

THE PEDAGOGICAL BENEFITS OF SOLO PLAYING FOR THE BEGINNING HORN  
PLAYER. A GUIDE TO DEVELOPING THE REPERTOIRE THROUGH TRANSCRIPTION  
OF SELECTED WORKS

by

ANDREW PHILLIP SEHMANN

(Under the Direction of Jean Martin-Williams)

ABSTRACT

One of the challenging aspects for novice horn players is finding solo performance literature that addresses their skill level. Unfortunately, much of the solo literature is for more experienced students. Even the most straightforward piece in a compilation of easy solos can be tricky for a novice student. As a result of a lack of accessible solos, many students can be unprepared for the rigors of the solo repertoire of the horn.

Four solos from the chamber repertoire of Edvard Grieg, Cesar Cui, Engelbert Humperdinck, and Amy Beach have been arranged to address these issues. These solos are selected to provide a progressive method towards comfortably playing music in the standard solo repertoire. Each solo includes commentary regarding its arrangement and primary goals and difficulties for the student.

INDEX WORDS: Horn, French horn, Amy Marcy Cheney Beach, Cesar Cui, Engelbert Humperdinck, Arranging, Edvard Grieg, Transcription, Piano

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## TABLE OF CONTENTS

CHAPTER	Page
1. INTRODUCTION.....	1
I. Purpose.....	1
II. Program.....	2
III. Related Literature.....	3
IV. Delimitations.....	5
V. Definitions.....	6
2. DEFINING CURRENT RELEVANT LITERATURE.....	7
I. Defining Difficulty for the Novice Horn Player.....	7
II. A Brief Analysis of Current Arranged Solo Literature for the Novice Hornist.....	13
III. A Brief Analysis of Etudes for the Novice Horn Player.....	22
IV. Defining the Novice Horn Player.....	28
3. TOWARDS A SOLUTION.....	30
I. Pedagogical Arrangement.....	30
II. Details on Picking and Arranging a Solo.....	32
4. PROGRESSIVE ARRANGED SOLOS FOR THE NOVICE HORN PLAYER: COMMENTARY.....	34
I. Grieg.....	34
II. Cui.....	39

III. Humperdinck.....	42
IV. Beach.....	
BIBLIOGRAPHY.....	53
APPENDIX 1: ARRANGED SOLOS.....	55
I. Grieg.....	55
II. Cui.....	58
III. Humperdinck.....	61
IV. Beach.....	73
APPENDIX 2: LECTURE RECITAL SCRIPT.....	81
APPENDIX 3: LECTURE RECITAL SLIDES .....	91

## CHAPTER 1

### INTRODUCTION

#### **I. Purpose**

In the scope of horn literature, hornists have an abundance of solo pieces for virtuosos from every era, including pieces by composers such as Mozart, Beethoven, Strauss, and Schumann. In contrast, hornists have a limited repertoire that is specific to novice and amateur players. Additionally, the amount of music for the novice horn student with an accompaniment (either electronic recording or piano accompaniment) is lacking. A common source of works for novice horn players is Mason Jones's *First Solos for the Horn Player with Piano Accompaniment*.<sup>1</sup> Mason Jones was the former principal horn of the Philadelphia Orchestra and also a prolific arranger, for horn and woodwind quintet.<sup>2</sup> Jones' compilation of horn music consists of two types of solos: arrangements of various pieces and solos for horn and piano by composers from the Romantic and early Modern eras. While these are supposed to be some of the first solos that a horn player encounters, many of these works require an accomplished technical ability in both the high and low ranges, ability to multiple-tongue, and ability to play stopped.

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<sup>1</sup> Mason Jones, *Solos for the Horn Player with Piano Accompaniment*, New York: Schirmer, 1986.

<sup>2</sup> Martha Woodward, "Jones, Mason," *Grove Music Online*, 22 Sep. 2015; Accessed 3 Mar. 2020. <https://www-oxfordmusiconline-com.proxy-remote.galib.uga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284753>.

In comparison to music like Jones' book, much of the current novice solo literature is marketed explicitly to students in early band programs. With titles such as *Disney Movie Hits: Play along with a Full Symphony Orchestra!* and *101 Movie Hits for Horn*, these books filled with popular tunes are meant to be approachable to a novice —by virtue of familiarity. While being approachable by being familiar, these types of pieces can be considered quite difficult for the early horn student. The *Disney Movie Hits* book includes a version of “Beauty and the Beast” that spans a range of F4-F5, with multiple flats included as accidentals.<sup>3</sup> These pieces are not accessible for a student in their first semester, or even first year at many schools. These solos are aimed at students playing at home, with a recording. Playing with a recording can encourage musical stagnation. Having the student perform with others allows for them to grow as a musician. This requires them to learn to phrase and compliment other performers, and thus increase their musicality.

The purpose of this lecture-recital is to address inadequacies in the solo repertoire for the novice horn player. These inadequacies are addressed through a progressive method of four transcribed pieces that will teach a beginner how to be a soloist working with a pianist. The works were selected with the goal of addressing multiple technical and musical issues for the novice horn player, along with providing a framework for developing musicianship.

## II. Program

### Edvard Grieg (1843-1907)

“Kveld-sang for Blakken” from *7 Children's Songs Op. 61*

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<sup>3</sup> Alan Menkin and Howard Ashman. “Beauty and the Beast,” in *Disney Movie Hits: Play Along with a Full Symphony Orchestra!* (Hal Leonard Corp.: Milwaukee, WI, 1991), 10.

**Cesar Cui (1835-1918)**

“Ya Vas Lyubil” from *7 Poems of Pushkin and Lermontov, Op. 33*

**Engelbert Humperdinck (1854-1921)**

*Notturmo*

**Amy Beach (1867-1944)**

“Berceuse” from *3 Compositions for Violin and Piano, Op. 40*

**III. Related Literature**

In pedagogical horn literature, there are a wealth of etudes and method books written for the novice student. Because of this, there is a multitude of scholarship about etudes, method books, and designing etudes for students. While this paper is not specifically about etudes and method books, the literature surrounding them is still applicable to this project. Books of solos, such as Jones’ *Solos for the Young Horn Player*, do fit the model of related literature to this paper. However, most of those solos are more advanced than the exact scope of this paper. Furthermore, multiple articles have been written about various transcribed solos for horn, although many of them are for the virtuoso, rather than written for beginners.

Because of these parameters, a variety of scholarly sources can be consulted. Beginning with scholarship on pedagogical materials, the research on horn etudes began with Marvin Howe’s dissertation “A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn.”<sup>4</sup> This work includes an annotated bibliography of etude and method books and compiled pedagogical methods related to horn playing. In the annotated bibliography, Howe provides commentary but

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<sup>4</sup> Marvin Howe, "A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn" (PhD diss., University of Iowa, 1966).

also grades each etude book from one to ten according to difficulty.<sup>5</sup> A second Dissertation, Johnny Pherigo's "A Critical Survey of Materials and Practices Related to Teaching the Horn, 1965-1985,"<sup>6</sup> takes a similar tack as Howe's. This dissertation primarily includes teaching materials, not progressive solos. However, the section on methods identifies multiple methods for novice players, especially from the first to third year of study.<sup>7</sup> Books for the absolute beginner detailed in this study include *Introducing the Horn* by Hill, and *A French Horn Primer*, by Moore.

Another book relevant to this study is Douglas Hill's *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*.<sup>8</sup> This book is notable for the organization of its final chapters in which, Hill organizes solo pieces by musical period. His comments on each piece provide significant commentary on the demanding requirements of most pieces. In addition to solo repertoire, Hill provides a catalog of etudes.<sup>9</sup>

A more recent example of the pedagogical organization of solo repertoire comes from Travis Bennett's "A Horn Player's Guide: Using Etudes, Solos, and Orchestral Excerpts to Address Specific Technical and Musical Challenges."<sup>10</sup> This dissertation or-

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<sup>5</sup> Ibid, 339.

<sup>6</sup> Johnny Pherigo, "A Critical Survey of Materials and Practices Related to Teaching the Horn, 1965-1985" (DMA diss., University of Illinois at Urbana-Champaign, 1986).

<sup>7</sup> Ibid, 97.

<sup>8</sup> Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, Miami: Warner Bros. Publications, 2001.

<sup>9</sup> Ibid, 157.

<sup>10</sup> Bennett, Travis. "A Horn Player's Guide: Using Etudes, Solos, and Orchestral Excerpts to Address Specific Technical and Musical Challenges." DMA diss., University of Alabama, 2003.

ganizes solo repertoire, etudes, and excerpts by the various technical challenges found within each piece. In each section, Bennett describes common issues on horn such as high playing and soft playing. He then provides a good description of how to address each issue.

#### **IV. Delimitations**

There are three primary delimitations within this project. The first is that all of the works transcribed must be within the public domain. No pieces protected by copyright were considered. The second delimitation comes from the choice of works by less represented composers. A goal was to avoid making this project another transcription project of popular lied by Austrian/German composers. Every composer listed is known for something, of course, but each choice reflects a lesser-known genre or work of the composer. For example, Grieg is famous for his orchestral and piano music, but he is not well-known for his music for voice and piano.<sup>11</sup>

The essential delimitation is the relative simplicity of the piano part. More manageable piano parts are critical to this project. A variety of standard pieces for horn and piano have a much more difficult piano part, relative to the horn part. Some works, namely many of the concerto reductions and the works of Hindemith, are so difficult that one must have a highly skilled pianist to achieve a proper performance of the work. The piano parts for this project were selected with the idea that they are easy enough to sight-read or learn with minimal issues for anyone with a rudimentary skill on the piano.

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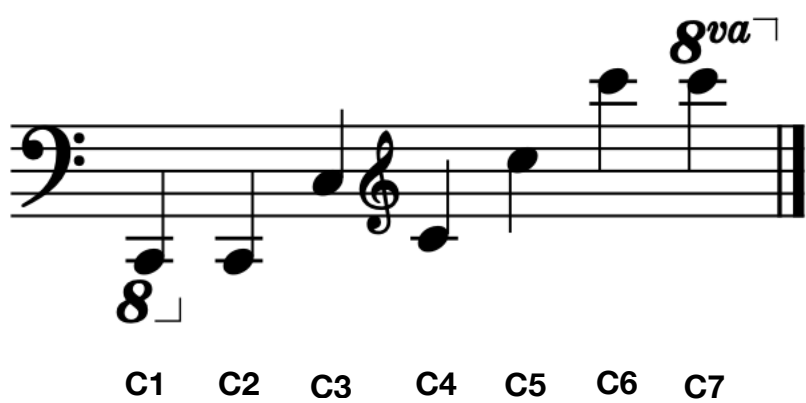
<sup>11</sup> Ryan Weber, “‘New Efforts with Old Means’: Cross-Cultural Symbiosis in the Works of Grieg and Grainger.” *Musicology Australia* 38 (1): 29.

## V. Definitions

The octave designation system used in this document (Figure 1.1) is the one preferred by the Acoustical Society of America.

Figure 1.1

Octave designation system



## CHAPTER 2

### DEFINING CURRENT RELEVANT LITERATURE

#### **I. Defining Difficulty for the Novice Horn Player**

When considering the needs of a novice player, the states of progression are different compared to a more experienced student. A traditional method for the expansion of difficulty on the horn is the introduction of new pitches through a stepwise motion.<sup>12</sup> New pitches only constitute a narrow subset of difficulty found on the instrument. Many facets determine difficulty on the horn, such as accuracy, dynamics, endurance, and finger facility. This section of the paper is devoted to defining what is difficult on the horn, so that an accurate analysis of arranged solo material and etudes books may occur later in the paper.

Of the relevant literature, Bennett's dissertation, "A Horn Player's Guide: Using Etudes, Solos, and Orchestral Excerpts to Address Specific Technical and Musical Challenges," comprises one of the best sources to define the various challenging aspects on the horn. Each section of the dissertation defines every technical aspect of the horn, and what excerpts, solos, and etudes are best at addressing those needs. In the scope of this paper, not all technical elements of the horn are addressed. Using Bennett's paper as a guide, the elements of technicality covered by this paper include musical interpretation, finger facility, endurance, dynamic contrast, loud and soft play-

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<sup>12</sup> Naigus, 10.

ing, high and low register playing, slurred flexibility, ornamentation, and accuracy. Technical problems on the horn that are not addressed are: challenging rhythms, transposition, multiple tonguing, hand stopping, and cadenza style.

Two other books provide excellent commentary on the issues of horn playing. The first is Phillip Farkas' *The Art of French Horn Playing*. As most horn players know, this is one of the most influential books about horn playing ever written. Farkas was both the former first chair of the Chicago Symphony and Instructor of Horn at Indiana University.<sup>13</sup> This book takes a pedagogical approach to describe all facets of horn playing. The second is Fergus McWilliam's book: *blow your OWN horn! Horn heresies*. Fergus McWilliam is a former member of the Berlin Philharmonic Orchestra and noted pedagogue in Europe. His book attempts to both confirm and disprove individual styles of teaching in the horn community, especially adhering too heavily to focusing on embouchure or airspeed individually.

### Musical Interpretation

Musical interpretation, what some may call musicality, is one of the most challenging aspects to teach a student.<sup>14</sup> It is also one of the most important—a perfect technique without expression leads to a dull performance. One of the best, but also more complicated, ways to get a student to learn musicality is by having them listen to accomplished musicians perform—whether live or on a recording. Having a plan of

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<sup>13</sup> Edward H. Tarr, "Farkas, Philip," *Grove Music Online*. 2001; accessed Feb. 11, 2020, <https://www-oxfordmusiconline-com.proxy-remote.galib.uga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009316>.

<sup>14</sup> Ibid, 90.

how to perform a piece of music, whether that be traditional, “historically informed” performance or a specific style leads to that performance being more successful.

### Finger Facility

If one does not play a correct fingering, the right notes will not occur. Having a dexterous left hand is key to an accurate horn player. The best way to increase finger facility is by slowly practicing with a metronome, and focusing on the perfect coordination between the embouchure and the left hand. Once this has been achieved at a slow tempo with several repetitions, increase the speed. Finally, the fingers must be absolutely in sync with one another. Failure to do so will result in an unskilled lefthand, which can cripple a student’s ability to play accurately.

### Endurance

Endurance is another problematic aspect for most horn players. Because of a highly focused embouchure, many horn players struggle with playing for prolonged amounts of time. Increasing endurance is tedious but straightforward. Increasing endurance occurs when one plays for longer and longer periods of time. Most famously, Farkas details that one should prepare for a significant performance by being able to play through the music three times without pause.<sup>15</sup> Getting to that point requires an extended amount of long, repeated practice sessions to develop strength in both the embouchure and the diaphragm. This can be a challenge for many novice horn players. They have to force themselves to play for longer periods of practice, and sometimes fight through stiffness and fatigue.

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<sup>15</sup> Ibid, 63.

### Dynamic Contrast

Dynamic contrast is the aspect of differences in volume or intensity for the horn player. However, dynamics are relative, based on the composer. One would not play the same forte dynamic in a Bruckner symphony as they would a Mozart serenade. However, both must be loud within their relative settings. All horn players must expand their dynamic range so that a difference is heard between *pp* and *ff*.

### Loud and Soft Playing

Loud and soft playing naturally follows working on dynamic contrast. Loud playing comes easy for most horn players. Loud sounds are produced with an increased opening of the aperture and increased airflow, which also increases the security of many notes.<sup>16</sup> Soft playing then must be the opposite. In some ways, yes: when playing soft, a decreased size of the aperture does cause a loss of volume. Reduced airflow also reduces the loss of volume. When one reduces airflow, though, it causes a loss of tone and security on many notes. The process for soft playing is to avoid this loss of airflow while restricting the size of the aperture. Of course, this is simple in theory and complicated in practice.

### High and Low Range

One of the most common issues for a horn player is playing in either the high or low range. Each has its challenges, but defining their difficulty is relatively simple. High playing is the act of achieving the notes from E5-C6. Bennett describes that many young horn students believe they need a workout regimen to achieve the highest

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<sup>16</sup> Fergus McWilliam, *Blow Your Own Horn! Horn Heresies*, (Oakville, Ontario: Mosaic Press, 2011) 114.

notes.<sup>17</sup> Of course, more experienced players realize that greater airflow is often the top priority. When playing in the upper register, the entire musculature of the chest cavity should tire before the facial muscles. Finally, the corners cannot spread into a “smile.” They must instead remain in a controlled “frown.”

Is the difficulty in the low range just the opposite of playing in the high range? In some ways, yes and in some ways, no. Difficulty in the low range is an issue of flexibility with several technical factors. The traditional advice is to “relax [the] embouchure, enlarge [the] oral cavity and reduce the air pressure, while at the same time significantly increasing the volume of air used.”<sup>18</sup> When this is done, the lower harmonics are more easily voiced and sound more secure.

#### Slurred Flexibility

Using the advice from the previous section does work to get the student playing both high and low. However, the issue for most horn players is not playing high or low, but instead facilitating both. Most players are suited to one range more than the other. Facilitating the ability to play throughout the range of the instrument is known as flexibility. The word flexibility is often invoked when traversing the range of the horn at a quick speed. Slurred flexibility on the horn, then, refers to the ability to play quickly throughout the range of the horn while slurring. Flexibility occurs with the synergy of embouchure and airspeed.<sup>19</sup> The inverse of this is also true. As notes may move rapidly from low to high—for example, the opening of *Ein Heldenleben* by Richard Strauss—

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<sup>17</sup> Ibid, 70.

<sup>18</sup> Ibid, 121.

<sup>19</sup> Bennett, “Horn Player’s Guide,” 53.

the airspeed and embouchure must follow. There is also the issue of tongued flexibility; in the scope of this document, this issue is minor compared to slurred flexibility.

### Ornamentation

Ornamentation refers to the decoration of a melodic line. Many horn students grow to learn that ornaments generally refer to a plethora of types, including grace notes, turns, trills, and mordents. While students are not often required to execute ornaments, it is vital to be familiar with them when needed. Once the student is familiar with the traditional notation and execution, the most critical factor of ornamentation is applying them with the proper rhythm.<sup>20</sup> After rhythm, much of ornamentation depends on multiple factors such as range, type of ornament, and speed of ornament. No matter the ornament, each ornament should be highly synchronized between the fingers and the embouchure. The lip trill is given particular importance among horn players for the technique to execute the trill. It is not covered in the scope of this paper.

### Accuracy

“Playing accurately, with a high percentage of correct notes, is probably more difficult on horn than on any other instrument in the orchestra.”<sup>21</sup> These words begin Farkas’ three-page long chapter on accuracy on the horn. In music, accuracy is the act of hitting the right notes in a piece of music. The solution to this problem is an issue of mental training instead of physical—unless endurance is involved. The issue with accurate playing is “hearing” the notes in one’s head. Of course, mentally hearing the piece of music is not the full solution. Muscle memory for producing the right notes and the

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<sup>20</sup> Bennett, “Horn Player’s Guide,” 87.

<sup>21</sup> Philip Farkas, *The Art of French Horn Playing* (Secaucus, NJ: Summy-Birchard, 1956), 67.

repetition of that process comprises the physical aspect of accuracy. For many players, it is a combination of both that solve this aspect of difficulty.

This is listed last because of how an issue of accuracy can be related to any of the previous technical issues. For example: is it simpler to play accurate with or without ornaments? Adding ornaments adds an element of difficulty to playing accurate. This is true of all of these problems.

## **II. A Brief Analysis of Current Arranged Solo Literature for the Novice Horn Player**

Using all of these tools allows for a brief, but detailed analysis of current arranged solo literature targeted explicitly at the novice horn player. This study will cover two books: Mason Jones' *Solos for the Young Horn Player*, and Marvin Howe's *The Solo Hornist*. The analysis will be conducted with an overview of each volume of solos, and annotation for each piece discussed. The annotation is as follows:

1. Complete Title:
2. Composer:
3. Year of Original Composition:
4. First Pitch:
5. Articulations:
6. Rhythms:
7. Duration:
8. Range:
9. Key (or Possible Keys):
10. Original Instrument (or instrumentation):
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale):

The analysis will not cover every solo in each book; this is because the Jones' volume quickly moves past arrangements of vocal works into standard original solo pieces for horn, and *The Solo Hornist* by Howe moves past the general scope of this paper after the arrangement of Brahms' *Feldeinsamkeit*.

### Solos for the Young Horn Player - Mason Jones

Mason Jones' book addresses the early solos that a horn player might play. It is a compilation with eight arrangements and six original works for horn and piano. Three of the arrangements are adaptations of chamber works: Mozart's *Horn Quintet*, Beethoven's *Septet*, and Brahms' *Serenade*. Two are adaptations of orchestral works: the *Andante* from Mendelssohn's *Reformation Symphony* and Ravel's *Pavanne*. Finally, the last three arrangements are adaptations of arias, with the most notable being the adapted version of the aria from *Giulio Cesare* by Handel. As the majority of these arranged works are already important pieces for horn, the only analysis from this book will be on the three adapted arias.

#### Aria (Kirchen Arie)

1. Complete Title: *Aria (Kirchen Arie)*
2. Composer: Alessandro Stradella (Attributed)
3. Year of Original Composition: 1667
4. First Pitch: G4
5. Articulations: Slur, staccatto, tenuto, unmarked, accented
6. Rhythms: Quarter, eighths, dotted rhythms
7. Duration: 6:02
8. Range: C4-F5
9. Key (or Possible Keys): F-min
10. Original Instrument (or instrumentation): Voice and keyboard
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 3

Stradella's *Kirchen Arie* is a well-arranged version of this famous piece for horn. However, it has several difficult passages for the beginning student. While the tempo is relatively slow at *andantino*, this work requires a working knowledge of various baroque ornaments such as trills and grace notes. (Figure 2.1). These sections require an excellent finger facility on the instrument. Another issue comes from a few substantial leaps in both the first measure and, more importantly, the end of one of the phrases (Figure

2.2). Finally, the piece is relatively long, at 6:02, without many breaks. This piece would be playable by a student in their second or third year.

Figure 2.1

10 Measures before C, *Aria*, Stradella/Jones



Figure 2.2

5 Measures before B, *Aria*, Stradella/Jones



### I Attempt from Love's Sickness to Fly

1. Complete Title: *I Attempt from Love's Sickness to Fly*
2. Composer: Henry Purcell
3. Year of Original Composition: 1694
4. First Pitch: B4
5. Articulations: Slur, unmarked, accent
6. Rhythms: Eighths, quarters, sixteenths, dotted rhythms
7. Duration: 3:08
8. Range: D4-E5
9. Key (or Possible Keys): C
10. Original Instrument (or instrumentation): Voice and
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 5

This well-known aria comes from Purcell's uncompleted work, *The Indian Queen*. It is overall a more straightforward piece than the *Stradella*. The melodic motion is mostly stepwise, and it does not include ornaments of any kind. Second, at only 3:02, the piece is half as long as the *Stradella*, which makes it easier to perform for the endurance of a beginning hornist. The difficulty lies in the key of G major on horn which is sometimes foreign to younger students who have only played in flat keys in bands. There are also the accidentals in the solo. Otherwise, much of the stepwise motion is slurred, making much of this solo simple. It is a great piece to begin working on aspects of musicality, due to the limited technical issues.

#### I See a Huntsman

1. Complete Title: *I See A Huntsman* from *Julius Caesar*
2. Composer: G.F. Handel
3. Year of Original Composition:
4. First Pitch: D4
5. Articulations: Slur, unmarked
6. Rhythms: eighth, sixteenth, quarter, thirty-second
7. Duration: 6:25
8. Range: D4-G5
9. Key (or Possible Keys): C
10. Original Instrument (or instrumentation): Horn and Castrati with Baroque Orchestra
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 7.

The original version of this solo is familiar to any horn player who has studied opera horn excerpts. In *Guilio Cesare*, this solo is pitched a fourth higher in F. Other than this, there is not much changed in this version of the solo. With this arranged version, the difficulty comes from the slurs, rhythms, range, and length of the solo. The slurs are present through much of the solo, slurred in groups of 2 during long passages of sixteenth notes (Figure 2.3). This brings up the second issue of the solo: the rhythm. While much of the rhythm is not arduous, partially due to tempo, it has a lot of six-

teenth notes. For some horn students, this can be daunting to accomplish if their rhythm is not steady. The final problem of the solo is endurance. The Handel is an extended solo with a length of over six minutes. Because of the *DC al fine* marking, the solo is played twice. When performed successfully, this solo is a compelling showpiece for a young student, especially if they attempt basic ornamentation the second time through the work.

Figure 2.3

Measure 4-7, *Huntsman*, Handel/Jones



### The Solo Hornist - Marvin Howe

*The Solo Hornist* is a compilation of 12 famous solos arranged by Marvin Howe and edited by Randy Faust. It is organized by difficulty rather than by musical period. Some arrangements are orchestral reductions, such as *Dalla Sua Pace* from *Don Giovanni* by Mozart. All arranged solos were initially for voice, which leads to a reduced overall range.

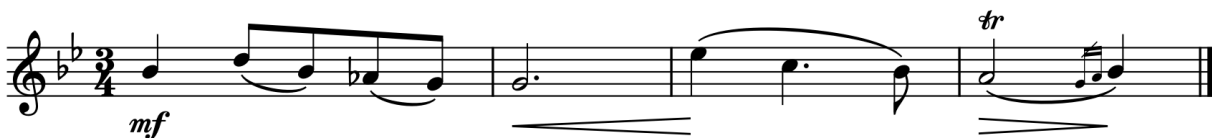
Bist du bei mir

1. Complete Title: *Bist du bei mir for Horn and Piano*
2. Composer: Johann Sebastian Bach
3. Year of Original Composition: 1725
4. First Pitch: F4
5. Articulations: Slur, unmarked
6. Rhythms: Halfs, quarters, eighths, dotted rhythms, thirty-seconds
7. Duration: 2:43
8. Range: C4-D5
9. Key (or Possible Keys): E-flat
10. Original Instrument (or instrumentation): Originally voice and keyboard instrument (likely harpsichord or clavichord).
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 3

*Bist du bei mir* is the first solo in this book and is not difficult. The range and key are both agreeable to any horn player, and the duration is quite short. The main challenges in this piece come from the rhythm and the ornamentation. The rhythm is only challenging for any novice student who has not dealt with any dotted eighth-sixteenth rhythms, and also the occasional thirty-second note. The other issue comes from the ornamentation. This piece uses both trills and grace notes for expressive purposes. Luckily, none of the trills are more than valve trills, and the grace notes all are part of a nachtslang (Figure 2.4).

Figure 2.4

Measures 12-15, *Bist du bei mir*, Bach and Howe



Sonntag

1. Complete Title: *Sonntag, Op. 47, No. 3 for Horn and Piano*
2. Composer: Johannes Brahms

3. Year of Original Composition: 1858
4. First Pitch: D4
5. Articulations: Slur, unmarked
6. Rhythms: Eighths, quarters, half, dotted rhythms
7. Duration: 1:52
8. Range: D4-G5
9. Key (or Possible Keys): C major
10. Original Instrument (or instrumentation): Originally voice and piano
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 5

This lied is likely more manageable than the first piece in many ways. First, the piece is in a simple key, C major, with most of the melodic motion being stepwise. Second, there are no ornaments in the solo line. Finally, the rhythm is mainly quarter and eighth notes without syncopation. The only issues in this piece are the occasional considerable leaps. Various octave jumps to High G are found in the piece, along with one leap of a ninth (Figure 2.5).

Figure 2.5

Measure 17-20, *Sonntag*, Brahms and Howe



### Sapphische Ode

1. Complete Title: *Sapphische Ode, Op. 94, No. 4 for Horn and Piano*
2. Composer: Johannes Brahms
3. Year of Original Composition: 1883
4. First Pitch: B4
5. Articulations: Slur, unmarked, tenuto
6. Rhythms: Eighths, quarters, half, dotted rhythms, sixteenths
7. Duration: 2:50
8. Range: D4-G5

9. Key (or Possible Keys): C major
10. Original Instrument (or instrumentation): Originally voice and piano
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 5

If *Sonntag* were a simple introduction to the lied of Johannes Brahms, the *Sapphische Ode*, is a much more difficult arrangement. It remains in the same key as the first piece by Brahms, but the melody is mostly by leap rather than step. This piece also includes the occasional shifting meter to fit the melodic line (Figure 2.6). Most severe, though, are the multiple entrances on G5 at a dynamic of pianissimo. Most horn players know that entrances like this can be arduous for the sheer combination of high and soft playing significantly increases the likelihood of missing a note.

Figure 2.6

Measure 8-10, *Sapphische Ode*, Brahms and Howe



### Feldeinsamkeit

1. Complete Title: *Feldeinsamkeit*, Op. 26, No. 2 for Horn and Piano
2. Composer: Johannes Brahms
3. Year of Original Composition: 1878
4. First Pitch: D4
5. Articulations: Slur, unmarked
6. Rhythms: Eighths, quarters, half, dotted rhythms, thirty-seconds
7. Duration: 3:58
8. Range: D4-E5
9. Key (or Possible Keys): C major
10. Original Instrument (or instrumentation): Originally voice and piano
11. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 6

*Feldeinsamkeit* is the last of the Brahms arrangements in this book. It is also the last arrangement in the scope of the project. This is because every subsequent solo adds more notes and rhythms that would be difficult for a beginner. Like every other Howe arrangement of Brahms, this is also in concert C major. The difference between this and the other Brahms lied is that this one is highly chromatic. For example, measures 22-23 (Figure 2.7). These measures require a well-developed ear to play in concert C major. The other area of difficulty comes from the end of each phrase, where thirty-second notes are located (Figure 2.8). They are an excellent introduction to playing a turn, as this is a written-out version of the ornament.

Figure 2.7

Measure 22-23, *Feldeinsamkeit*, Brahms/Howe



Figure 2.8

Measure 15-17, *Feldeinsamkeit*, Brahms/Howe



### III. A Brief Analysis of Etudes for the Novice Horn Player

The etudes will be analyzed in a similar way to the solos. The analysis will use similar methods found in the second chapter of James Naigus' Dissertation "A Creative Pedagogical Approach to the Continuum of Tonality to Atonality for the Horn Through Sixty Progressive Etudes." In this chapter, he picked many factors that influence progression in a method book, and thus accessibility. He uses this annotation<sup>22</sup>:

1. First pitch:
2. Secondary notes approached by stepwise or leap?
3. Total range of studies:
4. Are slurs introduced? If so, when?
5. Key areas:
6. Note values/rhythms:
7. Tempos:
8. Articulation markings:
9. Dynamics:

The subsequent books picked are because of their specific indication that they are for beginners on the horn. This analysis will use: Book One of the Pottag-Hovey, Method<sup>23</sup>, Leloir's *80 Petites etudes Progressives pour le corniste debutant*<sup>24</sup>, Erwin Miersch's *Melodious Studies for French Horn*<sup>25</sup>, Marvin Howe's *Method for the French Horn*<sup>26</sup>, and Krol's *Studies for French Horn: Elementary Grade*.<sup>27</sup> Each will be annotated similarly to Naigus', with comments about each afterward.

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<sup>22</sup> Naigus, "Creative Pedagogical Approach," 11.

<sup>23</sup> Max Pottag and Nilo Hovey, *Book One of Method for French Horn*, (Alfred: Van Nuys, CA, 1939), 3.

<sup>24</sup> Edmond Leloir. *80 Petites études Progressives pour le corniste débutant*, Paris: Gérard Billaudot, 1977.

<sup>25</sup> Edwin Miersch, *Melodious Studies for French Horn*, New York: Carl Fischer, 1969.

<sup>26</sup> Marvin Howe, *Method for the French Horn*, New York: Remick, 1950.

<sup>27</sup> Bernhard Krol, *Studies for French Horn: Elementary Grade*, D. Rather: Hamburg, 1963.

Book One of Method for French Horn - Pottag and Hovey

1. First pitch: G4
2. Secondary notes approached by leap.
3. Total range of studies: F3-E5
4. Are slurs introduced? If so, when? Page 14 of 49.
5. Key areas: C, G, D, A, F, B-flat, E-flat
6. Note values/rhythms: Whole, half, quarter, eight, dotted rhythms, triplets
7. Tempos: Specified and varied. Primarily in English and Italian.
8. Articulation markings: Accent, unmarked, staccato
9. Dynamics: Yes.

The forward states that “Primary attention was given to the selection of melodies and the writing of exercises which, when properly presented, will develop in the beginning student the most desirable musical habits.” The first page consists of unaccented whole notes (Figure 2.9), starting with G4 working down towards C4. New notes and rhythms are quickly introduced so that by the time a student experiences articulations and dynamics; they have already covered all the notes in C, G, and F majors. Progression up to an octave occurs on page 8. The total range in the book is F3-E5. Finally, slurs are introduced early on page 14; however, a complete piece with dynamics and articulations is not introduced until page 18 (Figure 2.10).

Figure 2.9

Exercise #1, *Book one of Method for French Horn*, Pottag and Hovey

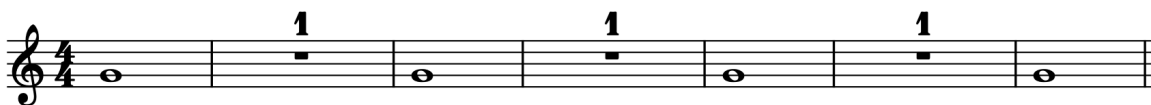


Figure 2.10

“Prayer from Der Freishutz,” *Book one of Method for French Horn*, Pottag and Hovey

The musical score is written in 4/4 time on a single treble clef staff. It consists of three lines of music. The first line begins with a piano (*p*) dynamic marking and includes a slur over the first four notes. The second line starts at measure 7 and features a slur over the first two notes. The third line starts at measure 12 and includes a mezzo-forte (*mf*) dynamic marking under a slur covering measures 12 through 15. The piece concludes with a double bar line at the end of the third line.

80 Petites etudes Progressives pour le corniste debutant - Leloir

1. First pitch: C4
2. Secondary notes approached by step.
3. Total range of studies: G3-A5
4. Are slurs introduced? If so, when? Page 8 of 18.
5. Key areas: C, G, F, B-flat, D, mixed
6. Note values/rhythms: Whole, half, quarter, eighth, dotted rhythms, triplets
7. Tempos: Specified and varied. Primarily in English and Italian, ritardando included
8. Articulation markings: Accent, unmarked, staccato, tenuto
9. Dynamics: Yes.

Leloir’s book of etudes seems similar to many of the etudes seen so far. The tonalities in this book could be considered modal (Figure 2.11). One of the added values of this book is that it helps develop the student’s ear to more modern styles of music, not just music from the common practice era. The range is somewhat extensive, with the lowest pitch being a G3, to the highest being an A5. Of the etudes listed, this is the highest.

Figure 2.11

Etude #2, 80 Petites etudes Progressives pour le corniste debutant - Leloir

Melodious Studies for French Horn - Miersch

1. First pitch: C4
2. Secondary notes approached by step.
3. Total range of studies: F3-G5
4. Are slurs introduced? If so, when? Page 4 of 52.
5. Key areas: C, G, D, A, F, B-flat, E-flat, A-flat, D-flat
6. Note values/rhythms: Whole, half, quarter, eighth, dotted rhythms, triplets, sixteenths
7. Tempos: Specified and varied. Primarily in English and Italian.
8. Articulation markings: Accent, unmarked, staccato
9. Dynamics: Yes.

The book by Miersch is an etude book, rather than a method, and is an intermediate book which would fit between Kopprasch and something simpler like Leloir or Pottag. The first etude consists of a full etude, working within the range of an octave in C major, using eighth, quarter, and half notes. It also includes articulation marks such as slurs, accents, and staccato. Interestingly, no articulations other than these are added in the rest of the book. New notes are introduced on both ends of the range with

each subsequent etude (Figure 2.12). Rhythms get somewhat complicated as the book goes on, with examples of syncopation (Figure 2.13). Each etude could be considered a complete piece with all elements of music. This book is a good indication of progression for the advanced novice player. Finally, the range remains rather small.

Figure 2.12

Exercise #1, Measure 17-24 from *Melodious Studies for French Horn* by Miersch



Figure 2.13

Exercise #27, Measure 1-8 from *Melodious Studies for French Horn* by Miersch



Method for the French Horn - Marvin Howe

1. First pitch: G4
2. Secondary notes approached by leap.
3. Total range of studies: B-flat2-G5
4. Are slurs introduced? If so, when? Page 4 of 52.
5. Key areas: C, chromatic, G, F, B-flat, D, E-flat, A, A-flat, E, D-flat, B, a, d, g, c, f, e, b, f-sharp, c-sharp
6. Note values/rhythms: Many mixed
7. Tempos: Generally unspecified, later etudes sometimes marked
8. Articulation markings: Accent, unmarked, staccato
9. Dynamics: Yes.

Howe's progression starts similarly to the Pottag book, with an almost identical first page. More explanation is written on how to find the first pitch rather than expect the student to find it on their own. While similar to many methods listed so far, there are expanded key areas in this method, and there is an early introduction to low range. The low range section deals with teaching the student bass clef. It explicitly teaches the student to read old-notation bass clef—as shown in Figure 2.14. There are also a few instances of transposition, specifically on page 22, with an introduction to E-flat horn.<sup>28</sup>

Figure 2.14

Exercise #358, *Method for the French Horn*, Howe/Wagner



<sup>28</sup> Howe, *Method*, 22.





## CHAPTER 3

### TOWARDS A SOLUTION

#### **I. Pedagogical Arrangement**

The primary purpose of this paper is to help address a lack of solo literature for novice players. One of the takeaways of Chapter 2 is that some of the standard available solo music marketed for beginning horn students is reasonably difficult compared to the etude books.

One way to address this is through the arrangement of multiple pieces from the literature of vocalists and string players. Selecting repertoire from the vocal realm is standard for horn players, with multiple examples already having been given in this paper. Picking music initially for the violin is less standard. Outside of virtuosic transcriptions like Wendell Hoss' arrangements of the Bach *Cello Suites*, many pieces transcribed from strings are edited with significant adjustments in range and difficulty. Again, while less common, this type of arrangement does occur for teaching purposes as well.

An excellent example of this is found in a collection of Marvin Howe etudes entitled *Studies for the Advancing Hornist, Volume II: The Expressive Hornist*. Alongside multiple examples of Haydn string quartet melodies, one can find an etude based off

the Cesar Cui work: *Orientale* for Violin.<sup>29</sup> The work is almost the same, except for a few adjustments of range (Figure 3.1 and 3.2). This arrangement is meant to teach a student phrasing and how to facilitate longer phrases.

Figure 3.1

Etude # 31, *Orientale*, Measure 1-8, Cui/Howe

**Allegretto** ♩ = 60

*mp doloroso*

5

Figure 3.2

Measure 11-18, *Orientale*, Cui

**con morbidezza**

*p*

5

## II. Details on Picking and Arranging a Solo

<sup>29</sup> Cesar Cui, "Orientale," *Kaleidoscope Op. 50* (Berlin: N. Simrock, 1894), 22, International Music Scores Library Project/Petrucci Music Library: Free Public Domain Sheet Music, accessed Feb. 11, 2020, [http://ks4.imslp.info/files/imglnks/usimg/d/d0/IMSLP389561-PMLP27326-CUI\\_-\\_Kaleidoscope\\_op.50.pdf](http://ks4.imslp.info/files/imglnks/usimg/d/d0/IMSLP389561-PMLP27326-CUI_-_Kaleidoscope_op.50.pdf)

As this idea of pedagogical arrangement is not new, it makes sense to attempt a similar project with solos for the early horn player. However, the process of picking a solo can sometimes be daunting. This section of the paper will detail the process behind finding and arranging these solos. However, specific examples will follow in the next chapter. Much of this section is based on harpist Alyssa Reit's series "The Joy of Arranging," initially published in *The American Harp Journal* and republished in *The Horn Call* from 2017-2018.<sup>30</sup>

Picking a solo is as simple as listening to a wide variety of literature. Once one has found a solo that intrigues themselves, the next step is finding a piece of sheet music. The music for this specific project comes from [IMSLP.org](https://www.imslp.org); however, many pieces can be found through other means. Once the music is acquired, the first thing one must do is look for any disqualifying measures. These are measures that are unplayable on the horn and have issues with being adjusted to a new medium.

An excellent example of disqualifying measures might be a melodic line where there are multiple double-stops on a string instrument. A horn cannot play chords, so this makes it difficult to replicate this section. Another disqualifying measure might be a fast section with many sixteenth or thirty-second notes, which could potentially be reduced to be more playable.

When a solo is picked, the actual arranging can begin. To do this, one must use notation software such as Sibelius or Dorico to enter in the note values. Once in the computer, transpose the part to Horn in F. After this, adjustments can begin. For example: if one has transposed a violin part to the horn and that part is now above the staff

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<sup>30</sup> Reit, Alyssa. 2016. "The Joy of Arranging. II: Process." *The American Harp Journal* 25 (3): 34–39.

2-3 octaves, it is wise to drop that down to a playable range on the horn. A majority of the changes will likely be range related.

After making the range more playable, the next step is to play through the arrangement and add or remove slurs. If there are no slurs sometime it is appropriate to add some to the transcription. For example: sometimes, based on the language, it makes sense to add a few slurs to a vocal transcription. Only avoid changing slurs and articulations if it is essential to the piece structurally. From here, the only thing left is to add the rest of the specific markings back, such as fermatas, dynamics, and ornaments.

## CHAPTER 4

## PROGRESSIVE ARRANGED SOLOS FOR THE NOVICE HORN PLAYER: A COMMENTARY

This chapter details the pedagogical benefits found in each arrangement of this paper. The analysis uses a modified version of the annotations from the solo arrangement section in chapter two:

1. Complete Title:
2. Composer:
3. Year of Original Composition:
4. Articulations:
5. Rhythms:
6. Duration:
7. Range:
8. Key:
9. Original Instrument (or instrumentation):
10. Piano Difficulty (Graded on a 1-10 Difficulty Scale):

Each work will address any pedagogical problems inherent in the music. Any change from the original work—such as a change in octave— will also be detailed. Finally, each work will receive program notes. The vocal selections will receive a set of the original and translated text.

### I. Kveld-sang for Blakken - Edvard Grieg<sup>31</sup>

1. Complete Title: *Kveld-sang for Blakken op. 61, no. 5*
2. Composer: Edvard Grieg
3. Year of Original Composition: 1894

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<sup>31</sup> Edvard Grieg, “Kveld-sang for Blakken,” *7 Children’s Songs, Op. 46* (Brodrene Hals Forlag: Christiania, Norway, 1895), 10. International Music Scores Library Project/Petrucci Music Library: Free Public Domain Sheet Music, accessed, August 15, 2019, [http://ks4.imslp.info/files/imglnks/usimg/e/e1/IMSLP27064-PMLP59921-Grieg\\_7\\_Childrens\\_Songs,\\_Op.61.pdf](http://ks4.imslp.info/files/imglnks/usimg/e/e1/IMSLP27064-PMLP59921-Grieg_7_Childrens_Songs,_Op.61.pdf)

4. Articulations: Slur, unmarked
5. Rhythms: eighth, quarter
6. Duration:1:21
7. Range:B3-C5
8. Key: F
9. Original Instrument (or instrumentation): voice and piano
10. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 1

*Kveld-sang for Blakken*, also known as *Fola Fola Blakken*, translates to “Evening Song for Horsie.” The song from op. 61 comes from Nordahl Rolfsen’s *Reading Book for Folkeskolen*.<sup>32</sup> Sandra Jarrett describes the song as being, “...much too high and too hard for children.<sup>33</sup>” This statement is a common refrain for this set of children's songs. Either way, this song is popular with children in Norway, except it is transposed in C rather than the original key of F. For the beginning horn student, this piece is in concert F, and is elementary both rhythmically and harmonically (Figure 4.1). The children’s song was picked specifically for this simplicity. It is playable by almost anyone, including students who have only played the horn for a few weeks. There are two areas of difficulty for a novice student: some slight harmonic challenges in the middle of the song, and the difficulty of coordinating with a pianist for the first time.

The primary harmonic challenge is a small section of the melodic line in the mode of E-Phrygian (Figure 4.2). While this is not an issue for a professional, Phrygian can be challenging to hear for a student. The other issue of playing with a pianist is only one of coordination. The piano part is straightforward, and also mirrors the melody line completely to help the student with the notes if they are struggling (Figure 4.1).

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<sup>32</sup> Sandra Jarrett, *Edvard Grieg and His Songs* (Routledge: London, 2019), 122.

<sup>33</sup> Ibid, 124.

The only change made in this transcription was a reduction of one octave. If the part were written at the original pitch, the horn part would go up to C6—high C—every time the refrain of the melody came back. With the reduction of an octave, it is put in an excellent range for beginners.

This piece works on accuracy for the novice student, along with basic finger facility. If the student cannot play in C major on horn, worrying about whether they are too loud or soft might be a lesser concern. Other aspects of technicality covered in Chapter 2 are minor.

Figure 4.1

Measure 1-10, *Kveld-sang for Blakken*, Grieg/Sehmann

The image displays a musical score for two instruments: Horn in F and Piano. The score is in 2/4 time and C major. It is divided into two systems, each covering measures 1 through 10.

**System 1 (Measures 1-10):**

- Horn in F:** The part begins with a whole rest in measure 1. In measure 2, it has another whole rest. From measure 3, it plays a melody starting on G4, moving up stepwise to C5 in measure 6, then down to G4 in measure 7, and ending on C5 in measure 10. The dynamic marking is *mp*.
- Piano:** The piano accompaniment consists of a bass line with eighth notes and chords. The right hand plays chords in the treble clef. The dynamic marking is *p*.

**System 2 (Measures 7-10):**

- Hn in F:** This system continues the horn melody from measure 7 of the first system, ending with a double bar line at measure 10.
- Pno:** This system continues the piano accompaniment from measure 7 of the first system, ending with a double bar line at measure 10.

Figure 4.2

Measure 13-20, *Kveld-sang for Blakken*, Grieg/Sehmann

The image displays a musical score for two instruments: Horn in F and Piano. The score is divided into two systems, each containing a Horn part and a Piano part. The key signature is one flat (B-flat) and the time signature is 2/4. The first system covers measures 13 through 20. The Horn part (labeled 'Horn in F') begins with a dynamic marking of *mf* and features a melodic line with various articulations such as accents and slurs. The Piano part (labeled 'Piano') also starts with *mf* and consists of a rhythmic accompaniment with chords and single notes, including a bass line with a consistent eighth-note pattern. The second system, starting at measure 7, shows the continuation of the Horn and Piano parts, ending with a double bar line. The Piano part in the second system includes a fermata over the final chord.

Fola fola blakken  
 Nu er blakken god og trett  
 Blakken skal bli god og mett  
 Og fola fola blakken  
 Uff, den leie bakken  
 Og den lange stygge hei  
 Den var riktig dryg for deg  
 Du gamle gamle blakken  
 Far, han kastet frakken  
 Blakken kan ei kaste sin  
 Svetter i det gamle skinn  
 Den snille snille blakken  
 Snart skal blakken sove  
 Ikke mer slit i dag  
 Ikke mer sele-gnag  
 Og ikke mer tråve  
 Fola fola blakken  
 Går du inn i stallen din  
 Kommer vesle gutten inn  
 Og klapper deg på nakken  
 Ser du gutten smile  
 Hører du det bud han har  
 Han skal hilse dig fra far  
 I morgen skal du hvile  
 Drøm om det du blakken  
 Bare ete, bare stå  
 Kanskje ut på tunet gå  
 Med vesle gutt på nakken

There, there, Horsie  
 Now Horsie is good and tired  
 Horsie will be good and full  
 Oh there, there, Horsie!  
 Ugh, the tiresome hill  
 And the long rough road  
 It was really hard for you  
 You old, old Horsie  
 Father took off his coat;  
 Horsie cannot take off hers.  
 Sweating in the old pelt,  
 The good, good horsie.  
 Soon horsie will go to sleep.  
 No more hard work today,  
 No more chafing harness!  
 And no more trudging!  
 There, there, horsie!  
 If you go into your stall,  
 The little boy will come in  
 And pat you on the neck  
 Do you see the boy smiling?  
 Do you hear the news he has?  
 He brings greetings from Father:  
 Tomorrow you shall rest.  
 Dream about it horsie:  
 Just to eat, just to stand,  
 Perhaps to walk around the farm  
 With the little boy on your back

(Translated by S. Jarrett.)

## II. Я вас любил - Cesar Cui<sup>34</sup>

1. Complete Title: *Я вас любил*
2. Composer: Cesar Cui
3. Year of Original Composition: 1885
4. Articulations: slur and unmarked
5. Rhythms: eights, dotted rhythms, quarters, half
6. Duration: 1:53
7. Range: G3-C-sharp5
8. Key: C
9. Original Instrument (or instrumentation): voice and piano
10. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 3

*Я вас любил* translates to “I loved you”<sup>35</sup> and comes from a set of seven poems by Alexander Pushkin and Mikhail Lermontov. This specific poem is by Pushkin and is about a former love and his respectful attitudes towards that woman. On the horn, it works as an excellent introduction to many features of solo playing. The first, and most important, is the act of collaborating with the pianist by incorporating *ritard* and *rallentando* in several measures throughout the piece. This forces the novice horn player to learn how to lead in a solo context, along with learning effective temporal practices. Second, this arranged solo is likely one of the first times a horn player would have seen an E-sharp (Figure 4.3). One other challenge includes making dynamic contrast. This piece varies between soft and loud playing, almost every phrase (Figure 4.4). While not especially loud at mezzo-forte, it becomes apparent if the student is not following the dynamic. Other aspects of technicality are not covered only because they do not pose much of a challenge, or are not applicable, in this piece

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<sup>34</sup> Cesar Cui, “*Я вас любил*,” *7 Poems of Pushkin and Lermontov, Op. 33* (Muzyka: Moscow, 1969), 37. International Music Scores Library Project/Petrucci Music Library: Free Public Domain Sheet Music, accessed July 6, 2019, [http://ks4.imslp.info/files/imglnks/usimg/9/98/IM-SLP20694-PMLP48141-Cui\\_Op33\\_03\\_1969.pdf](http://ks4.imslp.info/files/imglnks/usimg/9/98/IM-SLP20694-PMLP48141-Cui_Op33_03_1969.pdf)

<sup>35</sup> “Translating ‘I Loved You’: Simplicity is Difficult,” *Ocaso Press*, 2018, <http://www.ocaso-press.com/pushkin-i-loved-you-translation.html>

This arrangement has only one significant adjustment, and that is the key. The original key is D-flat, rather than C major, like this arrangement. The key was moved to C to provide a more accessible key for most novice horn players. No change in range was needed, as the piece was initially written for bass-baritone. The only articulations added to this arrangement are various slurs. Some follow the contour of the language, while others are purely in the part for expressive purposes.

Figure 4.3

Measure 13-16, Я вас любил, Cui/Sehmann

Figure 4.4

Measure 28-36, Я вас любил, Cui/Sehmann

## Translation of Text

Я вас любил: любовь ещё, быть  
 может,  
 В душе моей угасла не совсем;  
 Но пусть она вас больше не  
 тревожит;  
 Я не хочу печалить вас ничем.  
 Я вас любил безмолвно,  
 безнадежно,  
 То робостью, то ревностью  
 томим;  
 Я вас любил так искренно, так  
 нежно,  
 Как дай вам Бог любимой быть  
 другим.

I loved you once. Perhaps that  
 adoration  
 is still acknowledging your linger-  
 ing sway,  
 but not to trouble you, or have  
 occasion  
 now to sadden you in any way.

I loved you silently, in desperate  
 fashion:  
 tormented, to jealousy my feelings  
 ran.  
 God grant that such sincere and  
 tender passion  
 again be given by some other  
 man.  
 (Translated by Ocaso Press)

### III. Notturmo - Engelbert Humperdinck<sup>36</sup>

1. Complete Title: Notturmo für Violine mit Klavierbegleitung
2. Composer: Engelbert Humperdinck
3. Year of Original Composition: 1879
4. Articulations: slur, unmarked
5. Rhythms: eighth, quarter, sixteenth, half, dotted rhythms
6. Duration: 5:07
7. Range: D3-G5
8. Key: D
9. Original Instrument (or instrumentation): violin and piano
10. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 5

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<sup>36</sup> Engelbert Humperdinck, *Notturmo für Violine mit Klavierbegleitung* (Composer's Manuscript: 1879), International Music Scores Library Project/Petrucci Music Library: Free Public Domain Sheet Music, accessed on October 15, 2019, [http://ks4.imslp.info/files/imglnks/usimg/a/ab/IMSLP174783-PMLP308204-Humperdinck,\\_Engelbert,\\_Notturmo\\_in\\_G\\_major,\\_Manuscript.pdf](http://ks4.imslp.info/files/imglnks/usimg/a/ab/IMSLP174783-PMLP308204-Humperdinck,_Engelbert,_Notturmo_in_G_major,_Manuscript.pdf)

If the first two solos are meant to ease the novice horn player into solo playing, this is the first solo piece of the group that will show off the technical skills of the player. The solo is much longer and more elaborate than the previous two art song transcriptions. Much of this is because of the number of notes and range a violin can cover. The original work spans a range from G3-G6. While a three-octave range is possible on the horn, it makes sense to reduce the range somewhat because of the difficulty of achieving the higher notes. Writing the horn at the same range as the violin would already be unplayable for any hornist. This arrangement's entire range is reduced from 3 octaves to 2.5. The range is also dropped almost two octaves in some sections (Figure 4.5 and 4.6).

This transcription has a few other differences between the horn and the original. The main change is a slight reduction in the various sixteenth-note passages. An example of this is measure 37 (Figures 4.5 and 4.6). The original violin part has a melodic line from measure 34-37 rather than rests in the horn part. This change occurred to give the horn player rest because the original provides no rest past measure 11. Endurance is already an issue in the transcription. It is also too taxing for a novice student to play in that range for long periods.

The sixteenth note passage at measure 37 provides an excellent example of reduction. It has been reduced to avoid having a player try to play a passage that goes through much of the range of the horn (Figure 4.4/4.5). Much of this missing melodic line now occurs in the piano part. This combination of parts was achieved using research on how Franz Liszt would combine the parts of Schubert lied together to create virtuosic showpieces. While this reduction is attempting to keep the piano require-

ments to a minimum, sometimes problems like this arise. Multiple examples of how this can occur are found in Philip Friedheim's "The Piano Transcriptions of Franz Liszt." Much of this article provides fantastic examples of how exactly to attempt this type of combination in a transcription.

Another change is from measures 44-53. A second section of the solo line was adjusted to give the horn player rest. In measures 51-52, the trills have also been removed from the solo line. When attempted on the horn in this range, it detracts from the mood of the piece (Figure 4.7 and 4.8).

Other than these changes, much of this is original to the violin. Of course, this still leads to issues on the horn. One of these problems is ornaments, specifically grace notes. There are a few examples of grace notes by significant leap (Figure 4.9). These bring up issues of slurred flexibility, leading to the question: how would the student facilitate playing these parts? A final issue of ornamentation comes at measure 78 (Figure 4.10) where a trill is found on a C-sharp<sup>4</sup>. This can be approached multiple ways: should the student play this with B-flat fingerings? How does the style work for this specific trill?

The second issue of difficulty comes from the range. For example, in measures 65-66, the range goes from E<sup>5</sup>-E<sup>3</sup>, (Figure 4.11). This shifting of range can be problematic for many students. This was anticipated, though, because the section is labeled *Frei*, or free. Students who struggle with this difficulty are given a musical reason to slow their shifts through the range. Another issue, dealing with range, is the occasional jumps in octave throughout the piece. While not challenging with the notes

given, this prepares students for other pieces with similar octave displacements. These jumps are made more difficult by the endurance of the piece.

As already noted, endurance can exacerbate these other issues of technique. This is most difficult problem the student has to address: getting through the piece without endurance causing other problems. For example: If one cannot play the various octave jumps; it could be an issue of pressure, or it could be because the student is tired. Endurance could be tied to every other facet of technique already addressed. This piece is not extremely difficult, but if a student is using improper technique in these areas they will have many problems playing many parts of the piece.

Figure 4.5

Measure 36-40, Notturmo, Humperdinck/Sehmann

The musical score consists of two systems of staves. The first system shows measures 36-40. The second system shows measures 41-44, with a first ending bracket over the final two measures. The piano part features a steady bass line with chords and a melodic line in the right hand that includes several octave jumps and slurs. The melody in the first system starts with a whole rest, followed by a quarter rest, then a series of eighth notes and a quarter note, ending with a half note. The second system continues the melody with quarter notes and eighth notes, ending with a first ending bracket over the final two measures.

Figure 4.6

Measure 36-40, Notturmo, Humperdinck

Figure 4.6 shows measures 36-40 of the Notturmo by Humperdinck. The score is in 4/4 time and G major. The first system (measures 36-38) features a piano (*pp*) melody in the right hand and a piano accompaniment in the left hand. The second system (measures 39-40) continues the melody and accompaniment, ending with a double bar line. The key signature is one sharp (F#) and the time signature is 4/4.

Figure 4.7

Measure 51-52, Notturmo, Humperdinck/Sehmann

Figure 4.7 shows measures 51-52 of the Notturmo by Humperdinck/Sehmann. The score is in 4/4 time and G major. The first system (measure 51) features a mezzo-forte (*mf*) melody in the right hand and a mezzo-forte (*mf*) piano accompaniment in the left hand. The second system (measure 52) continues the melody and accompaniment, ending with a double bar line. The key signature is one sharp (F#) and the time signature is 4/4.

Figure 4.8

Measure 51-52, Notturmo, Humperdinck

Figure 4.8 shows measures 51-52 of the Notturmo by Humperdinck. The score is in 4/4 time with a key signature of one sharp (F#). The piano part consists of a melodic line in the right hand and a bass line in the left hand. The vocal line features a trill (tr) over a series of notes: B<sub>2</sub>, B<sub>b2</sub>, E<sub>3</sub>, and #E<sub>3</sub>. The dynamic marking is *mf*.

Figure 4.9

Measure 29-30, Notturmo, Humperdinck/Sehmann

Figure 4.9 shows measures 29-30 of the Notturmo by Humperdinck/Sehmann. The score is in 4/4 time with a key signature of two sharps (F# and C#). The piano part consists of a melodic line in the right hand and a bass line in the left hand. The vocal line features a trill (tr) over a series of notes. The dynamic marking is *p*.

Figure 4.10

Measure 76-79, Notturmo, Humperdinck/Sehmann

Figure 4.10 shows measures 76-79 of the Notturmo by Humperdinck/Sehmann. The score is in 4/4 time with a key signature of two sharps (F# and C#). The piano part consists of a melodic line in the right hand and a bass line in the left hand. The vocal line features a trill (tr) over a series of notes. The dynamic marking is *ppp*.

Figure 4.11

Measure 55-56, Notturmo, Humperdinck/Sehmann

The image shows a musical score for measures 55-56 of the piece 'Notturmo' by Humperdinck/Sehmann. The score is written for violin and piano. The key signature is E major (one sharp) and the time signature is 4/4. The violin part begins with a forte (f) dynamic and a slur over measures 55 and 56. The word 'frei' is written above the staff. The piano accompaniment also begins with a forte (f) dynamic and consists of sustained chords in both hands.

#### IV. Berceuse - Amy Beach<sup>37</sup>

1. Complete Title: *Berceuse* from *Three Compositions for Violin and Piano op. 40 no. 2*
2. Composer: Amy Beach
3. Year of Original Composition: 1898
4. Articulations: slur, unmarked, staccato
5. Rhythms: dotted rhythms, quarter, eighth, half, triplets
6. Duration: 4:52
7. Range: E3-E5
8. Key: E Major
9. Original Instrument (or instrumentation): violin and piano
10. Piano Difficulty (Graded on a 1-10 Difficulty Scale): 5

The *Berceuse* by Amy Beach is listed as the last piece in this set due to several challenges inherent in the transcription. The most challenging aspect of this piece is endurance. The transcription has no long rests after measure 5. This lack of break occasionally happens in horn music, most famously in Schumann's *Adagio and Allegro*.

This transcription is not nearly as long nor taxing as the Schumann, but it helps to pre-

<sup>37</sup> Amy Marcy Beach, "Berceuse," *Three Compositions for Violin and Piano, Op. 40 no. 2* (Boston: Arthur P. Schmidt, 1898), 3, International Music Scores Library Project/Petrucci Music Library: Free Public Domain Sheet Music, Accessed on November 15, 2019, [http://ks4.imslp.info/files/imgnks/usimg/8/81/IMSLP80242-PMLP162737-BEACH,\\_Amy\\_3\\_Pieces\\_Op.\\_40.pdf](http://ks4.imslp.info/files/imgnks/usimg/8/81/IMSLP80242-PMLP162737-BEACH,_Amy_3_Pieces_Op._40.pdf)

pare students for that kind of music. Compared to the Humperdinck, this work does not take away any melody line nor reduce any problematic sections. Also, much of the work requires students to make choices about breathing. Many breath marks have been added, but most are optional.

While the Beach can be taxing, the other issues in the piece are because of the range. Like the Humperdinck, the octave has been dropped to facilitate playing the entire work without pause. The range in the original is from A3-F-sharp6, while this version is only two octaves: E3-E5. This octave displacement also allows the student to work in the mid-low range. To play in this register and sound smooth is quite challenging. It also requires the student to play in this range without having a weak tone. It also allows the student to start considering alternate fingerings. While this piece can be played on the F-side in that range, much of it may feel better on the B-flat side, or a combination of the two. This would work the student's finger facility purely by forcing them to choose a number of alternate fingerings to make the work easier.

The final two problems in this piece are rhythm and expressive marks. The rhythm is quite challenging because much of the melody is not rhythmically consistent throughout the piece. In measures 7 and 13, the same melodic line appears. However, the first time the rhythm of the melody is a triplet, while the second time, it is a dotted eighth rhythm (Figure 4.12). Any student not being attentive to the rhythm will cause an error. This is not just these measures in isolation, much of the piece has a shifting sense of rhythm. Expressive marks are the other difficulty for the student. Like much of this late romantic style of music, there can be a variety of tempo fluctuations. Many of the measures have *rallentando* and *ritardando* at the end of phrases (Figure 4.13).

Figure 4.12

Measure 7-13, *Berceuse*, Beach/Sehmann

The image displays a musical score for measures 7-13 of the piece "Berceuse" by Beach/Sehmann. The score is written for piano and consists of two systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system covers measures 7-10, and the second system covers measures 11-13. The first system begins with a piano (*p*) dynamic marking in the treble clef and a pianissimo (*pp*) dynamic marking in the bass clef. A triplet of eighth notes is indicated above the first measure of the first system. The second system begins with a pianissimo (*pp*) dynamic marking in the treble clef. The score concludes with a double bar line at the end of measure 13.

Figure 4.13

Measure 59-65, *Berceuse*, Beach/Sehmann

The image displays a musical score for measures 59-65 of the piece "Berceuse" by Beach/Sehmann. The score is written for piano and consists of two systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system (measures 59-65) is marked "rall.....". The second system (measures 66-68) is marked "a tempo" and "poco rit.....".

**System 1 (Measures 59-65):** The music is marked "rall.....". The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

**System 2 (Measures 66-68):** The music is marked "a tempo" and "poco rit.....". The right hand has a more active melodic line, and the left hand continues with a steady accompaniment. The system concludes with a double bar line.

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APPENDIX 1  
ARRANGED SOLOS

Children's Songs Op. 61

1. Kveld-sang for Blakken

Allegretto ♩ = 86

The musical score is arranged in two systems. The first system features a Horn in F (top staff) and a Piano (bottom staff). The Horn part begins with a rest for two measures, then plays a melody starting on a G4, moving up stepwise to a C5, and then descending. The Piano part also has a two-measure rest, then provides harmonic support with chords in the right hand and a steady eighth-note bass line in the left hand. The second system features a Horn in F (top staff) and a Piano (bottom staff). The Horn part starts at measure 7 with a melody that continues the previous system's theme. The Piano part continues with the same accompaniment pattern.

Horn in F

Piano

Hn in F

Pno.

2

Kveld-sang for Blakken

13

Hn in F

*mf*

Pno.

*mf*

19

Hn in F

*mp*

Pno.

*mp*

rit.....a tempo *molto tranq.*

25

Hn in F

*ritard poco a poco al fine*

Pno.

Kveld-sang for Blakken

31

Hn in F

Pno.

*pp*

The musical score for measures 31-33. The Horn in F part (top staff) contains three measures of whole rests. The Piano part (bottom staves) features a melodic line in the right hand and a bass line in the left hand. The right hand has a slur over the first two measures and a dynamic marking of *pp* in the third measure. The left hand has eighth notes and rests. A fermata is placed over the final notes of both hands.

Horn in F

## Children Songs Op. 61

## 1. Kveld-sang for Blakken

Allegretto ♩ = 86

Musical score for Horn in F, Children Songs Op. 61, 1. Kveld-sang for Blakken. The score is in 2/4 time and consists of four staves of music.

The first staff (measures 1-8) begins with a dynamic of *mp* and a first ending bracket (2).

The second staff (measures 9-17) begins with a dynamic of *mf* and includes accents.

The third staff (measures 18-25) begins with a dynamic of *mp molto tranq.* and includes a ritardando section (rit.....) followed by a first ending bracket (2) and a ritardando section (ritard).

The fourth staff (measures 26-32) begins with the instruction *poco a poco al fine* and ends with a third ending bracket (3).

# Seven Poems of Pushkin and Lermontov

Cesar Cui  
Andrew Sehnann

## I Loved You

Andante ♩ = 66

Horn in F

*tranquillo espr. mp*

Piano

*p*

Hn in F

7

Piano

Hn in F

13

*poco rit.....a tempo*

*f*

*mp*

Piano

*p*

19 **poco rit. ....**

Hn in F *mf*

Piano

24 **a tempo** **rit. ....**

Hn in F *f* *p*

Piano *p*

29 **a tempo**

Hn in F *mf* *mp*

Piano

I Loved You

3

34 **poco rit.**.....

Hn in F

Piano

# Seven Poems of Pushkin and Lermontov

Cesar Cui

## 1. I Loved You

Andante ♩ = 56

1

tranquillo espr. *mp*

8 **poco rit.**

16 ..a tempo

1

*mp* **poco rit.**.....

24 a tempo

*f* *p* *mf* rit.....a tempo

31 **poco rit.**.....

*mp* *p* 2

## Notturmo

Englebert Humperdinck  
Andrew Sehnann

**Andante** ♩ = 72

Horn in F in F

Piano

*pp*

4

Hn. in F

Pno.

7

Hn. in F

Pno.

2

Notturmo

10

Hn. in F

*mp dolce*

Pno.

14

Hn. in F

Pno.

17

Hn. in F

*mf* *p*

Pno.

*p*

Notturmo

20

Hn. in F

Pno.

Musical score for measures 20-22. The Horn in F part (top staff) features a melodic line with eighth and sixteenth notes, including a trill in measure 21. The Piano accompaniment (Pno., bottom two staves) consists of chords and single notes, with a trill in the right hand in measure 21.

23

Hn. in F

Pno.

*mp*

*pp*

Musical score for measures 23-25. The Horn in F part (top staff) has a melodic line with a trill in measure 24 and a dynamic marking of *mp*. The Piano accompaniment (Pno., bottom two staves) features chords and single notes, with a dynamic marking of *pp* in measure 23.

26

Hn. in F

Pno.

*f*

Musical score for measures 26-28. The Horn in F part (top staff) has a melodic line with a trill in measure 27 and a dynamic marking of *f* in measure 28. The Piano accompaniment (Pno., bottom two staves) features chords and single notes.

4

Notturmo

29

Hn. in F

Pno.

Musical score for measures 29-31. The Horn in F part (top staff) begins with a whole note G4, followed by a half note A4, and then a melodic line of eighth notes: B4, A4, G4, F4, E4, D4, C4. The Piano part (bottom two staves) features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. A dynamic marking of *f* is present at the start of measure 30.

32

Hn. in F

Pno.

Musical score for measures 32-34. The Horn in F part (top staff) plays a melodic line of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4, C4. The Piano part (bottom two staves) continues with a rhythmic accompaniment. A dynamic marking of *f* is present at the start of measure 33.

35

Hn. in F

Pno.

Musical score for measures 35-37. The Horn in F part (top staff) is mostly silent, with a final melodic phrase in measure 37. The Piano part (bottom two staves) features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *f* is present at the start of measure 35.

38

Hn. in F

Pno.

This system contains measures 38, 39, and 40. The Horn in F part (top staff) begins with a double bar line and a fermata over the first measure, followed by a melodic line of eighth and quarter notes. The Piano accompaniment (bottom staves) features a steady eighth-note bass line and chords in the right hand.

41

Hn. in F

Pno.

*mp*

*p*

This system contains measures 41, 42, and 43. The Horn in F part continues its melodic line. The Piano accompaniment includes dynamic markings: *mp* (mezzo-piano) above the right hand in measure 42 and *p* (piano) below the right hand in measure 43.

44

Hn. in F

Pno.

*p dolcissimo*

*pp*

This system contains measures 44, 45, and 46. The Horn in F part has a fermata over the first measure and then plays a few notes. The Piano accompaniment features a *pp* (pianissimo) dynamic in measure 44 and a *p dolcissimo* (pianissimo dolce) dynamic in measure 45.

6

Notturmo

47

Hn. in F

Pno.

*mf*

Detailed description: This system covers measures 47 to 49. The Horn in F part (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers measures 48 and 49, with a dynamic marking of *mf*. The Piano part (bottom staves) features a complex accompaniment with eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *mf* is present in measure 49.

50

Hn. in F

Pno.

Detailed description: This system covers measures 50 to 52. The Horn in F part (top staff) has a half note G4 in measure 50, followed by quarter notes A4, B4, and C5 in measures 51 and 52. The Piano part (bottom staves) continues with a rhythmic accompaniment of eighth and sixteenth notes in the right hand and chords in the left hand.

53

Hn. in F

Pno.

*f*

Detailed description: This system covers measures 53 to 55. The Horn in F part (top staff) starts with a half note G4 in measure 53, followed by quarter notes A4, B4, and C5 in measures 54 and 55. A dynamic marking of *f* is placed below the first measure. The Piano part (bottom staves) features a rhythmic accompaniment in the right hand and chords in the left hand. A dynamic marking of *f* is placed below the first measure. The system concludes with a double bar line and repeat signs in both staves.

56 **Frei** **a tempo**

Hn. in F

Pno.

*mp*

*pp*

59

Hn. in F

Pno.

62

Hn. in F

Pno.

8

Notturmo

65

Hn. in F

Pno.

68

Hn. in F

Pno.

71

Hn. in F

Pno.

Notturmo

74

Hn. in F

Pno.

pp

77

Hn. in F

Pno.

tr

80

Hn. in F

Pno.

10

Notturmo

83 **rit.....a tempo**

Hn. in F

Pno.

This system contains measures 83, 84, and 85. The Horn in F part (top staff) begins with a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. In measure 84, it continues with G4, F4, E4, D4, C4. The Piano part (bottom staves) features a complex accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand. A dynamic marking of *p* is present in measure 84. The tempo marking **rit.....a tempo** is positioned above the staff.

86

Hn. in F

Pno.

This system contains measures 86, 87, and 88. The Horn in F part (top staff) plays a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Piano part (bottom staves) continues with similar accompaniment patterns, featuring sixteenth-note runs in the right hand and chords in the left hand.

89

Hn. in F

Pno.

This system contains measures 89, 90, and 91. The Horn in F part (top staff) has a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Piano part (bottom staves) concludes the piece with sustained chords in the left hand and a final melodic phrase in the right hand. The system ends with a double bar line.

Horn in F

## Notturmo

Englebert Humperdinck  
Andrew Sehnann

Andante ♩ = 72

**10**

*mp dolce*

14

*cresc.*

*mf dim.*

19

*p*

*mp*

24

*mp*

*f*

30

**3**

38

42

*mp*

*p dolcissimo*

47

*mf*

*f*

2

Horn in F

Frei a tempo

54

*mp*

59

64

69

74

*pp*

80

84

rit.....a tempo

88

# Three Pieces for Violin and Piano Op. 40 No. 2

Amy Beach  
Andrew Sehmamm

**Andantino** ♩ = 90

Horn in F in F

Piano

*pp*

Hn. in F

*p dolce*

Pno.

*pp*

Hn. in F

*rall.*.....

Pno.

2

Berceuse

12 ..... **a tempo**

Hn. in F

*pp*

Pno.

15

Hn. in F

*mf*

Pno.

19 **a tempo**

rall.....

Hn. in F

*p*

Pno.

*pp*

Berceuse

23

Hn. in F

Pno.

Musical score for measures 23-26. The Horn in F part (top staff) features a melodic line with triplets in measures 24 and 26. The Piano accompaniment (bottom staves) provides harmonic support with chords and moving lines. Dynamics include *v* and *p*.

27

Hn. in F

Pno.

Musical score for measures 27-30. The Horn in F part (top staff) continues the melodic theme with a triplet in measure 28. The Piano accompaniment (bottom staves) features a steady bass line and chords. Dynamics include *p*.

31

Hn. in F

Pno.

Musical score for measures 31-34. The Horn in F part (top staff) has a melodic line with a *v* dynamic marking. The Piano accompaniment (bottom staves) continues with chords and a bass line. Dynamics include *v*.

4

Berceuse

a tempo

35 rit.....

Hn. in F *pp* *pp* *dolcissimo*

Pno. *pp* *pp*

39 *espr.*

Hn. in F *3*

Pno.

43 *rall..... a tempo*

Hn. in F *3*

Pno.

Berceuse

47

Hn. in F

Pno.

Musical score for measures 47-50. The Horn in F part (top staff) features a melodic line with a forte (*f*) dynamic. The Piano part (bottom staff) provides harmonic support with chords and moving lines, also marked with *f*.

51

Hn. in F

Pno.

*a tempo*

rit.....

3

*pp*

*p*

*pp*

Musical score for measures 51-54. The Horn in F part (top staff) includes a triplet of eighth notes and a ritardando (*rit.....*) marking. Dynamics range from *pp* to *p*. The Piano part (bottom staff) features chords and a triplet of eighth notes, with dynamics *p* and *pp*.

55

Hn. in F

Pno.

*pp*

3

*pp*

Musical score for measures 55-58. The Horn in F part (top staff) features a melodic line with a *pp* dynamic. The Piano part (bottom staff) includes a triplet of eighth notes and chords, also marked with *pp*.

6

Berceuse

59 *rall.*.....

Hn. in F

Pno.

Musical score for measures 59-62. The Horn in F part (top staff) begins with a quarter rest, followed by eighth notes, and ends with a half note. The Piano part (bottom staves) features a complex accompaniment with chords and moving lines in both hands.

63 *a tempo* *poco rit*

Hn. in F

Pno.

Musical score for measures 63-66. The Horn in F part (top staff) has a melodic line with quarter and eighth notes. The Piano part (bottom staves) continues with a steady accompaniment, including some sustained chords in the right hand.

67 *morendo*

Hn. in F

Pno.

Musical score for measures 67-70. The Horn in F part (top staff) features a long, sustained note with a fermata. The Piano part (bottom staves) has a more active accompaniment with eighth notes and chords, ending with a fermata on the final note.

Horn in F

# Three Pieces for Violin and Piano Op. 40 No. 2

Amy Beach  
Andrew Sehmman

## Berceuse

Andantino ♩ = 90

*p dolce*

9 *rall. .... a tempo*  
*pp*

14 *mf*

20 *rall. .... a tempo*  
*p*

25 *p*

31 *pp* *rit. ....*

37 *a tempo*  
*pp* *p dolcissimo* *espr. p*

2

Horn in F

42 *rall.....a tempo*

47 *rit.....*

53 *..a tempo*

59 *rall..... a tempo poco rit*

65

## APPENDIX 2

### LECTURE RECITAL SCRIPT

Welcome to my doctoral lecture recital! For my project I arranged four pieces to introduce the concept of solo playing to novice horn players. I also provided instructions on how to accomplish an appropriate arrangement of other works.

Most of you have likely had experience performing or teaching music for novice and amateur players. Have you ever realized how scary this repertoire is? What we think of as solo horn and piano music is limited for this specific group. Much of horn solo literature is either written for virtuosos or other advanced players of the various musical eras. Many examples of our music written for the novice student already comes from various arrangements of folk and popular music. A common example of these arrangements is former principal horn of the Philadelphia Orchestra Mason Jones' First Solos for the Horn Player. However, because of many technical challenges, these first solos are too difficult for students in their first year.

For example: even though the first solo is Stradella's "Church Aria" is meant to be simple for most players, there are many things that might be unfamiliar to a novice horn player. These include the key of C minor, grace notes, valve trills, and various leaps of m7s.

Even solos marketed to young students such as: Disney hits: play along with a full symphony orchestra, are not always the most approachable. A solo version of

Beauty and the Beast from this book includes many accidentals, and spans a high range of D-flat4-F5.

The purpose of this lecture recital is to address some of these inadequacies in the novice solo repertoire for horn. This will be addressed through a progressive series of four solos that will teach a beginner with no prior performance knowledge to become comfortable working with a pianist. These four works were selected with the goal of addressing multiple technical and musical issues for the novice horn player, along with providing a framework for developing musicianship.

The program consists of Edvard Grieg's Kveld-sang for Blakken, Cesar Cui's I Loved you, Englebert Humperdinck's Notturmo and Amy Beach's Berceuse. In addition, three delimitations exist within these choices.

**First:** All pieces are in public domain. This means the works are not in copyright.

**Second:** The pieces picked are by less represented composers in the genres of vocal and string music. I tried to avoid making this another project of German lied because we already have plenty of those. For example: even though Greig is very well known for, say, his music from peer Gynt, I don't think any of us really know a lot of his solo vocal and piano music.

**Third:** The piano parts have to be playable by almost everyone, such as the student's own horn teacher!

Before we go much further let's hear some of Grieg's Kveld-sang for Blakken. This was done with Live audio (from my horn) and midi audio. It originally was going to be live piano as well, but due to some technical difficulties with our own piano we had to switch it to midi at the last moment.

(Kveld-sang plays)

As you can probably hear from this piece, it is quite simple. This arrangement is intended for a horn player who has barely started on the instrument. The key is in concert F major, and the melody and rhythms are meant to be extremely simple. This piece is playable by students as early as the first few weeks of horn study.

Now this begs the question: how did I decide on the parameters for a piece like this? How do I really know that this is a good piece for a beginner horn student?

To arrange these pieces I analyzed a variety of pedagogical materials specifically targeted towards early players. I also used Travis Bennett's Dissertation: "A Horn Players Guide, using Etudes, Solos, and Orchestral Excerpts to Address Specific Technical and Musical Challenges." This dissertation specifically defines a variety of technical challenges on the horn such as accuracy, loud and soft dynamics, low and high range, along with many others. Using these definitions I tracked down other scholarship on early etudes, methods for horn, and what I'm terming: early solo horn pieces. Using these I came up with a few ways to annotate and analyze a number of these pieces for the novice student.

This is partially based off of similar annotations found in Marvin Howe's Dissertation "A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn." and Dr. Naigus's own Dissertation, "A Creative Pedagogical Approach to the Continuum of Tonality to Atonality for the Horn Through Sixty Progressive Etudes."

The annotations I used for etudes are as follows:

First: First pitch: which means the first pitch of the etude book.

Second: Secondary notes approached by leap or step. Does the second note introduced in the etude book require you to use another harmonic, or does it require you to use your valves?

Third: Total range of studies: The range of the etude book.

Fourth: Are slurs introduced? If so, when?

Fifth: Key areas: What keys does the book use, do they use minor keys, modes, etc?

Sixth: Note values/rhythms: For this section, I list the various types of rhythms found.

Seventh: Tempos: Are there specified tempos, such as with a metronome marking? Or is there a descriptive word for tempos? Or is it combination both?

Eighth: Articulation markings: This specifies the articulations used in the book.

Finally, dynamics. Some methods use them immediately, some include them halfway through, and some do not use them at all.

I also created annotations for the early solos with some additional markings. Before I talk about the solo annotations let us hear a little bit of Cesar Cui's I Loved you, from his "Poems of Pushkin and Lermontov"  
(I Loved You plays)

This Cui piece is slightly different from the original version in one way. This version is in Concert C major, the original is in Concert D-flat, which for horn students means A-flat major. Compared to the Grieg there are three things that are harder than that work: First: there are more dotted rhythms, both dotted quarters, and dotted

eighths. Second, the range is wider, it is both lower and higher than the Grieg (from G3-D5), and finally the musical aspects (ritards, dynamics), are more difficult and varied.

I mentioned solo annotations a little bit before I played the Cui. These additional annotations I used when analyzing the “early solo horn pieces”

The full annotation for these pieces is virtually the same as the etudes, except it covers a few extra parameters. I will cover those extra annotations those now: (Annotations on slide).

Year of Composition: When was this piece composed? This is sometimes important for teaching style: you would not play a baroque piece the same as a romantic one!

Duration: How long is this piece? This is important because often the longer the piece, the more tiring the piece is.

Original Instrument (or instrumentation): What is the original instrument? This is sometimes important when arranging the music, especially for potential adjustments to the piano part, more on that later though.

Piano Difficulty: Finally: how difficult is the piano part for this work? I graded this on a 1-10 difficulty scale.

We will see the full annotation Humperdinck’s Notturmo, after we listen to it!  
(Notturmo Plays)

The important takeaways from this annotation are the rhythms, duration, and piano difficulty!

The rhythms in the previous Cui use only dotted rhythms, halves, quarters, and eighths. This piece adds various short passages including sixteenths.

You can see a good example of this from measure 37-40 and measure 69-71 on the next page. This example of rhythm is highlighted in purple. This project slowly adds more and more rhythmic variety, with the most being found in the Berceuse, which you will hear later.

The fact that there are two pages leads to probably the most important fact of this piece: It's the longest of the four at 5 minutes and 7 seconds. Most of this work is also taxing on the face. This was selected this way to help a novice student start to focus on both endurance, and good practices. For example: If they use too much pressure, they will not be able to last the entire piece. If they don't practice enough, they won't get through this piece!

Finally, this piece is a great example to talk about some of the basic differences between the original and newly arranged version. These differences come from some of the difficulty in piano. The version you heard is modified in a few ways, but the most important is that the horn player has some rest throughout the piece. The original version for violin starts at measure 11 and never rests until the final measure. To allow a horn player to get through this easier I added a series of rests from measure 34-37 and also from measures 73-76. These artificial rests are circled in red.

As a reminder: the purple circle highlights the added rhythm of various sixteenth notes, and the red circle highlights where the artificial rests are located. I would like to talk about that yellow section for one more moment. This is the first time that a student could potentially focus working on alternative fingerings. Notice the first sixteenth note

run from A3- D5. This is all playable with T12. In fact, much of this section allows for the use of that fingering.

There are two additional things I would like to Highlight on this page. The first is in Green, the “Frei” section. This section is the first and only “cadenza” like section in any of this pieces. While this is not as apparent with a midi accompanist, this is a good chance for the student to flex their musical phrasing skill. The second place is circled in blue. This is another place where introducing an alternative B-flat fingering is a good idea. T-23 to T3 comes out much clearer compared to 12-1 on the F side.

This slide shows an example of these differences: What you are seeing are two versions of measures 36-40. The version on the right is the original, without the rests. The version on the left is the version with rests. This combination of parts leads the piano part to be a little bit harder in this work compared to the rest of the pieces. The right hand takes over the violin melody in the first two measures, and much of the accompaniment figure has been re-written to the left hand. The chords in the left hand have also had to be revoiced so that the chord quality remains the same. The other difference is how the horn part handles the sixteenth note run. The original version spans about 3 octaves in two beats. On horn we try to avoid this type of writing, unless it's Ein Heldenleiben! Technically the only note missing from that violin passage is a Concert D. Instead I turned the sixteenths into a matter of coordination between the right hand and the horn player. If successful, it should sound like a short call and response before moving into the next section.

Now, there is one piece left: Amy Beach's Berceuse. I am going to play that now, and then we will discuss a little bit about how to pick music for arrangement, along with ways to do this. Let's hear this piece now:

(Berceuse plays).

It's probably obvious for a number of reasons, but this piece is the hardest of the bunch. While it's not high (relatively speaking), once you start, you don't stop playing until the end of the piece. Also, you can see how much of the musical matters: ritards, rallentandos, dynamics, grace notes, are fairly detailed throughout much of this first page. I would also like to highlight another example of a choice of fingerings. Much of this piece, it is completely possible to play the entire thing on the F-side of the horn, without much trouble. However, for many players, playing in this range while trying to be lyrical can be a very difficult challenge. Luckily much of this is also in a decent range for B-flat horn. However, if played on the B-flat horn it can sometimes lead to issues of tuning, and tone. So either choice allows for different possibilities of work for the student.

Here you can see the rest of the second page: You can see some of the other difficulties of this piece. First: notice the various octave, or greater than octave jumps. These are highlighted in red. The second highlighted place shows another difficulty. As is obvious from looking at the horn part, much of this piece has various rallentandos, and ritards. All of these provide great learning experiences for how to lead the pianist. I highlight the section in green particularly because the beginning of the section the pianist essentially leads up the scale. However, the last two notes the horn player leads

and restarts the original tempo, before the pianist ritards to the end of the piece. This requires a bit of coordination between the two musicians!

Now, if you decide you want to make some arrangements for your students, you need to listen to a lot of music. All of this music I ended up picking is not very well known. The Humperdinck especially—I had to use an autograph manuscript copy as it was never published.

Find music that you like, however you need to listen very carefully for what I term “disqualifying measures”

Disqualifying measures are parts of the music that are “un-hornistic.” Places that would not work well on horn. A good example might be multiple measures of 16th notes in a row, without any places to breathe, and no good places to potentially reduce the figure without losing a lot of the original musical sentiment. Other examples might include multiple large leaps in a row, such as a string player changing to a higher string, certain types of trills, and pieces without any rest, within reason.

I bring that point out last as, because sometimes its completely doable to play a full piece. For example: The Beach has no breaks, but it is also about 3 minutes long and generally remains fairly low. Something like that is completely doable. Something like trying to transcribe a Beethoven Cello Sonata where the whole piece has no rest for either instrument is a much dicier proposition.

Once you’ve picked an appropriate piece, you have to make your own arrangement in music software. There are currently four choices: Finale, Sibelius, Muscore, and most recently: Dorico. I ended up using Dorico because of the ease of use in both engraving, and exporting of accompanimental midi. All the midi used in today’s per-

performances come from Dorico. Regardless of program, the actual act of imputing the notes is mostly the same. I ended up using a midi controller, which looks like a piano keyboard. I ended up copying all the scores as exactly as I could, and then went about making adjustments for the horn and piano parts. All of these arrangements, except for the Cui, are meant to be for higher instruments and voice types, so the first change across the board was dropping much of the horn part by an octave or more in certain sections, especially the Berceuse. Much of that piece is 2-3 octaves below the original part. Generally, outside the occasional times I need to artificially add in rests, like in the Humperdinck, the piano is left unchanged. I consulted with my pianist wife, Ashley, about any potential edits to those parts in both articulation, and pedal marking. It is also from her that I get a majority of the difficulty markings. Once all of this has been inputted, and the majority of the work is complete, small edits need to be made in the horn part. For example: does it make sense to have an 8 bar phrase played without any slurs, or does it make sense to add some in? If you are arranging an art song, what language is the song that you arranged? Does the language lead to certain melismatic writing which might imply slurs to a vocalist, but not to a horn player?

Another important addition is breath marks in some of the string works. As string players do not need to breathe the same as horn players, it's pertinent to structure the music in such a way that horn players can find natural places to breathe. Some of the slurs found in the Beach are adjusted specifically to give the player somewhere to breathe, rather than just attempting to breathe where the slurs originally were marked.

With that, I want to ask: are there any questions about this project?



# Disney Hits!

"Play along with a Full Symphony Orchestra," *Beauty and the Beast*

Play (freely throughout)

*mp* (legato tongue)

*mf*

Oboe

The image shows a musical score for a piece from Disney's 'Beauty and the Beast'. It consists of five staves of music. The first staff has the instruction 'Play (freely throughout)' and a dynamic marking of '*mp* (legato tongue)'. The second staff continues the melody. The third and fourth staves feature a more rhythmic accompaniment with a dynamic marking of '*mf*'. The fifth staff is labeled 'Oboe' and shows a melodic line. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

## Kveld-sang for Blakken



## Kveld-sang—Music

Horn in F

Kveld-sang for Blakken  
From 7 Children's Songs

Edvard Grieg  
Andrew Schmann

Allegretto  $\text{♩} = 86$

*mp*

10 *mf*

20 *rit.* *a tempo* *tranquillo* *ritard.* *poco a poco al fine*

*mp*

31 **3**

## Annotations - Etudes

- First Pitch
- Secondary Notes
- Total Range?
- Are Slurs Introduced? If So When?
- Key Areas (or possible Keys)
- Rhythms
- Tempos
- Articulations
- Dynamics

# I Loved You



## I Loved You—Music

Andante  $\text{♩} = 56$

1

triquillo espr. *mp*

8 poco rit.

16 ..a tempo 1 *f* poco rit....

24 ..a tempo *mp* rit.....a tempo *p* *mf*

31 poco rit..... 2 *p*

## Annotation Additions for Solo Works

- Year of Composition
- Duration
- Original Instrument/Instrumentation
- Piano Difficulty

**Notturmo**



## Annotation - Notturmo

- Title: Notturmo for Violin and Piano
- Composer: Engelbert Humperdinck
- Year of Composition: 1879
- Articulations: slur, unmarked
- Rhythms: eighth, quarter, sixteenth, half, dotted rhythms
- Duration: 5:07
- Range: D3-G5
- Key: D
- Original Instrumentation: violin and piano
- Piano Difficulty (Graded on a 1-10 Difficulty Scale): 5

## Notturmo—Music

The image displays a musical score for the piece "Notturmo" by Engelbert Humperdinck. The score is written for a single melodic line in D major, 4/4 time, with a tempo marking of "Andante" and a metronome marking of 10. The key signature has two sharps (F# and C#). The score consists of eight staves of music, with measure numbers 14, 19, 24, 30, 36, 42, and 47 indicated. The dynamics range from *mp dolce* to *f*. A red circle highlights a triplet of eighth notes in measure 30, and a blue circle highlights a slur over a phrase in measure 36. The score includes various articulations such as slurs and dynamic markings like *cresc.*, *mf dim.*, *p*, *mp*, *f*, *mp*, *p dolcissimo*, *mf*, and *f*.

# Notturmo—Music Pt. 2

Musical score for Notturmo—Music Pt. 2, measures 54-88. The score is in 4/4 time and D major. It features a piano part with various dynamics and articulations. Measure 54 has a *pp* dynamic and a *tr* (trill) on the second measure. Measure 55 has a *pp* dynamic. Measure 56 has a *pp* dynamic. Measure 57 has a *pp* dynamic. Measure 58 has a *pp* dynamic. Measure 59 has a *pp* dynamic. Measure 60 has a *pp* dynamic. Measure 61 has a *pp* dynamic. Measure 62 has a *pp* dynamic. Measure 63 has a *pp* dynamic. Measure 64 has a *pp* dynamic. Measure 65 has a *pp* dynamic. Measure 66 has a *pp* dynamic. Measure 67 has a *pp* dynamic. Measure 68 has a *pp* dynamic. Measure 69 has a *pp* dynamic. Measure 70 has a *pp* dynamic. Measure 71 has a *pp* dynamic. Measure 72 has a *pp* dynamic. Measure 73 has a *pp* dynamic. Measure 74 has a *pp* dynamic. Measure 75 has a *pp* dynamic. Measure 76 has a *pp* dynamic. Measure 77 has a *pp* dynamic. Measure 78 has a *pp* dynamic. Measure 79 has a *pp* dynamic. Measure 80 has a *pp* dynamic. Measure 81 has a *pp* dynamic. Measure 82 has a *pp* dynamic. Measure 83 has a *pp* dynamic. Measure 84 has a *pp* dynamic. Measure 85 has a *pp* dynamic. Measure 86 has a *pp* dynamic. Measure 87 has a *pp* dynamic. Measure 88 has a *pp* dynamic.

# Combined Parts - Notturmo

Musical score for Combined Parts - Notturmo, measures 1-4. The score is in 4/4 time and D major. It features a piano part with various dynamics and articulations. Measure 1 has a *pp* dynamic. Measure 2 has a *pp* dynamic. Measure 3 has a *pp* dynamic. Measure 4 has a *pp* dynamic.

Musical score for Combined Parts - Notturmo, measures 5-8. The score is in 4/4 time and D major. It features a piano part with various dynamics and articulations. Measure 5 has a *pp* dynamic. Measure 6 has a *pp* dynamic. Measure 7 has a *pp* dynamic. Measure 8 has a *pp* dynamic.

# Berceuse



## Berceuse—Music

Andantino  $\text{♩} = 76$

1 *p dolce*

5 *rall. a tempo*

14 *mf*

20 *p*

25 *p*

31 *rit. pp*

37 *a tempo pp p dolcissimo esp. p*

## Berceuse—Music Pt. 2

45 *rall. .... a tempo*

47 *rit. ....*

53 *a tempo*

59 *rall. .... a tempo poco rit*

60

The image shows a musical score for a piece titled "Berceuse—Music Pt. 2". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music, numbered 45 to 60. The first staff (45) begins with the tempo marking "rall. .... a tempo" and contains a triplet of eighth notes. The second staff (47) has a "rit. ...." marking and another triplet. The third staff (53) is marked "a tempo" and starts with a piano (*pp*) dynamic. The fourth staff (59) includes "rall. .... a tempo poco rit" markings and a green oval highlighting a section of the melody. The fifth staff (60) concludes the passage with a double bar line.