

The only correct Edition.



**OTTO LANGEY'S**

15 Duets  
from the  
Tutor for

**FRENCH HORN**



425 SO. BROADWAY  
LOS ANGELES, CALIF.

**CARL FISCHER,**

BOSTON.

COOPER SQUARE

CHICAGO.

LONDON.

NEW YORK.

PARIS.

LEIPZIG.

Compiled by John Ericson

One of my strong interests is the history of horn pedagogy, and over the years I have accumulated quite a number of interesting horn methods from the 19th century.

The Otto Langey *Tutor* is little known and most likely not used anywhere today. Otto Langey (1851-1922) was a cellist and educator who published quite a few method books in a series of publications, including one for the French horn. The edition I referenced was copyrighted in 1892 and is the “New and Revised Edition” of the *Tutor*.

Elements of the *Tutor* are identical to materials found in the Oscar Franz method, but most of the publication is unique. In terms of comparable horn publications of the time I think the most unique thing is the fairly extensive group of orchestral excerpts. Those are of course very dated now, but still the Tutor has two sections that are very worth a look at today, a set of 12 “Grand Studies” and these duets, which are either unique to this publication or originated elsewhere.

These public domain duets have been extracted here for use by the horn players of today

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# Various Duets for two French Horns.

## Nº1. FANFARE.

1st Horn.

2nd Horn.

## Nº2.

2044-91



Nº3. Allegro.

*p* *f* *p* *f* *p*  
*f* *p* *f*  
*f* *p* *f* *p* *f*  
*f* *p* *f*

Nº4. Andante.

SICILIAN FISHER SONG.

*mf*



Nº5. Allegro moderato.

*dolce*

Nº6. Allegro.

*forte e marcato*

*f* *p* *pp*



Nº7. Vivace.

mf

1. 2.

ff

mf

ff

HUNTING SONG.

Nº8. Quasi allegretto.

f

1. 2.

f

1. 2.

2044 - 91



Nº9. Menuetto.

*f*

*mf* *p*

*p* *f*

1. 2. **TRIO.**  
*Fine.* *p* *p*

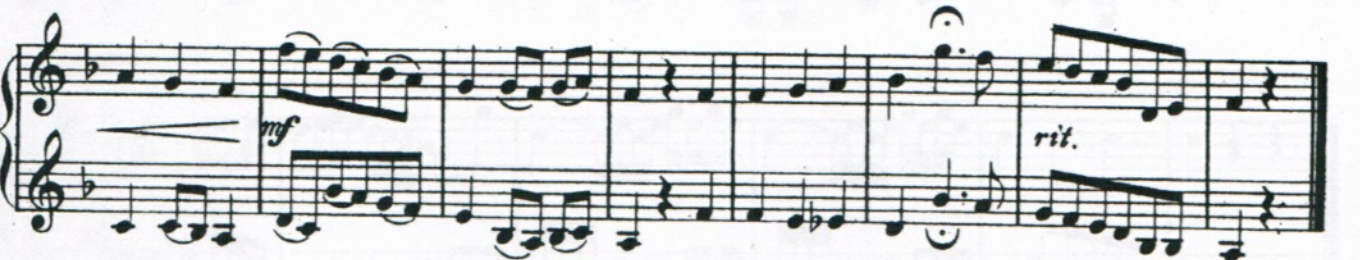
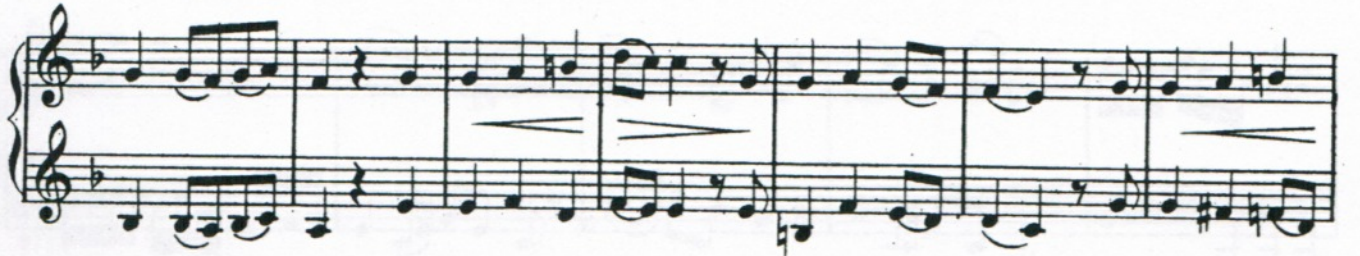
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*Menuetto D.C.*

10. Moderato.



2044-91



No. 11. Polacca.

The musical score for "No. 11. Polacca." is written for piano duet in 2/4 time. It consists of six systems of two staves each. The first system begins with a treble staff containing eighth-note patterns and a bass staff with a similar accompaniment. The second system includes a repeat sign in the middle of the first staff. The third system features more complex sixteenth-note passages in the treble. The fourth system continues with similar rhythmic patterns. The fifth system shows a variation in the bass line. The sixth system concludes the piece with a final cadence in both staves.



Nº12. Vivace.

HUNTING CHORUS From "Der Freishutz."

C.M.v WEBER.

*f*

1. 2.

Nº13. Allegretto.

SONG.

F.SCHUBERT.

*p*

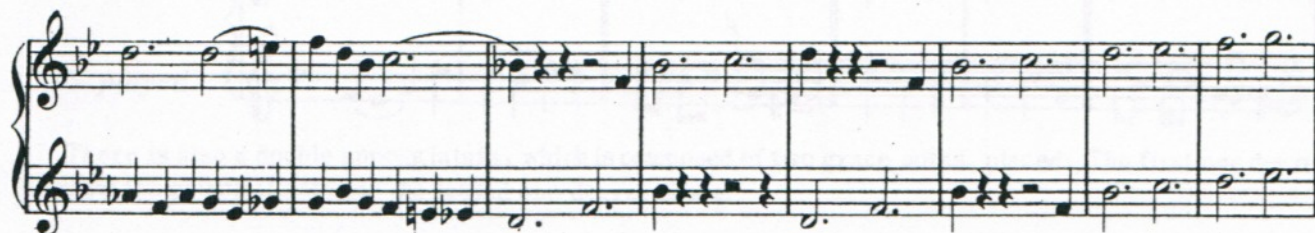
*mf*

*p rit.*

*a tempo.*



№14. Moderato.



№15. FANFARE.

