

SOLO DUET TRAINING for HORNS

by James Boldin

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Foreword

The performance of horn duets has a long tradition dating back to the days of the publication of the first natural horn method books. In that context, duets had at least two primary functions:

- Improvement of ensemble playing, intonation and matching
- Making music

These unique new duet arrangements by James Boldin have applications today in horn pedagogy as training for solo playing and also for music making with friends.

Horn teachers will find these duets to be extremely practical materials, a form of cross-training that opens up new challenges in relation to known, famous solos. The solo voice is split between the two parts of these duets, calling on players to both lead and match each other in the solo lines. When not playing the melody, the other voice of the duet is playing the accompaniment, a new role to play with a different level of matching and ensemble to be sensitive to.

But at the same time, any pair of horn players reasonably familiar with the underlying solos will find these duets to simply be fun to play. While there are pedagogical applications, these duets don't have to be viewed as anything other than versions of horn solos to be enjoyed for what they are, accessible arrangements of famous horn solos.

In either case these duets can be quite a challenge at times, as implied by the title, Solo Duet Training for Horns. Be ready for a workout on some of our best horn literature in a new light, as duets.

John Ericson
Horn Professor
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Introduction

The following duets are based upon seven of the most popular solo works for horn, and are intended to help students develop the skills necessary for successful performances. Solo and accompaniment passages are evenly divided, and both parts are similar in difficulty. Although it is largely up to the individual teacher and student to determine the most effective way to utilize these duets, here are a few suggestions for incorporating them into private lessons.

- Students should first become familiar with the original solo parts before advancing to these duets, unless specifically using them for sight-reading purposes.
- Rest frequently! These duets require greater endurance than the works on which they are based. Periodic resting points are included in both parts, and others may be added as necessary. Such points of rest provide excellent opportunities to discuss style, technique, intonation, rhythm, and articulation.
- It can be useful to break each duet into several small sections, and focus on only one issue at a time (rhythm, for example).
- The concertos by Mozart and Telemann included here are usually performed from parts in the original keys – E-flat and D, respectively – but in these duets the less familiar accompaniment parts may prove difficult to read in the original key. For this reason, *transposed and original* parts are provided for both works.
- Switch parts often! Since the solo parts are evenly divided, it can be very beneficial for students to play a brief section of a work, then switch parts and play the same section again.
- Though pedagogical in nature, these duets are also suitable for recital performances. When creating reduced versions of the orchestral and piano accompaniments, every effort was made to maintain the character and intent of the original works.

There are of course numerous other ways to use these duets, limited only by the creativity of the teacher and the ability of the student. However you choose to study them, the benefits can include: better rhythmic integrity, improved accuracy and intonation, more mature concepts of style and phrasing, and greater awareness of and sensitivity to the orchestral and piano parts. In addition to all of this, they are also fun! It is my sincere hope that you enjoy performing them as much as I have enjoyed creating them.

James Boldin

Horn 1 in F

Romance, Op. 36

Camille Saint-Saëns

Moderato

First musical staff (measures 1-6). Treble clef, 3/4 time signature. Dynamics: *p* (piano) at measure 1, *p* (piano) at measure 3.

Second musical staff (measures 7-12). Treble clef. Section marker **A** above measure 10.

Third musical staff (measures 13-18). Treble clef.

Fourth musical staff (measures 19-24). Treble clef. Section marker **B** above measure 20.

Fifth musical staff (measures 25-30). Treble clef. Section marker **C** above measure 26. Tempo change: *Un peu plus de mouvement* (a little more movement).

Sixth musical staff (measures 31-36). Treble clef. Second Horn part: *Hn.2* above measure 33.

Seventh musical staff (measures 37-42). Treble clef. Section marker **D** above measure 38. Dynamics: *fp* (fortissimo) at measure 42.

Eighth musical staff (measures 43-48). Treble clef. Dynamics: *fp* (fortissimo) at measure 43, *cresc.* (crescendo) at measure 45, *p* (piano) at measure 47, *sf* (sforzando) at measure 48.

49 E *stringendo*
ff

55 *ad lib* Hn.2
p *pp*

61 F *a tempo*
p

67

73 G

79 H

85

89

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Romance, Op. 36

Camille Saint-Saëns

Moderato

1 *p*

7 **A** *p*

13 *f* *p*

19 **B**

25 **C** *Un peu plus de mouvement*
Hn.1 *pp* *p*

31

37 **D**

43 *sf* *ff*

49 E *stringendo*
sf

55 Hn.1 *ad lib*
pp

61 F *a tempo*

67

73 G
p *f*

79 H
p

85

89