

Oboe and English Horn

Book - Editor

W. Ferling, Revised by Andraud

Title

48 Famous Studies for Oboe or Saxophone

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Edition

Selection 1

Page(s): 1

Key:

Etude Title: *No. 2*

Tempo: Quarter Note = 92-108

Play from beginning to end.

Errata:

Performance Guide:

Ferling Etude #2 in C Major

Each of the Ferling etudes contains a host of challenges and oftentimes features 1 or 2 in particular. In this case of this particular etudes, the feature challenge is rhythmic in nature. This particular challenge, that of maintaining the consistency and stylistic integrity of the dotted rhythm, is made more complex by the nature of the articulation. In the opening 6 measures this feature difficulty is introduced carefully. The student is only required to perform that particular rhythm 4 times over the course of 24 beats. However, in m. 7 the rhythm appears on 7 beats in a row. This often trips up the student making them slow down or get increasingly sluggish. One solution for this problem is to avoid following the tempo marking to literally. Quarter note=104 ends up being quite brisk when you take the feature rhythm into account, and therefore ends up being too fast to capture the spirit of this particular etude in a clean and sophisticated manner. The other component that allows the student to thrive rhythmically in this etude has to do with the release of the dotted note. It needs to be quite snappy and lifted to create the musical energy necessary to allow the dotted rhythm to flourish. Other elements to consider are the complexity and variety of the articulation, length of staccato notes, and considerations for fingerings for the F's (eg. m. 3). In general the student should keep this etude light and bouncy and play it with a great deal of snappiness and vigor.

Selection 2

Page(s): 15

Key:

Etude Title: *No. 29*

Tempo: Eighth Note = 88-104

Play from beginning to end.

Errata:

Performance Guide:

Ferling Etude no. 29 in E Major: This etude feature dotted rhythms within the context of a slower, more lyrical approach. It needs to high a sprightly, light-hearted feel but within the context of a slower tempo. In m. 3, the student must fit a turn in one 16th note. This is a matter of developing fluent finger motion and not rushing the turn. The beat here can be expanded every so slightly so that the figure maintaining its eloquence. The 32nd notes in measure 4 pose a similar problem Have the student lean slightly on the first note in each of those groups (D#) so help make them sound unrushed. There is a short cadenza in the 6th measure which should be approached like an opera fantasy cadenza. Make sure the student doesn't rush and instead takes their time at the start and end of it for musical drama and cleanliness. The first note in each

dotted figure should have a slight lift, not too clipped, but lifted to make the dotted rhythm sounds elegant and tasteful.

Selection 3

Page(s): 14

Key:

Etude Title: *No. 28*

Tempo: Quarter Note = 108-126

Play from beginning to end.

Errata:

Performance Guide:

Ferling Etude no. 28 in c minor:

It is important in this particular etude to demonstrate a shading of dynamics within the *mf*, *f*, *ff* range. The music indicates the *ff* in measure 2, but I would suggest taking that marking with a grain of salt. The first big arrival or climax doesn't occur until m. 8. Everything builds to that arrival, so it is important to save dynamic presence for that moment. I would suggest starting at *mf*.

The small number 2's over the E-flats indicate the use of the left-hand E-flat key. The high F in measure 20 can be played using a short fingering (thumb octave, half-hole, second finger, right-hand A-flat key); forked F should be used in the arpeggio that follows. This etude features many downward slurs which can be difficult to execute cleanly and elegantly on the oboe. Have the student practice downward glissandi on the reed alone from a C to an A-flat to cultivate and hone the necessary voicing shift for a downward slur. This etude needs fiery, dynamic energy to have the character required. A responsive, resonant, and stable reed is necessary to execute it properly.

OBOE/E.H. ETUDE #1 48 FAMOUS STUDIES

For OBOE or SAXOPHONE
by W. FERLING, Op. 31
Revised by Albert J. Andraud

Westlake Band
4100 Westbank Dr.
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B103 1

Adagio con espressione (92 = ♩)

p *poco* *pp* *cres - - cen -*

do - - - f *p*

p *espr.* *crescendo*

p *pp* *f sempre* *p subito*

p *tr* *cresc.*

f *f* *ad lib.* *molto rit.* *pp*

1 A

Moderato risoluto (104 = ♩)

f

mf *poco rit.*

p *crescendo* *f*

4a To *f*

G *poco rit.*

OBOE/E.H. ETUDE #2

#2 [B] $\text{♩} = 88-104$
Andante amabile (88 = ♩)

29

p *cresc.* *mp* *cresc.*

f *ad lib.* *mp* *cresc.*

p *f* *p* *mf*

#5 [H]

p *p* *cresc.* *f* *p*

All^o poco moderato (116 = ♩)

30

f *sf* *dim.*

p *cresc.* *f*

Largo lagrimoso (98=♩)

Musical score for 'Largo lagrimoso' (98=♩). The score consists of five systems of staves. The first system starts at measure 27. Dynamics include *p*, *f*, and *cresc.*. The second system includes *f*, *p*, and *cresc.*. The third system includes *f*, *p*, *cresc.*, and *rit.*. The fourth system includes *f*, *p*, and *cresc.*. The fifth system includes *f*, *p*, and *cresc.*. The score is heavily annotated with slurs, ties, and dynamic markings.

♩ = 108-126 OBOE / E.H. ETUDE #3

#3 All^o spiritoso (126=♩)

Musical score for 'E.H. Etude #3' (126=♩). The score consists of five systems of staves. The first system starts at measure 28. Dynamics include *f* and *ff*. The second system includes *f* and *ff*. The third system includes *f* and *ff*. The fourth system includes *f* and *ff*. The fifth system includes *f* and *ff*. The score is heavily annotated with slurs, ties, and dynamic markings.