

# Oboe and English Horn

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## Oboe and English Horn Selection 1

**Etude Title:** *Allegretto*, page(s) 5

Tempo: Quarter Note = 92–100

**Play from:** beginning to end

### **Performance Guide:**

This selection is mostly a study in arpeggios. The arpeggios cover a wide variety of key centers. I think it helps to identify the key that is being defined by the melodic movement. The melody flows around and through the arpeggios. We start in F major but quickly move to some diminished, minor, and other major arpeggios. The melodic movement takes on a different shape at m. 31. The etude ends in scale patterns. Map out which F fingering to use in each pattern and use it every time for consistency. All accents need to be lyrical rather than percussive. Do not tongue hard. Lean into the accent. Use voicing to help with response and pitch. Think "sing high" and "sing low" according to the placement of the notes. Add dynamics that follow the landscape of the melodic movement. Play with fast, aggressive air all of the time. Press the air through the technical finger movement to keep the notes moving evenly. No matter what the question is, the answer is aggressive air. Breathe in places that are musically graceful. Remember even though this etude is a technical selection, it still music. Therefore, by definition, it must be lyrical.

# Oboe and English Horn Selection 2

**Etude Title:** *Andantino*, page(s) 21

Tempo: Eighth Note = 104–116

**Play from:** Beginning to End

## **Performance Guide:**

This selection is very song like. The melodic movement is very beautiful and lilting characterized by a pleasant, gentle rising and falling but melancholy nature. This piece will be counted in 6. It is in b-flat minor. The first predictable accidentals are a-natural and g-natural which are the raised 7th and 6th notes in this key. The grace notes in measures 5, 11, 13, 15, and 39 should be placed before the beat. Map out the best F and Eb finger patterns for the most efficient movement. Notes with dots over them but under a slur such as m. 49 should be tongued. Notes with dashes over them such as m. 1 should be legato tongued. Notes with the housetop accents such as m. 4 have an intense lean. The trills in measures 57 and 58 need to be shaped. Lean on the front of the trill, start slowly and gradually increase the speed. Slow down on the grace notes at the end of the trill and let them lead into the next note. Do not take too many freedoms with the rhythmic pulse of the piece. Use very pressurized air throughout. Add singing vibrato to something in every measure. Pay attention to the marked articulation and dynamics. Count very carefully. Use this selection to make a beautiful and thoughtful musical statement.

### **Oboe and English Horn Selection 2 Errata:**

The style markings in m. 1 should be the same throughout the piece when that melody appears.

M. 2 should have a housetop accent on the A on count 4.

# Oboe and English Horn Selection 3

**Etude Title:** *Temp di Marcia*, page(s) 12-13

Tempo: Quarter Note = 96-112

**Play from:** Beginning to End

## **Performance Guide:**

This selection is based on a series of scales and arpeggios. The melodic movement flows from one scale or arpeggiated variation to another with seamless fluid motion. The trills that are on the sixteenth notes in the beginning and in measures 1, 8, and 9 need to be played as mordents. Place the mordent on the beat rather than before the beat. The trill in m. 4 is a traditional 1 count trill with termination grace notes into count 3. Map out which F finger pattern to use for the smoothest technique. Count carefully on long notes, ties, and rests. Play the articulation exactly as marked. Use vocal and embouchure voicing to facilitate the interval skipping. Think "sing high" and "sing low" according to the placement of the notes. Add dynamics that follow the landscape of the melodic movement. Concentrate on keeping the air very aggressive and consistent. Press the air through the technical finger movement to keep the notes moving evenly and smoothly. No matter what the question is, the answer is aggressive air. Breathe in places that are musically graceful. Remember even though this etude is a technical selection, it still music and must make a musical statement.

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# Etude #1

$\text{♩} = 92-100$

Allegretto

5

3 *f*

6 7 8 9 10

11 12 13 14 15 16

*p*

17 18 19 20 21 22

23 24 25 26 27 28

29 30 31 32 33 34

*mf*

35 36 37 38 39 40

*p*

41 42 43 44 45 46

47 48 49 50 51 52

53 54 55 56 57 58

59 60 61 62 63 64

65 66 67 68 69 70

*cresc.*

*f*

# Etude #2

♩ = 104-116

Andantino

21

12 *p* *fp* *fp*

6 *fp* *cresc.* *f* *ff* *p*

12 *fz* *p* *fz* *mf*

16 *f*

21 *f*

26 *rit.*

31 *a tempo* *p* *sf* *sf*

35 *sf* *f* *rit.* *p*

40 *a tempo* *mf*

44

49 *f* *p* *fp* *fp*

54 *f*



# Etude #3

$\text{♩} = 96-112$

Tempo di Marcia

12

7 *f*

4 *sf* *f*

7 *f* *p*

10

12 *p*

14

16 *cresc.*

18

20

22 *f*

# Etude #3 (p. 2)

13

24

25

27

29

31

33

35

37

39

41

*f*