
The primary purpose of this study was to edit and publish a performance edition of *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri. Corrections were made of typographical note errors and rhythms, unification of parallel stylistic markings, and modernization in the appearance and notation of the etude book. Each etude was compared to a list of inconsistencies found throughout the etude book and corrected to unify compositional style. Range of the rudimental exercises preceding each etude was corrected to encompass the corresponding etude range. Phrases markings, slurs, articulation markings, dynamic markings, and ornamentations were standardized. Typographical errors including notes, rhythms, and stylistic markings were corrected. Aesthetic changes and additions were made to note beaming, courtesy accidentals, excessive articulation markings, and overall layout and format.

The secondary purpose was to discover biographical information about the composer and historical information about the etude book. Biographical information about the composer and history about the etude book was researched through general literature survey and inquiries made to horn historians, performers, and teachers. Specific information about Vincenz Ranieri including birth and death dates, life, and profession were sought, as well as purpose, inspiration, and date of composition for his etude book.
The outcome of this project is to publish the performance edition in the United States in hopes that the etude book will become an accessible, reputable, and valuable addition to horn literature.
A PERFORMANCE EDITION OF THIRTY INSTRUCTIVE AND MELODIC
EXERCISES FOR FRENCH HORN BY VINCENZ RANIERI

by

Kathleen Kenyon Hopper

A Dissertation Submitted to
The Faculty of The Graduate School at
The University of North Carolina at Greensboro
In Partial Fulfillment
Of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2007

Approved by

Committee Chair
This dissertation has been approved by the following committee of the Faculty of The Graduate School at the University of North Carolina at Greensboro.

Committee Chair _________________________________________

Committee Members _______________________________________

_______________________________________________________

_______________________________________________________

_______________________________________________________

Date of Acceptance by Committee ________________

Date of Final Oral Examination ________________
ACKNOWLEDGMENTS

The completion of this document was made possible by the direction, support, expertise, and encouragement of many individuals. Committee chair, Mr. Jack Masarie and advisory committee members, Dr. Edward Bach, Dr. Randy Kohlenberg, Dr. Dennis AsKew, and Dr. William Carroll provided support and valuable criticism during the completion of the document. Gratitude is expressed to all committee members for their time and guidance.

Special thanks are extended to Dr. John R. Locke for his constant support and encouragement throughout the degree program. Sincerest gratitude is expressed and credited to Mr. Michael Lee Lasley for his tireless assistance in imputing the etude book into music notation software. The most heartfelt gratitude is given to Mr. James W. Hopper and Mrs. Kathy C. Hopper for their love and encouragement.
PREFACE

The primary purpose of this study was to edit and publish a performance edition of *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri. Corrections were made of typographical note errors and rhythms, unification of parallel stylistic markings, and modernization in the appearance and notation of the etude book. Each etude was compared to a list of inconsistencies found throughout the etude book and corrected to unify compositional style. Range of the rudimental exercises preceding each etude was corrected to encompass the corresponding etude range. Phrase markings, slurs, articulation markings, dynamic markings, and ornamentations were standardized. Typographical errors including notes, rhythms, and stylistic markings were corrected. Aesthetic changes and additions were made to note beaming, courtesy accidentals, excessive articulation markings, and overall layout and format.

The secondary purpose was to discover biographical information about the composer and historical information about the etude book. Biographical information about the composer and history about the etude book was researched through general literature survey and inquiries made to horn historians, performers, and teachers. Specific information about Vincenz Ranieri including birth and death dates, life, and profession were sought, as well as purpose, inspiration, and date of composition for his etude book.

The outcome of this project is to publish the performance edition in the United States in hopes that the etude book will become an accessible, reputable, and valuable addition to horn literature.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PREFACE</strong></td>
<td>iv</td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
<td></td>
</tr>
<tr>
<td>I. AN INTRODUCTION TO VINCENZ RANIERI AND HIS INSTRUCTIONAL STUDIES FOR HORN</td>
<td>1</td>
</tr>
<tr>
<td>The Importance of Instructional Materials for Horn</td>
<td>1</td>
</tr>
<tr>
<td>Ranieri: Unknown Horn Composer</td>
<td>2</td>
</tr>
<tr>
<td>Karl Stiegler’s Use of Ranieri’s Collection</td>
<td>4</td>
</tr>
<tr>
<td>II. <strong>THIRTY INSTRUCTIVE AND MELODIC EXERCISES FOR FRENCH HORN</strong></td>
<td>7</td>
</tr>
<tr>
<td>All Publications of <em>Thirty Instructive and Melodic Exercises for French Horn</em></td>
<td>7</td>
</tr>
<tr>
<td>The Unique Features of Ranieri’s Method Book</td>
<td>9</td>
</tr>
<tr>
<td>Overview of Each Etude</td>
<td>10</td>
</tr>
<tr>
<td>III. <strong>CRITICAL NOTES</strong></td>
<td>17</td>
</tr>
<tr>
<td>IV. <strong>THE PERFORMANCE EDITION: THIRTY INSTRUCTIVE AND MELODIC EXERCISES FOR FRENCH HORN</strong></td>
<td>40</td>
</tr>
<tr>
<td>V. <strong>SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER STUDY</strong></td>
<td>72</td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY</strong></td>
<td>75</td>
</tr>
</tbody>
</table>
CHAPTER I

AN INTRODUCTION TO VINCENZ RANIERI AND HIS INSTRUCTIONAL STUDIES FOR HORN

The Importance of Instructional Materials for Horn

The body of music literature for horn, solo and ensemble, is without question one of the largest among wind instruments. Not only was the horn included prominently as a solo instrument in the scoring of symphonic works during the early development of the orchestra, but also it became an instrument of choice for many composers who wrote solo works. From that time through the Twentieth Century, the generation of music composed for horn has been consistent and progressive. Critics and composers alike have been attracted to the lyrical potential of the horn and realized also that the instrument had unparalleled technical capabilities. As the solo and orchestral literature become more demanding, the need for technique development prompted pedagogues and composers to craft instructional studies that could develop the ability of horn players to execute passages accurately and effectively. Thus, the body of solo and orchestral literature, while large and extensive, is matched by many collections of works for instruction and study. One such collection of works for developing and boosting horn performance used by teachers well into the Twentieth Century is entitled, *Thirty Instructive and Melodic Exercises for French Horn*, by Vincenz Ranieri. Although many prominent teachers of
Ranieri: Unknown Horn Composer

Ranieri likely was a teacher of the horn and someone who knew the capabilities of the instrument. Although many in the world of horn instruction and performance have heard the name, Rainieri, and have some knowledge of his instructive work, information about his life and career has not been discovered. Likewise, the circumstances surrounding the composition of the studies, and even where the works were published and distributed, continues to be a mystery to the most prominent pedagogues around the world including: Professor Jack Masarie, University of North Carolina at Greensboro1; Professor John Ericson, Arizona State University2; Composer, Performer, and Music Publisher Lowell E. Shaw3, and Performer, Author, Horn Designer, Publisher, and Historian Professor Hans Pizka4. Regardless as to whether the details of his life and work will ever be discovered, Ranieri’s instructional work continues to be as valuable and significant for the student in the Twenty-First Century as it was when initially composed.

1 Jack Masarie Professor of Horn University of North Carolina at Greensboro, interview by author, March 19, 2007.

2 John Ericson Professor of Horn at Arizona State University, interview by author, electronic mail, January 30, 2007.

3 Lowell E. Shaw, Horn Composer, Performer, Historian, and Music Publisher, interview by author, electronic mail, January 29, 2007.

4 Hans Pizka, Horn Performer, Author, Designer, Publisher, and Historian, interview by author, electronic mail, October 9, 2006.
Although information about Rainieri’s background may never be discovered, several basic assumptions, although none can be considered conclusive, might enhance the study of his works. Considering the composer’s surname, Ranieri, reflects at least Italian heritage and implies generally that he may have lived in Italy. Based upon the technical difficulties and the musical demands, the assumption that he was not only a musician, but also quite an accomplished musician. Furthermore, his construction of the instructive studies indicates that Ranieri was intimately familiar with the capabilities of the horn and the demands of the literature. Thus, the construction of this collection of works implies, likewise, that he may have been an accomplished musician who may have played the horn. The fact, however, that these instructive studies also were published for bassoon and tuba is contradictory. The production and publication of this set of studies indicates and supports the probability that Ranieri was a teacher and likely a pedagogue of considerable ability and success. Based upon the musical style in which the studies were constructed, Ranieri most likely flourished in an era estimated to be from the middle to the later part of the Nineteenth Century, although the dates of his birth and death are not known. Also, the studies appear to have been composed for a horn with valves, rather than its predecessor, the natural horn. This observation further reinforces the years of Ranieri’s career as being between 1850 and 1900, because the invention and development of the valve and its incorporation into the manufacture of the horn occurred during the

---

5 The range and chromatics of the etudes would be difficult if practiced on a valve-less instrument. Natural horn is the valve-less predecessor of the modern horn and it had severe limitations in more chromatic music. Valve-less brass instruments are restricted to the notes of the overtone series by the laws of acoustics. This meant that the only way to play melodic passages was to play in the extreme upper register.
first half of the Nineteenth Century. As stated, more specific information about the life and career of Ranieri, as well as the circumstances surrounding the construction of this collection of instructive studies, has yet to be discovered.

Whether Ranieri was a horn player or the unavailability of information about his life and career is inconsequential when considering the value of his *Thirty Instructive and Melodic Exercises for French Horn*. This collection of studies is idiomatic for the horn, addresses playing problems encountered by the performer, and resembles another better-known edition of comparable studies by an assumed contemporary, Jacques François Gallay (1795-1864). This assumption is reinforced by documentation of the use of a Ranieri method book in a Viennese Study Plan for Horn established by Professor Karl Striegler and his nephew Professor Gottfried von Freiberg.  

### Karl Striegler’s Use of Ranieri’s Collection

Karl Stiegler, born January 27, 1876, held the principal horn position in the Vienna Philharmonic Orchestra (1906-1932) and was a professor at the State Academy for Music in Vienna (1917-1932). His nephew Gottfried von Freiberg took over his position with the Vienna Philharmonic Orchestra and as professor at the State Academy for Music in Vienna after Striegler’s death in June of 1932. Together Stiegler and von

---

Freiberg established a study plan for horn. The plan of study was structured for three years of preparatory study and three years of master course. The professors listed Ranieri’s method book(s) in the third year master course portion of the study plan as a concert study. Since Stiegler died in 1932, and he taught from the etude book(s), Ranieri’s birth and his career were prior to Striegler’s death. Materials included in teaching curriculum are generally well known, have a reputation in producing desired results, and are easily accessible. The possibility of established teacheres, especially during that time, using an unknown method book as a part of their teaching curriculum is highly unlikely. Because to establish reputation can take years, Ranieri may have been born long before 1932.

The fact that Stiegler and von Freiberg used Ranieri’s method book(s) in their plan of study further reinforces the assumption that he was an accomplished pedagogue and musician. Ranieri’s studies were listed in the plan of study along those written by Jacques François Gallay (1795-1864), Georg Kopprasch (late 1700s-early 1800s), and Henri Kling (1842-1918), all accomplished contributors to horn method literature, considered to be staples in any horn studio teacher’s library. Kopprasch, who wrote and published many works for horn, was a member of the Prussian regiment band and the Royal Theater in Berlin. “Practically every serious student of the horn today has studied

---


8 The original *Thirty Instructive and Melodic Exercises for French Horn* was published in three separate volumes.
these etudes,”⁹ according to John Ericson, Professor of Horn Arizona State University. Swiss horn player, teacher, conductor, organist, composer, and writer Henri Kling was a well-known musical figure in Geneva. He performed in the Geneva Opera and Concerts Classiques and was professor of horn at the Geneva Conservatoire. Gallay was a performer and teacher who taught at the Paris Conservatoire from 1842 until his death in 1864. Gallay composed, concertos, solos, and chamber music, and most notably, he wrote a considerable number of etudes addressing technical and music issues of horn players. Being represented alongside these fixtures in music history indicates that Ranieri was in all probability an established and distinguished hornist and pedagogue during his time. Thus, reissuing this collection of instructive studies in an updated, corrected, and annotated edition is the focus of this project.

CHAPTER II

THIRTY INSTRUCTIVE AND MELODIC EXERCISES FOR FRENCH HORN

All Publications of *Thirty Instructive and Melodic Exercises for French Horn*

*Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri has been, according to numerous sources, out of print in the United States since the mid 1900s. All known prints are as follows: Louis Oertel, Hanover, Germany [1900s], Cundy-Bettoney Company, Boston, Massachusetts [1900s], Hans Pizka in München, München, Germany [1900-1990s], and Friedrich Hofmeister Verlag, Leipzig, Germany [1994] a tuba version. The Hans Pizka and Cundy-Bettoney books are exact copies of the original from Louis Oertel, although instead of being printed in three volumes like the original, these publications contain all thirty etudes in one bound volume. This is known because all three versions contain the same typographical note errors from the original German publication and are identical. The original etude book also could be purchased for bassoon or tuba. Friedrich Hofmeister Verlag, Leipzig, Germany, published the tuba edition of the etude book. The bassoon version only exists in the Louis Oertel edition and is not currently, or since, published.

The publication date for the original Louis Oertel version is unknown, but most likely was printed prior to 1939. The publishing company did not fare well during World War II. The premises were destroyed, the company’s stock of printed music sustained
minor damage, and the company’s printing plates were largely destroyed.\textsuperscript{1} The Cundy-Bettoney version is also without a date of publication. However, there is an advertisement announcing the method book’s sale from Cundy-Bettoney, which includes a small review from 1944.

Thirty Instructive and Melodic Exercises for French Horn, by Vincenz Ranieri. [Boston: The Cundy-Bettoney Co. Inc. $1.25] Difficult exercises, embracing all keys, through C-flat and C-sharp minor. Range is from C below the bass staff to C above the treble. Rhythms are difficult. Grade VI.\textsuperscript{2}

The above text appeared in a Recent Publications column of a professional journal. This means that the Boston publication was published prior to 1944.

The circumstances in which \textit{Thirty Instructive and Melodic Exercises for French Horn} came to be published in the United States are unknown. Although the following explanation cannot be documented it can hardly be dismissed as unrelated. Gottfried von Freiberg, mentioned in Chapter I, was a co-principal in the horn section of the Boston Symphony during the 1936-1937 season.\textsuperscript{3} His uncle Karl Stiegler was an acquaintance of Sergei Koussevitzky conductor of the Boston Symphony Orchestra from 1924-1949.

\footnotesize
\begin{itemize}
\item \textsuperscript{1} Walter Hinrichsen, “Music Publishers of Germany and Austria” \textit{Notes} (June 1946): 272-273.
\end{itemize}
Conceivably the Cundy-Bettony Company acquired a copy of the etude book in this manner since the announcement of the publication of the method book, mentioned above, occurred in 1944.

The Unique Features of Ranieri’s Method Book

Alternative choices for studio teachers in method book selection, allows students to learn concepts of technique from different approaches or perspectives. Especially horn literature provides a wide array of method books for students. Some of the most commonly used method books include: Jacques François Gallay’s *Thirty Studies, Opus 13, for Horn*, Henri Kling’s *40 studies for Horn*, G. Kopprasch’s *Sixty Selected Studies for French Horn*, and others. These etude books are staples in horn studio libraries because of their, accessibility and reputation. All of these method books are readily available and are known for producing desired results. These books feature etudes in both technical and lyrical styles, a characteristically rare combination for individual etudes. The unique combination of technical and lyrical playing in individual etudes is the primary feature of the *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri. A new and generally accessible performance edition of Ranieri’s etudes will facilitate the progress of horn performance and interest in the instrument itself.

The thirty tuneful etudes incorporate all major and minor keys and are operatic in style, meaning that etudes contain aria, cadenza, and recitative sections that change character dramatically. Each page of the etude book begins with a rudimental exercise corresponding with the key of the following etude. These exercises are generally
modified scales that cover the exact pitch range of the corresponding etude. One page is
devoted to each etude. The original Louis Oertel version was published as three separate
books. Each book begins with a simpler etude and progresses in difficulty as each book
reaches it’s conclusion. The Cundy-Bettony and Hans Pizka publication are both
contained in one book. None of the editions contain a forward of biographical
information concerning the composer or the history behind the composition itself.

Each etude focuses on idiomatic problems innate to horn performance as well as
other problems that are troublesome for any instrument. Extreme quick register changes,
often difficult for horn players but a skill required to successfully perform standard horn
literature, are common practice in Ranieri’s etudes. Extensive study in the middle range,
which is commonly the least responsive range on horn, is visited frequently in the studies
as well as work in the extreme high and low range on the instrument. Some of the etudes
focus on varied articulation patterns as well as exercises in difficult keys. The following
section is a detailed description of each etude.

Overview of Each Etude

All references to musical notation with regard to pitch will be written pitch, not
sounding, or concert, pitch. The octave notation system used throughout this section will
be the same as that of The Horn Call, the journal of the International Horn Society.
Written C below the base clef staff will be represented, as C. C second space base clef
will be notated as c. Middle C will be represented as c’. Third space treble clef C will be
notated as c’’, above treble clef staff c’’’, and the octave above c’’’.
1. Etude number one is in the key of C major with a corresponding rudimental exercise of the same key signature preceding the etude at the top of the page. Notated range is from c to \( g' \). Marked *Andante mosso* in a moderate cut time, the etude focuses on octave downward leaps in the middle to low range, varied articulations, exposure to old notation, dramatic style changes, and long soaring slurred passages. Excluding the rudimental exercise, the etude is fifty-one measures in length.

2. Etude number two is in the key of A minor with a corresponding rudimental exercise of the same key signature preceding the etude at the top of the page. Notated range is from e to \( a'' \). Marked *Andante mosso*, in a moderate 3/4, the etude focuses on dynamic contrast, varied articulations, accented articulation, dramatic style changes, and grace notes. Excluding the rudimental exercise, the etude is sixty-two measures in length.

3. Etude number three is in the key of F major with a corresponding rudimental exercise of the same key signature preceding the etude at the top of the page. Notated range is from c to \( f' \). Marked *Allegro con brio* in a brisk 2/4 up until the upbeat into measure 34 where the marking is *scherzando*, the etude focuses on varied articulation, quick arpeggio figures, dynamic contrast, accented articulations, dramatic style changes, trills, and grace notes. Excluding the rudimental exercise, the etude is sixty-five measures in length.

4. Etude number four is in the key of D minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d to \( a'' \). Marked *Allegro alla Valse* in a waltzing 3/8, the etude focuses on the waltz style, varied articulation, dotted eighth sixteenth note figures, dramatic style changes, exposure to old notation, and grace notes. Excluding the rudimental exercise, the etude is seventy-two measures in length.

5. Etude number five is in the key of B-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from B to \( f' \). Marked *Andante mosso* in a moderate 6/8 grouped in two, the etudes focuses on soaring wide leaps, varied articulation, accented articulation, staccato articulation, grace notes, exposure to old notation, and technical phrases. Excluding the rudimental exercise, the etude is fifty-six measures in length.

6. Etude number six is in the key of G minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change occurs at measure 25 changing the key briefly to C major returning abruptly to G minor in measure 41. Notated range is from e to \( c''' \). Marked *Marziale* in a moderate cut time, the etude focuses on middle to low range work, varied
articulations, contrasting dynamics, high range, dramatic style changes, and octave leaps. Excluding the rudimental exercise, the etude is sixty-four measures in length.

7. Etude number seven is in the key of E-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from e-flat to a''-flat. Marked Andante in a moderate 9/8 grouped in three, the etude focuses on soft high range playing, soaring phrases, varied articulation, wide leaps into high range, grace notes, exposure to old notation, and cadenza work. Excluding the rudimental exercise, the etude is forty-seven measures in length.

8. Etude number eight is in the key of C minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from c to a''-flat. Marked Allegro in a brisk 12/8 grouped in four, the etude focuses on marcato articulation, staccato articulation, varied articulation, middle range, technical phrases, wide leaps, expressive playing, dramatic style changes, exposure to old notation, and trills. Excluding the rudimental exercise, the etude is thirty measures in length.

9. Etude number nine is in the key of A-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from A to a''. Marked Andante in a moderate cut time, the etude focuses on dynamic contrast, range contrast, wide leaps, technical phrases, varied articulation, repeated condensed notation, dramatic style changes, exposure to old notation, and arpeggio phrases. Excluding the rudimental exercise, the etude is forty-two measures in length.

10. Etude number ten is in the key of F minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change occurs at measure 39 changing the key to F major, corresponding with a repeated section with two endings, returning to F minor at measure 56. Notated range is from f to a''-flat. Marked Alla Valse in a moderate 3/8, the etude focuses on the waltz style, phrases covering a wide range, varied articulation, dynamic contrast, marcato articulation, staccato articulation, dramatic style changes, octave leaps, and grace notes. Excluding the rudimental exercise, the etude is ninety-three measures in length.

11. Etude number eleven is in the key of D-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d-flat to b''-flat. Marked Larghetto in a slow 6/4, the etude focuses on long tones, wide slurred leaps, subdivision, varied articulation, high range,
exposure to old notation, and grace notes. Excluding the rudimental exercise, the etude is forty-nine measures in length.

12. Etude number twelve is in the key B-flat minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from B-flat to b’’-flat. A key change occurs at measure 23, marked Meno, changing the key to E-flat major returning to B-flat minor at measure 46. Marked Allegro in a quick 6/8, the etude focuses on varied articulation, dynamic contrast, wide leaps, expressive playing, wide range, varied ornamentation, dramatic style changes, and exposure to old notation. Two repeated sections mark the return of Tempo I at measure 46. Excluding the rudimental exercise, the etude is sixty-nine measures in length.

13. Etude number thirteen is in the key of G-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from g-flat to b’’-flat. Marked Andante in a slow 12/8 grouped in four, the etude focuses on wide leaps, varied articulation, high range, dynamic contrast, accidentals, key difficulty, technical phrases, subdivision, and grace notes. Excluding the rudimental exercise, the etude is forty-one measures in length.

14. Etude fourteen is in the key of E-flat minor with a corresponding rudimental exercise preceding the etude at the top of the page. A repeated middle section marks a key change to E-flat major in measure 17 returning to E-flat minor in measure 33. Marked Allegro in a quick 3/4, the etude focuses on wide range, dynamic contrast, arpeggio phrases, key difficulty, varied articulation, dramatic style changes, and grace notes. Excluding the rudimental exercise, the etude is seventy-seven measures in length.

15. Etude fifteen is in the key of C-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from g-flat to g’’-flat. Marked Allegro non tanto in a relaxed 2/4, the etude focuses on wide leaps, varied articulation, technical phrases, key difficulty, and grace notes. Excluding the rudimental exercise, the etude is fifty-six measures in length.

16. Etude number sixteen is in the key of A-flat minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d-flat to a’’-flat. Marked Andante Mosso in a slow 3/8, the etude focuses on expressive playing, wide leaps, soaring long slurred phrases, varied articulation, varied phrase structure, wide range, piano playing, technical figures, dramatic style changes, and trills. Measure 33 marks a
repeated section through measure 40. Excluding the rudimental exercise, the etude is fifty-six measures in length.

17. Etude seventeen is in the key of G major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d to b’’. Marked *Andante* in a slow common time, the etude focuses on triplet figures, wide range, varied articulation, technical passages, wide leaps, dramatic style changes, dynamic contrast, exposure to old notation, and ornamentations. The upbeat to measure 23 marks a stylistic change to *scherzando* that continues through the end of the etude. Excluding the rudimental exercise, the etude is forty-one measures in length.

18. Etude number eighteen is in the key of E minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change to E major occurs in measure 37 returning to E minor in measure 53. Notated range is from e to b’’. Marked *Andante Mosso con passione* in a slow 3/8, the etude focuses on dynamic contrast, dramatic stylistic changes, high range, wide leaps, varied articulation, trills, and grace notes. Three repeated sections occur in this etude; measure 17 to 28, 29 to 36, and 37 to 44. Excluding the rudimental exercise, the etude is sixty-eight measures in length.

19. Etude number nineteen is in the key of D major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from f to b’’-flat. Marked *Andante* in a slow 9/8 grouped in three, the etude focuses on wide leaps, varied articulation, challenging rhythms, middle to high range, and ornamentations. Excluding the rudimental exercise, the study is forty-four measures in length.

20. Etude number twenty is in the key of B minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from B-flat to g’’. Marked *Allegro giusto* in a brisk 2/4, the etude focuses on dynamic contrast, staccato articulation, wide leaps, dramatic stylistic changes, exposure to old notation, and grace notes. The beginning is repeated from a first and second ending at measure 8. Excluding the rudimental exercise, the etude is fifty-seven measures in length.

21. Etude number twenty-one is in the key of A with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is e to b’’. Marked *Andante* in 12/8 grouped in four, the etude focuses on wide leaps, wide range, varied articulation, and exposure to old notation. Excluding the rudimental exercise, the etude is thirty-five measures in length.
22. Etude number twenty-two is in the key of F-sharp minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change to D major occurs at measure 19. Notated range is f to a''. Marked *Tempo di Polacca* in a rhythmic 3/4, the etude focuses on rhythmic phrases, varied articulation, dramatic stylistic changes, and ornamentations. There are four repeated sections with two endings; measures 1 through 9, 10 through 18, 19 through 27, and 28 through 36 which is *Da Capo al Fine* returning to the beginning and ending in measure 8. Excluding the rudimental exercise, the etude is thirty-six measures in length.

23. Etude twenty-three is in the key of E major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is e to a''. Marked *Allegretto mosso* in a moderate 6/8, the etude focuses on varied articulation, varied phrases, ornamentations, dramatic stylistic changes, complex rhythm, and exposure to old notation. Excluding the rudimental exercise, the etude is forty-six measures in length.

24. Etude twenty-four is in the key of C minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from e-sharp to g''-sharp. Marked *Marziale* in a military common time, the etude focuses on rhythmic complexity, dynamic contrast, varied articulations, wide leaps, dramatic stylistic change, and frequent accidentals. Excluding the rudimental exercise, the etude is forty-two measures in length.

25. Etude twenty-five is in the key of B major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from b to b''. Marked *Andante mosso* in an expressive 3/8, the etude focuses on upper range, long soaring phrases, varied articulation, ornamentations, dynamic contrast, frequent accidentals, and *cadenza* work. Excluding the rudimental exercise, the etude is one hundred and three measures in length.

26. Etude number twenty-six is in the key of G minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change to E major occurs at measure 29, marked *leggiero*, returning to G minor in measure 38. Notated range is from d-sharp to g''-sharp. Marked *Tempo di Schottisch* in a rhythmic 2/4, the etude is a study in rhythms, varied articulation, dramatic stylistic changes, wide leaps, old notation, frequent accidentals, and trills. There are three repeated sections with two endings; measures 1 through 11, 12 through 20, and 29 through 37. Excluding the rudimental exercise, the etude is forty-nine measures in length.

27. Etude number twenty-seven is in the key of F-sharp major with a corresponding rudimental exercise preceding the etude of the same key. A
key change to B major occurs at measure 19 that remains superficially to the end of the etude. Notated range is f-sharp to b". Marked Andante mosso in a dolce 3/4, the etude is a study in wide leaps, high range varied articulation, dynamic contrast, rhythmic complexity, and dramatic stylistic changes. There are four repeated sections with two endings; 1 through 9, 10 through 18, 19 through 28, and 29 through 36. Excluding the rudimental exercise, the etude is forty-four measures in length.

28. Etude twenty-eight is in the key of D-sharp minor with a corresponding rudimental exercise preceding the etude of the same key. Notated range is f-sharp to g"-sharp. Marked Allegro in a quick 12/8, the etude is a study in syncopated rhythm, wide leaps, varied articulation, difficult accidentals, and trills. There are three repeated sections; measures 6 through 7, 8 through 9, and 21 through 23. Excluding the rudimental exercise, the etude is twenty-six measures in length.

29. Etude number twenty-nine is in the key of C-sharp major with a corresponding rudimental exercise preceding the etude of the same key. Notated range is c-sharp to g'-sharp. Marked Andante in a slow 9/8 grouped in three, the etude is a study in varied articulation, octave leaps, dramatic stylistic changes, and ornamentations. Excluding the rudimental exercise, the etude is forty measures in length.

30. Etude number thirty is in the key of A-sharp minor with a corresponding rudimental exercise of the same key. Notated range is e-sharp to a'-sharp. Marked Tempo di Valse in a moderate 3/8, the etude is a study in varied articulations, varied phrases, octave leaps, dramatic stylistic changes, ornamentations, frequent accidentals, and cadenza work. There are two cadenza sections at measures 56 and 64. Excluding the rudimental exercise, the etude is eighty-six measures in length.
CHAPTER III

CRITICAL NOTES

During the preparation of the performance edition, similar modifications were applied to all of the thirty etudes and rudimental exercises. Corrections were made of typographical note errors and rhythms, unification of parallel stylistic markings, and modernization in the appearance and notation of the etude book. Finale® was used to produce the performance edition.

Each etude was compared to a list of inconsistencies found throughout the etude book and corrected to unify compositional style. Range of the rudimental exercises preceding each etude was corrected to encompass the corresponding etude range. Phrases markings, slurs, articulation markings, dynamic markings, and ornamentations were standardized. Typographical errors including notes, rhythms, and stylistic markings were corrected. Aesthetic changes and additions were made to note beaming, courtesy accidentals, excessive articulation markings, and overall layout and format. Those changes are outlined as follows:

1. The range of the rudimental exercises at the top of each page of the method book where extended to cover the entire range of the etude. Most of the etudes rudimental exercises follow this format, except those that ascend into the extreme range of horn.
2. The phrase markings were added or changed to make parallel phrases uniform. Often identical melodic phrases lack the same phrase markings, or exact phrase markings, in subsequent melodic statements.

3. Slurs were added or changed to make parallel phrases uniform. Often parallel melodic phrases lack the same stylistic markings in subsequent melodic statements.

4. Articulation markings were added or changed to make parallel phrases uniform. Often identical melodic phrases lack the same articulation patterns in subsequent melodic statements.

5. Dynamic markings were changed or added to make parallel phrases uniform. Often identical, or closely related phrases lack the same dynamic markings.

6. Corrections of typographical note errors, rhythms, ornamentations, and stylistic markings where corrected throughout the thirty etudes.

7. Aesthetic changes and additions were made to note beaming, courtesy accidentals, and excessive articulation markings. Note beaming was standardized throughout the etude book. Often identical rhythms lack the same beaming method in subsequent rhythmic statements. Courtesy accidentals were added where warranted. Excessive articulation markings were replaced with the Italian term equivalent when articulation markings interfere with unobtrusive reading.

Below is a list of the specific changes made to each of the thirty rudimental exercises and etudes. Each etude was compare and edited according to the list above.

Etude No.1

1. Rudimental Exercise
   No changes
2. Added or Changed Phrase Markings
   mm 32-34: beginning beat 4 of mm 32 to end of phrase
   mm 34-36: beginning beat 4 of mm 34 extending through beat two mm 36

3. Added or Changed Slurs
   mm 40-41: beginning beat 4 of mm 40 connecting eighth note to beat one of mm 41

4. Added or Changed Articulation Markings
   mm 9: accent on the first eighth note on beat two
   mm 10: accent on the first eighth note on beat two
   mm 49: accent on beat one

5. Added or Changed Dynamic Markings
   mm 1: \textit{mf} added

6. Typographical Error Changes
   mm 41-42: half notes tied to quarter changed to dotted half note

7. Aesthetic Changes
   No Changes

Etude No. 2

1. Rudimental Exercise
   No changes

2. Added or Changed Phrase Markings
   No changes

3. Added or Changed Slurs
   mm 18-19: beginning beat 4 extending to beat one of mm 19
   mm 21-22: beginning the up beat to beat four of mm 21 extending through beat one of 22
   mm 23-24: second eighth note extending to beat one of mm 24
   mm 52: beginning beat one connecting eighth notes to initial eighth note of beat two

4. Added or Changed Articulation Markings
   mm 4: accent added to half note beginning on beat one
   mm 8: accent added to half note beginning on beat one
   mm 10: accent added to beat three quarter note
   mm 25: accent added to beat one dotted quarter note
5. Added or Changed Dynamic Markings  
   No Changes

6. Typographical Error Changes  
   mm 35: g natural grace note  
   mm 41-42: half notes tied to quarter changed to dotted half note  
   mm 51: g natural grace note  
   mm 57: up beat of beat three grace note missing slash designation

7. Aesthetic Changes  
   mm 13: b-flat changed to a-sharp  
   mm 14: first eighth note not beamed to last two eighth notes

Etude No. 3

1. Rudimental Exercise  
   Delete crescendo

2. Added or Changed Phrase Markings  
   No changes

3. Added or Changed Slurs  
   mm 61: slur eighth notes beat two

4. Added or Changed Articulation Markings  
   mm 6: delete staccato last eighth note  
   mm 30: staccato mark added to beat one initial eighth note  
   mm 36-37: delete all staccatos

5. Added or Changed Dynamic Markings  
   mm 23: crescendo deleted

6. Typographical Error Changes  
   No changes

7. Aesthetic Changes  
   mm 47: eighth notes on beat one of bar 48 beamed together

Etude No 4

1. Rudimental Exercise  
   No Changes

2. Added or Changed Phrase Markings
No Changes

3. Added or Changed Slurs
   No Changes

4. Added or Changed Articulation Markings
   mm 3: accent marking on beat one
   mm 11: accent marking on beat three
   mm 18-32: staccatos all sixteenth notes not slurred
   mm 39: staccato marking changed to accent
   mm 49-62: staccatos all sixteenth notes not slurred

5. Added or Changed Dynamic Markings
   mm 33: \( p \) marking added
   mm 49: piano dynamic beat one
   mm 49: crescendo beginning beat one extending through bar 49
   mm 62: decrescendo beginning beat one extending through bar 62
   mm 63: piano dynamic beat one
   mm 63: crescendo beginning beat one

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   mm 5: un-beam eighth notes
   mm 9: un-beam eighth notes
   mm 14: beam first eighth note to dotted eighth
   mm 14: eighth note on beat one beamed together to beat two and three

Etude No. 5

1. Rudimental Exercise
   Exercise extended downward to low B-flat
   Upper range reduced to F instead of extending to high B-flat

2. Added or Changed Phrase Markings
   mm 3-4: deleted to match parallel phrase
   mm 3: first dotted quarter to second dotter quarter
   mm 4: first dotted quarter to second dotter quarter

3. Added or Changed Slurs
   mm 3: from beat one to beat two
   mm 4: from beat one to beat two
   mm 23: from beat one to beat two
mm 49: third and fourth grouping of two sixteenths slurred

4. Added or Changed Articulation Markings
   mm 3: last eighth note staccato deleted
   mm 4: accent beat one
   mm 15: staccato on last eighth note of bar
   mm 24: staccato first sixteenth note
   mm 28: accent on beat one
   mm 40: staccato on fourth sixteenth note of bar
   mm 46: accent beat one
   mm 48: staccato markings on all sixteenth notes in bar
   mm 50: accent on first sixteenth note
   mm 51: accent on first eighth note

5. Added or Changed Dynamic Markings
   mm 23: crescendo added
   mm 25: p added
   mm 31: crescendo added

6. Typographical Error Changes
   mm 45: second to last eighth note e-flat

7. Aesthetic Changes
   mm 41: deleted second e-natural courtesy accidental

Etude No. 6

1. Rudimental Exercise
   Exercise extended upward to high C past written G in original

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 46: second and third eighth note

4. Added or Changed Articulation Markings
   mm 6: accent beat one half note
   mm 29: accent second half note
   mm 44: staccato third eighth note
   mm 44: staccato fourth eighth note
   mm 45: accent first half note
   mm 45: accent second half note
   mm 46: accent first quarter note
mm 46: staccato last eighth note
mm 47: staccato last eighth note
mm 50: accent fifth eighth note
mm 58: staccato fourth eighth note

5. Added or Changed Dynamic Markings
   mm 25: add \textit{mf}

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   mm 31: crescendo marking moved form above bar to below bar

Etude No. 7

1. Rudimental Exercise
   Extended up to an A-flat instead of top note being a G

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 1: second to last eighth note
   mm 3: second to last eighth note
   mm 6: second to last eighth note
   mm 12: second to last eighth note
   mm 14: second to last eighth note
   mm 19: first to third eighth note
   mm 23: first to third eighth note
   mm 27: second to fourth eighth note
   mm 29: first to third eighth note
   mm 30: second to fourth eighth note
   mm 39: second to last eighth note

4. Added or Changed Articulation Markings
   mm 6: accent beat one dotted quarter
   mm 35: accent beat one dotted quarter
   mm 37: accent beat one dotted quarter

5. Added or Changed Dynamic Markings
   No Changes

6. Typographical Error Changes
mm 26: cross through grace note
mm 34: added triplet markings
mm 46: duration corrected

7. Aesthetic Changes
   No Changes

Etude No. 8

1. Rudimental Exercise
   Extended up to A instead of top note being G

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 26: last two sixteenth notes slurred after trill

4. Added or Changed Articulation Markings
   mm 16: third sixteenth to beat four
   mm 25: staccato last three eighth notes
   mm 26: remove staccato from second eighth note

5. Added or Changed Dynamic Markings
   No Changes

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   mm 1: insert *sim.* replacing excessive accents

Etude No. 9

1. Rudimental Exercise
   Extended down to low A

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   No Changes

4. Added or Changed Articulation Markings
No Changes

5. Added or Changed Dynamic Markings
   No Changes

6. Typographical Error Changes
   mm 10: beat three quarter note changed to an eighth note

7. Aesthetic Changes
   No Changes

Etude No. 10

1. Rudimental Exercise
   Extended upward to an A-Flat

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 38: fourth to fifth sixteenth note
   mm 69: beat one grace note through first eighth note beat 2

4. Added or Changed Articulation Markings
   mm 36: staccato last sixteenth note
   mm 38: staccato last sixteenth note
   mm 62: accent beat one eighth note
   mm 69: staccato last eighth note
   mm 77: staccato last eighth note

5. Added or Changed Dynamic Markings
   No Changes

6. Typographical Note Error Changes
   No Changes

7. Aesthetic Changes
   mm 25: delete d-flat courtesy accidental
   mm 29: beaming changed
   mm 39: *sim.* to replace accents
   mm 39 beaming changed
   mm 58: delete d-flat courtesy accidental
Etude No. 11

1. Rudimental Exercise
   Extended upward to B-Flat

2. Added or Changed Phrase Markings
   mm 19-20: first quarter note to beat one dotted half bar 20
   mm 19: delete slur from G to F

3. Added or Changed Slurs
   mm 35-36: last quarter note to first beat dotted half note bar 36

4. Added or Changed Articulation Markings
   mm 20: accent beat one dotted half note
   mm 35: accent beat one dotted half note

5. Added or Changed Dynamic Markings
   mm 1: added $mp$

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   No Changes

Etude No. 12

1. Rudimental Exercise
   Extended downward to low B-flat

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   No Changes

4. Added or Changed Articulation Markings
   No Changes

5. Added or Changed Dynamic Markings
   mm 1: added $p$
   mm 3: deleted $p$
6. Typographical Error Changes
   No Changes (although has a weird section)

7. Aesthetic Changes
   No Changes

Etude No. 13

1. Rudimental Exercise
   Extended upward to B-flat
   Delete crescendo

2. Added or Changed Phrase Markings
   mm 15: beat three dotted quarter to last eighth note

3. Added or Changed Slurs
   mm 6: beat one dotted half note to beat three dotted half note
   mm 19: last four sixteenth notes slurred staccato
   mm 21: first four sixteenth notes

4. Added or Changed Articulation Markings
   mm 6: beat one accent
   mm 15: fifth eighth note accent
   mm 27: beat one accent
   mm 35: beat one dotted half note accent
   mm 35: beat three dotted quarter

5. Added or Changed Dynamic Markings
   No Changes

6. Typographical Error Changes
   mm 9: cross through grace note
   mm 13: cross through grace note
   mm 19: last sixteenth note B-double flat
   mm 23: last quarter dotted

7. Aesthetic Changes
   Rudimental Exercise: crescendo marking moved form above bar to below bar

Etude No. 14

1. Rudimental Exercise
   Extended upward to B-flat and downward to G
2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   No Changes

4. Added or Changed Articulation Markings
   No Changes

5. Added or Changed Dynamic Markings
   mm 54-55: decrescendo

6. Typographical Error Changes
   mm 59: C grace note

7. Aesthetic Changes
   mm 39-40: accents from above bar to below
   mm 73: accent from below to above note

Etude No. 15

1. Rudimental Exercise
   No Changes

2. Added or Changes Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 36: first to last triplet sixteenth notes
   mm 38: first to last triplet sixteenth notes

4. Added or Changed Articulation Markings
   mm 5: staccato third and fourth sixteenth note
   mm 13: staccato second and third eighth note
   mm 26: staccato first and second sixteenth note
   mm 47: accent beat two eighth note

5. Added or Changed Dynamic Markings
   mm 1: added $f$
   mm 43: added crescendo and decrescendo marking

6. Typographical Error Changes
   No Changes
7. Aesthetic Changes
   mm 12: move accent on last eighth note to above bar
   mm 43: accent below bar
   mm 47: broke beam between beats two and three

Etude No. 16

1. Rudimental Exercise
   Extended Downward to D-flat

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   No Changes

4. Added or Changed Articulation Markings
   mm 28: accent third sixteenth note
   mm 29: accent beat one sixteenth note
   mm 30: accent beat one sixteenth note
   mm 30: delete staccatos last two sixteenth notes
   mm 33: accent beat one sixteenth note
   mm 34: accent beat one sixteenth note
   mm 34: staccatos all sixteenth notes
   mm 35: staccatos all sixteenth notes
   mm 37: accent beat one sixteenth note
   mm 37: staccatos all sixteenth notes
   mm 38: accent beat one sixteenth note
   mm 38: staccatos all sixteenth notes
   mm 39: staccatos all thirty-second notes

5. Added or Changed Dynamic Markings
   mm 1: added \textit{p}

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   mm 42-48: \textit{sim.} added
   mm 49-56: \textit{espress.} added
Etude No. 17

1. Rudimental Exercise
   Extended upward to B
   Crescendo moved from above the staff to below

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   No Changes

4. Added or Changes Articulation Markings
   mm 24: staccato third triplet eighth note
   mm 25: staccato on all eighth notes
   mm 31: staccato on last four sixteenth notes
   mm 36: staccato on fifth, sixth, seventh, and eighth sixteenth notes
   mm 37: staccato ninth sixteenth note

5. Added or Changed Dynamic Markings
   mm 17: crescendo moved from above the staff to below

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   mm 39: triplet markings last three beats

Etude No. 18

1. Rudimental Exercise
   Extended upward to B

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   No changes

4. Added or Changed Articulation Markings
   mm 32: staccato first sixteenth note
   mm 46: staccato last sixteenth note

5. Added or Changes Dynamic Markings
6. Typographical Error Corrections
   mm 51: original bar lacked correct number of notes, changed to written out turn.
   mm 55: grace note changed to d-sharp

7. Aesthetic Changes
   mm 5: beaming changed

Etude No. 19

1. Rudimental Exercise
   Extended upward to B-flat

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 17: first to second eighth note
   mm 17: fourth to fifth eighth note
   mm 21: fourth to fifth eighth note
   mm 27: beat one two beat two
   mm 27: first sixteenth to last

4. Added or Changed Articulation Markings
   No Changes

5. Added or Changed Dynamic Markings
   mm 1: added mf

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   mm 19: beat three beamed together
   mm 39: accent move from above to below

Etude No. 20

1. Rudimental Exercise
   Extended downward to B and lowered to G

2. Added or Changed Phrase Markings
No Changes

3. Added or Changed Slurs
   No Changes

4. Added or Changed Articulation Markings
   mm 5-8: staccatos all eighth notes
   mm 9: staccato beat one
   mm 12: staccato last four sixteenth notes
   mm 16: staccato all sixteenth notes

5. Added or Changed Dynamic Markings
   No Changes

6. Typographical Error Changes
   mm 13: third sixteenth note G

7. Aesthetic Changes
   mm 12: deleted “cresc.” replaced with hairpin
   mm 13: *sim.* added
   mm 17: *sim.* added

Etude No. 21

1. Rudimental Exercise
   Extended upward to B and downward to E

2. Added or Changed Phrase Markings
   mm 13: second eighth note to last

3. Added or Changed Slurs
   No Changes

4. Added or Changed Articulation Markings
   mm 14: accents second to last eighth notes

5. Added or Changed Dynamic Markings
   mm 1: added *mf*
   mm 13: changed *cresc.* term to crescendo marking
   mm 19: delete *cresc.* marking
   mm 19: move crescendo marking from above to below bar

6. Typographical Error Changes
   mm 20: dotted quarter beat four
7. Aesthetic Changes
   No Changes

Etude No. 22

1. Rudimental Exercise
   Extended upward to A
   Delete crescendo

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 23: first three sixteenth notes beat three
   mm 36: firth three sixteenth notes

4. Added or Changed Articulation Markings
   mm 5: staccato last six sixteenth notes
   mm 7: staccato last six sixteenth notes
   mm 8: accent last eight note
   mm 9: staccato last eighth note
   mm 10: staccatos beat one eighth and two sixteenths
   mm 13: staccato last eight note
   mm 14: staccatos beat one eighth and two sixteenths
   mm 16: staccato last seven sixteenth notes
   mm 17: staccato beat one eighth and two sixteenths
   mm 18: staccato beat one eighth
   mm 28: staccato fifth sixteenth note
   mm 29: staccato fifth sixteenth note
   mm 30: staccato last three eight notes
   mm 32: staccato last sixteenth note
   mm 32: staccato first eighth note
   mm 33: staccato last sixteenth note
   mm 33: staccato last four eighth notes
   mm 34: staccato last four eighth notes
   mm 35: staccato last sixteenth note
   mm 35: staccato beat three eighth notes
   mm 36: staccato last sixteenth note beat one
   mm 36: accent last eighth note beat three

5. Added or Changed Dynamic Markings
   No Changes
6. Typographical Error Changes
   mm 1: D.S. sign Dal Segno
   mm 36: Changed to D.S. al fine

7. Aesthetic Changes
   No Changes

Etude No. 23

1. Rudimental Exercise
   Extended upward to A

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changes Slurs
   mm 31: first to third sixteenth note

4. Added or Changed Articulation Markings
   mm 12: staccato third eighth note
   mm 46: delete beat one accent

5. Added or Changed Dynamic Markings
   mm 1: added $mf$
   mm 37: delete “cresc.”
   mm 37: moved $p$ and crescendo to beginning of bar

6. Typographical Error Changes
   mm 20: slash through grace note and tie to subsequent sixteenth note
   mm 42: beat one dotted half note

7. Aesthetic Changes
   No Changes

Etude No. 24

1. Rudimental Exercise
   Extended upward to G-sharp and downward to E-sharp

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
No Changes

4. Added or Changed Articulation Markings
   mm 7: accent beat one quarter note tied to eighth
   mm 9: accent beat one quarter note tied to eighth
   mm 16: staccato sixth sixteenth note
   mm 20: staccato beat one
   mm 35: accent last five eighth notes
   mm 36: accent beat one, three, and four quarter notes
   mm 37: accent beat one and three
   mm 38: accent beat one
   mm 39: accent last five eighth notes
   mm 40: accent beat one
   mm 41: accent all articulated eighth notes
   mm 41: accent beat three quarter tied to eighth
   mm 42: accent beat one

5. Added or Changed Dynamics
   mm 36: beat three pp

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   No Changes

Etude No. 25

1. Rudimental Exercise
   Extended upward to B

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 56: slur sixteenth notes
   Cadenza mm 63: slur first second to fourth sixteenth notes

4. Added or Changed Articulation Markings
   mm 58: staccato first sixteenth note

5. Added or Changed Dynamics
   No Changes
6. Typographical Error Changes
   mm 103: dotted quarter

7. Aesthetic Changes
   mm 53: courtesy accidental f-sharp canceling double sharp
cadenza mm 63: last sixteenth note of third grouping of sixteenth notes c-sharp

Etude No. 26

1. Rudimental Exercise
   Extended downward to D-sharp
   Fifteenth quarter note f-sharp
   Twenty-second quarter note f-sharp

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 4: slur beat one eighth to subsequent dotted sixteenth
   mm 7: slur beat one eighth to subsequent dotted sixteenth
   mm 45: beat one eighth to subsequent dotted sixteenth

4. Added or Changed Articulation Markings
   mm 2: accent beat one quarter note
   mm 6: accent second eighth note tied to dotted sixteenth
   mm 14: accent beat one dotted sixteenth note
   mm 15: accent beat one dotted sixteenth
   mm 45: accent beat one eighth tied to dotted sixteenth

5. Added or Changed Dynamics
   No Changes

6. Typographical Error Changes
   mm 9-10: grace notes in trill tied to beat one of bar 10
   mm 27: natural moved next to G triplet sixteenth note

7. Aesthetic Changes
   mm 3: beat one eighth note beamed to subsequent dotted sixteenth note
   mm 6: beat one eighth note beamed to subsequent dotted sixteenth note
   mm 12: moved piano marking and crescendo to beginning of bar
Etude No. 27

1. Rudimental Exercise
   - Extended upward to B
   - Delete crescendo

2. Added or Changed Phrase Markings
   - No Changes

3. Added or Changed Slurs
   - mm 18: slur all thirty-second notes
   - mm 37: slur beat one to beat three quarter notes
   - mm 38: delete slur from beat one to last eighth note
   - mm 28: slur beat two eighth notes
   - mm 29: slur beat one to beat three quarter notes

4. Added or Changed Articulation Markings
   - mm 13: staccato last four sixteenth notes
   - mm 38: accent beat second eighth note

5. Added or Changed Dynamics
   - mm 15: delete cresc.
   - mm 39: delete cresc.

6. Typographical Error Changes
   - mm 9-10: beat three slur to beat one of bar ten
   - mm 19: repeat sign at beginning of measure

7. Aesthetic Changes
   - mm 4: f-natural changed to e-sharp
   - mm 14: sim. added

Etude No. 28

1. Rudimental Exercise
   - Sixteenth quarter c-sharp
   - Twenty-fourth b-sharp

2. Added or Changed Phrase Markings
   - No Changes

3. Added or Changed Slurs
   - mm 20: beat one dotted quarter to beat two eighth
mm 22: third and fourth sixteenth notes

4. Added or Changed Articulation Markings
   mm 2: staccato all eighth notes
   mm 6: staccato all eighth notes
   mm 7: staccato all eighth notes
   mm 15: staccato second eighth note
   mm 15: staccato last four sixteenth notes
   mm 16: staccato third eighth note
   mm 17: staccato all sixteenth notes
   mm 23: staccato first three eighth notes
   mm 24: staccato all eighth notes
   mm 24: staccato last three sixteenth notes

5. Added or Changed Dynamics
   mm 1: added $p$

6. Typographical Error Changes
   No Changes

7. Aesthetic Changes
   mm 4-5: move rall. to beginning of bar 5
   mm 12: moved lento above bar

Etude No. 29

1. Rudimental Exercise
   No Changes

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 1: beat one to beat two

4. Added or Changed Articulation Markings
   mm 24: accent beat one eighth note

5. Added or Changed Dynamic Markings
   No Changes

6. Typographical Error Changes
   mm 37: delete triplet marking from beat three
7. Aesthetic Changes
   mm 32: beat three g-sharp

Etude No. 30

1. Rudimental Exercise
   Extended downward to D-sharp
   Twelfth quarter note f-double sharp
   Thirteenth quarter note g-double sharp
   Fifteenth quarter note g-sharp
   Sixteenth quarter note f-sharp
   Twenty-second quarter note g-sharp
   Twenty-third quarter note f-sharp

2. Added or Changed Phrase Markings
   No Changes

3. Added or Changed Slurs
   mm 18: beat one dotted eighth to subsequent sixteenth note

4. Added or Changed Articulation Markings
   mm 18: staccato last two sixteenth notes

5. Added or Changed Dynamics
   mm 1: added *mf*

6. Typographical Error Changes
   mm 64 Cadenza: fourth sixteenth note grouping A-sharp, G, A-sharp

7. Aesthetic Changes
   mm 56: “Cadenza” moved to above bar
   mm 64: “Cadenza” moved to above bar
CHAPTER IV

THE PERFORMANCE EDITION: *THIRTY INSTRUCTIVE AND MELODIC EXERCISES FOR FRENCH HORN*
THIRTY INSTRUCTIVE AND MELODIC EXERCISES for F Horn

Vincenz Ranieri

Edited by Kathleen Hopper
NO. 3

Allegro con brio

scherzando

f
Andante mosso

Tempo I

rall.

dolce
Andante

6

11

17

22

26

31

35

Tempo I

42

stent.
NO. 8

Allegro

4

7

10

con espansione

21

Mosso
NO. 11

Larghetto

mp
NO. 16

Andante mosso

express.
NO. 18

Andante Mosso
cresc.
dolce con passione

Tempo I

rall.
NO. 19
Tempo di Polacca

Espressivo

D.S. al Fine
NO. 23

Allegretto Mosso

Cantabile

p
NO. 24

Marziale

f

pp

dolce

Cresc.

Grandioso

Tempo I

f

pp

f
Tempo di Schottisch

leggiero

NO. 26
NO. 28
CHAPTER V

SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER STUDY

The performance edition *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri has provided the horn teacher and student with an additional work previously known to only a few. Corrections were made of typographical note errors and rhythms, unification of parallel stylistic markings, and modernization in the appearance and notation of the etude book. Each etude was compared to a list of inconsistencies found throughout the etude book and corrected to unify compositional style. Range of the rudimental exercises preceding each etude was corrected to encompass the corresponding etude range. Phrases markings, slurs, articulation markings, dynamic markings, and ornamentations were standardized. Typographical errors including notes, rhythms, and stylistic markings were corrected. Aesthetic changes and additions were made to note beaming, courtesy accidentals, excessive articulation markings, and overall layout and format. A brief historical summary about Ranieri and the circumstances surrounding the construction of this collection of instructive studies included in this document provides basic assumptions about his life as it directly relates to this project. An overview was intended to provide a context by which performers can understand the general nature of each etude. The critical notes preceding the performance edition reveal changes that were made to each etude.
Ranieri likely was a teacher of the horn and someone who knew the capabilities of the instrument. While information about Rainieri’s background may never be discovered several basic assumptions were included in the body of this document. Considering the composer’s surname, Ranieri is a name that reflects at least Italian heritage and implies generally that he may have lived in Italy. Based upon the technical difficulties and the musical demands of the exercises, the assumption that he was not only a musician, but also quite an accomplished musician is assumed. Furthermore, his construction of the instructive studies indicates that Ranieri was intimately familiar with the capabilities of the horn and the demands of the literature. The production and publication of this set of studies indicates and supports the probability that Ranieri was a teacher and likely a pedagogue of considerable ability and success. Although the dates of his birth and death are not known based upon the musical style in which the studies were constructed, Ranieri most likely flourished in an era estimated to be from the middle to the later part of the Nineteenth Century.

Although exhaustive searches have yielded only scarce information about Ranieri’s life, information about his music and life may be held in yet undiscovered sources. In the future, an attempt to locate other existing works by Ranieri and present them in a modern edition is a worthwhile endeavor. While more specific information about the life and career of Ranieri, as well as the circumstances surrounding the construction of this collection of instructive studies through a biography would also be a valuable addition to horn literature. Regardless of whether the details of his life and work will ever be discovered, Ranieri’s *Thirty Instructive and Melodic Exercises for French*
*Horn* continues to be as valuable and significant for the student in the twenty-first century as it was when composed initially. Since *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri has been out of print in the United States since the mid-1900s, most significantly, the publication of this edition in the United States provides teachers and students with an accessible, reputable, and valuable addition to horn literature. Music of such high quality will easily make a return in circulation in the standard repertoire of instructional materials for horn.
BIBLIOGRAPHY

Books


Dissertations and Theses


Methods


_______. *30 Instruktive und Melodische Vortagsstücke für Tuba*. Hannover: Oertel, 1900s.

_______. *30 Instruktive und Melodische Vortagsstücke für Fagott*. Hannover: Oertel, 1900s.

_______. *Etüden für Horn*. Kirchheim: Hans Pizka, 1900s.

_______. *Thirty Instructive and Melodic Exercises for French Horn*. Boston: Cundy-Bettoney, 1900s.


Websites


Interviews

Ericson, John, Professor of Horn Arizona State University. Interview by author, electronic mail, January 30, 2007.

Pizka, Hans, Horn Performer, Author, Designer, Publisher, and Historian. Interview by author, electronic mail, October 9, 2006.

Shaw, Lowell E., Horn Composer, Performer, Historian, and Music Publisher. Interview by author, electronic mail, January 29, 2007