

10 Grand Concert Studies

from the

Complete Method

FOR THE

French Horn



Grosse theoretisch-practische

Waldhorn-Schule

BY

OSCAR FRANZ

English Text by

GUSTAV SAENGER

SPECIALLY DESIGNED TO SUPPLY SYSTEMATIC.
THEORETICAL AND PRACTICAL INSTRUCTION

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\$1.75

Compiled by John Ericson

Oscar Franz (1843-1886) was one of the most prominent teachers and performers of the horn in the late nineteenth century. Franz spent most of his career in Dresden, where he taught at the Dresden Conservatory and performed Principal Horn in the court orchestra. Franz was well respected in his time, and it is to him that Richard Strauss (1864-1949) dedicated the orchestral score of his Horn Concerto No. 1, Op. 11 (1883).

Oscar Franz wrote a number of teaching materials for the horn. His *Grosse theoretisch-practische Waldhorn-Schule* [Complete Theoretical and Practical Horn Method] was first published around 1880. In this method Franz put forth many of his ideas for performing on the horn.

In terms of useful materials today, the most useful are the etudes from the method. They fall in two sections in the "Newly Revised and Enlarged Edition" that I referenced, which is copyrighted 1906. Pages 60-82 contain 29 etudes that I would rate as easy to difficult enough to be of use with an advanced student, and pages 86-102 contain the "10 Grand Concert Studies," difficult etudes which have also been published separately from the method.

I have created PDF editions of both of these sections to make them more of use to the horn community today. They are all pretty usable in lesson situations and for personal practice, and I believe teachers will find them especially handy "filler teaching materials" to have around in situations where students are new or between books.

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Ten Grand Concert Studies.

Zehn Grosse Concert Etuden.

Majestically. *Majestätisch.*
Con moto. Gehend.

Oscar Franz.

1. *mf*

mf

f

p Somewhat slower.
Ein wenig langsamer.

In first Tempo.
Erstes Zeitmass.

mf

p Somewhat slower.
Etwas langsamer.

pp

p

Gradually getting quicker.

Eilend nach und nach.



In first Tempo.

Erstes Zeitmass.

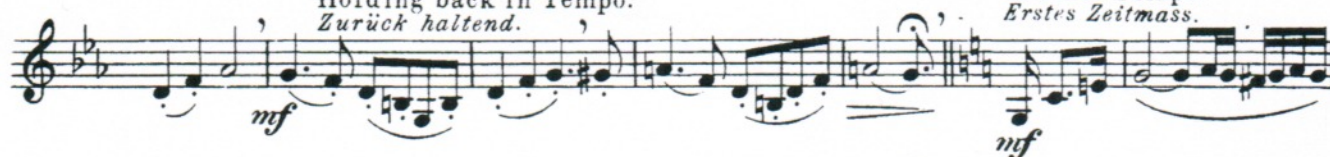


Holding back in Tempo.

Zurück haltend.

In first Tempo.

Erstes Zeitmass.



2. *f*

p

p

mf

f

p

mf

f

mf

f

mf

f

mf

ff

tr

p

Holding back in Tempo.
Zurück haltend.

In first Tempo.
Erstes Zeitmass.

Holding back in Tempo.
Zurück haltend.

In first Tempo.
Erstes Zeitmass.

Gradually getting slower.
Langsam werdend.

With Grace. *Anmuthig.*

3. *mf* *tr* *f* *mf* *p* *mf* *f* *p* *tr* *mf* *p* *cres - cen - - do* *f* *mf* *cres - cen - - do* *f* *pp* *mf* *f* *p* *f* *mf* *p* *mf* *p* *slowly.* *Langsam.* *pp*

Very animated. *Sehr bewegt.*

4. *f*

p *mf*

f

Slowly.
Langsam.

pp

p *mf*

pp *f*

Very animated.
Sehr bewegt.

p *f*

p *mf*

Musical score for a single melodic line in G major, 4/4 time. The score consists of 12 staves. It features various dynamics (*mf*, *f*, *p*), articulations (trills, accents), and performance instructions like "Cut if necessary." and "Gradually getting slower. Langsamer werdend."

Dynamics: *mf*, *f*, *p*, *tr* (trill), *de* (decrescendo), *vi* (vivace).

Performance instructions: "Cut if necessary.", "Gradually getting slower. Langsamer werdend."

To be played in a very bright and sonorous manner.
Sehr frisch und markig vorzutragen.

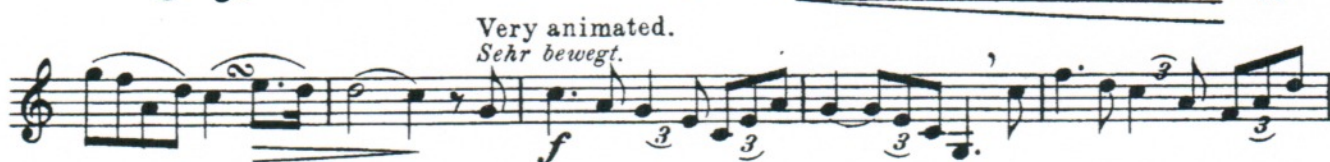
5. 

Slowly and with singing quality.
Langsam und sehr singend.



Somewhat more animated.
Etwas bewegter.





Slowly. *Langsam.*
With free delivery. *Mit freiem Vortrag.*

6. 

Slowly.
Langsam.



A little
Etwas

Slowly. *Langsam.*With free delivery. *Mit freiem Vortrag.*

7. *f*

p *f*

Slower. *Langsamer.* *p* Slowly, with singing quality. *Langsam, sehr singend.*

mf *p* *mf* *p* *f* *pp*

p

mf

With free delivery.
Mit freiem Vortrag.

f

f

p

f

Slowly
Langsam.

mf

p

pp

p

pp

Very slowly. *Sehr langsam.*
With energy. *Energisch.*

8. *ff*

f

mf

f

mf

mf

p

Gradually quickening the
Eilend. nach.

Tempo. und nach *mf*

f

Constantly quickening the Tempo.
Immer drängender.

ff Slowly.
Langsam.

mf

Holding back in Tempo.
Zurückhaltend.

In first
Im ersten

p

pp

ppp

ff

Tempo.
Zeitmass.

tr

f

Joyously.
Freudig.

Somewhat animated.
Etwas bewegt.

mf

f

f

p

Gradually dying
Verlöschend nach

p

Echo.

pp

away.
und nach.

Very slowly.
Sehr langsam.

This page of musical notation consists of ten staves of music, likely for a piano solo. The key signature is G-flat major (two flats). The notation includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). It also features trills (*tr*), triplets (*3*), and sixteenth-note runs (*6*). The music is written in treble clef. The first staff begins with a trill and a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The second staff features a forte (*f*) section with a trill. The third staff starts with piano (*p*), followed by pianissimo (*pp*), and then piano (*p*) again. The fourth staff begins with piano (*p*) and includes a sixteenth-note run (*6*). The fifth staff starts with pianissimo (*pp*) and includes a triplet (*3*). The sixth staff begins with a trill and pianissimo (*pp*), followed by a triplet (*3*). The seventh staff starts with piano (*p*), followed by mezzo-forte (*mf*), and then forte (*f*). The eighth staff begins with a trill and forte (*f*), followed by a sixteenth-note run (*6*). The ninth staff starts with mezzo-forte (*mf*), followed by piano (*p*), and then piano (*p*) again. The tenth staff begins with mezzo-forte (*mf*), followed by piano (*p*), and then pianissimo (*pp*).

Very slowly. *Sehr langsam.*

10. *mf* *f* *mf* *p* *mf* *p* *f* *pp* *mf* *pp* *mf* *f* *p* *mf* *p* *mf* *p*

Gradually getting quicker and quicker.
Schneller - nach - und - nach

In first Tempo.
Erstes Zeitmass.