

29 Etudes

(easy to difficult)

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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Exercises.

All these exercises are to be practised in all the different manners as indicated; in doing so the pupil will gradually become acquainted with, and finally master all the various styles of tonguing and slurring.

(Nos. 1 to 25 are to be practised both on Stopped and Valve Horn.)

Etuden.

Sämmtliche Etuden blase man auf die angegebenen, verschiedenen Arten, man lernt durch sie sämtliche Stoss- und Binde- Arten kennen und beherrschen.

(No 1, bis 25 übe man auf Stopf und Ventilhorn.)

OSCAR FRANZ.

In moderate Tempo. *Mässig bewegt.*

1.

Very long sustained Notes.

1. *Ganz lang gestossen.*

Very short detached Notes.

2. *Ganz kurz gestossen.*

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

Slowly. *Langsam.*

2.

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

In moderate tempo. *Mässig bewegt.*

3.

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

Moderato. *Etwas bewegt.*

4. 

Pressing in Tempo. Etwas eilend.

First tempo. Erstes Zeitmass.

Slowly. *Langsam.*

5. 

Gayly. *Ziemlich munter.*

6. *mf*

f *mf* *pp*

Gradually getting slower. First Tempo.
Langsamer werdend. Erstes Zeitmass.

f *mf*

Gayly. *Etwas munter.*

7. *mf*

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

Quite slowly. *Ziemlich langsam.*

8.

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

Slowly, but not draggy. *Langsam, doch nicht schleppend.*

9.

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

Very slowly. *Sehr langsam.*

10.

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

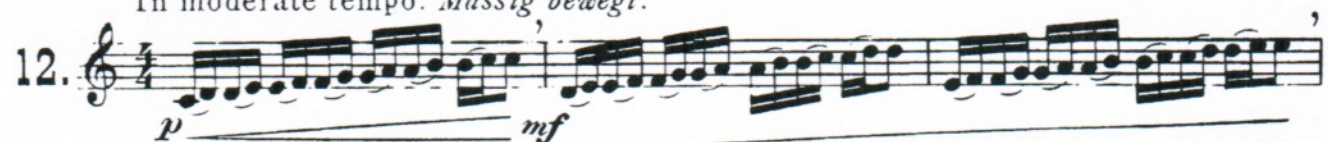
Very slowly. *Sehr langsam.*

11.

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



In moderate tempo. *Mässig bewegt.*



Gayly. Munter.

13. *mf* *f*

mf *mf* *f*

mf *f*

f *pp*

f *pp* *f*

mf

f *mf* *p*

f

1. 2.

3. 4. 5.

6. 7. 8.

Very Quickly. *Sehr rasch.*

14. *mf*

mf

mf

mf

mf

f

mf

mf

1. 2.

3. 4.

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a 4/4 time signature, and the number 14. It begins with a mezzo-forte (*mf*) dynamic and contains rapid sixteenth-note runs. The second staff continues this pattern, also marked *mf*. The third staff shows a slight change in the melodic line, still marked *mf*. The fourth staff features a more complex rhythmic pattern with some rests, marked *mf*. The fifth staff introduces a key signature change to one flat (B-flat major/A minor) and continues the rapid sixteenth-note passages, marked *mf*. The sixth staff maintains the key signature and tempo, marked *f* (forte). The seventh staff returns to the original key signature and tempo, marked *mf*. The eighth staff continues the rapid passages, marked *mf*. The ninth staff concludes the main section with a final cadence, marked *mf*. The tenth staff presents four numbered endings (1, 2, 3, 4) with different rhythmic patterns, all marked *mf*.

Very Quickly. *Sehr rasch.*

15. *mf*

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

In moderate tempo. *Mässig bewegt.*

16. *mf*

mf

mf

p

p

p

p

mf

mf

mf

p

Very quickly. *Sehr Schnell.*

18. *mf*

mf

p

f

p

mf

f

p

mf

Gradually getting
Langsam werdend.

In first Tempo.
Erstes Zeitmass.

slower.

pp

ppp

mf

Very slowly.
Sehr langsam.

mf

mf

Very slowly. *Sehr langsam.*

19. 

The musical score consists of 20 measures across 10 staves. The key signature is one sharp (F#). The tempo is 'Very slowly. Sehr langsam.' The dynamics are marked *f*, *p*, *mf*, and *f*. The score includes slurs, ties, and repeat signs with first and second endings.

Slowly. *Langsam.*
In a singing manner. *Singend.*

20.

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

Slowly. *Langsam.*
In a plaintive manner. *Klagend.*

21.

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

Very Slowly. *Sehr Langsam.*
In a singing manner. *Singend.*

22. 

Gradually getting quicker.
Eilend nach und nach.



sustained and slowly.
breit und langsam.

In first Tempo.
Erstes Zeitmass.



Gayly. Munter.

23. *mf* *mf* *p* *f* *f* *p* *f* *mf* *f* *mf* *f* *mf* *f* *f* *ff*

Holding back in Tempo.
Zurück haltend.

First Tempo.
Erstes Zeitmass.

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 2/4 time. It consists of 23 measures. The notation includes various dynamics (mf, p, f, ff), articulation marks (accents, slurs), and phrasing slurs. The piece is divided into two sections: 'Holding back in Tempo. Zurück haltend.' (measures 1-10) and 'First Tempo. Erstes Zeitmass.' (measures 11-23). The first section features a series of eighth-note patterns with some rests and slurs. The second section continues with similar eighth-note patterns, including some beamed sixteenth notes and a final double bar line.

Quickly. *Rasch.*

24. *f*

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

Holding back in Tempo.
*Zurück haltend.*First Tempo.
Erstes Zeitmass.

mf *f* *mf* *f* *f*

1. 2. 3.

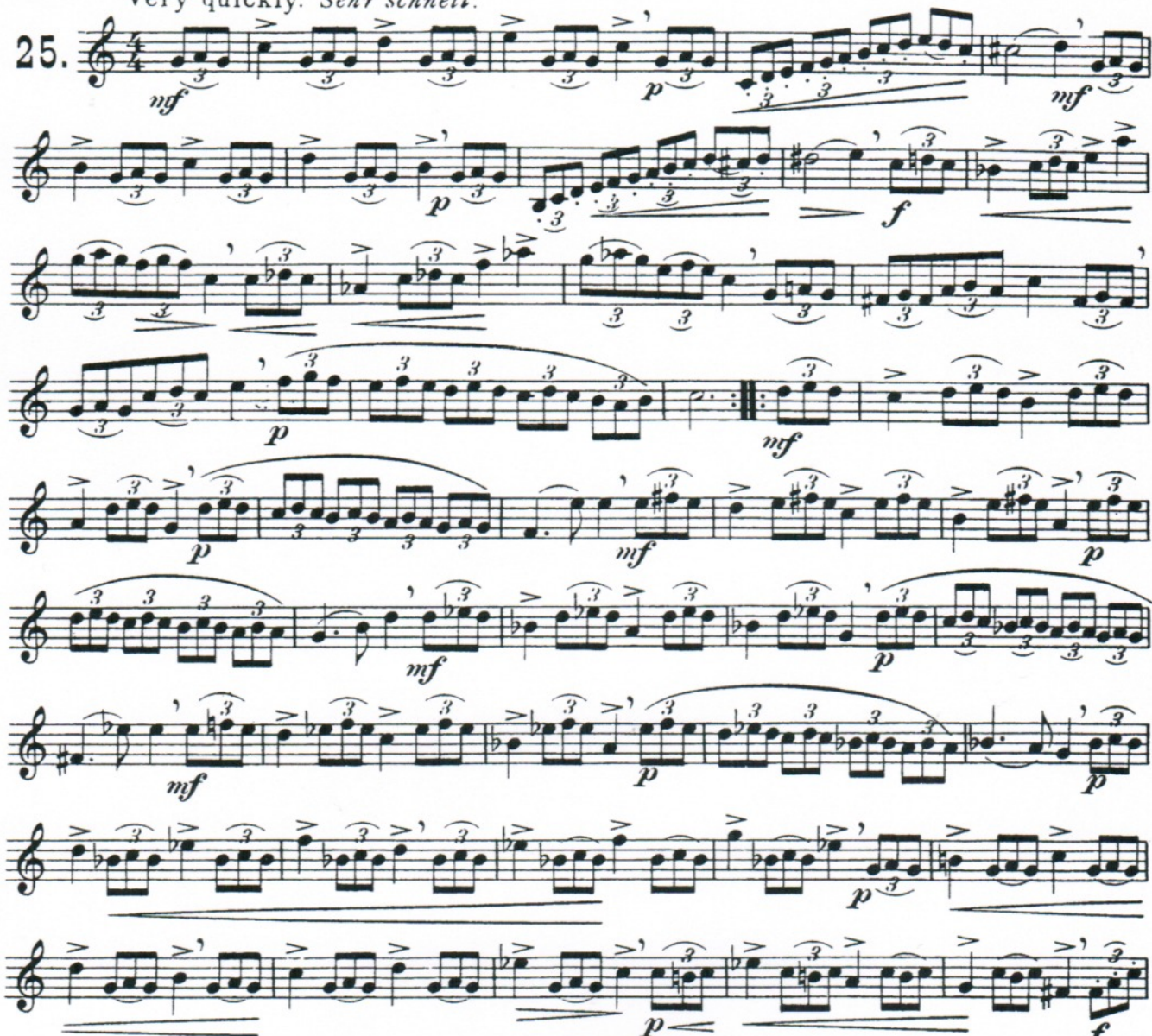
4. 5. 6.

7. 8. 9.

10. 11.

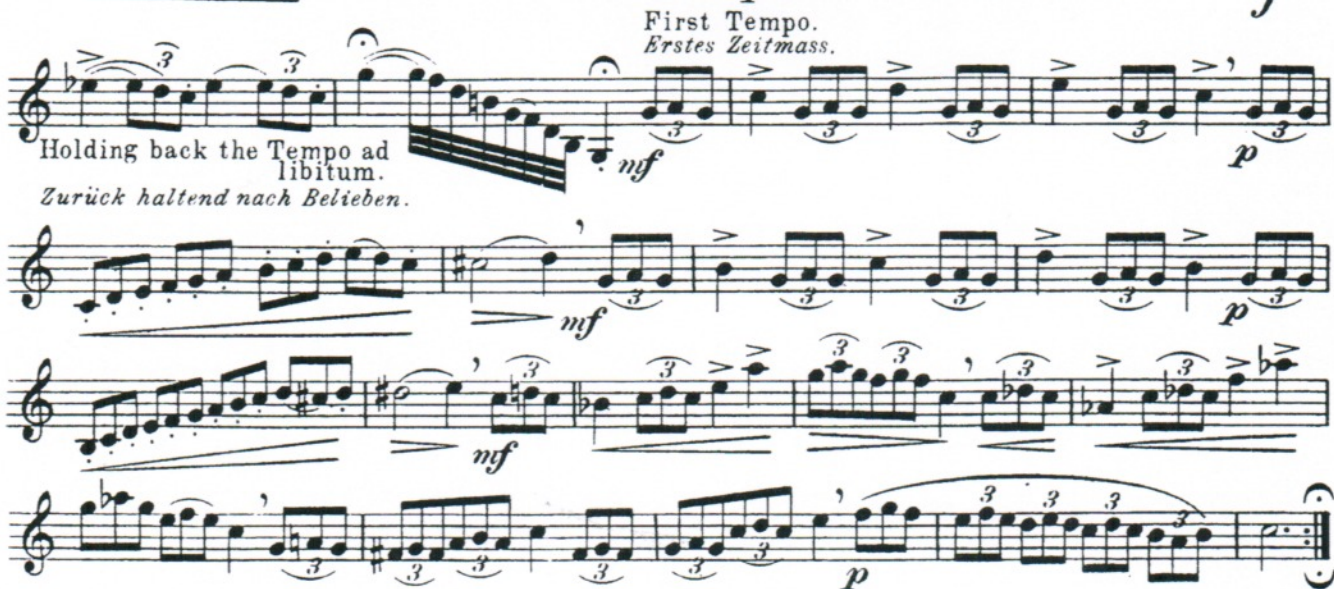
12.

Very quickly. *Sehr schnell.*

25. 

First Tempo.
Erstes Zeitmass.

Holding back the Tempo ad libitum.
Zurück haltend nach Belieben.



Andante con moto. Langsam gehend.

26. *mf*

mf

mf

p

mf

p

mf

pp Holding back in Tempo. Zurückhaltend.

mf First Tempo. Erstes Zeitmass.

mf

mf

p

mf

Very slowly. Sehr langsam.

p

mf

f

pp

Majestically. *Majestätisch.*

27. *mf* *f* *mf* *f* *pp* *p* *pp* *mf* *mf* *f* *f* *mf* *f*

This musical exercise is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Majestically. Majestätisch.' and begins with a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are placed throughout the piece, including *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). There are also crescendo and decrescendo hairpins. The exercise concludes with a repeat sign and two endings. The first ending leads back to an earlier section, and the second ending concludes the piece.

Slowly. *Langsam.*1st Manner. *Art I.*

2nd Manner. *Art II.*

This section contains two musical exercises, labeled '1st Manner. Art I.' and '2nd Manner. Art II.', both in 12/8 time. The key signature remains two flats. The tempo is marked 'Slowly. Langsam.' The notation for both exercises is simple, consisting of quarter and eighth notes with rests. The first exercise ends with a repeat sign, and the second exercise also ends with a repeat sign.

In moderate Tempo. *Mässig bewegt.*
 Very evenly and sustained. *Sehr gebunden.*

28. 

p

p

mf

mf

f *p*

f *p* *mf*

p *mf* *Langsam werdend.*
Gradually getting slower.

First Tempo.
Erstes Zeitmass.

f *p*

mf

Very slowly. *Sehr langsam.*
With much expression. *Mit viel Ausdruck.*

29. *mf*

f

mf

mf

f *mf*