
Oboe and English Horn

Book - Title Editor Publisher Edition

Selected Studies for Oboe H. Voxman Rubank No. 107 HLO4470710

Selection 1

Page(s): 9

Key: D Minor

Etude Title: *Allegro furioso*

Tempo: Quarter Note = 92-104

Play from Beginning to end.

Errata:

None

Performance Guide:

This etude is full of fast moving energy. It is not just notes that move fast. It is intense energy with lots of musical shaping. Follow the "landscape" or direction of the notes to create musical and dynamic shaping. The accents need to be more lyrical (a push with the air pressure) rather than percussive (a heavy/hard articulation). I would suggest using left F as much as possible. Do not get too short or clipped on the staccato notes. They should be light and round like pizzicato string (plucking the strings of a stringed instrument with the finger). M. 26 will require the use of forked F to left G# or left F to right G#. You will need to "set up" places to breathe, I would suggest you not breathe on a bar line. Breathe on a tie as in mm. 5, 15, and 24. Breathe after the first note of a measure or count when that note finishes the previous run such as mm. 9, 10, 17, 19, 22 and/or 27. You also might need to blow air out to relieve pressure in one measure and breathe in in the next measure such as mm. 9-10. When and where to breathe is up to the individual player. The breaths simply need to be placed musically. Look past the notes to find the music. The end product must be musically convincing as well as technically impressive.

Selection 2

Page(s): 32

Key: F# Minor

Etude Title: *Andantino (in 6)*

Tempo: Eighth Note = 72-80

Play from Beginning to end.

Errata:

M. 17 - The G# (4th note/count 5) should be an A to form an A Major arpeggio. (posted 6/19)

M. 46 - the first two notes should be dotted eighths (not dotted sixteenths). (posted 6/19)

M. 48 - the next to the last note should be B natural. (posted 6/19)

Performance Guide:

This etude is hauntingly beautiful. It should feel wistful and poignant. The first challenge is to make sure you double all of the note and rest values. When doubling the counts on dotted notes, remove the dot, double the note and reapply the dot. When trilling, lean into the front of the trill to add some musical shaping. The trill in m. 11 is G# to A. Finger G# on the right and trill the third finger of the left hand. The F# to G# trill in m. 41 is easily done by holding the G# key down with the F# and trilling the F# key. Make sure the key and accidentals are applied to the grace notes. Release notes that are followed by a rest on the rest. The accents need to be lyrical (a push with the air pressure) rather than percussive (a heavy/hard articulation). Voicing (singing high or low internally and rolling in or out with the embouchure depending on the register) is vitally important for not only response but tuning. Follow the "landscape" or direction of the notes to create musical and dynamic shaping. M. 37 will have a subtle ritard to set up a breath to start the "a tempo". When and where to breathe is up to the individual player. The breaths simply need to be placed musically. The end product must be musically convincing as well as technically impressive.

Selection 3

Page(s): 44

Key: Db Major

Etude Title: *Poco allegretto (in 1)*

Tempo: Dotted Half Note = 60-66

Play from Beginning to end.

Errata:

None

Performance Guide:

This etude is a bit of a roller coaster ride. It is all about being fun and creative with unexpected jumps and curves. It is a study in mapping out which F fingering to use where. The key signature of D-flat major is going to require the use of forked F. Forked F is always option 3 of our three F fingerings unless it becomes option 1 out of necessity. Analyze by measure which F fingering fits best. M. 56 presents a unique choice of finger pattern. For the last 3 notes of m. 56 I would suggest this finger pattern: E-natural to left F to right E-flat/switch to left E-flat to D-flat in m. 57. Use the right A-flat key for the high F in mm. 3 and 49. Follow the "landscape" or direction of the notes to create musical and dynamic shaping. Blow out and breathe in during the rests in mm. 16, 34, and 46 in order to relieve built up pressure. If more breaths are needed, find places to breathe that do not interrupt the flow of the music. The accents need to be more lyrical (a push with the air pressure) rather than percussive (a heavy/hard articulation). The staccato notes should be light and round like pizzicato string (plucking the strings of a stringed instrument with the finger). They will not be short and clipped. The end product must be musically convincing as well as technically impressive.

$\text{♩} = 92-104$

FERLING

Allegro furioso

The musical score is written for a single system of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked "Allegro furioso". The first staff starts with a dynamic marking of *f* and includes a *cresc.* marking. The second staff begins with *f*. The third staff starts with *mf* and includes a *cresc.* marking. The fourth staff begins with *f*. The fifth staff starts with *f*. The sixth staff begins with *f = mf*. The seventh staff starts with *mf* and includes a *cresc.* marking. The eighth staff begins with *f*. The ninth staff starts with *f*. The tenth staff begins with *cresc.*. The eleventh staff starts with *ff*. The piece concludes with a final cadence on the eleventh staff.

$\text{♩} = 72-80$

F# Minor

Andantino (in 6)

HEINZE

p

mf

p

f

p

mf

cresc.

f

dim.

rit.

a tempo

p cresc.

pp

f

Dotted 8ths

$\text{♩} = 60-66$

Poco allegretto (in 1)

FERLING

The musical score consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is marked 'Poco allegretto (in 1)'. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various articulations such as slurs, accents, and breath marks. The first staff begins with a *mf* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *cresc.* marking. The sixth staff has a *f* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *cresc.* marking. The tenth staff has a *f* dynamic. The piece concludes with a final cadence.