

Souvenir d' Auber. (Erinnerung an Auber.)  
Moderato.

Nº 2. *p*

6 *rit.* *a tempo*

13 *a tempo*

17 *a tempo*

21 *a tempo*

25 *tr.* *tr.* *tr.* *rit.* *a tempo*

30 *a tempo*

34 *leggero*

38 *leggero*

42 *leggero*

46 *leggero*

50 *leggero*

53 *leggero*

Larghetto.1

$\text{♩} = 80-90$

Nº 21.

Cadenza ad lib.

2021-22 Horn #3  $\text{♩} = 46-56$

*Allegretto.*

Nº 17.

6

*p*

12

mf

Musical staff 12-17: Treble clef, key signature of one sharp (F#). Measures 12-17. Dynamic marking *mf* at the end.

18

Musical staff 18-21: Treble clef, key signature of one sharp (F#). Measures 18-21.

22

Musical staff 22-25: Treble clef, key signature of one sharp (F#). Measures 22-25.

26

26

30

*f* *p*

Musical staff 26-29: Treble clef, key signature of one sharp (F#). Measures 26-29. Dynamic marking *f* at the start, *p* at the end.

Musical staff 30-32: Treble clef, key signature of one sharp (F#). Measures 30-32. Dynamic marking *f* at the start, *mf* at the end.

33

33

36

*leggiere*

Musical staff 33-35: Treble clef, key signature of one sharp (F#). Measures 33-35. Dynamic marking *f* at the start. Includes triplets and slurs.

Musical staff 36-38: Treble clef, key signature of one sharp (F#). Measures 36-38. Dynamic marking *leggiere* at the start. Includes triplets and slurs.

39

39

42

Musical staff 39-41: Treble clef, key signature of one sharp (F#). Measures 39-41. Dynamic marking *f* at the end. Includes triplets and slurs.

Musical staff 42-45: Treble clef, key signature of one sharp (F#). Measures 42-45. Includes triplets and slurs.

46

46

51

Musical staff 46-50: Treble clef, key signature of one sharp (F#). Measures 46-50. Dynamic marking *f* at the end. Includes triplets and slurs.

Musical staff 51-54: Treble clef, key signature of one sharp (F#). Measures 51-54. Includes triplets and slurs.

55

55

Musical staff 55-58: Treble clef, key signature of one sharp (F#). Measures 55-58. Includes triplets and slurs.

Musical staff 59-62: Treble clef, key signature of one sharp (F#). Measures 59-62. Includes triplets and slurs.

There are also many recordings of this etude with different interpretations. Always keep the intent of the composer in mind when choosing interpretations.

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## Cornet/Trumpet Selection 3

**Etude Title:** *No. 9*

**Page(s):** 13

**Tempo:** Quarter note 90–104

**Play from beginning to downbeat m.44.**

**Errata:**

None at this time.

**Performance Guide:**

Suggested tempo is very conservative so that the etude can be performed comfortably, and to avoid having to make a choice between single and double tongue. Begin by practicing the etude very slowly with a metronome in sections, working towards a comfortable and accessible tempo. Pay close attention to articulation and dynamic markings from the very beginning to avoid relearning passages. There are many recordings for this etude on You Tube with different tempos and interpretations. Be sure to keep the intent of the composer in mind when choosing individual interpretations of this etude. The etude will require technical work in the key of Bb Major. Clarke and Arban studies will be beneficial in developing the technical facility to master this piece. Staccato passages should be light and lifted, but not too short. In the slurred passages, avoid clipping the second note of the two slurred sixteenth figures in m. 11,15, and 25. I suggest playing four measure phrases in the opening section for better breath control. The Piu largo at m. 28 has room for some musical nuance and very lyrical playing. The Piu Allegro should go back to tempo with possible accelerando to the end.

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## F Horn

**Book Title:** *40 Characteristic Etudes*

**Editor:** Kling, Ed. and Rev. - Sansone

**Publisher:** Southern Music Company

**Edition:** B131

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## F Horn Selection 1

**Etude Title:** *No. 2*

**Page(s):** 4

**Tempo:** Quarter Note = 80–92

**Play from beginning to end.**

**Errata:**

None at this time.

**Performance Guide:**

This etude is based on an operatic melody, so use your most singing style. Find a cheerful character throughout, and remember that a faster tempo may not be better than a slower one. Note that all grace notes happen before the beat. Use the first 16 measures to establish phrasing that is clear to the listener and expressive. Treat staccato notes with light separation, but there is no need to be completely dry. Since the trills on beats 1 and 2 in m. 28 are whole steps, they should be performed as lip trills. For G–A, consider F:12 or F:13, and for C–D, consider F:0, with the nachschlags happening before each beat. Strive for even, beautiful trills, but consider not over-prioritizing them in your practice--they are merely ornaments. For the high As that occur between measures 33–38, experiment to find the most in tune and secure fingering--your options are B:0, B:12, and B:3. For the wide leaps in m. 45/46, and m. 50, practice these filled in by a slow glissando, speeding them up until the slur is possible in tempo.

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## F Horn Selection 2

**Etude Title:** *No. 21*

**Page(s):** 19

**Tempo:** Eighth Note = 80–90

**Play from beginning to end.**

**Errata:**

None at this time.

**Performance Guide:**

This is an opportunity to demonstrate your legato slurs and expressive creativity. Remember that slurs are based on glissandos. You can use mouthpiece buzzing to be sure that all slurs, especially the widest ones, are fluid and singing. In your preparation, listen for any hints of individual note-blooming/"twa-twa" in your note-changes and articulation--connection is key. Notice that although the beginning is marked piano, Kling also asks us to be expressive. Don't allow the soft dynamic to prevent expression. Throughout all passages, be sure to keep your approach graceful. The faster and more arpeggiated the music becomes, the more you should focus on smoothness and steady air flow. Based on the length of the phrase beginning in m. 13, you may need to consider breaking a slur to breath in m. 16. Additionally,

consider a slight ritardando and breath after the third 8th in m. 17. Make the cadenza your own and be free: your pacing will be unique to you, and the note values are merely a guide. Breathe where you feel musically and practically appropriate. Play the turn in m. 28 gracefully. Treat the 2 staccato 8ths in m. 33 generously.

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## F Horn Selection 3

**Etude Title:** *No. 17*

**Page(s):** 14-15

**Tempo:** Dotted Quarter Note = 46-56

**Play from beginning to end.**

### **Errata:**

m. 50, the written B on the third 8th note should be a C

### **Performance Guide:**

This selection is based on the tune "The Carnival of Venice" and should be given great character. Pay special attention to the long pickups that lead to short downbeats, a prominent musical feature. Tempo is especially important in the etude. The tune is straightforward, but it goes through a great deal of elaboration later, so choose your tempo based on the speed at which you can play the most difficult passages successfully. The beginning passage is marked piano, but be sure to think of this as just a starting place. Always be expressive and play with your best tone. When the 16th notes begin in m. 17, hold the tempo steady, as it will be tempting to rush. Throughout, all ornaments happen before the beat. Apply the phrase-shaping from the main tune to the entirety of the etude. This musical focus will not only to make difficult passages feel easier, it will also be more enjoyable for the listener. Depending on your tempo, m. 31 may need to be double-tongued. Use plentiful air to achieve the arpeggios in the second half of the etude and a minimum of excess effort--keep it easy. If you like, it is musically appropriate to drive the tempo forward a bit in the last 4 measures. Have fun!

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## Tenor Trombone

**Book Title:** *Selected Studies*

**Editor:** H. Voxman

**Publisher:** Rubank / Hal Leonard

**Edition:** No. 159 HLO4470720

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## Tenor Trombone Selection 1