

F Horn

Book Title: *335 Selected Melodious, Progressive, and Technical Studies - Book 1*

Editor: Pottag / Andraud

Publisher: Southern Music Company

Edition: B134

F Horn Selection 1

Etude Title: *No. 30*, page(s) 38

Tempo: Quarter note 92-104

Play from: Beginning to end

Performance Guide:

I personally think that 100 to the quarter note works the best. This is a technical etude that requires flexibility and tongue/finger dexterity. This should be performed with an aggressive approach with a very virtuosi flare. The staccatos should be performed very short and very light, be sure that you are playing with a good tone, and don't let it become all tongue. Pay very close attention to the slurs and the dynamic markings, they do change here and there and sometimes very abruptly. Deciding where to breathe is an extreme challenge in the etude. I would suggest to breath where it make the most sense, after 8ths before 16th's and after quarter notes that don't allow you to break the phrase too much. I would also recommend that you practice this etude in a fast 4, or 8th note gets the beat, until you get used to how the 16ths should feel. That means that your metronome will be set at 8th = 200 or so.

F Horn Selection 1 Errata:

The Forte marking in measure 14 should be on beat 2 of measure 13. The trills in measures 59 and 63 should have a sharp sign above the trill symbol and be whole-step trills to a written C#.

F Horn Selection 2

Etude Title: *Andante grazioso*, page(s) 50 (top)

Tempo: Eighth Note = 92–108

Play from: Beginning to end

Performance Guide:

This etude utilizes a smooth lyrical style with accurate rhythm in the thirty-second notes. All grace notes should be placed before the beat: m7, 9, 11, 13, 15, 20 and 23. The staccato m. 22 should be light and resonant not dry, slurred staccato should be a doo vowel m. 9, 11, 13, 16 18, and 21. The accents in m. 19 should be a slight decay of a louder dynamic to softer, not harsh. M. 23 is a cadenza like section please make all fermatas proportional to the length of note value, B-flat and C trills are whole step and can be lip trills, the D- E-flat trill must be a valve trill. M 24 should begin in tempo and end with a slight retard into m. 25. This will help bring out the musical side of the piece and give more room for taking breaths when you have an eighth rest. This particular etude will give you the chance to show your musical side. Phrasing is very important, as well as incorporating your breath marks. You should play with a shape to the phrase that represents a crescendo and decrescendo even when they are not marked. I would also recommend taking time at the end of phrases where appropriate. The use of rubato is important throughout, especially when the cadenza occurs. The trill in bar 20 moves between a “g” and an “a flat”. There is no good fingering for this, however thumb 1 to thumb 2 may be the best. You can achieve a lip trill if you finger both notes 1,3; on the “F” side and playing the upper note lower than normal.

F Horn Selection 2 Errata:

Play mm. 10 and 14 with the same articulation as found in m.12.

F Horn Selection 3

Etude Title: *No. 48*, page(s) 63

Tempo: Dotted Quarter Note = 106–120

Play from: Beginning to end

Performance Guide:

This etude is a very playful and difficult for stamina. Work on keeping clarity and style as you increase your tempo. Don't allow this etude to sound frantic, keep your tempo at a place in which you can execute the entire etude at the highest level. Keep the articulation light with sudden bursts of dynamic contrast at the SF points, including the heavy air accents. One's air needs to be fast and always moving forward. Make sure the grace notes are not too fast, slow them down enough so that they sound "easy" and not like you're missing a note. Strive for obvious dynamic contrast, make sure there is a difference between your pp's and your ff's.

F Horn Selection 3 Errata:

Play top note in mm. 2, 18, 61, and 81.

Etude #1

38

♩ = 92-104

Allegro.

ARTÔT

30 *f* *legieramente*

8 *p*

16 *ritardando un poco* *f* *tempo*

24

32 *dolce*

40 *f*

47

53 *p dolce* *#tr*

61 *#tr*

71

81

89

Etude #2

♩ = 92-108

Andante grazioso

H. KLING

p

mf

f

f

ad lib.

p

Adagio

p

p

cresc.

f

tr

p

6

6

fz

f

p

fz

pp

pp

f

p

p

Etude #3

♩. = 106-120

Vivace

* play top note when split

63

GALLAY

48 *ff* *p*

6 *ff* *sf* *sf* *sf*

13 *f*

19 *sf* *sf*

26 *sf* *sf* *mp* *dim.* *pp*

33

40

47 *dim.* *p* *cresc.* *sf* *p* *cresc.*

54 *sf* *p* *cresc.* *sf* *p* *cresc.* *sf* *p*

60 *ritard.* *pp* *f* 10 Tempo

66

72

78