

F Horn

Book - Editor	Title	Publisher	Edition
Kling, Ed. and Rev. - Sansone	40 Characteristic Etudes	Southern Music Company	B131

Selection 1

Page(s):

Key:

Etude Title: *No. 9*

Tempo: Quarter Note = 86-100

Play from beginning to end.

Errata:

Some triplet markings may be missing from the part (m. 17 on beats 3 and 4, m. 18 on beat 3, mm. 21-22 on beat 1, 3, and 4, m. 23 on all beats, and similarly in mm. 24-28. Ms. 29, 31, and 32 all have triplets on beats 3 and 4). There are some eighth notes that are grouped together that aren't triplets, such as mm. 9, 11, and 15.

The *piu vivo* is marked to begin on beat 2 of m. 36.

Performance Guide:

The emphasis on this etude is *maestoso*, and the performer should pick a tempo that feels stately. The *fieramente* direction at the beginning refers to the dotted eighth-sixteenth pickup notes as well as sustained long notes for energetic phrases. Choose your opening tempo wisely, as you will need to go a little faster (not much) at the *piu vivo* in m. 36. Bass clef notes are written in old notation style and should be played an octave above where they are written (mm. 35-36). The trill in m. 16 should be played as a lip trill (f side, open fingering to play C-D).

Selection 2

Page(s):

Key:

Etude Title: *No. 36*

Tempo: Quarter Note = 50-56

Play from beginning to end.

Errata:

M. 4 contains no triplets, just straight eighth notes.

M. 5 the accidentals should only refer to the note they are next to and shouldn't carry over. M. 5 There is a B-natural missing: the note right before the F (dotted eighth note).

Performance Guide:

All bass clef notes are written in old notation, meaning they are played an octave above where they are written (mm. 2-4, 6-7, 10-11, 14-15, 18-19, 26-27). The player must overdo the dynamics and phrases in this etude, and it is recommended that the player record themselves at a distance in order to determine if they are conveying the phrase correctly. Players must sustain through tied notes, especially in the low register sections marked *marcato*. If there is too much decay at the ends of the long notes the phrases will be too short and separate. The *ad libitum* sections are marked to be performed freely. Taking more time on the fermata notes and playing with *rubato* is essential, but always make sure that you are playing musically and making sense out of the phrase. *Marcato* accents should be played with weight as opposed to a harsh attack, and players will need to take more notice of accents in the low register, as these notes will be un-centered and unfocused when approached with a heavy articulation.

Selection 3

Page(s):

Key:

Etude Title: *No. 25*

Tempo: Dotted Quarter Note = 52-60

Play from beginning to end.

Errata:

Hairpin phrasing marked in m. 6 should be repeated in ms. 22, 30, and 107.

Performance Guide:

While it may seem appropriate to choose a faster tempo for this etude, look ahead to mm. 77-82 and choose a tempo that will work for the sixteenth notes. This etude should be felt in one (not three) and therefore should have more emphasis on the downbeats (except when asked to accent a weak beat). This is particularly important in mm. 33-48, where it will be more natural to emphasize the high note instead of the downbeat. Keep all staccato notes light.

Horn

Three staves of musical notation in treble clef, featuring eighth and sixteenth notes with various articulations and dynamics.

A Allegro maestoso. $\text{♩} = 86-100$

Nº 9. *ff* fieramente *ff*

Two staves of musical notation. The first staff begins with a treble clef and a common time signature. It includes dynamic markings *ff* and *fieramente*.

Two staves of musical notation, continuing the piece with various rhythmic patterns and articulations.

Two staves of musical notation. A bracket labeled **D** indicates a key signature change to D major. The music includes triplets and dynamic markings like *mf*.

Two staves of musical notation. A bracket labeled **G** indicates a key signature change to G major. The music continues with triplets and dynamic markings.

Two staves of musical notation. A bracket labeled **C** indicates a key signature change to C major. The music includes dynamic markings like *ff*.

Two staves of musical notation. A bracket labeled **G** indicates a key signature change to G major. The music includes dynamic markings like *ff* and *più vivo*.

Two staves of musical notation. A bracket labeled **C** indicates a key signature change to C major. The music continues with various rhythmic patterns.

Two staves of musical notation. A bracket labeled **G** indicates a key signature change to G major. The music includes dynamic markings like *ff*.

Two staves of musical notation. A bracket labeled **C** indicates a key signature change to C major. The music concludes with various rhythmic patterns.

2 B

Largo.

$\text{♩} = 50-56$

Nº 36.

ad lib.

ad lib.

Horn

Adagio cantabile.

Nº 24. *p*

cresc.

cresc.

dim et rit.

3 J=52-60

C Allegro scherzando.

Nº 25. *p*

cresc.

f

ff *p* *leggiero*

p

p dolce

F

poco rit.

a tempo

p

cresc.

f *ff* *risoluto*