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An Annotated Guide and Interactive Database for Solo Horn Repertoire

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COLLEGE OF MUSIC

AN ANNOTATED GUIDE AND INTERACTIVE DATABASE FOR SOLO HORN
REPERTOIRE

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I owe a debt of gratitude to my parents, Richard and Marian Schouten, for supporting all my academic and musical endeavors.
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ABSTRACT

Given the horn’s lengthy history, it is not surprising that many scholars have examined the evolution of the instrument from the natural horn to the modern horn and its expansive repertoire. Numerous dissertations, theses, and treatises illuminate specific elements of the horn’s solo repertoire; however, no scholar has produced a comprehensive, annotated listing of these compositions. With solo repertoire representing a cornerstone of every horn student’s musical education, this treatise aims to eliminate this void by evaluating and annotating one hundred of these works, and making them widely available through an online interactive database. Repertoire was individually reviewed and examined to include pieces of varying difficulty and styles in addition to the standard repertoire.

The entries in this treatise include the composer’s name and dates, the publication information of the examined piece, the range (in horn pitch), clef, techniques, duration, level of difficulty, the accompaniment available, and the difficulty of the piano accompaniment. A short descriptive paragraph highlights other key features of each composition. The goal of the listed information is to provide enough details about the piece so that the musician can decide if it meets his or her needs. In addition to the paper document, there is a searchable internet database component to this treatise. It serves as a quick reference tool for teachers, students, and horn enthusiasts. The internet database may be found at www.hornrep.org.
CHAPTER ONE

INTRODUCTION

Much has been written about the horn’s development, pedagogy, and expansive repertoire. For example, Baer\(^1\) and Smith\(^2\) have written about repertoire for unaccompanied horn, while Bennett\(^3\), Howe\(^4\) and Hill\(^5\) have written instructional documents on how to use the horn’s repertoire to address specific techniques. Others like Filkins\(^6\) and Foulk\(^7\) have written about particular areas of the repertoire, the music of Bernhard Heiden and music for horn and piano by female composers, respectively. Other dissertations, theses, and treatises illuminate specific aspects of the horn’s solo repertoire; however, no recent scholar has produced a comprehensive, annotated listing of these compositions. With solo repertoire representing a cornerstone of every horn student’s musical education, this treatise aims to produce a catalog, examine and annotate these works, and provide the information in the additional form of an online searchable database.


Purpose, Goals, Scope, and Limitations

The purpose of this treatise is two-fold. First, this document serves as a resource for horn players, teachers, and enthusiasts by presenting general information—including basic technical considerations and general musical characteristics—for a broad range of works in the horn’s solo repertoire. Second, the accompanying internet database is designed as an interactive forum to make this information publicly available, thus allowing users to easily locate pieces in the repertoire using different search parameters.

The project (annotated bibliography and online database) serves as a concise guide for those looking to explore solo horn repertoire. It will aid music educators in locating solo competition pieces that are suitable for their students. Students often rely heavily on their teacher’s insight into other, lesser-known works of the repertoire. Given the vast number of solo pieces, even teachers who are very knowledgeable about solo repertoire can feel overwhelmed when trying to recall a certain subset of works, particularly when programming a recital. This difficulty is only exacerbated when some teachers find themselves referring each cohort of students to the same, familiar solo pieces each year, thus creating a cycle of perpetual repetition.

This online resource will also help audiences other than teachers. Amateur players often look for new or more-challenging pieces to rekindle their passion or practice between community ensemble engagements. Professional players may be looking for a subset of works for a new recording or for a piece from a particular era that is not often performed. Wind ensemble directors are consistently looking for contest pieces of varying levels of difficulty for their students. The presence of an accessible and evolving online resource will help mitigate these difficulties.

This treatise will begin the process of resolving the issue of the lack of a comprehensive listing of solo repertoire for horn, providing a starting point of one hundred pieces for the treatise document. Annotations of standard repertoire and new compositions will be added to the internet database by the author of this treatise; thus, resulting in a project that will continue beyond the publication of this treatise as a comprehensive listing of solo repertoire in a user-friendly format.

Due to the nature of this project, there were some limitations. First, the research and written description for each entry was completed solely by the author of this treatise. This
narrow the perspective on all subjective areas that were accessed, including the publication analyzed, the duration, and the difficulty level. Next, only one pianist was consulted about the difficulty of the piano parts that accompany certain works. While consulting one pianist was limiting, it was done to conserve both time and resources.

Research Procedures

The first step this project was the selection of repertoire. Due to the extensive body of horn solo repertoire, certain parameters were used to guide the process for selecting the literature included in the treatise. First, pieces were selected based on their inclusion in the Florida Bandmasters Association Solo and Ensemble repertoire listing. In addition to the state list, repertoire was also chosen based on the horn solo repertoire covered in the solo brass literature course at Florida State University. After the initial works were chosen, subsequent works were selected in an attempt to balance the offerings, based on the composition’s style, difficulty level, and the availability of various accompaniments. By including a diverse selection of works this treatise and accompanying database will serve a broad assortment of musicians. This approach also ensures that pieces of varying difficulty levels and diverse tastes were included in addition to the standard repertoire.

Each composition listed was individually reviewed and annotated. The scores not in the author’s personal collection were borrowed from The Warren D. Allen Music Library at Florida State University or from Professor Michelle Stebleton (Florida State University). Dr. Yu Chien Chen, a reputable accompanist that serves many members of the Florida State University horn studio, provided advice in regards to determining the difficulty of the piano accompaniment. The website was created with assistance from Paul Edmond of FlatGlobe Systems.

Format and Definition of Terms

The entries in this treatise contain bibliographic data and a brief description of the composition. The data includes the composer’s name and dates, the publication information, the range (in horn pitch), clef, techniques, duration, level of difficulty, the accompaniment available, and the relative difficulty of the piano accompaniment. For works with multiple movements, a
more detailed outline has been provided of the duration, difficulty, and range. A short descriptive paragraph concludes each entry. This paragraph includes a general description of the work, because an in-depth analysis is beyond the scope of this treatise. The goal of the listed information and short description is to provide enough information about the piece so that the musician may decide if the piece in question meets his or her needs.

The interactive internet component to this treatise provides a quick reference tool for teachers, students, and horn enthusiasts. The internet database, found at www.hornrep.org, is structured so that the user can search for solo works based on multiple factors, which include: composer, range, techniques, duration, difficulty, type of accompaniment available (orchestra, piano, and/or wind ensemble), and relative difficulty of piano accompaniment. The search results yield pieces using the parameters set by the user. Users may search for works by setting one or more parameters. After the search results appear, the user is able to view a list of compositions that fall within the chosen parameters. A link to the one-page entry about the work, also found in the treatise document, is provided. The list of resulting pieces allows the user to view the works that fit their criteria. Access to the one-page entry allows the user the opportunity to view more detailed information about each listed work. This helps those looking to refresh their memory and those seeking more specific information about a certain faction of the repertoire.

The home page provides the user the option of either browsing by composer, illustrated in Figure 1, or searching for a work by choosing from the following parameters: composer, difficulty, country, era/style, technique, accompaniment, and opener/closer, illustrated in Figure 2. A link to a page defining the parameters is provided along with a quick-reference box containing the definitions of the difficulty levels, illustrated in Figure 3.
Figure 1: Composer Search

Figure 2: Advanced Search
The following list of explanations defines the information that is included for each composition. This list contains only those factors that benefit from further explanation; therefore, it is not a comprehensive list of the attributes of each entry.

1. Publication Information: The publication information listed in the notes indicates which edition was reviewed. It is not an endorsement of the particular edition.

2. Duration: This information was gathered from either the approximate time listed in the score or from a recording. This information is listed in two different formats. It is listed first as the duration of the entire work. This data are approximate and have been rounded to the minute. For a single-movement work this is the only place where the timing information is listed. For multi-movement works, the approximate duration for each movement is listed in the chart that precedes the informational paragraph.
3. Horn Range: This section identifies the lowest and highest pitches in the piece. All pitch notations are listed as horn in F (as opposed to concert pitch) because the website users are anticipated to be primarily horn players. The octave designation system used in this treatise is the scientific pitch notation system:

![Octave Designation System](image)

Figure 4: Octave Designation System

4. Level: This descriptor indicates the difficulty level of the composition; the range extends from a novice horn player to a seasoned professional. The grading scale below was used in assigning each work an approximate difficulty level, which was based more heavily on technical considerations than musical ones. These five difficulty levels are merely meant to serve as a general guide.

- Novice – accessible to most young students and middle school students
- Easy – accessible to high school students
- Medium – first-or second-year undergraduate
- Difficult – third-or fourth-year undergraduate
- Intermediate Advanced – fourth-year undergraduate to graduate
- Advanced – graduate and beyond

5. Clef: The two most common clefs used in horn literature are treble clef and bass clef. The designations “Old-Notation” and “New-Notation” bass clef were included to

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*This level of difficulty presumes the player can execute eighth-note rhythms.*
clarify which method was used in the composition. “Old-Notation” bass clef refers to pitches that are written an octave lower than where they are played on the horn; these pitches sound a fourth higher than written. “New-Notation” bass clef refers to pitches that are written in the octave where they are played on the horn; these pitches sound a fifth lower than written.

6. Techniques: The techniques listed in the annotation of each piece are intended to help the performer determine if the piece is within his or her performing abilities. It also serves to guide teachers toward repertoire that will challenge their students, and away from repertoire that is beyond their student’s capabilities. The techniques listed alphabetically include: flutter tongue, glissando, lip trill, multiphonics, mute, pitch bending, portamento, and stopped horn.

7. Era/Style: The designation of the era or style of the work should serve as a generic overview. It was derived primarily from the dates of the composer, along with the form and style of the work.

8. Country/Origin: The listing of country/origin loosely represents the nationality of the work. It is based on the nationality of the composer or, in some cases, the country which reflects the composer’s compositional style. It should be noted that a broad scope was used here; some countries were placed into a general nationalistic listing. (For example, composers of Austrian ethnicity were placed into the same category as composers from Germany.)

9. Accompaniment Available: This portion is intended to serve as a guide. The listing is brief and encompasses wind ensemble, harp, orchestra, and piano. Wind ensemble accompaniment availability was determined from a list provided by Jeff Girard at Shattinger Music and the website of major publishers, Carl Fischer and Thompson Edition.
10. Difficulty of Piano Accompaniment: The review of the piano accompaniment was completed by pianist Yu Chien Chen. It was included in the annotation of these compositions to help performers who need to choose works that take accompaniment difficulty into consideration. The three levels of difficulty for this designation are easy, moderate, and hard. Dr. Chen gave each piece its designated difficulty level loosely based on the level of preparation (practice time) that she needed for each piece: easy signifies a range from sight-readable to two hours of practice, moderate indicates three to five hours of preparation, and hard requires five or more hours practice. Again, these designations are merely meant to serve as a guide.
CHAPTER TWO

BAROQUE AND CLASSICAL REPERTOIRE

Composer: Albrechtsberger, Johann Georg
Arranger: Edmond Leloir
Dates: (1736-1809)
Title: Concerto in F Major
Publisher: Paris: Gérard Billaudot, 1976
Duration: 17:00
Horn Range: D4 to A5
Level: Difficult
Clef: Treble Clef
Techniques: Lip trills

Era/Style: Classical
Country/Region: Germany
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Easy

<table>
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<th>Movement</th>
<th>Duration</th>
<th>Level</th>
<th>Range</th>
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</thead>
<tbody>
<tr>
<td>I. Allegro moderato</td>
<td>6:19</td>
<td>Difficult</td>
<td>D4 to G5</td>
</tr>
<tr>
<td>II. Andante</td>
<td>7:04</td>
<td>Difficult</td>
<td>D4 to G5</td>
</tr>
<tr>
<td>III. Allegro moderato</td>
<td>3:15</td>
<td>Difficult</td>
<td>D4 to A5</td>
</tr>
</tbody>
</table>

Johann Albrechtsberger’s Concerto in F Major was written for trombone and arranged for horn by Edmond Leloir. Although it is from the same period as the Mozart concerti, it is considerably more difficult. Its technical challenges include rapid sixteenth-note runs, lip trills, and cadenzas. In addition to these technical challenges, endurance is also an important consideration to make before programming this work. The majority of the notes fall in the upper-middle range of the horn; this, in conjunction with the length of the work, may cause fatigue in even the most seasoned player. This challenging piece is a nice alternative to the Mozart and Haydn concerti.
Beethoven composed this Sonata for Piano and Horn or Violoncello in 1800 for the virtuoso horn player Johann Václav Stich, also known as Giovanni Punto. The solo part was intended to give Punto the opportunity to display his virtuosic talents. Due to the difficulty of the horn part, Beethoven created an alternate setting for cello to ensure the success of the printed work.\(^9\)

This piece, written for natural horn with rudimentary technique, is classical in style. In the first movement at measure 161, Beethoven writes for a pedal G, which could only have been produced on natural horn by bending the pitch from the preceding C to the written G. This pitch is outside the typical range of most students. The outer movements are full of octave leaps and require excellent flexibility for fast-tongued passages. The second movement requires delicate piano and pianissimo dynamics in the mid-and upper range of the horn. The final movement contains the composition’s only lip trill.

This sonata by Cherubini is quite short and limited in terms of the range of the horn. It was written for natural horn and is not performed as frequently as Cherubini’s second sonata. This piece is not technically difficult, nor does it employ many extended techniques other than a few wide leaps, dotted-eighth-sixteenth notes and triplets, all of which are manageable. The simplicity of the work makes it accessible to most players.
Composer: Cherubini, Luigi  
Dates: (1760-1842)  
Title: Sonata No. 2  
Publisher: New York: International Music Company, 1966  
Duration: 7:00  
Horn Range: F#3 to A5  
Level: Difficult  
Clef: Treble Clef  
Techniques: Lip trill

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<tr>
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<th>Classical</th>
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<td>Italy</td>
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<tr>
<td>Accompaniment Available:</td>
<td>Orchestra, Piano</td>
</tr>
<tr>
<td>Difficulty of Piano Accompaniment:</td>
<td>Easy</td>
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<th>Range:</th>
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<tbody>
<tr>
<td>I. Largo</td>
<td>3:37</td>
<td>Difficult</td>
<td>F#3 to A♭5</td>
</tr>
<tr>
<td>II. Allegro moderato</td>
<td>3:16</td>
<td>Difficult</td>
<td>G3 to A5</td>
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Luigi Cherubini’s Sonata No. 2 is comprised of two movements that are performed *attaca*. It is a short, quaint work that is also quite demanding technically. In addition to the lip trills, the work has several cadenza-like passages that require excellent flexibility and attention to phrasing; moreover, the light, classical style required is often difficult to achieve. The brevity of the piece is deceptive, because the work is taxing and requires both refined strength and control.
Composer: Danzi, Franz  
Dates: (1763-1826)  
Title: Concerto in E-flat Major  
Publisher: New York: International Music Company, 1986  
Duration: 16:00  
Horn Range: F4 to C6  
Level: Intermediate-Advanced  
Clef: Treble Clef  
Techniques: Lip trill  

Era/Style: Classical  
Country/Region: Germany  
Accompaniment Available: Orchestra, Piano  
Difficulty of Piano Accompaniment: Easy  

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<th>Range:</th>
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<tbody>
<tr>
<td>I. Allegro</td>
<td>8:23</td>
<td>Intermediate-Advanced</td>
<td>F4 to C6</td>
</tr>
<tr>
<td>II. Romance</td>
<td>4:10</td>
<td>Intermediate-Advanced</td>
<td>F4 to G5</td>
</tr>
<tr>
<td>III. Rondo</td>
<td>3:31</td>
<td>Intermediate-Advanced</td>
<td>F4 to B♭5</td>
</tr>
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</table>

This concerto by Franz Danzi is in the classical style. It consists of three movements; the first comprising the majority of the work. The first movement, written in sonata form, is quite challenging in terms of range, endurance, and style. The second movement is lyrical and the final movement is a lively rondo. This piece, while frequently overlooked, is an admirable alternative to both the Mozart concerti and the Beethoven sonata. In terms of technique and musicality, this piece requires strength, flexibility, and elegance for proper execution.
Franz Danzi’s Sonata in E-flat Major, Op. 28, was composed for the natural horn. The work follows typical classical form with a first movement sonata-allegro form, a slow middle movement, and fast third movement. The piece does contain some fast, arpeggiated passages in the third movement but, unlike other similar works of the time, it does not contain any lip trills. The first and second movements are accessible to an advanced high school player; the only difficulties are range, the low B-flats, and transposition from horn in E-flat. This piece’s simple melodies and pleasant harmonies make it a delightful alternative to the Mozart concerti and the Beethoven Sonata.
The Förster Konzert is a three-movement work that begins with an introduction and then settles into a ritornello form. The second movement contains a beautiful, operatic melody in minor. Finally, the work concludes with a fast-paced Allegro, again in ritornello form. This piece may be challenging for some performers in terms of endurance and style; however, the writing is straightforward. It is a nice piece that would add diversity to a recital program while showcasing the horn’s lighter side and brilliant timbres.
Composer: Haydn, Franz Joseph
Dates: (1732-1809)
Title: Concerto No. 1 in D, Hob. VII d 3
Publisher: London: Ernst Eulenburg, Ltd., 1970
Duration: 16:00
Horn Range: A2 to B5
Level: Intermediate-Advanced
Clef: Treble and “Old-Notation” Bass Clef
Techniques: Lip trills

Era/Style: Classical
Country/Region: Germany
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Easy

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<th>Movement</th>
<th>Duration</th>
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<tbody>
<tr>
<td>I. Allegro moderato</td>
<td>5:38</td>
<td>Intermediate-Advanced</td>
<td>A2 to B5</td>
</tr>
<tr>
<td>II. Andante</td>
<td>7:13</td>
<td>Intermediate-Advanced</td>
<td>A2 to B5</td>
</tr>
<tr>
<td>III. Allegro moderato</td>
<td>3:19</td>
<td>Intermediate-Advanced</td>
<td>E3 to A5</td>
</tr>
</tbody>
</table>

This concerto by Joseph Haydn, composed in 1762, is a delightful work in the classical style. Its difficulty level is derived from its high tessitura, lip trills, sixteenth-note runs, and cadenzas. Range is a considerable factor in this work, since the majority of the piece sits in the horn’s high range; therefore, a strong high range and good endurance are necessary for this piece. The horn part is in D, but transposed F parts are available. Its charming melodies make the rigorous practice needed to improve one’s agility, technique, and endurance worthwhile.
Composer: Haydn, Franz Joseph  
Dates: (1732-1809)  
Title: Concerto No. 2 in D Major, Hob. VII d 4  
Publisher: n.p.: Kalmus, 1985  
Duration: 15:00  
Horn Range: A2 to A5  
Level: Intermediate Advanced  
Clef: Treble and “Old-Notation” Bass Clef  
Techniques: Lip trills  

Era/Style: Classical  
Country/Region: Germany  
Accompaniment Available: Orchestra, Piano  
Difficulty of Piano Accompaniment: Easy  

Movement: Duration: Level: Range:  
I. Allegro moderato 5:09 Intermediate-Advanced A2 to A5  
II. Andante 4:55 Intermediate-Advanced E3 to F♯5  
III. Allegro moderato 4:31 Intermediate-Advanced A2 to A5  

Haydn composed his Concerto No. 2 in D in 1767. Like Concerto No. 1, this work contains numerous lip trills, sixteenth-note runs, and cadenzas. It does not share the same range restrictions as its counterpart; unlike the first concerto, here the melodic lines have large leaps down to the horn’s low range. Its melodies are sweet and simplistic in nature. Of the two concerti, Concerto No. 2 is considerably more approachable in terms of range, technique, and the number of lip trills; nevertheless, it still requires excellent flexibility and accuracy over a larger range. The horn part is written in D, but transposed parts in F are available.
J. Michael Haydn’s Concertino for Horn and Orchestra is a charming work. Written in the classical style, this work is light, playful, and elegant. It is, however, full of challenges for the performer. This piece, written for natural horn, requires excellent technique from the performer. While most performers today will play this piece on the modern horn, it still requires clean, fast technique from the player. The first movement is a *larghetto* that contains a cadenza. There is an optional written cadenza in this edition; it includes some bass clef notation. The second movement is a spirited *allegro* that demands the performer have good flexibility, as there are numerous arpeggios and leaps to navigate. This movement also contains a cadenza, which the editors of this edition have notated. The third movement is comprised of a minuet and trio. The solo horn enters in the trio and for the return of the minuet. In conclusion, this work is a nice alternative to the F.J. Haydn and W.A. Mozart concerti and it would make a nice addition to a recital program.

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<th>Range</th>
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<tbody>
<tr>
<td>I. Larghetto</td>
<td>7:48</td>
<td>Difficult</td>
<td>E3 to A5</td>
</tr>
<tr>
<td>II. Allegro non troppo</td>
<td>4:52</td>
<td>Difficult</td>
<td>E3 to A5</td>
</tr>
<tr>
<td>III. Menuet and Trio</td>
<td>3:28</td>
<td>Difficult</td>
<td>A3 to B5</td>
</tr>
</tbody>
</table>
Leopold Mozart’s Concerto in D is a delightful piece that is quite difficult for the performer. While the notation is straightforward and austere, the entire work is written in the horn’s upper register using only the high partials of the harmonic series. This factor indicates that the piece will be quite taxing on the performer’s endurance. There are several passages that have a high C# (C#6) or a high D (D6), which falls outside the comfortable range of many players. Barry Tuckwell, this edition’s editor, has indicated optional, alternate parts for most of these passages. This piece has numerous lip trills, which may also add to the performer’s fatigue.
The Concerto No. 1 in D Major by Mozart has come under some scrutiny in the past three decades. The first movement was written by Mozart and is a wonderful introduction to the classical style for a younger student. The piece, originally written for natural horn and the performer Joseph Leutgeb (1732-1811), is in the key of D major. This key would be irrelevant to a natural horn player; however, it might prove to be challenging for the modern horn’s younger performers. The Rondo that is included as the second movement of this concerto was not the rondo written by Mozart. This Rondo was penned after Mozart’s death by his student, Franz Süssmayer. The orchestral accompaniment and the inclusion of a quotation from the Lamentationes Jeremiae Prophetae are what differentiate Süssmayer’s version from the original Mozart Rondo, KV 412 (386b), also in D-major. Further information on this topic is available in Hans Pizka’s book, Das Horn bie Mozart.

The Bärenreiter edition of this piece includes parts in both the original key (D) and transposed parts in F.

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10 W.A. Mozart, Concerto in D Major for Horn and Orchestra, No. 1, K. 412 + 514, ed. Franz Giegling (Kassel, Germany: Bärenreiter, 2005), IV-V.
Composer: Mozart, Wolfgang Amadeus
Dates: (1756-1791)
Total Title: Concerto No. 2 in E-flat Major, K. 417
Publisher: Kassel, Germany: Bärenreiter, 2003
Duration: 13:00
Horn Range: F3 to B♭5
Level: Easy/Medium
Clef: Treble Clef
Techniques: Lip Trills
Era/Style: Classical
Country/Region: Germany
Accompaniment Available: Orchestra, Piano, Wind Ensemble
Difficulty of Piano Accompaniment: Easy

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<th>Movement</th>
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<tbody>
<tr>
<td>I. Allegro</td>
<td>6:45</td>
<td>Medium</td>
<td>F3 to B♭5</td>
</tr>
<tr>
<td>II. Andante</td>
<td>3:35</td>
<td>Easy/Medium</td>
<td>F3 to G5</td>
</tr>
<tr>
<td>III. Rondo: Allegro</td>
<td>3:30</td>
<td>Medium</td>
<td>B♭3 to B♭5</td>
</tr>
</tbody>
</table>

Concerto No. 2 in E-flat Major, K. 417, is a standard professional work that is often required at orchestral and university auditions as well as competitions. The piece was originally written for the performer Joseph Leutgeb (1732-1811) and was intended for natural horn. Although this concerto is a standard professional work, it is playable by an advanced high school student. The difficulty in this piece lies in the nuance of performing in the classical style. Additional technical difficulties include cadential lip trills and sixteenth-note runs to high B♭ (B♭5).

The Bärenreiter edition of this piece includes parts in both the original key (E-flat) and transposed parts in F.
Concerto: Mozart, Wolfgang Amadeus
Dates: (1756-1791)
Title: Concerto No. 3 in E-flat Major, K. 447
Publisher: Kassel, Germany: Bärenreiter, 2003
Duration: 15:00
Horn Range: F3 to G5
Level: Easy/Medium
Clef: Treble Clef
Techniques: Lip Trill

Era/Style: Classical
Country/Region: Germany
Accompaniment Available: Orchestra, Piano, Wind Ensemble
Difficulty of Piano Accompaniment: Easy

Movement: Duration: Level: Range:
I. Allegro 7:00 Medium F3 to G5
II. Romance 4:12 Easy B♭3 to F5
III. Allegro 3:46 Medium F3 to G5

Concerto No. 3 in E-flat Major, K. 447, was originally written for natural horn and the performer Joseph Leutgeb (1732-1811). Unlike the other two Mozart concerti, Concerto No. 3 does not contain any runs or arpeggios to a high B♭, thus making it more accessible to a younger player. While it is a standard work in the horn repertoire, it is not commonly asked on orchestral auditions or competitions. The difficulty in this piece lies in the nuance of performing in the classical style. Additional technical difficulties include lip trills and some fast sixteenth-note runs.

The Bärenreiter edition of this piece includes parts in both the original key (E flat) and transposed parts in F. This edition also includes cadenzas for the Rondo by Dennis Brain and Timothy Brown.
Concerto No. 4 in E-flat Major, K. 495, is a standard professional work that is often required at orchestral auditions, university auditions, and competitions. The piece was also originally written for natural horn, and the performer Joseph Leutgeb (1732-1811). It too is a standard professional work that is within the capabilities of advanced high school students. The difficulty in this piece lies in the nuance of performing in the classical style, while some additional technical challenges include cadential and internal lip trills, sixteenth-note runs, and the cadenza.

The Bärenreiter edition of this piece includes parts in both the original key (E flat) and transposed parts in F.
Composer: Mozart, Wolfgang Amadeus  
Dates: (1756-1791)  
Title: Rondo, KV 412 (386b)  
Publisher: Weisbaden, Germany: Breitkopf & Härtel, 2003  
Duration: 4:00  
Horn Range: E₃ to F⁵  
Level: Easy/Medium  
Clef: Treble Clef  
Techniques: Lip trill  

| Era/Style: | Classical |
| Country/Region: | Germany |
| Accompaniment Available: | Orchestra, Piano |
| Difficulty of Piano Accompaniment: | Moderate |

Movements: One-movement work  

This Mozart piece is often confused with the Rondo (KV 514) associated with the “First Horn Concerto.” Wolfgang Plath discovered this error of mistaken identity in 1971. It is a delightful little movement that deserves its own time in the limelight. Like the other Mozart works for horn, this also was originally written for natural horn and the performer Joseph Leutgeb (1732-1811). Mozart was so kind as to leave Leutgeb some words of encouragement and sarcastic comments in the margins! Technical difficulties include a lip trill, some rapid tonguing, and cross-over fingerings. It is accessible to an advanced high school student.

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11 W.A. Mozart, Rondo, KV 412 (386b), ed. Karl Marguerre (Wiesbaden, Germany: Breitkopf & Härtel, 1980).
**Composer:** Purcell, Henry  
**Dates:** (c. 1659-1695)  
**Arranger:** Mason Jones  
**Title:** *I Attempt from Love’s Sickness to Fly*  
**Publisher:** New York: G. Schirmer, Inc., 1962  
**Duration:** 4:00  
**Horn Range:** D4 to E5  
**Level:** Novice/Easy  
**Clef:** Treble Clef  
**Techniques:** N/A  

**Era/Style:** Baroque  
**Country/Region:** England  
**Accompaniment Available:** Piano  
**Difficulty of Piano Accompaniment:** Easy

**Movements:** One Movement

This arrangement of Henry Purcell’s *I Attempt from Love’s Sickness to Fly* by Mason Jones is a superb piece for a young student. It provides a good introduction into solo playing, lyrical phrasing, and changing articulations. The technical demands are minimal, allowing the focus of the piece to remain on lyrical playing and good tone production. This piece is often overlooked in the horn’s repertoire, but should be remembered as an excellent teaching tool. It is available, along with other excellent transcriptions for younger students, in the Mason Jones collection entitled *Solos for the Horn Player.*
This work by Johann Joachim Quantz is an example of late baroque/early classical writing for the horn. Because it was composed using only pitches found in the harmonic series, it remains in the horn’s upper register for most of the work. The first and third movements are quite difficult in terms of flexibility and technique as there are numerous arpeggiations. There are also lip trills in each movement. Perhaps the most difficult aspect of performing a work from this time period on the modern horn is maintaining a light, crisp style in the high register. This work would make an excellent addition to a recital program because of the limited repertoire from this time period.
Composer: Rosetti, Francesco Antonio
Dates: (1746-1792)
Title: Concerto in D Minor
Publisher: London: N. Simrock, 1959
Duration: 19:00
Horn Range: C2 to A5
Level: Difficult
Clef: Treble Clef
Techniques: Lip trill

Era/Style: Classical
Country/Region: Germany
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Easy

Movement: Duration: Level: Range:
I. Allegro molto 9:22 Difficult C2 to A5
II. Romanze 4:38 Difficult E♭4 to A♭5
III. Rondo 5:17 Difficult G3 to A5

This concerto by F.A. Rosetti is a charming work in the Classical style. It is a light and delightful work that is not overpowered by its D minor harmonies. The work follows the formal structure of the time period. The first movement is in sonata form, the second movement is an adagio, and the third movement is a rondo. This last movement, however, is not your typical rondo. First, it is not quite true to rondo form, the actual structure is ABACBA. Rosetti uses an adagio theme for the B material and a 6/8 hunting theme in section C. These variations from normal classical structure add to the intrigue of this minor-keyed concerto. Like other compositions from the classical period, the difficulties in performing this concerto pertain more to style and interpretation than technique and ability; however, the flexibility to gracefully navigate large leaps and the ability to execute rapid sixteenth-note passages is a must.
Composer: Rosetti, Francesco Antonio  
Dates: (1746-1792)  
Title: Concerto in E-flat Major  
Publisher: New York: International Music Company, 1960  
Duration: 18:00  
Horn Range: F3 to B♭5  
Level: Intermediate-Advanced  
Clef: Treble Clef  
Techniques: Lip trills  

Era/Style: Classical  
Country/Region: Germany  
Accompaniment Available: Orchestra, Piano  
Difficulty of Piano Accompaniment: Easy  

Movement: Duration: Level: Range:  
I. Allegro moderato 8:57 Intermediate-Advanced F3 to B♭5  
II. Romance 4:22 Intermediate-Advanced F4 to F5  
III. Allegretto non troppo 4:18 Intermediate-Advanced F3 to B♭5  

Rosetti’s Concerto in E-flat Major is written in the classical style, but is technically more demanding than the Mozart concerti. The first movement is in sonata-allegro form and contains fast sixteenth-note passages, lip trills, and numerous grace notes. It is quite long and contains a cadenza. The second movement is a lyrical romance that also contains a cadenza. The third movement is a traditional lively rondo. Some performers choose to augment fermatas with a quasi-cadenza, but this is not a requirement. This edition includes only the horn part in E flat and does not supplement music for the cadenzas.
Composer: Rossini, Gioacchino  
Dates: (1792-1868)  
Title: *Introduction, Andante, et Allegro*  
Publisher: Paris: Editions Choudens, 1970  
Duration: 8:00  
Horn Range: C4 to G5  
Level: Medium  
Clef: Treble Clef  
Techniques: Lip trill

| Era/Style: | Classical  |
| Country/Region: | Italy  |
| Accompaniment Available: | Piano  |
| Difficulty of Piano Accompaniment: | Easy  |

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<thead>
<tr>
<th>Movement</th>
<th>Duration</th>
<th>Level</th>
<th>Range:</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Agitato</td>
<td>1:00</td>
<td>Medium</td>
<td>E4 to B4</td>
</tr>
<tr>
<td>II. Andante</td>
<td>4:00</td>
<td>Medium</td>
<td>C4 to G5</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>3:00</td>
<td>Medium</td>
<td>C4 to G5</td>
</tr>
</tbody>
</table>

*Introduction, Andante, et Allegro* is a thru-composed work by Gioacchino Rossini for horn and piano. This piece is significantly more accessible to younger players than his *Prelude, Theme, and Variations*, because it does not require as much flexibility or as advanced of a technique. In spite of its simplicity, there are some technical challenges: lip trills, large leaps, and ability to perform embellishments. It is a pleasant work, requiring good rhythm and dynamic contrast from the performer. It is also accessible to an advanced high school student. This piece, often overlooked for Rossini’s *Prelude, Theme, and Variations*, is truly a treasure that makes an excellent opening recital piece.
Prelude, Theme and Variations, composed by Gioacchino Rossini in 1804, is a playful, yet technically demanding piece written in the classical style. There are difficult rhythms, rapid sixteenth-notes in a slur-two-tongue-two pattern, and sixteenth-note triplets. Also of some degree of difficulty is the light articulation and endurance required for a performance of this piece. There are optional parts listed in most editions which offer both an alternative to the high C’s (C6) and offer the same high C as an optional pitch. Additional optional parts are written in the final variation offering a more difficult alternative to the original printed part. The decision of which part to perform is of course, left to the performer.
Georg Philipp Telemann’s Concerto in D Major for Horn and Orchestra, is a charming work for horn. It is light and playful, but technically demanding. The work’s technical challenges include light, clean articulations, strength in the horn’s high register, and flexibility for both lip trills and fast sixteenth-note passages. While the piece is not long, endurance may still be an issue due to the high tessitura of the horn part, especially in the sustained phrases of the second movement. In order to achieve a lighter sound and to facilitate better accuracy in the high register, the performer may consider playing this work on the descant horn. The high F side, with its shorter tubing, would aid in producing a timber more akin to the corno di caccio for which the piece was originally written. The horn part is written for horn in D and transposed F parts are generally not included.
This one-movement work, composed in the French Romantic style, is a beautiful piece that highlights the horn’s smooth, rich timbre. The piece remains mostly in the horn’s middle-to-upper register and requires sustained breath support from the performer. It is straightforward rhythmically and dynamically. If performing this work on a full recital, endurance may be a consideration. For while the work is fairly short in terms of length, the concentration of pitches in the horn’s middle-to-upper register may be cause for some concern. Programming this work early on in the recital would eliminate this concern. The piece was originally written for horn and orchestra, but a reduction for horn or cello, and piano was completed by Marcel Labey.
Composer: Czerny, Carl
Dates: (1791-1857)
Title: Andante e Polacca
Publisher: Wein: Doblinger, 1973
Duration: 12:00
Horn Range: F2 to B5
Level: Medium
Clef: Treble and “Old-Notation” Bass Clef
Techniques: Lip trill

Era/Style: Romantic
Country/Region: Germany
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Moderate

Movement: Duration: Level: Range:
I. Andante 3:21 Medium B2 to A5
II. Allegro alla Polacca 8:35 Medium F2 to B5

This two-movement work by Carl Czerny is an intense piece that demands excellent technique from the performer. The composition opens with a slow first movement. The second movement is a fast-paced dance movement. It contains large leaps, numerous turns, and several lip trills. It is a fun, spirited work with a very active piano part.
Composer: Dauprat, Louis François  
Dates: (1781-1868)  
Title: Sonate pour Cor et Harpe  
Publisher: Paris: Editions Choudens, 1972  
Duration: 16:00  
Horn Range: G3 to A♭5  
Level: Difficult  
Clef: Treble Clef  
Techniques: Lip trill

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<tr>
<th>Era/Style:</th>
<th>Romantic</th>
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<tbody>
<tr>
<td>Country/Region:</td>
<td>France</td>
</tr>
<tr>
<td>Accompaniment Available:</td>
<td>Harp, Piano</td>
</tr>
<tr>
<td>Difficulty of Piano Accompaniment:</td>
<td>Easy</td>
</tr>
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<th>Duration</th>
<th>Level</th>
<th>Range</th>
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</thead>
<tbody>
<tr>
<td>I. Allegro con moto</td>
<td>10:52</td>
<td>Difficult</td>
<td>G3 to G5</td>
</tr>
<tr>
<td>II. Andante – Variations I-IV</td>
<td>5:35</td>
<td>Difficult</td>
<td>G3 to A♭5</td>
</tr>
</tbody>
</table>

The Sonata for Horn and Harp by Louis François Dauprat is a fine example of an early romantic work for horn. This piece is comprised of two main movements. The first movement is written in sonata form and the melodic material alternates between the horn and the harp. The second movement is a theme and variations that requires more in terms of flexibility and technique than the first movement does. Since both movements contain numerous—and often lengthy—lip trills, a good lip trill is a requirement. Overall, this composition showcases the beautiful, delicate character of the horn. The horn and harp pairing creates beautiful timbres and unique resonances.
This beautiful work by Alexander Glazunov is lyrical and romantic in style. It is written in ternary form and has long, sustained phrases. The piece is not technically demanding; so its challenges lie in creating beautiful, expressive phrases. It would make a nice addition to a recital program and is also appropriate for use in a church service.
Composer: Glière, Reinhold  
Dates: (1875-1956)  
Title: Concerto in B-flat Major, Op. 91  
Publisher: New York: International Music Company, 1958  
Duration: 26:00  
Horn Range: A2-Bb5  
Level: Medium/Difficult  
Clef: Treble and "Old-Notation" Bass Clef  
Techniques: Mute, stopped horn  
Era/Style: Romantic  
Country/Region: Russia  
Accompaniment Available: Orchestra, Piano, Wind Ensemble  
Difficulty of Piano Accompaniment: Moderate  

Movement: Duration: Level: Range:  
I. Allegro 12:45 Medium/Difficult A2 to A♯5  
II. Andante 7:02 Medium/Difficult B♭2 to B♭5  
III. Allegro vivace 6:30 Medium/Difficult F3 to B♭5  

The Concerto in B-flat Major, Op. 91, by Reinhold Glière is a standard professional work that is often used in competitions. Three movements comprise this large, romantic piece that was written for Valery Polekh. The work has some technical considerations including stopped horn, rapid articulation, a wide range (A2-B♭5), and a lengthy cadenza. The first movement begins in old-notation bass clef on an A (A2), navigates numerous wide leaps, has a fast, technical section in B major, and contains the concerto’s cadenza which is of considerable length. The beautiful second movement features a thick, dense texture and lush harmonies, as well as the passage for stopped horn. This element arrives at the very end as the last portion of an ascending line up to a high B♭ (B♭5). Players often find intonation of this passage to be difficult. The third movement has a dance-like feel and has some rapid articulation that often proves to be difficult. The most challenging element of this work is neither technical nor lyrical; it is the element of endurance. At approximately twenty-six minutes long, the length of the piece tests the endurance of even the most seasoned performer.

The International Music Company edition of this work is edited by Valery Polekh and comes with his cadenza. The Hans Pizka edition includes both the Polekh and Baumann cadenzas.
Composer: Glière, Reinhold
Dates: (1875-1956)
Title: Intermezzo, Op. 35, No. 11
Publisher: New York: International Music Company, 1982
Duration: 3:00
Horn Range: F3 to G5
Level: Easy/Medium
Clef: Treble Clef
Techniques: N/A

Era/Style: Romantic
Country/Region: Russia
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Moderate

Movements: One Movement

This composition by Reinhold Glière is a short but pleasing romantic work. Its manageable range and repetitive melodic motive allow the performer’s musicianship and expression to shine. Some difficulty lies in the nuance of executing the unwritten rubato, that is executed as part of performance practice, creating swells not only with the written dynamics but with the tempo as well. While the work is not technically demanding, the rhythm’s duplet and triplet values may challenge a younger performer’s rhythmic integrity. Another potential difficulty for a younger student is the piece’s numerous octave slurs; however, these should not sway one from approaching this work. It is, in its own right, a wonderful piece which serves well as both a teaching tool and an addition to a recital.
Composer: Glière, Rehinold  
Dates: (1875-1956)  
Title: Nocturne, Op. 35, No. 10  
Duration: 3:00  
Horn Range: C⁴♯ to A⁵♭  
Level: Easy  
Clef: Treble Clef  
Techniques: N/A  

Era/Style: Romantic  
Country/Region: Russia  
Accompaniment Available: Orchestra, Piano  
Difficulty of Piano Accompaniment: Moderate  

Movements: One Movement  

This beautiful piece by Glière is a short work that does not require an extensive range or extended techniques. It does present some rhythmic challenges such as reading 9/8 meter and differentiating between the duplet and triplet motives. The piece’s numerous accidentals and long, musically demanding phrases may be difficult for younger players. Overall, this solo is a nice lyrical addition to a recital.
### Composer:
Glière, Reinhold

### Dates:
(1875-1956)

### Title:
*Romance, Op. 35, No. 6*

### Publisher:
New York: International Music Co., 1982

### Duration:
3:00

### Horn Range:
A3 to A5

### Level:
Easy

### Clef:
Treble

### Techniques:
None

### Era/Style:
Romantic

### Country/Region:
Russia

### Accompaniment Available:
Piano

### Difficulty of Piano Accompaniment:
Moderate

### Movements:
One Movement

This short work by Reinhold Glière appeals to players of all abilities. It is straightforward, and the majority of the piece falls within the horns middle range, making it accessible to high school students. Advanced players will also enjoy the work’s range as it is not taxing to one’s endurance, making it an excellent addition to a strenuous a recital program. The piece relies heavily on syncopation and the juxtaposition of duplet and triplet figures; these help create the work’s introspective and contemplative mood. The performer is able to demonstrate his/her creative prowess in a brief recitative-like-section that precedes the final statement of the main melody.
**Composer:** Glière, Reinhold  
**Dates:** (1875-1956)  
**Title:** *Valse Triste*, Op. 35, No. 7  
**Publisher:** New York: International Music Company, 1982  
**Duration:** 3:00  
**Horn Range:** E3 to G5  
**Level:** Easy/Medium  
**Clef:** Treble Clef  
**Techniques:** N/A  

**Era/Style:** Romantic  
**Country/Region:** Russia  
**Accompaniment Available:** Piano  
**Difficulty of Piano Accompaniment:** Easy  

**Movements:** One Movement

The *Valse Triste*, Op. 35, No. 7 is another short, enchanting work by Reinhold Glière. This work, like the *Intermezzo*, Op. 35, No. 11, has a range that is particularly suitable for younger players. The ties, syncopations, and rests obscure the piece’s sense of time and meter. This creates an effect where the notes appear to glide by effortlessly, with no concern for structured meter. This effect is produced by a strict adherence to the rhythmic integrity of each measure in conjunction with well-executed *rubato*. Due to its reasonable range and pleasing melody, this piece is not taxing to the performer’s endurance, thus making it a nice addition to a recital program.
The *Six Melodies for Horn and Piano* by Charles Gounod are an example of the beauty of simple melody. In this collection, Gounod sets six melodies in an uncomplicated, yet delightful fashion. These pieces may be performed together as a complete set; however, they also work well as individual works. Because they are fairly short and stay within a comfortable range for most players, they are not taxing pieces in terms of endurance; thus, they are a nice addition to a recital program. Also, their lyricism and slow tempi make them a suitable option for a church service.
This work by Reinecke is a beautiful nocturne. It is written in ternary form with a short codetta. It is lyrical, romantic, and beautiful. It requires good breath support and phrasing, but does not make many technical demands; therefore, it is a good piece for younger players. It is also a good alternative to the Franz Strauss *Nocturno*, because it is in the same style but is not programmed as often.
The Sonata for Horn and Piano, Op. 178 was composed by Joseph Reinberger in 1894. The piece’s melodies are appealing and memorable. The work requires steady breath support and careful attention to sudden dynamic changes. The melodies in the first and third movement are lighthearted and playful, which contrast nicely with the second movement’s lyrical, tender melody. This work is of similar length and form to both the Beethoven Sonata (1800) and the Glière Concerto (1951); however, in terms of style it falls in between both these compositions, thereby filling a different niche.
Composer: Saint-Saëns, Camille
Dates: (1835-1921)
Title: *Morceau de Concert*, Op. 94 (Concertpiece)
Publisher: New York: International Music Company, 1956
Duration: 9:00
Horn Range: B♭2 to C6
Level: Medium
Clef: Treble and “New-Notation” Bass Clef
Techniques: Lip trill, stopped horn

Era/Style: Romantic
Country/Region: France
Accompaniment Available: Orchestra, Piano, Wind Ensemble
Difficulty of Piano Accompaniment: Easy

Movements: Three, performed without pause

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<th>Movement</th>
<th>Duration</th>
<th>Level</th>
<th>Range</th>
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<tbody>
<tr>
<td>I. Allegro moderato</td>
<td>4:00</td>
<td>Medium</td>
<td>F3 to F5</td>
</tr>
<tr>
<td>II. Adagio</td>
<td>2:45</td>
<td>Medium</td>
<td>B♭2 to G5</td>
</tr>
<tr>
<td>III. Allegro non troppo</td>
<td>2:17</td>
<td>Medium</td>
<td>C2 to C6</td>
</tr>
</tbody>
</table>

This three movement work begins with a theme and variations, followed by a slow movement, and ends with a modestly fast movement. It is common for the first two movements to be performed by younger players but rare for them to play the final movement due to its increased level of difficulty. The first movement’s technically challenging elements are mostly rhythmic, including accurate duplets vs. triplets and some rapid sixteenth notes. Some also find the bold, energetic style to be challenging. The second movement calls for sustained, lyrical playing. It also requires good flexibility in the low range and accurate hand-stopping technique. The final movement is the most technically difficult of the three. It requires good control of articulation in slur-two, tongue-one triplets, along with great flexibility spanning over three octaves. It also contains the work’s only lip trill and high C’s (C6). The fun and spirited piece makes a great addition to any program.
<table>
<thead>
<tr>
<th>Composer:</th>
<th>Saint-Saëns, Camille</th>
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<tbody>
<tr>
<td>Dates:</td>
<td>(1835-1921)</td>
</tr>
<tr>
<td>Title:</td>
<td>Romance, Op. 36</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Reading, MA: The Library of Rare Reprints, n.d.</td>
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<td>Duration:</td>
<td>3:00</td>
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<tr>
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<td>B3 to G5</td>
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<td>Level:</td>
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<tr>
<td>Clef:</td>
<td>Treble Clef</td>
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<tr>
<td>Techniques:</td>
<td>N/A</td>
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**Era/Style:** Romantic  
**Country/Region:** France  
**Accompaniment Available:** Orchestra, Piano. Wind Ensemble  
**Difficulty of Piano Accompaniment:** Easy  

**Movements:** One Movement

The Saint-Saëns *Romance*, Op. 36, is a simple yet elegant work in ternary form. It is in 3/4 meter, with a tempo indication of *moderato*. The range and straightforward rhythms make this work suitable for younger players, such as an advanced middle school or a young high school student. Older, more advanced performers will find this piece a nice, relaxing addition to a recital program, and will enjoy the challenges of creating long, musical phrases within the indicated broad dynamic range. This piece offers something to everyone with its lovely melody and pleasant harmonies.
This composition by Camille Saint-Saëns is simply a beautiful work. It requires a great deal of sensitivity from the performer, in addition to good flexibility and endurance in the horn’s middle and high range. The piece is in 6/8 meter and is in ternary form. The A sections are slow, contemplative, and lyrical while the contrasting B section has a faster tempo and is upbeat and cheerful.
<table>
<thead>
<tr>
<th>Composer:</th>
<th>Schumann, Robert</th>
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<tr>
<td>Dates:</td>
<td>(1810-1856)</td>
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<tr>
<td>Title:</td>
<td><em>Adagio and Allegro</em>, Op. 70</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Wiesbaden, Germany: Breitkopf and Härtel, 2005</td>
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<tr>
<td>Duration:</td>
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<tr>
<td>Horn Range:</td>
<td>A2 to C6</td>
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<td>Level:</td>
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<td>Clef:</td>
<td>Treble and “Old-Notation” Bass Clef</td>
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<td>Accompaniment Available:</td>
<td>Piano</td>
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<td>Difficulty of Piano Accompaniment:</td>
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<tbody>
<tr>
<td>I. Adagio</td>
<td>4:00</td>
<td>Medium</td>
<td>A2 to C6</td>
</tr>
<tr>
<td>II. Allegro</td>
<td>4:37</td>
<td>Difficult</td>
<td>G3 to B♭5</td>
</tr>
</tbody>
</table>

This work by Schumann, composed in 1894, was published with the solo part for either horn or cello. Although a standard professional work, this piece tends to strike fear into the heart of many hornists. The *Adagio*, a duo with piano and not a solo with accompaniment, has a high C (C6) approached by an octave slur, which is considered a difficult element. Also challenging in this section is the control needed for the delicate piano entrances. The *Allegro* section requires considerable endurance from even the most seasoned performer. Additional sources of difficulty include the triplet with the slur-two, tongue-one articulation, the large interval slurs, and the sustained air support needed to play at the indicated forte and fortissimo dynamic markings for most of the movement.
The Concerto in C Minor, Op. 8, is comprised of three movements performed without pause; however, the second movement can stand alone. The outer movements contain the work’s lip trills and the fast technical sections with rapid sixteenth-note passages. These two movements also have lyrical, melodic lines. The slow second movement has a relaxed tempo and feel. It is in 9/8 meter, has a quasi-cadenza, and allows the performer to demonstrate his/her sensitivity of musical phrasing and dynamic range. This standard work, especially the second movement, is approachable by a younger player; however, it does require superb technique to perform the first and third movements.
Composer: Strauss, Franz
Dates: (1822-1905)
Title: Fantasie über den Sehnsuchtwalzer von Schubert
Publisher: Minneapolis, MN: McCoy’s Horn Library, 1982
Duration: 10:00
Horn Range: F2 to A5
Level: Medium
Clef: Treble Clef and “Old-Notation” Bass Clef
Techniques: N/A
Era/Style: Romantic
Country/Region: Germany
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Easy

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<th>Level</th>
<th>Range</th>
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<tbody>
<tr>
<td>Introduction/Adagio</td>
<td>2:53</td>
<td>Medium</td>
<td>A3 to F5</td>
</tr>
<tr>
<td>Thema</td>
<td>0:55</td>
<td>Medium</td>
<td>D4 to F5</td>
</tr>
<tr>
<td>Variation I: Con brio</td>
<td>1:00</td>
<td>Medium</td>
<td>C4 to F5</td>
</tr>
<tr>
<td>Variation II: Con fuoco</td>
<td>1:00</td>
<td>Medium</td>
<td>F3 to F5</td>
</tr>
<tr>
<td>Andante con moto</td>
<td>2:02</td>
<td>Medium</td>
<td>B⁷¹ to A⁵</td>
</tr>
<tr>
<td>Rondo Russien, moderato</td>
<td>2:50</td>
<td>Medium</td>
<td>B⁷¹ to A⁵</td>
</tr>
<tr>
<td>Più mosso</td>
<td>0:46</td>
<td>Medium</td>
<td>F2 to A5</td>
</tr>
</tbody>
</table>

The Franz Strauss Fantasie is a delightful work for horn and piano. It begins with an introduction before moving into the presentation of the theme. There are five subsequent variations, including a Russian rondo. The first two variations, the Russian rondo, and the final variation present technical challenges which include rapid sixteenth-note passages and challenging articulations. The Andante is in a 9/8 meter with rich harmony created in part by the eighth notes in the piano accompaniment. Even with its rigorous technical passages, the piece allows for some rubato in the variations to add diversity to repetitions. When performing this piece with all repeats, be advised that it can be quite taxing.
Composer:       Strauss, Franz
Dates:          (1822-1905)
Title:          Les Adieux
Publisher:      Paris: Editions Musicales Alphonse Leduc, 1972
Duration:       5:00
Horn Range:     B³ to G⁵
Level:          Medium
Clef:           Treble Clef
Techniques:     N/A

Era/Style:      Romantic
Country/Region:  Germany
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Hard

Movements: One Movement

Les Adieux is often overlooked or forgotten due to the popularity of the Nocturno, Op. 7, also by Franz Strauss. This work encompasses a smaller range and is more challenging in terms of key signatures and meter, yet it still possesses the same expressive beauty as the Nocturno. The piece requires good breath support to complete long, lyrical phrases and special attention to the broad dynamic range. It also demands musical maturity from the performer both through his/her use of rubato and in order to infuse appropriate musical expression. The work, while short, is a refreshing addition to a recital program.
Franz Strauss (1822-1905), the father of the notable composer Richard Strauss, was an equally capable composer in his own right. The *Nocturno*, Op. 7, for horn and piano was published in 1904. This lyrical work, in ABA form, is of easy-to-medium difficulty. Its key signature, broad dynamic range, grace notes, and turns require some detailed practice, but they are not an overwhelming undertaking. The rhythmic elements of the work are fairly straightforward; however, it is important to pay close attention to the difference between the eighth notes, triplets, and sixteenth notes. Overall, this is a beautiful, lyrical work that has become a standard in the horn repertoire.
**Composer:** Strauss, Franz  
**Dates:** (1822-1905)  
**Title:** *Thema und Variationen*, Op. 13  
**Publisher:** Frankfurt: Musikverlag Zimmermann, 1957  
**Duration:** 10:00  
**Horn Range:** B♭₃ to B♭₅  
**Level:** Medium  
**Clef:** Treble Clef  
**Techniques:** N/A

**Era/Style:** Romantic  
**Country/Region:** Germany  
**Accompaniment Available:** Piano  
**Difficulty of Piano Accompaniment:** Easy

<table>
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<tr>
<th>Movement</th>
<th>Duration</th>
<th>Level</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Introduktion</td>
<td>2:04</td>
<td>Medium</td>
<td>D₄ to B♭₅</td>
</tr>
<tr>
<td>II. Thema</td>
<td>1:09</td>
<td>Medium</td>
<td>F₄ to F₅</td>
</tr>
<tr>
<td>III. Variation I</td>
<td>1:17</td>
<td>Medium</td>
<td>B♭₃ to G₅</td>
</tr>
<tr>
<td>IV. Variation II</td>
<td>1:27</td>
<td>Medium</td>
<td>B♭₃ to G₅</td>
</tr>
<tr>
<td>V. Andante cantabile</td>
<td>1:48</td>
<td>Medium</td>
<td>C♭₄ to G♭₅</td>
</tr>
<tr>
<td>VI. Rondo</td>
<td>3:04</td>
<td>Medium</td>
<td>B♭₃ to B♭₅</td>
</tr>
</tbody>
</table>

The Franz Strauss *Theme and Variations* is a delightful work for horn and piano. It begins with an introduction before moving into the presentation of the theme. There are four subsequent variations, including a fairly lengthy rondo. The first two variations present technical challenges, notably rapid sixteenth-note passages and challenging articulations. Those two variations contrast nicely with the *Andante*, which is in a 3/4 meter with rich harmonies and a small cadenza. Additional challenges in this piece include grace note figures, large leaps and, if the repeats are observed, endurance. Even with its rigorous technical passages, the piece allows for some *rubato* within the variations to add diversity to repetitions.
This lyrical, romantic work by Richard Strauss was composed in 1888 for the silver wedding anniversary of his parents. The work was first published in 1973 at the request of the Strauss family.\(^{12}\) It is a beautiful piece that is accessible to many players because of its short length and small range of two octaves. The breadth of the work, however, is anything but small. The long, expansive phrases and soaring melodic lines give this composition a sense of grandeur that is enhanced by the expression of the performer. The piano’s triplet and sextuplet figures juxtapose nicely with the horn’s sixteenth-note and eighth-note rhythms, creating a constant feeling of forward motion. The brilliance of the composition lies in the complexity of its simple melody.

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This early work of Richard Strauss is a standard in the horn’s solo repertoire. It is often asked for in both orchestral and university auditions. While a standard among professionals, it is playable by an above-average high school student. The diverse piece requires lyrical, technical, and heroic playing. The first movement opens with a cadenza-like passage before transitioning into the more lyrical melody. It requires lyrical and technical proficiency, in addition to a large dynamic range. The second movement demands a control of the mid-range at both pianissimo and fortissimo. The third movement shares the lyrical and technical demands of the first movement. Due to the work’s length and breadth, endurance is an important consideration regarding placement on a recital program.
This late work by Richard Strauss, composed in 1942, is truly a contrasting work to his Horn Concerto No. 1 in E-flat Major. It is a standard professional work that is often used as a competition piece. It is a grand and majestic work that makes full use of the horn’s range and rich sound. The opening of the first movement, played by horn alone, is considered difficult because of the large tongued and slurred leaps. The concerto’s three movements are performed without pause, giving some concern to endurance. The first movement, the longest, is particularly taxing, making endurance for the movement an issue on top of the endurance necessary for the entire work. Other technical considerations include accurate triplet-and-eighth note subdivisions, flexibility, and the ability to navigate large leaps. The horn part is written in E-flat and is generally not accompanied by a transposed part in F.
Composer: Strauss, Richard  
Dates: (1864-1949)  
Title: *Introduktion, Thema und Variationen*  
Publisher: Mainz, Germany: Schott Music GmbH & Co., 1995  
Duration: 11:00  
Horn Range: E♭₃ to B♭₅  
Level: Intermediate-Advanced  
Clef: Treble  
Techniques: Lip trill  

Era/Style: Romantic  
Country/Region: Germany  
Accompaniment Available: Piano  
Difficulty of Piano Accompaniment: Moderate  

Movement: Duration: Level: Range:  
I. Introduction 0:52 Intermediate-Advanced N/A  
II. Thema 2:02 Intermediate-Advanced E♭₃ to G₅  
III. Variation I 1:00 Intermediate-Advanced E♭₃ to G₅  
IV. Variation II 1:00 Intermediate-Advanced E♭₃ to B♭₅  
V. Variation III 1:35 Intermediate-Advanced E♭₃ to B♭₅  
VI. Variation IV 3:00 Intermediate-Advanced E♭₃ to F₅  
VII. Variation V 1:43 Intermediate-Advanced B♭₃ to B♭₅  

This piece, a theme and set of variations by Richard Strauss was completed in 1878 and revised in 1879. This revision was done at the request of his father, Franz Strauss, who found the piece to be quite difficult; however, there is speculation as to whether or not a revised version was ever completed. Revision or not, the piece remains quite difficult. It begins with piano alone; the horn enters with the statement of the theme. From this point on, there is little rest for the horn player. This composition requires stamina, flexibility, and flawless technique to execute the large leaps and fast scalar- and arpeggiated passages. The piece, while difficult to perform, sounds easy and effortless when executed perfectly.

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CHAPTER FOUR

20\textsuperscript{TH} AND 21\textsuperscript{ST} CENTURY REPERTOIRE

Composer: Abbott, Alan  
Dates: (b. 1926)  
Title: \textit{Alla Caccia}  
Publisher: London: Arcadia Music Publishing Co., Ltd., 1962  
Duration: 3:00  
Horn Range: E\textsuperscript{b}3 to A\textsuperscript{b}5  
Level: Difficult  
Clef: Treble and “New-Notation” Bass Clef  
Techniques: Stopped horn

Era/Style: 20\textsuperscript{th} Century  
Country/Region: England  
Accompaniment Available: Piano  
Difficulty of Piano Accompaniment: Moderate

Movements: One Movement

\textit{Alla Caccia} is a fun, fast-paced work by Alan Abbott that recalls the horn’s origin as a hunting instrument. Structured in ternary form, the work’s opening and closing sections are in 6/8 time with a lilting hunting feel, while the middle section is a contrasting sostenuto segment that alternates between 4/4, 5/4, and 3/2 meters. The composition demands good air support to facilitate fast, yet smooth slurs, and it also requires the use of stopped horn to produce an echo effect. The range of the work is not too difficult; however, there is an optional low A\textsuperscript{b} (A\textsuperscript{b}2) and an optional high C (C6) at the end. This playful piece makes an excellent recital opener or closer.
Composer: Amram, David
Dates: (b. 1930)
Title: Concerto for Horn and Wind Symphony Orchestra
Publisher: New York: C. F. Peters Corporation, 1971
Duration: 13:00
Horn Range: B♭2 to C6
Level: Intermediate-Advanced
Clef: Treble and “New-Notation” Bass Clef
Techniques: Multiphonics, lip trill, stopped horn

Era/Style: 20th Century
Country/Region: United States
Accompaniment Available: Orchestra, Piano, Wind Ensemble
Difficulty of Piano Accompaniment: Easy/Hard

Movement: Duration: Level: Range:
II. Allegro assai 9:06 Intermediate-Advanced C3 to C6

David Amram’s Concerto for Horn and Wind Symphony Orchestra is unique in several ways. First, it consists of two movements instead of the traditional three. Second, it begins with an andante and, third, it contains some unique jazz elements. The first movement, the Andante, is slow and expressive while tonally foreshadowing the jazz elements that occur in the second movement. Since the movements are performed attaca this aural element easily transfers to the second movement. The second movement’s written-out rhythms portray the feeling and mood of the improvisatory style of the jazz idiom. This movement also includes the use of stopped horn, multiphonics, and lip trills. The performer must also have good flexibility and a wide range to successfully execute this piece.
Atkinson’s *Moods for Horn* is a work suitable for a high school student or an advanced middle school student. This piece’s simplistic writing presents straightforward challenges such as reading the correct key signature, dynamic changes, and playing with a sustained sound. Younger students would be rhythmically challenged by the quarter-note-triplets. This uncomplicated work does have a cadenza; however, since the piece is unassuming and modest it is fitting for the cadenza to follow in the same manner.
Kurt Atterberg’s Concerto in A Minor for Horn and Orchestra, Op. 28, showcases the power and beauty of the horn. It is an extensive work with lush harmonies that juxtaposes elements from multiple eras. Overall, the harmonies indicate a twentieth-century composition with hints of romanticism. The formal structure pays homage to the classical era with sonata form in the first movement, a slow adagio for the second movement, and a quasi-rondo for the third movement. The third movement contains a quotation from the first movement and from Wagner’s opera Siegfried. Due to the length of the work, some performers may experience fatigue and endurance problems. The most notable place for this is in the second movement. Overall, this is an impressive piece whose broad sweeping melodies, rich harmonies, and dark mood demonstrate the horn’s beauty and grandeur.
Composer: Basler, Paul  
Dates: (b. 1963)  
Title: *Canciones for Horn and Piano*  
Publisher: Tallahassee, FL: RM Williams Publishing, 2004  
Duration: 8:00  
Horn Range: G3 to F5  
Level: Medium  
Clef: Treble  
Techniques: N/A  
Era/Style: 20th Century  
Country/Region: United States  
Accompaniment Available: Piano  
Difficulty of Piano Accompaniment: Easy  
Movements: One Movement

*Canciones for Horn and Piano* was commissioned by and written for Myrna Meeroff with the help of the International Horn Society’s Meir Rimon Commissioning Assistance Fund. This piece, like many of Basler’s works for horn, is filled with soulful melodies and rich harmonies. The composition is comprised of three main sections, each based on its own song. This work makes a great addition to any recital. Its confined range and long, melodic phrases are unlikely to challenge one’s endurance. The nature of the melodies, these “songs,” gives the performer a voice using the horn’s rich timbres and luxurious sound.
Composer: Basler, Paul  
Dates: (b. 1963)  
Title: Folk Songs for Horn and Piano  
Publisher: Tallahassee, FL: RM Williams Publishing, 1998  
Duration: 14:00  
Horn Range: G3 to C6  
Level: Easy/Difficult  
Clef: Treble Clef  
Techniques: Glissando, stopped horn  
Era/Style: 20th Century  
Country/Region: Multiple (Composer – United States)  
Accompaniment Available: Piano  
Difficulty of Piano Accompaniment: Easy/Moderate  

Movement: Duration:  Level: Range:  
Alegría 1:14 Easy F4 to F5  
Funiculì, Funiculà 1:57 Easy C#4 to F#5  
Round Dance 1:16 Easy C4 to G5  
Hills of Arirang 1:40 Easy D4 to D5  
Nihavend Sarki 1:48 Medium B3 to F#5  
The Drunken Sailor 1:40 Difficult G#3 to C6  
Shenandoah 3:25 Easy Bb3 to Eb5  

Paul Basler’s Folk Songs for Horn and Piano (1995-1996) illustrate his compositional prowess, give horn players the opportunity to perform arrangements of great melodies from around the world, and are the perfect vehicle for teaching numerous musical and rhythmic concepts. The set consists of seven folk songs from different nations, with the difficulty ranging from easy to moderately difficult. While compiled and published in a set, any of the folk songs may be extracted and performed as a separate, complete work. This set of folk songs is an audience-friendly work that is also kind to the performer’s endurance. When separated out, Alegría, Hills of Arirang, and Shenandoah are all church-venue appropriate, while Funiculì, Funiculà and The Drunken Sailor are crowd-pleasing encores.

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Composer: Basler, Paul  
Dates: (b. 1963)  
Title: *Folk Songs from the British Isles*  
Publisher: San Antonio, TX: Southern Music Company, 2006  
Duration: 10:00  
Horn Range: A3 to G5  
Level: Easy  
Clef: Treble  
Techniques: Glissando

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<th>Duration:</th>
<th>Level:</th>
<th>Range:</th>
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</thead>
<tbody>
<tr>
<td>Suo Gan</td>
<td>4:00</td>
<td>Easy</td>
<td>A3 to E5</td>
</tr>
<tr>
<td>Admiral Benbow</td>
<td>1:50</td>
<td>Easy</td>
<td>B♭3 to G5</td>
</tr>
<tr>
<td>The Minstrel Boy</td>
<td>3:40</td>
<td>Easy</td>
<td>B3 to G5</td>
</tr>
<tr>
<td>The Campbells are Coming</td>
<td>1:30</td>
<td>Easy</td>
<td>B3 to G5</td>
</tr>
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</table>

This set of folk songs by Paul Basler may be played as a set or individually. The melodic nature and the range requirement make these pieces especially suitable for young players who are looking for nice solo literature; moreover, these arrangements would make for pleasant additions to a recital while providing the performer a reprieve in terms of endurance.
Composer: Basler, Paul  
Dates: (b. 1963)  
Title: Reflections  
Publisher: Tallahassee, FL: RM Williams Publishing, 2006  
Duration: 16:00  
Horn Range: E3 to A5  
Level: Easy/Medium  
Clef: Treble Clef  
Techniques: N/A  

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<tbody>
<tr>
<td>I. Canción</td>
<td>2:37</td>
<td>Easy/Medium</td>
<td>A3 to A5</td>
</tr>
<tr>
<td>II. Tarantella</td>
<td>1:38</td>
<td>Easy/Medium</td>
<td>A3 to A5</td>
</tr>
<tr>
<td>III. Lamentoso</td>
<td>5:54</td>
<td>Easy/Medium</td>
<td>E3 to G5</td>
</tr>
<tr>
<td>IV. Danza</td>
<td>2:03</td>
<td>Easy/Medium</td>
<td>A3 to G5</td>
</tr>
<tr>
<td>V. Epilogue</td>
<td>4:28</td>
<td>Easy/Medium</td>
<td>G3 to A5</td>
</tr>
</tbody>
</table>

Reflections by Paul Basler is an intense work that explores a variety of emotions. The range of the collection of pieces makes it accessible to most players, including high school students. The work does not involve the use of special techniques, but does call on the performer to maintain a steady internal pulse. While the rhythms themselves are not complicated, they do create quite a few syncopations that cleverly disguise the rhythmic pulse. There are meter changes in each movement; however, they are straightforward and easy to execute. This composition provides both lyrical and technical challenges to the performer while also charming the audience.
Composer: Basler, Paul  
Dates: (b. 1963)  
Title: *Three Hymn Tune Settings*  
Publisher: San Antonio, TX: Southern Music Company, 1997  
Duration: 9:00  
Horn Range: G³ to A⁵  
Level: Easy/Medium  
Clef: Treble  
Techniques: Glissando, mute, stopped horn  
Lyrical/Technical: Both  

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<tr>
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<tr>
<td>Difficulty of Piano Accompaniment:</td>
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<th>Duration:</th>
<th>Level:</th>
<th>Range:</th>
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<tbody>
<tr>
<td>I. Abide With Me</td>
<td>2:38</td>
<td>Easy/Medium</td>
<td>D⁴ to G⁵</td>
</tr>
<tr>
<td>II. Amazing Grace</td>
<td>2:33</td>
<td>Easy/Medium</td>
<td>B³ to A⁵</td>
</tr>
<tr>
<td>III. Shall We Gather at the River</td>
<td>4:55</td>
<td>Easy/Medium</td>
<td>G³ to F⁵</td>
</tr>
</tbody>
</table>

“Abide with Me,” “Amazing Grace,” and “Shall We Gather at the River” are the three hymn tunes in this collection that Paul Basler arranged for horn and piano. These three pieces may be performed individually or as a suite. These pieces are accessible to younger players, including high school students, due to their manageable range and recognizable melodies; however, they are anything but simple. Basler’s arrangements are melodically familiar, but by altering rhythm, tempi, and infusing creative harmonies, these tunes are approached and presented in a fresh, innovative manner. They are appealing to all generations, are appropriate for most church services, and also make a nice addition to a recital program.
Composers: Bozza, Eugène
Dates: (1905-1991)
Title: Chant Lointain
Publisher: Paris: Alphonse Leduc, 1957
Duration: 5:00
Horn Range: B♭₂ to G♯₅
Level: Medium
Clef: Treble and “New-Notation” Bass Clef
Techniques: Lip trill, mute, stopped horn

Era/Style: 20th Century
Country/Region: France
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Easy

Movements: One Movement

This work, published in 1957, has become a standard work in the horn repertoire, often appearing on competition lists. While accessible to younger players, it does have some technical challenges: dotted rhythmic figures, sixteenth-note runs, rapidly articulated passages, a lip trill, and stopped horn. Its motives reflect the horn’s history as a hunting instrument and the piece offers players a chance to exercise their own phrasing choices in a cadenza-like section. In this segment, Bozza quotes from Wagner’s Opera, Götterdämmerung and from Beethoven’s Sixth Symphony.
<table>
<thead>
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<tbody>
<tr>
<td>Dates:</td>
<td>(1905-1991)</td>
</tr>
<tr>
<td>Title:</td>
<td>En Forêt, Op. 40</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Paris: Alphonse Leduc, 1941</td>
</tr>
<tr>
<td>Duration:</td>
<td>7:00</td>
</tr>
<tr>
<td>Horn Range:</td>
<td>B3 to C6</td>
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<tr>
<td>Level:</td>
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<td>Clef:</td>
<td>Treble Clef</td>
</tr>
<tr>
<td>Techniques:</td>
<td>Glissando, lip trill, mute, stopped horn</td>
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<td>Era/Style:</td>
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<td>Country/Region:</td>
<td>France</td>
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<tr>
<td>Accompaniment Available:</td>
<td>Piano</td>
</tr>
<tr>
<td>Difficulty of Piano Accompaniment:</td>
<td>Moderate</td>
</tr>
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</table>

Movements: One Movement

En Forêt was composed as an examination piece for the Paris Conservatory and was published in 1941. The piece makes use of several extended techniques including lip trills, hand stopping, and glissandi. In addition, this work also requires great flexibility, fast tonguing, and command of the extremes of the horn’s range. The piece makes use of the horn’s history as a hunting instrument by implementing hunting fanfares, such as the St. Hubert fanfare. Bozza, ever the borrower of thematic material, uses motives from Respighi’s Feste Romani, Pini di Roma, and even pirates the eleventh-century sequence hymn, “Victimae paschali laudes,” used by Respighi in his Concerto Gregoriano. This composition often appears on competition lists because it highlights the technical abilities of the performer.

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This light, lively piece by Eugène Bozza recalls not only the horn’s history as a hunting instrument, but also his earlier work *En Forêt*. The work is comprised of five sections, each based on the opening melody. The piece uses 6/8, 9/8, 4/4, 2/4, and 3/4 time signatures, stopped horn, and muted horn. It is significantly less challenging than Bozza’s other works for horn in terms of range, technique, and rhythm. It is suitable for an advanced middle school or a young high school student and would be a good introductory piece for reading 6/8 meter and playing stopped horn.
Sur les Cimes for horn and piano is an homage by Bozza, to the horn’s history as a hunting instrument. This piece is challenging because of its large range, dotted rhythms, fast chromatic passages, use of stopped horn, muted horn, double tonguing, and lip trills. Like Bozza’s other works the piece consists of five segments that are through composed; moreover, there is a cadenza-like section that requires a lot of bravado from the performer to herald the heroic hunting motives.
Composer:            Cooke, Arnold  
Dates:               (1906-2005)  
Title:               Rondo in B-flat Major  
Publisher:           London: Schott & Co., Ltd., 1952  
Duration:            3:00  
Horn Range:          C3 to G5  
Level:               Easy/Medium  
Clef:                Treble and “New-Notation” Bass Clef  
Techniques:          N/A  

Era/Style:           20th Century  
Country/Region:      England  
Accompaniment Available: Piano  
Difficulty of Piano Accompaniment: Easy

Movements: One Movement

The Rondo in B-flat is in a lively 6/8 that recalls the hunting calls of the horn’s historic past. The piece is not difficult in terms of range or musical interpretation; however, it does offer some rhythmic complexity. The frequent use of the duple figure in the compound meter and syncopation in the C section of the rondo adds interest to the simple melodic ideas. This fun, but not taxing piece, would make an excellent recital opener or closer.
Berceuse, Op. 19, by Jean-Michel Damase is short work written in the neo-romantic style. The rhythmic simplicity, phrasing, and limited range make this work an excellent choice for younger performers. The piece, structured in an ABA form, is beautiful in its modesty. Given the brevity of the work and its use of the horn’s middle range, the piece is not strenuous. This piece is a pleasant addition—for the audience’s ears and the performer’s chops—to any recital.
Composer: Damase, Jean-Michel  
Dates: (b. 1928)  
Title: *Pavane Variée*  
Publisher: Paris: Éditions Henry Lemoine, 1956  
Duration: 5:00  
Horn Range: E3 to G5  
Level: Easy/Medium  
Clef: Treble and “New-Notation” Bass Clef  
Techniques: N/A  

| Era/Style: | 20th Century |  
| Country/Region: | France |  
| Accompaniment Available: | Piano |  
| Difficulty of Piano Accompaniment: | Easy |  

Movements: One Movement

This lyrical, neo-romantic work by Jean-Michel Damase is pleasant for both the performer and the audience. The piece is not technically or rhythmically demanding, nor is it taxing to the player’s endurance. This makes the work extremely desirable for younger players, and more advanced performers looking for some respite in a recital program. The bass clef notation is limited to the last four measures and to one isolated pitch. There is one measure of 2/4 meter in the piece, which is otherwise in 4/4.
Composer: Dukas, Paul  
Dates: (1865-1935)  
Title: Villanelle  
Publisher: New York: International Music Company, 1963  
Duration: 6:00  
Horn Range: C3 to C6  
Level: Intermediate-Advanced  
Clef: Treble and “New-Notation” Bass Clef  
Techniques: Lip trill, mute, rapid tonguing, stopped horn  

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Movements: One Movement

This work by Paul Dukas was written as an examination piece for the Paris Conservatory. It is one movement that is through composed and the unifying motive of the piece is based on a hunting call. Dukas indicates on the first page be played on the natural horn; today it is frequently performed on the modern instrument often without valves. The piece requires a delicate touch and sensitivity to long phrasing. It has both muted and stopped passages and requires a mastery of the horn’s large range. The piece is both lyrically and technically difficult and demands that the performer have good endurance. This work, a standard in the horn’s repertoire, is often found on competition lists.
Cecil Effinger’s *Rondino* is short work that is suitable for a recital as well as Solo and Ensemble competitions. It is a work that is appropriate for younger players. It has a few low E’s (E3), a low B (B2), and several high G’s (G5), all of which are attainable by a young performer. For the more advanced player, this work offers the opportunity to program a reprieve into an otherwise-heavy recital program. The piece requires some attention to detail regarding articulation, and plenty of support to execute smooth slurs and create long phrases.
Composer: Ewazen, Eric
Dates: (b. 1954)
Title: Sonata for Horn and Piano
Publisher: San Antonio, TX: Southern Music Company, 1998
Duration: 19:00
Horn Range: B2 to D6
Level: Intermediate-Advanced
Clef: Treble and “New-Notation” Bass Clef
Techniques: Mute

Era/Style: 20th Century
Country/Region: United States
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Hard

Movement: Duration: Level: Range:
I. Andante-Allegro molto 5:33 Intermediate-Advanced C3 to B5
II. Adagio 5:01 Intermediate-Advanced C3 to D6
III. Allegretto 3:51 Intermediate-Advanced C♯3 to C♯6
IV. Lento-Allegro molto 4:45 Intermediate-Advanced B2 to D6

Eric Ewazen’s Sonata for Horn and Piano, commissioned by and dedicated to Scott Brubaker, was completed in 1992. This work is bold and vibrant with memorable melodies. The piece requires a lot from the performer. It contains numerous meter changes in each movement and it extends to the extreme ends of the horn’s range. There are plenty of high C♯’s (C♯6) and D’s (D6); however, the composer has indicated an optional 8vb, for phrases containing these pitches. This challenging yet playful piece is a fantastic addition to the horn’s repertoire.
Jean Francaix’s *Cannon in Octave* is a delightfully ostentatious work. It is a one movement work in ternary form that is filled with syncopation and numerous accidentals. The syncopated rhythms can cause difficulty for younger students who have yet to develop strong rhythmic skills. It may be difficult for younger students to align their part with the piano accompaniment. This piece also requires precise execution of differing articulations. In spite of its challenges, this flashy work makes a great opener or closer for a recital.
Composer: Francaix, Jean
Dates: (1912-1997)
Title: Divertimento
Publisher: Paris: Éditions Musicales Translantiques, 1959
Duration: 6:00
Horn Range: C3 to C#6
Level: Difficult
Clef: Treble and “New-Notation” Bass Clef
Techniques: Flutter tongue, lip trill, stopped horn

Era/Style: 20th Century
Country/Region: France
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Moderate

Movement: Duration: Level: Range:
I. Introduzione 1:46 Difficult D3 to A5
II. Aria di Cantabile 1:52 Difficult C3 to D5
III. Canzonetta 3:19 Difficult C#3 to C#6

Jean Francaix’s Divertimento is a short, but difficult piece. It exhibits the characteristics of the French style, requiring light, facile tonguing and plenty of attitude. This three-movement work requires excellent technique, rhythmic skills, and articulation. The first and third movements are more technical in nature and contain numerous syncopated rhythms. The second movement is lyrical in nature and marked by long phrases. In the third movement there are two phrases that require flutter tonguing, two lip trills, and a short stopped flourish that ends on a high B♭ (B♭5). Despite its difficulties, this piece is an exuberant, flamboyant, audience pleaser.
Composer: Heiden, Bernhard
Dates: (1910-2000)
Title: Sonata for Horn and Piano
Duration: 13:00
Horn Range: B♭3 to B5
Level: Difficult
Clef: Treble Clef
Techniques: Stopped horn

Era/Style: 20th Century
Country/Region: Germany
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Moderate

Movement: Duration: Level: Range:
I. Moderato 4:45 Difficult B♭3 to B5
II. Tempo di Minuetto 5:05 Difficult C4 to B♭5
III. Rondo: Allegretto 3:08 Difficult C4 to A5

Bernhard Heiden was a student of Paul Hindemith and a Professor of Composition at Indiana University. His Sonata for Horn and Piano, composed in 1939, ventures into the use of non-standard tonality; however, this should not scare away a potential performer. While the use of tonality may be somewhat adventurous, the formal architecture and the melodic lines are not. Technically the work requires some flexibility from the performer in order to navigate some wide intervallic leaps and some delicate arpeggios. The most technically demanding considerations for the performer are endurance and rhythm specifically, navigating meter changes. The piece at first glance does not look particularly taxing; however, after considering that the majority of the piece sits in the upper-middle range of the horn, and does not offer much rest for the performer, it is easy to understand how one could become fatigued. Particularly difficult in this respect is the second movement, with all of its repeats and delicate entrances. Rhythmically, the most challenging sections are the più vivo (vivace) of the second movement, and the mixed meters of the third movement. Although the work teeters on the verge of atonality and is more difficult than it initially looks, it can be a pleasant introduction to twentieth-century music.
Composer: Hindemith, Paul
Dates: (1895-1963)
Title: Concerto für Horn und Orchester
Publisher: Mainz: B. Schott’s Söhne, 1978
Duration: 14:00
Horn Range: B♭3 to A5
Level: Difficult
Clef: Treble Clef
Techniques: Stopped horn

Era/Style: 20th Century
Country/Region: Germany
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Hard

Movement: Duration: Level: Range:
I. Moderately fast 3:20 Difficult C4 to G♯5
II. Very fast 1:56 Difficult B♭3 to F♯5
III. Very slow 9:38 Difficult A♭3 to A5

Paul Hindemith’s Concerto for Horn and Orchestra, composed in 1949, is complex and challenging. The first and third movements exemplify this with their shifting meters and some difficult rhythms. These meters and their rhythms create a mysterious, yet playful mood in the first movement. The second movement, marked, sehr schnell or very fast, is decidedly more direct. The rhythms are straightforward, but even here Hindemith’s writing makes it so that the strong beats of the meter, which does not change, are obscured. The third movement is the longest of the work. It is comprised of several sections including a slow introduction and ending, a fast section, and a recitative. It is loosely structured as a variation on two different themes, making the formal structure A-B-A’-Recitative-B’-A’’.  

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Composer: Hindemith, Paul
Dates: (1895-1963)
Title: Sonate für Horn (F) und Klavier
Publisher: Mainz: B. Schott’s Söhne, 1940
Duration: 18:00
Horn Range: E♭3 to A5
Level: Medium/Difficult
Clef: Treble and “New-Notation” Bass Clef
Techniques: N/A
Era/Style: 20th Century
Country/Region: Germany
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Hard

Movement: Duration: Level: Range:
I. Mässig bewegt 6:05 Medium/Difficult E♭3 to A5
II. Ruhig bewegt 4:33 Medium/Difficult G♯3 to F♯5
III. Lebhaft 6:59 Medium/Difficult A♭3 to G5

This three-movement sonata for horn in F is a standard piece in the horn’s repertoire. The piece’s high difficulty rating stems not from use of extended techniques or fast, articulated passages, but from the technically demanding rhythms, sustained playing, difficult intervals, and wide leaps. The most difficult movement rhythmically is the third, because of the mixed meter. The first movement is the one most often performed by students, because it affords them the opportunity to learn how to play long sustained phrases at a loud dynamic, with a good sound. A good collaborative pianist is a must for this piece due to the complexity of the piano part.
Circus Suite is a five-movement work that depicts different aspects of the circus: the march, lions and tigers, elephants, the trapeze, and clowns. Although this piece utilizes an extended technique (stopped horn for one note), its difficulty lies in its rhythmic complexity and subtle shifts in timber and dynamics. The most notable instance of rhythmic complexity occurs in movement V, Clowns, where the meter shifts between 2/4, 3/8, 9/8, 7/8, 8/8, and 5/8. The horn and piano parts are often juxtaposed creating an additional layer of difficulty, thus earning this piece a rating of medium instead of easy; nevertheless, this piece is approachable for a high school student with advanced rhythmic skills. This dramatic and descriptive piece is an audience pleaser and is easy on the chops, which makes it a good recital opener or closer.
Composer: Jacob, Gordon
Dates: (1895-1984)
Title: Concerto for Horn and Strings
Publisher: London: Stainer & Bell Ltd., 1951
Duration: 22:00
Horn Range: C3-C6
Level: Difficult
Clef: Treble and “Old-Notation” Bass Clef
Techniques: Glissando, lip trill, mute, rapid tonguing

Era/Style: 20th Century
Country/Region: England
Accompaniment Available: Orchestra, Piano, Wind Ensemble
Difficulty of Piano Accompaniment: Moderate

Movement: Duration: Level: Range:
I. Allegro 9:03 Difficult C3 to C6
II. Andante 6:28 Difficult B3 to A5
III. Rondo: Allegro 6:00 Difficult C3 to C6

This energetic work by Gordon Jacob was written for Dennis Brain and has become a standard piece in the horn’s solo repertoire. The first movement is often performed alone and contains a cadenza, written by Gordon Jacob. It requires good flexibility, clear articulation, and a strong high register. The second movement, which is performed without pause into the third, is lyrical in style and features a plain and woeful melody. The third movement is highly technical and contains the piece’s only lip trill. This movement requires a rapid single tongue or, if played at a fast enough tempo, double tonguing. The movement’s flashy and ostentatious technical sections contrast nicely with its lyrical passages.
Composer: Knussen, Oliver
Dates: (b. 1952)
Title: Horn Concerto, Op. 28
Publisher: London: Faber Music Ltd., 2002
Duration: 12:00
Horn Range: E2 to C6
Level: Advanced
Clef: Treble and “Old-Notation” Bass Clef
Techniques: Stopped horn

Era/Style: 20th Century
Country/Region: England
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Hard

Movements: One Movement

Oliver Knussen’s *Horn Concerto* is a rousing, dramatic work that was written for Barry Tuckwell. It is a one-movement work for horn and orchestra containing difficult rhythms, large leaps, and shifting meters; moreover, there piece emphasizes the horn’s high range and has an entrance, after some rest, on a high C (C6). While this piece is quite difficult, the interplay between the horn and orchestra creates some nice effects, especially with the use of stopped horn in both the solo and orchestral horn parts. It should be noted, that while a piano reduction exists, the publisher (in the piano score) requests that the reduction be used for study purposes only.
Jan Koetsier’s *Romanza*, Op. 59/2 is a delightful twentieth-century lyrical work. The title accurately describes the work, as it is a romance with pleasant, song-like melodies. While the melodic material and harmonies are straightforward, the nuances of the work lie in the *rubato* passages. The performer’s control and ability to carry a musical line over the phrase, and in connecting phrases, are what make this work cohesive. The piece does not require much technical skill, but because the work is lacking a key signature, the performer must be comfortable with the numerous accidentals. The range of the work is fairly large (almost three octaves), but the majority of the music remains within the staff. The deviations to the high and low registers were written in a manner that makes them easy to approach. True to its ternary form, the B section provides contrast of both tempo and style. This section also calls for a mute. The entire work was written in 12/8 meter and uses straightforward rhythms. This rhythmic simplicity combined with the reasonable range would make this piece approachable by an advanced high school student.
Jan Koetsier’s *Scherzo Brillante* is a delightfully playful work that charms both the performer and the audience. This short piece is simultaneously whimsical and serious. While the notation and approach are straightforward, the work is more challenging than it would appear at first glance. The difficulty lies in the nuance of the timing, dynamics, and accents. When all three are executed in an energetic fashion, the music becomes exciting and intense. In the trio, stopped horn passages alternate with open horn passages, creating an echo effect. Range and endurance may be an issue for younger players; the piece remains in the horn’s middle and high registers and ends on a high C (C6). This final high C, however, is approached via an ascending scale and is marked fortissimo. Overall, this is a fun, energetic piece that makes a good recital opener or closer.
Composer: Larsson, Lars-Erik
Dates: (1908-1986)
Title: Concertino för Valthorn och Stråkorkester, Op. 45 No. 5
Publisher: Stockholm: Carl Gerhman Musik Förlag, 1957
Duration: 12:00
Horn Range: C3 to B♭5
Level: Medium/Difficult
Clef: Treble and “New-Notation” Bass Clef
Techniques: Mute, stopped horn

Era/Style: 20th Century
Country/Region: Sweden
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Moderate

Movement: Timing: Level: Range:
I. Allegro moderato 3:47 Medium C3 to B♭5
II. Lento cantabile 4:35 Medium D4 to A5
III. Allegro vivace 4:22 Difficult C4 to B♭5

The Lars-Erik Larsson Concertino is one of twelve concertini written by Larsson for varying solo instruments. The first movement begins with a somber string line that quickly gives way to the opening horn solo. The movement shifts between a dark and mysterious mood and a majestic one. The second movement is lyrical. Its long phrases are lamenting and nostalgic, creating a sense of insecurity that is resolved in the movement’s final measure. The third—and perhaps most challenging movement—begins with a fast, spirited melody that alternates between a 9/8 and 6/8 meter. The syncopated rhythms in both the horn part and the accompaniment can make this section difficult to align. The movement slows and shifts to 3/4 time with a return of melodic material from the first movement. The primary theme returns, along with the first tempo, but quickly gives way to a muted homage to the second movement. After this short passage, the work concludes with the same fast, spirited melody that opened the movement. While the third movement offers some rhythmic challenge, the difficulty in performing this work lies in creating the right tone color. Overall, this composition, with its unadorned melodies, is an audience-friendly twentieth century addition to a recital.
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<th>Nelhybel, Vaclav</th>
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<tr>
<td>Title:</td>
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<td>Publisher:</td>
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**Movements:** One Movement

This exhilarating, fast-paced piece by Vaclav Nelhybel is an excellent recital opener or closer. The piece is based on a single theme that grows and develops throughout the entire work. Structured in an ABA format, the opening A section is vibrant, lively, and exciting. It is full of syncopations, accents, and quickly-shifting dynamics. The B section contrasts with its lyrical and expressive elongated melody. Inserted into the B section are little tributes to the motives found in the A section. The A section returns with some alterations. This time it is both faster in tempo and rhythmic construction. This piece requires excellent rhythmic skills and dynamic control. Some players may find it difficult to put this piece together with the piano accompaniment. The numerous syncopations in both the horn and piano parts do make the merging of the two parts complicated; however, with some study, this complication fades and the excitement of the piece emerges.
Hermann Neuling’s Bagatelle is designed to showcase the horn’s low register and the flexibility of the performer. It is based on the range and technique used by the second horn players of earlier centuries, and it has been frequently requested in second and fourth horn auditions of the European orchestras. The main technical difficulties include: flexibility, ability to navigate large ascending and descending leaps, rapid articulations, strong articulation in the low register, and duplet and triplet rhythms. This piece also requires that the horn player be able to read the frequent shifts between treble and old-notation bass clef. Beyond its technical demands, the greatest artistic challenge in this work lies in creating the atmosphere of a solo instead of an etude with piano accompaniment.
Composer: Plagge, Wolfgang
Dates: (b. 1960)
Title: *A Litany for the 21st Century*, Sonata, Op. 39
Publisher: Oslo: Musikk-Husets Forlag A/S, 1993
Duration: 13:00
Horn Range: C#2 to C#6
Level: Advanced
Clef: Treble
Techniques: Stopped horn

Era/Style: 21st Century
Country/Region: Netherlands
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Moderate/Hard

Movement: Duration: Level: Range:
I. Lamento over the Divided World 5:35 Advanced C#2 to C#6
II. Libera nos, Domine 7:15 Advanced D2 to C#6

This sonata by Wolfgang Plagge is a difficult work that places many demands on the performer. He/She must have a strong sense of rhythm, a solid high range, and good endurance. The piece contains numerous sustained phrases, large leaps, and several hemiolas; moreover, the somber mood of the work can be emotionally taxing for both the performer and the audience.
James Ployhar’s *The Hunt* is a perfect first solo piece for a young horn player. The piece’s limited range, simple rhythms, and straightforward melody provide a good introduction to solo playing. The 6/8 meter and dynamics will challenge younger players. The shape of the melodic line presents an opportunity for students to learn how to shape a musical idea. This piece, while modest, will allow a beginning student and soloist the opportunity to shine either on stage or at a contest.
The Quincy Porter Sonata for Horn and Piano is a hidden gem in the horn’s solo repertoire. It is a demanding work with complex rhythms and numerous meter changes, and it requires good flexibility throughout the horn’s entire range. The first movement opens with a slow introduction before transitioning into an allegro moderato section that fluctuates between a 6/8, 9/8, and 4/8 meter. The movement is rhythmically complex with numerous syncopations and alternating duple and triple feel. The second movement is a slow largo that contrasts nicely to the lively, active surrounding movements. The final movement, like the first, is an energetic allegro with numerous meter changes: 2/4, 3/4, 5/8, 7/8, 8/8, 6/8, and 9/8. Overall, this is a fun, energetic work that challenges the performer’s range and rhythmic skills.
Composer: Poulenc, Francis  
Dates: (1899-1963)  
Title: *Elegie*  
Duration: 9:00  
Horn Range: D3 to A5  
Level: Advanced  
Clef: Treble and “Old-Notation” Bass Clef  
Techniques: Glissando, stopped horn  
Era/Style: 20th Century  
Country/Region: France  
Accompaniment Available: Piano  
Difficulty of Piano Accompaniment: Easy

Movements: One Movement

This work by Francis Poulenc was written to commemorate Dennis Brain’s death. It is a wonderful work, but often inaccessible to audiences. Written or oral program notes significantly increase the audience’s understanding and appreciation of the work. Some of the piece is violent in nature, depicting Brain’s tragic car accident, requiring fast tonguing at a fortissimo dynamic. The work also demands long, sustained playing, and includes a long hand stopped section. There are wide leaps, some of which span several octaves, but no lip trills. This dramatic composition requires maturity and sensitivity both emotionally and musically. When approached correctly, this emotional work can create an intense connection between the performer and the audience.
Composer: Reynolds, Verne
Dates: (b. 1926)
Title: Partita for Horn and Piano
Publisher: San Antonio, TX: Southern Music Company, 1964
Duration: 17:00
Horn Range: A2 to A5
Level: Difficult/Intermediate-Advanced
Clef: Treble and “New-Notation” Bass Clef
Techniques: Lip trill, stopped horn

Era/Style: 20th Century
Country/Region: United States
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Moderate

Movement: Duration: Level: Range:
I. Maliconia 4:06 Difficult C3 to G5
II. Caccia 3:20 Intermediate-Advanced A2 to A♭5
III. Aria 6:09 Difficult B♭3 to A5
IV. Alla Marcia 3:49 Intermediate-Advanced D3 to G5

This work by Verne Reynolds was written for Norman Schweikert. It is a grand and majestic work comprised of four movements that makes full use of the horn’s range and rich sound. The first and third movements rely mostly on lyrical playing while the second and fourth movements are more technical in nature. The piece is tonal and quite melodic but does contain wide leaps and some dissonant intervals. This twentieth-century work is a nice addition to a recital.
Composer: Stevens, Halsey
Dates: (1908-1989)
Title: Sonata for Horn and Piano
Publisher: Paris: Editions Musicales Alphonse Leduc, 1955
Range: 14:00
Horn Range: C2 to C6
Level: Difficult
Clef: Treble and “New-Notation” Bass Clef
Techniques: Lip trill, stopped horn

Era/Style: 20th Century
Country/Region: United States
Accompaniment Available: Piano
Difficulty of Piano Accompaniment: Moderate

Movement: Duration: Level: Range:
I. Allegro moderato 4:50 Difficult C2 to B♭5
II. Poco adagio 4:16 Difficult C2 to B♭5
III. Allegro 4:31 Difficult C2 to C6

The Halsey Stevens Sonata for Horn and Piano is a delightful addition to the horn’s repertoire. The tuneful melodies explore the horn’s entire range. The work is presented in a straightforward manner. It is charming in its simplicity and explores a variety of moods, from happy to melancholic and dark. These vast arrays of mood changes are accompanied by a dramatic display of the horn’s diverse timbres. The first movement contains some meter shifts from 3/4 to 2/4 and back again. The second movement, marked poco adagio, remains in the same meter and somber mood throughout. The third movement, a quasi caccia, begins in 6/8 meter but then alternates larger phrases between 6/8 and 9/8. There is another metric modulation from 6/8 to 3/4. The piece ends with a return to 6/8 and ends in the fast tempo with which the movement began.
Composer: Vinter, Gilbert
Dates: (1909-1969)
Title: Hunter’s Moon
Publisher: London: Hawkes & Son (London) Ltd., 1942
Duration: 6:00
Horn Range: G2 to B5
Level: Difficult
Clef: Treble and “New-Notation” Bass Clef
Techniques: Glissando, stopped horn

Era/Style: 20th Century
Country/Region: England
Accompaniment Available: Orchestra, Piano
Difficulty of Piano Accompaniment: Easy

Movements: One Movement

Hunter’s Moon by Gilbert Vinter is a piece enjoyed by the audience and performer alike. It is flashy, romantic, schmaltzy, and heroic. The flashy effects of this work are created by Vinter’s use of the stopped horn. The performer needs to facilitate both quick stopped-to-open shifts and loud stopped horn interjections. The piece also embraces the extremes of the horn’s range, from pedal G (G2) to high B (B5). Some endurance is required for this short piece, especially at the end where the piece closes on a high B (B5) after having sustained a high B♭ (B♭5) for four measures. In addition to these technical considerations, the performer must also be able to navigate the rhythmic hemiolas created by the duplets in the A section’s 12/8 and 6/8 meters. This entertaining piece makes an excellent recital opener or closer.
The Alec Wilder Sonata No. 3 for Horn and Piano is not the typical classical sonata. As evidenced in the title of the third movement, it contains many jazz elements, including laid-back triplets, pitch-bending, and glissandi. It also contains some difficult rhythms, in numerous, sometimes mixed meters: 6/8, 4/4, 2/4, 3/4, 5/4. There are frequent accidentals and wide leaps; however, there are minimal lip trills, fast articulated passages, and no bass clef. The piece, while fun to play, requires a strong range and rhythmic skills. It adds nice diversity to a recital program.
The Concerto for Horn and Orchestra by John Williams is an intense and difficult work. It was written for Dale Clevenger and commissioned by the Edward F. Schmidt Family Commissioning Fund for the Chicago Symphony Orchestra. The piece consists of five movements; the third and fourth are performed without a pause. This is a substantial work that requires good endurance, flexibility, technique, and mental stamina. There are complex rhythms, numerous accidentals, and large leaps. It is an impressive piece that is programmatic in nature with each movement portraying its subtitle. This composition displays the grandeur of the horn’s timbre and beauty.
Composer: Winteregg, Steven  
Dates: (b. 1952)  
Title: *Three Moods*  
Publisher: Portland, ME: Manduca Music Publications, 1999  
Duration: 8:00  
Horn Range: C2 to B5  
Level: Medium/Difficult  
Clef: Treble Clef  
Techniques: Flutter tongue, stopped horn

Era/Style: 20th Century  
Country/Region: United States  
Accompaniment Available: Piano  
Difficulty of Piano Accompaniment: Easy/Moderate

<table>
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<th>Movement</th>
<th>Duration</th>
<th>Level:</th>
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<tr>
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<td>3:39</td>
<td>Medium/Difficult</td>
<td>C2 to B5</td>
</tr>
<tr>
<td>II. Lyrical</td>
<td>2:10</td>
<td>Medium/Difficult</td>
<td>B3 to G5</td>
</tr>
<tr>
<td>III. Playful</td>
<td>2:19</td>
<td>Medium/Difficult</td>
<td>A3 to G5</td>
</tr>
</tbody>
</table>

Steven Winteregg’s *Three Moods* is dedicated to Dr. Richard Chenoweth. The work consists of three movements whose titles serve as both a tempo marking and a descriptor of the music. The first movement, *Dramatic*, begins with two piano chords and is eerie, intense, and of course, dramatic. This movement contains a section that is to be played freely; otherwise the meter alternates between 4/4, 3/4, 2/4, and 5/4. It also calls for stopped horn, half-stopping, and flutter tongue. The second movement also contains shifting meters (4/4, 3/4, 2/4, 5/4) and a section marked freely; however, as its title suggests, it is lyrical in nature. The third movement, *Playful*, gets its character from alternating meters (2/8, 3/8, 4/8, 5/8, 6/8, 2/4, 4/4) and a light style. It is loosely structured in ternary form, with a slower, more lyrical B section.
CHAPTER FIVE

UNACCOMPANIED REPERTOIRE

Composer: Arnold, Malcolm
Dates: (1921-2006)
Title: Fantasy for Horn
Publisher: London: Faber Music, Ltd., 1966
Duration: 4:00
Horn Range: C2 to B♭5
Level: Difficult
Clef: Treble and “New-Notation” Bass Clef
Techniques: Stopped horn

Era/Style: 20th Century
Country/Region: England
Accompaniment Available: Unaccompanied
Difficulty of Piano Accompaniment: N/A

Movements: One Movement

This unaccompanied work by Malcolm Arnold is a standard in the horn’s repertoire. It is often seen on competition lists and, despite outward appearances, is quite a difficult piece. The piece explores the majority of the horn’s range and challenges numerous facets of the performer’s technique: articulation, quick fingerings, stopped horn, dynamic range, and endurance. The piece is structured in an ABA form and begins in a fast 6/8 meter. The lilting melody is reminiscent of the horn’s early use as a hunting instrument. This ode to the hunting horn is continued in the B section where the pace is slower and stopped horn is used to create an echo effect. Also in the B section is a vivace segment with rapid sixteenth-notes and chromatic scales. Following a ritard, the piece employs a brief lento section to transition back to the original A theme. This final section, marked prestissimo, often causes anxiety for performers. It is this last drive to the end that requires the most energy and enthusiasm from the player; however, this is also where endurance troubles emerge due to an ascent to several high B♭’s (B♭5) in the last eight measures. Overall, this piece is fun, fast-paced, and exciting.
This arrangement of Bach’s Toccata and Fugue in D Minor is not to be attempted by the faint of heart; it is a very difficult work. It challenges a player’s mental and physical stamina while placing high demands on technique. Some challenges include passages using double or triple tonguing, wide leaps, multiphonics, and wide leaps in conjunction with multiphonics. The arrangement is well thought-out but difficult to execute. While many players may choose not to perform this work, it is still a good time investment, particularly for those looking for an alternative to traditional etudes.
Horn-Lokk by Sigurd Berge, which was written for Frødis ree Wekre, is an unaccompanied work for horn. The piece is quite challenging due to its emotional intensity, technical demands, and need for physical endurance. Outside of the stopped passages, lip trills, and extreme low range, the most difficult aspect of this composition is its pacing. This is considered a challenge for all unaccompanied pieces; however, in this case, it proves to be exceptionally difficult. The problem lies in finding the correct pacing so that there are phrases and not just monotonous repetitions. The composition centers around motivic fragments that are repeated, augmented, or altered. Too much time in between motives leads to a breakdown in the cohesiveness of the piece, whereas too little time makes the motives and the piece feel rushed. In addition to a good pacing and technique, the piece also requires a strong range and a wide dynamic range. For those who would like to play this work but do not have a pedal D (D2), the composer has listed several alternatives for the last two measures.
Composer: Buyanovsky, Vitaly
Dates: (1928-1993)
Title: *Four Improvisations (from Traveling Impressions)*
Publisher: Houston, MN: McCoy’s Horn Library, n.d.
Duration: 21:00
Horn Range: E2 to A5
Level: Medium/Difficult
Clef: Treble and “Old-Notation” Bass Clef
Techniques: Glissando, lip trill, stopped horn

Era/Style: 20th Century
Country/Region: Russia (Composer)
Accompaniment Available: Unaccompanied
Difficulty of Piano Accompaniment: N/A

Movement: Duration: Level: Range:
Scandinavia 4:23 Medium C4 to G5
Italy 7:16 Difficult F2 to A5
España 4:27 Difficult E2 to B5
Japan 5:46 Medium C4 to F♯5

*Four Improvisations (from Traveling Impressions)* is a collection of four unaccompanied works written by Vitaly Buyanovsky. This collection contains impressions of Scandinavia, Italy, Spain, and Japan. The composer uses traditional horn techniques such as lip trills and stopped horn to bring conjure imagery of each country. In the Scandinavian improvisation there are alphorn calls and a peasant country dance. To represent Italy, there is a solemn chorale in the style of Palestrina and a tarantella. Clanging church bells, flamenco rhythms, and an air of flamboyance illustrate Spain. Finally, the imagery of Japan is roused by the use of modal harmony and a subtly that suggests a delicate sound, like that of a Japanese folk instrument. These pieces are most often performed as separate entities, not as an entire collection. This edition contains helpful performance suggestions from Frøydis Ree Wekre.

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17Vitaly Buyanovsky, *Four Improvisations*, preface by Frøydis Ree Wekre (Houston, MN: McCoy’s Horn Library, n.d.).
Composer: Davies, Peter Maxwell  
Dates: (b. 1934)  
Title: Sea Eagle  
Publisher: London: Chester Music Limited, 1990  
Duration: 11:00  
Horn Range: B♭2 to D6  
Level: Advanced  
Clef: Treble and “Old-Notation” Bass Clef  
Techniques: Flutter tongue, lip trill, stopped horn  

Era/Style: 20th Century  
Country/Region: England  
Accompaniment Available: Unaccompanied  
Difficulty of Piano Accompaniment: N/A  

Movement: Duration: Level: Range:  
I. Adagio 4:47 Advanced E♭3 to C6  
II. Lento 4:21 Advanced A♭3 to D♭6  
III. Presto molto 1:31 Advanced B♭2 to D6  

This unaccompanied work by Peter Maxwell Davies is quite difficult. In addition to the dilemmas associated with unaccompanied works, such as pacing, performers face difficult rhythms, a large range, and extreme dynamics. Good flexibility is also a crucial skill in this piece. The work, while strenuous and daunting, is not impossible to perform; however, it takes both technical strength and great musicianship.
Otto Ketting’s *Intrada* is an unaccompanied work that was originally written for trumpet. Today it is performed by both horn players and trumpet players. The piece pays tribute to the early ancestry of brass instruments as signaling devices with its fanfare-like calls. The work begins in a slow, expressive manner and gradually grows louder and more rhythmically complex. The music builds to a first climax that is followed by the opening motif. It then moves on to a series of signaling or hunting calls that lead to the final climax of the piece. The work concludes with a restatement of the opening motif and a short codetta.
Bernhard Krol’s *Laudatio* is an unaccompanied work for horn. It is a standard work in the repertoire and appears often on competition lists. It is playable by high school students and is a good introduction to playing unaccompanied music. The structure of the work is based on its title, meaning to praise, or give commendation. The melodic motive is derived from the segment of the sequence, *Te Deum Laudamus*, which translates to “We Praise Thee, O God.” This song of thanksgiving is the basis of the opening motive of *Laudatio*.\(^{18}\)

The piece, divided into three large sections, does not have an indicated meter. Pacing is suggested by the use of double bars and fermatas. The opening motif, notably its minor second interval, is the most important element of the work, as it sets the tone for the rest of the piece. The first section concludes at the end of the fourth line with a quasi-cadence. The second section of the piece begins at the grave, suggesting the ringing of church bells. This segment also contains more descending half-step motives that occur before the chant, *Te Deum Laudamus*. This section ends with another quasi-cadence that continues the tension. The third section quickly expands dynamically and rhythmically to a climax that ultimately returns to the opening motive. The work ends with a solemn, reflective return to a meditation on the opening motive. Ultimately the work closes with the same motive with which it began; however, it concludes with the piece’s only true cadence.

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Composer: Persichetti, Vincent
Dates: (1915-1987)
Title: *Parable for Solo Horn (Parable VIII)*
Publisher: Bryn Mawr, PA: Elkan-Vogel, Inc., 1973
Duration: 7:00
Horn Range: A^b2 to B5
Level: Intermediate-Advanced/Advanced
Clef: Treble and “New-Notation” Bass Clef
Techniques: Flutter tongue, glissando, multiple tonguing, stopped horn

Era/Style: 20th Century
Country/Region: United States
Accompaniment Available: Unaccompanied Work
Difficulty of Piano Accompaniment: N/A

Movements: One Movement

This unaccompanied work is quite demanding. Its technical difficulties include mixed meters, difficult intervals, and large leaps. Lyrically, its phrases demand maturity from the performer. Even though it is a difficult work it is not inaccessible to the undergraduate student. This piece is one that challenges the performer and the audience; nevertheless, it is a standard selection in the repertoire.
Composer: Thompson, Bruce A.
Dates: (b. 1937)
Title: *Of Unicorns in Curvet*
Duration: 6:00
Horn Range: B♭₂ to B⁵
Level: Difficult/Intermediate-Advanced
Clef: Treble and “New-Notation” Bass Clef
Techniques: Stopped horn

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</tr>
<tr>
<td>Difficulty of Piano Accompaniment:</td>
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</tr>
</tbody>
</table>

Movements: One Movement

*Of Unicorns in Curvet* for unaccompanied horn utilizes ABA form and unlike other unaccompanied works, it does not rely on extended techniques to display the talents of the performer. Instead, good rhythm, pitch, and dynamics are all that are required. The A sections of the work are based on triadic motives that imitate hunting calls, evoking the horn’s history as a hunting instrument. The B section provides contrasting lyrical material before it transitions into a triumphant return of A. The piece ends with a codetta that uses material from both the A and B sections and serves as a distant echo of what was just performed, fading away into the distance.

While the work does use stopped horn, it does not require any other extended techniques. It also requires good flexibility, dynamic range, and a certain level of maturity from the performer to make the work cohesive in a performance. Essentially, it is the composition’s simple elegance that makes it so difficult.
Steven Winteregg’s *Blue Soliloquy* was written for Richard Chenoweth and funded with the assistance of the International Horn Society’s Meir Rimon Commissioning Fund. It was composed in memory of Paul Chenoweth, who was a great supporter of music for the horn. The work is a nice addition to the horn’s unaccompanied repertoire. The range makes it playable for most, while techniques like shakes and pitch bending, combined with the jazz idiom, will keep this piece interesting for even the most talented player. It is written in ABA form. The A sections are in a slow and somewhat free tempo. It reflects the spirit of improvisation and allows the performer flexibility in interpretation. The contrasting B section is fast-paced with swung eighth-notes. Overall, this work is fun for both the performer and the audience.
CHAPTER SIX

CONCLUSION

As stated in the introduction, no scholar has produced a comprehensive, annotated listing of the horn’s solo repertoire. A compilation of solo literature in one location makes this body of work readily accessible to horn students, teachers, and performers. While a list of the repertoire alone would help many, the annotated entries provided in this treatise constitute a concise yet sufficiently thorough guide for those seeking repertoire.

The dual objective of this treatise was to produce a written document that serves as a resource for players, teachers, and enthusiasts by presenting general information for a broad range of works in the horn’s solo repertoire in conjunction with an interactive database. These overall objectives have been accomplished by this treatise; however, due to the large quantity of repertoire that exists, a comprehensive listing was beyond the scope of this treatise. While creating a complete inventory remains a larger goal, this treatise serves as the starting point for a long-term work-in-progress that will continue to evolve over time. One hundred pieces inaugurate this project, fifty annotations will be added to the database annually.

My commitment to continuing this project involves the ongoing addition of annotations to the interactive database. I seek to make this resource as comprehensive as possible, not only with regards to the quantity of compositions, but also to ensure that works from my full range of analysis categories (i.e. eras, styles, etc.) are included. Several categories are already well represented in this treatise; these areas include different eras and difficulty levels. While there are numerous examples from the twentieth century, not as many examples from the baroque era and classical era are included here. I intend to include more works from composers Johann Molter, Johann Joachim Quantz, Jan Václav Stich (aka Giovanni Punto), and Frédéric Duvernoy. In addition to increasing the repertoire represented from the baroque and classical eras, I also plan to increase the quantity of the romantic era works. There are more solo compositions for horn from this time period that merit inclusion, notably those from Jacques François Gallay and Luigi Belloli.
In addition to expanding the repertoire listing for certain eras, my continuation of this project will increase the number of works classified in the difficulty levels of “novice” and “advanced.” While these two extreme ends of the category were not neglected, they do deserve further attention in the future. The Florida Bandmasters Association Solo and Ensemble repertoire catalog will provide a starting point for locating repertoire in these two categories.

In addition to expanding the repertoire listings for the above mentioned areas, it is also essential that newly released compositions be added to the database, thus providing users access to both old standards and new repertoire. Given that new repertoire often premieres at conferences and workshops, I intend to attend both regional and international workshops as often as feasible to stay up-to-date on these new works; moreover, through my membership with the International Horn Society, I enjoy access to *The Horn Call* which publishes critiques of new repertoire. This will provide an additional starting point for continued research; furthermore, the society commissions new works with the help of the Meir Rimon Commissioning Assistance Fund. These works increase the number of pieces in the repertoire and their designation as a work commissioned using this fund could potentially provide an additional search parameter in the database.

A final category that can be enhanced by further research is the addition of pieces with accompaniment outside of orchestra, wind ensemble, and/or piano. Already listed in this treatise is the *Sonate pour Cor et Harpe*, by Louis François Dauprat, which may be accompanied by either harp or piano. The present harp-accompaniment category consists solely of this one work; however, pieces by Jan Koetsier, Henri Chaussier, and Gaspare Spontini would expand the body of work represented in this area. Expanding on this idea would be the addition of repertoire for horn and percussion, horn and tape, and horn and organ.

Although adding repertoire to the database is important, if hornists and music educators are unaware of its existence, it is not realizing its full potential; therefore, it is important to advertise the website to multiple audiences through several venues. First, I will submit a notification for *The Horn Call* in order to inform the publication’s vast readership of the database and the useful information this resource provides. Then, to reach music educators, I will submit an additional advertisement or article with journals associated with music educators at the secondary and university level. I will also submit an application to present a clinic at conferences such as The Midwest Band and Orchestra Clinic and The International Horn
Symposium. An announcement will be placed in the online forums of the International Horn Society’s website and hornplayer.net.

While there is ample opportunity for the database to continue to grow and develop, the completion of this treatise has begun the crucial process of compiling the data into one location. The annotations accompanying this compilation of works afford readers the opportunity to glean more about these compositions and the methods by which they were selected for inclusion. The addition of the online interactive database presents the list and corresponding annotations in a dynamic and publicly-accessible format. The ability to search for repertoire from the database based on one or more parameters will help users locate specific subsets of works based on their needs and interests. The online presence of the information found in this treatise will accommodate a wide audience of database users, thereby granting innumerable teachers, students, professionals, and horn enthusiasts immediate access to information about a large and ever-evolving portion of the solo repertoire. Users will benefit not only from being able to locate old favorites, but also from discovering new and exciting pieces to supplement their personal repertoire.
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BIOGRAPHICAL SKETCH

Sarah Schouten is a native of Homer Glen, IL and an active free-lance artist and teacher in the Chicago-land area. As a performer, she plays regularly with the Ocala Symphony Orchestra. Other orchestra engagements have included performing with the Sinfonia Gulf Coast Orchestra, the Northwest Florida Symphony, the Tallahassee Symphony Orchestra, the Altoona Symphony, the Pennsylvania Centre Orchestra, and the Nittany Valley Symphony.

As a regional artist, she has been an active lecturer and performer at the Southeast Horn Workshop (2010-2011), the Central Florida Horn Workshop (2010), the International Horn Symposium (2009), and the University of Dayton Stander Symposium (2005). She has also given recitals as a soloist and chamber musician, at Ouachita Baptist University, the University of South Alabama, and Pensacola Junior College.

She earned her B.A. in Music, History, and Spanish from the University of Dayton and her M.M. in Horn Performance from The Pennsylvania State University. Sarah served as a Graduate Teaching Assistant in the horn studios of Penn State and Florida State. She is also an alumnus of The Pierre Monteux School for Conductors and Orchestral Musicians. Her teachers include Michelle Stebleton, Lisa Bontrager, Dr. Richard Chenoweth, Amanda Schor, and Debra Sherrill.