

F Horn

| Book - Title | Editor | Publisher | Edition |
|---|------------------|------------------------|---------|
| 335 Selected Melodious, Progressive, and Technical Studies - Book 1 | Pottag / Andraud | Southern Music Company | B134 |

Selection 1

Page(s): 96

Key:

Etude Title: No. 77

Tempo: Half Note = 104-124

Play from Beginning to end.

Errata:

m. 79 - play high D-flat above high C (finger either T23 or 12)

m. 80 - play all upper written notes

m. 81 - play large notes: A-flat, D, G, and B Note: The bass clef is "old notation" (written one octave lower than performed)

Performance Guide:

This etude allows the performer to reveal their technical brilliance through clean articulation, steady rhythms and a consistent tone quality throughout the range of the instrument. Absolute strict rhythm within one tempo is required, the syncopation should be exact (not rushed), rests must be precise in timing, m 28-64 all articulations and intervals are to be performed at tempo (no accel. or rit.). The accents should be dry with slight decay m. 35, etc (the low C's are not the focal point of this section). I suggest breaking the slur after the downbeat C in measure 62 for a breath. Observe exact timing following the fermata in m. 64.

Selection 2

Page(s): 49 (bottom)

Key: Eb Major

Etude Title: Romanze

Tempo: Quarter note 56-68

Play from Beginning to end.

Errata:

None

Performance Guide:

This etude should be performed in a beautiful cantabile style. Think of it as though you were singing and use the horn as your voice. Some rubato is appropriate. The trills in measures 9 and 16 are whole step trills and must be performed as "lip trills".

Notes:

1. Breathe after the downbeat in measure 3 and no breath in measure 4
2. Break the slur and breathe after downbeat in measure 5.
3. Breath after beat 3 in measure 6 and no breath in measure 7.
4. Break the slur and breathe after the downbeat in measure 13.
5. Breath after beat 3 in measure 14.
6. Break the slur/tie and breathe after beat 1 in measure 23.

Selection 3

Page(s): 114-115

Key: G Major

Etude Title: No. 99

Tempo: Quarter note 96-112

Play from Ms.19 to end.

Errata:

Be aware that all notes that are beamed in groups of 6 are indeed sextuplets. Also, the last three notes in M. 41 comprise a triplet.

Performance Guide:

Begin the etude in m. 19 at the "Un poco piu lento" at a tempo of quarter note = 76-84.

Performers are encouraged to play boldly and enjoy the dynamic and expressive nuances in this caprice. Creating a sense of flow requires careful attention to efficiency and breathing. Singing will aid in many regards. Care must be taken in m. 24 to make the turn a beautiful and natural embellishment of the line.

At m. 27, the Tempo 1, the quarter note = 96-112. The sixteenth notes should be approached with lightness and without over-tonguing the staccato notes. Mm. 34-44 must not slow down, though it is appropriate to perform a slight ritard before the fermata in m. 45 before returning to the Tempo 1 in m. 46. The portato notes in m. 60 and m. 64 should not be over-tongued. A slight ritard might be permitted in the last three measures to bring a sense of finality.

Allegro vivace.

GUGEL

77
 Allegro vivace.
 GUGEL
 77

ROMANZE.
Andante con moto.

H.KLING

Sheet music for 'ROMANZE' by H. KLING, Andante con moto. The music consists of six staves of musical notation. The first staff starts with *p* and *espress.*. The second staff starts with *f*. The third staff starts with *p*. The fourth staff starts with *a tempo* and *rit.*. The fifth staff starts with *cresc.*. The sixth staff ends with *f* and *pp*.

ROMANZE.

H.KLING

In E flat Andante con moto.

Sheet music for 'ROMANZE' in E flat, Andante con moto. The music consists of ten staves of musical notation. Measures are numbered 1 through 34. Measure 1: *dolce*. Measure 2: *3*. Measure 3: *4*. Measure 4: *cresc. 5*. Measure 5: *f*. Measure 6: *7*. Measure 7: *8*. Measure 8: *p*. Measure 9: *10*. Measure 10: *tr*. Measure 11: *12*. Measure 12: *13*.Measure 13: *14*. Measure 14: *f*. Measure 15: *dim.*. Measure 16: *17*. Measure 17: *18*. Measure 18: *19*. Measure 19: *20*. Measure 20: *21*. Measure 21: *f*. Measure 22: *23*.Measure 23: *24*. Measure 24: *25*: *p*. Measure 25: *26*. Measure 26: *27*. Measure 27: *28*. Measure 28: *cresc. 29*. Measure 29: *30*. Measure 30: *f*. Measure 31: *32*. Measure 32: *33*. Measure 33: *34*. Measure 34: *p rit.*

CAPRICE

Allegro poco agitato

J. F. GALLAY⁽¹⁾

99

(1) Jacques François GALLAY, born in Perpignan, France 1795 died 1864, a remarkable horn-player, solo hornist of the King Louis-Philippe's private orchestra in 1832 and teacher at the Paris Conservatory of Music in 1842. He wrote many studies, solos, ensemble works and a Method for the French horn.

A handwritten musical score consisting of ten staves of music for a solo instrument, likely flute or oboe. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. Various dynamics are marked throughout the score, including *f*, *p*, *pp*, *sff*, *sf*, *crescendo*, *dim.*, and *con forza*. Articulation marks like dots and dashes are also present. Performance instructions include "10 Tempo" and "Selected. Bk. I". Measure numbers are written below each staff, ranging from 31 to 68.

31 *f*

32

33 *dim.*

34

35

36 *crescendo*

37

38

39 *f dim.*

40

41

42

43 *pp*

44

45

46 *con forza*

47

48

49

50

10 Tempo

51

52 *sf*

53

54 *sf*

55 *sf*

56 *#*

57

58

59

60

61

62 *sf*

63

64

65

66

67

68 *f*

Selected. Bk. I