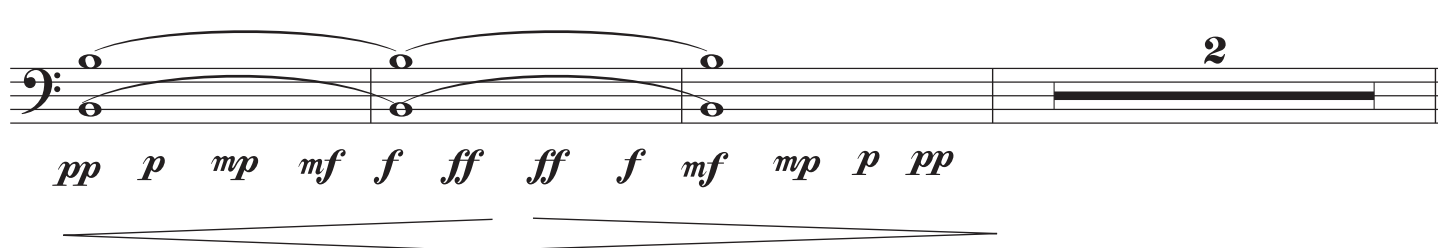
Exercise # 10 is written in bass clef with a key signature of one flat (Bb). It consists of 12 measures. The first three measures are half notes: Bb2, Bb2, and Bb2, each with a slur above it. The last measure is a whole note Bb2 with a '2' above it. Dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. Crescendo and diminuendo hairpins are shown below the first six and last six measures respectively.

Exercise # 11



Exercise # 11 is written in bass clef with a key signature of one flat (Bb). It consists of 12 measures. The first three measures are half notes: Bb2, Bb2, and Bb2, each with a slur above it. The last measure is a whole note Bb2 with a '2' above it. Dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. Crescendo and diminuendo hairpins are shown below the first six and last six measures respectively.

Exercise # 12



Exercise # 12 is written in bass clef with a key signature of one flat (Bb). It consists of 12 measures. The first three measures are half notes: Bb2, Bb2, and Bb2, each with a slur above it. The last measure is a whole note Bb2 with a '2' above it. Dynamics are indicated below the notes: *pp*, *p*, *mp*, *mf*, *f*, *ff*, *ff*, *f*, *mf*, *mp*, *p*, *pp*. Crescendo and diminuendo hairpins are shown below the first six and last six measures respectively.