



POWER PRACTICE

GUIDANCE FOR ADVANCED HORN STUDENTS

Including Repertoire Lists

by

Jeff Snowdon

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TEN REFLECTIONS

Ideas to help players make the best use of their time and achieve the maximum results

1. THE ROUTINE

- **“We are what we repeatedly do. Excellence is not an act, but a habit”**
(William Durant – American philosopher)
- **There is no one factor that contributes more to a player’s development than the way that they work.**
Any player, from beginner to professional needs to establish a routine in their work, which should include an intelligent “diet” of practice (see section 2 – the Craft and the Art).
- **Consistent work** on every aspect of playing is essential for maintaining and developing playing.
- **Put in the “wicket hours”**
There is a simple answer to the question of how much practice to do – How good you want or expect yourself to be?
There is no simple equation for how much practice is required. Put simply, it comes down to individual dedication and determination to achieve what you perceive to be your goal. The only thing which can be guaranteed is that with intelligent practice, and enough time you will grow as a player.

2. THE CRAFT AND THE ART

- Structure your practice. You will improve a lot quicker if you spend your practice time well. Just playing through the things you like may be enjoyable but is unlikely to develop all aspects of your playing. If you are able to be disciplined in your approach divide your practice time to include:
 1. **Warm-up/Technical Development:** Like the roots of a tree, these are the life-support of our playing.
 2. **Workshop:** Exercises and Studies to develop particular skills or address areas of difficulty
 3. **Repertoire:** Pieces that you are working on for performances, exams and lessons
 4. **Ensemble Parts:** Orchestral excerpts, chamber music
 5. **Fun stuff:** It’s not all slog have some fun as well.

3. POWER PRACTICE

- Who wants to spend hours practising and find they are not improving? **Power-Practice** means focusing your work directly on achieving progress, be that a steady building up of control, stamina and tone over months, making a small alteration in your technique or quickly figuring out a problem passage.
- I have seen many young players doing what they consider to be practice, where in fact they are simply repeating the same **pattern of failure** over and over. With one moment of stepping back they could play a passage which they are quite capable of first time.
- **Develop your practice strategies**
Use a wide variety of practice strategies to achieve maximum benefit.

For example, the 2-minute POWER PRACTICE might consist of focusing on a particular passage and quickly thinking what could be improved/where does the difficulty lie and devising a “practice tool” for fixing it.

Employ Practice Tools which engage the musical mind such as singing, as well as physical coordination, such as very slow practice.

- **Understand your own practice rhythm**

We learn by experience what suits us individually in terms of practice planning. Length of time playing, amount of rest, time to taper before a performance, degree of exertion will all vary.

In our playing we need to achieve strength, endurance and flexibility. Working too much of one can lead to loss of another, so each player must find the correct balance of exercises and studies to achieve all-round playing. Too many “static” exercises like long notes, whilst increasing endurance may lead to a “wooden” embouchure, while too much powerful playing can lead to loss of delicacy and fine control. Each player must understand their own playing and physiology and work intelligently.

- **Be a fearless player**

Work outside your comfort bubble. Be prepared to take on those passages which scare you. Nothing was ever achieved by avoiding the difficulties and certainly not by putting the instrument down.

- **Positive and negative stress**

Positive stress = determination, which leads to success

Negative stress = panic, which leads to anxiety and failure

In our practice we should aim to eradicate negative stress – practice in a way that leads always to success without the anxiety which can become associated with playing. This may mean short sections, slowly or breaking down into elements such as pitch and rhythm to ensure that we always reach our goal. Practising too fast or without full attention to the important factors leads to all the destructive thoughts which can cripple a player’s performance. Positive stress instead is always focused on the process and the outcome and can lead to rapid increase in stability in playing and confidence.

Positive stress can also include what I call “Stress testing” your playing. This involves aiming to go further than what is required – aim to play faster, louder or for longer periods to develop a surplus of ability. This is analogous to sports training where the body is stretched to its limits in terms of speed, resistance and endurance. This form of practice is valuable, but should be done carefully and in limited bursts, and always when well warmed up.

4. THE EXTRA MILE

- Be ambitious and always willing to go the extra mile.

Grab every opportunity with both hands – opportunities are precious and they never come along twice. Go to every lecture, every masterclass, every concert and every optional event to get as much experience and inspiration as possible.

- Be the right person in the right place at the right time.

This is rarely an accident. Don’t be the person who is on the motorway on the way home because you’ve done what you were paid for. Instead be the person who sticks around and gets involved, socializes, helps out at a rehearsal – your keenness will be rewarded as you will almost certainly be at the front of the queue when an opportunity does crop up.

5. THE “SUCCESS ENVIRONMENT”

- We’ve all heard the five Ps of performance: Proper Preparation Prevents Poor Performance
- I don’t think it’s possible to over-emphasize how essential preparation is in every aspect of our work. Success in every sphere is down to preparation, both physically and mentally.
- Good preparation creates the environment in which we can succeed. Preparation should permeate every aspect of our work from getting ready for a lesson, to the process involved in achieving a clean first note in a solo. It can mean leaving enough time to get to a rehearsal. Or it can mean starting rehearsing a piece in good time for a performance. Getting yourself in the best possible place mentally, physically and emotionally is the goal of preparation and should be a foremost consideration.
- Always warm up well before any performance or lesson. This is particularly important for players at higher levels who need to spend time on technical specifics or on repertoire, and do not want to waste lesson time covering routine work.

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- Have something well prepared for every lesson. This may be a piece or study that was set in a previous lesson or something you have been playing and want advice on. Make sure it is well practiced and you are not wasting time with your teacher doing note-bashing or other things that you could achieve under your own steam. You will get so much more benefit from another player’s advice if you have prepared your own lesson.

6. WHAT YOU THINK IS WHAT YOU GET

- Practically everything we do is at some level the result of thought.
- Our playing originates in our internalized concept of the music, and success in performance will depend as much on developing our inner ear and “sound world” as it does on hours playing exercises.
- Think about what you may have gained from each experience. For example, what you have achieved or learnt in a lesson. Always have in mind one or two really important aspects of playing that you need to build on and use every opportunity to try them out. Keeping a notebook is a good way of remembering what things to work on.

7. THE SOUND WORLD

- Seek inspiration from a wide range of sources.
- Music is largely learnt by imitation. We hear something which we like or admire and strive to “mimic” that tone or articulation or style. The more expansive and crucially the better quality our concept of playing (what I call the sound world) the better our own playing will become. Listening to great practitioners, not only on our own instrument but others, can be the most powerful catalyst to your own development as a musician. Put the other way around, if our sound world consists 70% of our own playing and 30% of those immediately around us (eg. the other players in our band, some of whom may be very good but others might be of dubious standard) then our own playing is being founded on a limited sound world. How much better if our musical imagination is full of the legendary players, at the prime of their careers!

- For orchestral players it is crucially important to know the repertoire in depth. Not only to know the horn parts, but to know the whole piece so that the context of every orchestral excerpt is understood. For example, who are you playing with? how might other instruments phrase this solo? what do I have to project over? what tuning issues may arise in this passage? what are the performance traditions with this particular passage? Listen widely to recordings and go to concerts to broaden your knowledge of music of different styles.
- In terms of solo and chamber repertoire it is equally important to listen to other performances and to make your own critical judgements about what aspects of a particular performance you would want to emulate.

8. THE ATHLETE

- A musician can draw from many other disciplines, including athletics and sport in order to develop their multi-faceted skill. In many ways you can consider yourself a “Musical Athlete” as there are so many similarities between sports training and the approach to musical performance.
- As a player you are performing one of the most complex activities imaginable. Playing any musical instrument demands more areas of skill than any other area of human endeavor, involving all the main cortexes of the mind (eg. visual, auditory, motor) in sync.
- We need to keep ourselves physically fit and healthy
 - a) to play well and
 - b) to withstand the demands of a professional musician’s life – it can be a strenuous business getting through Prokofiev’s Romeo and Juliet for example seven times in a week ... and twice on Saturday. A schedule of heavy playing can take its toll on a player’s technique and it is not uncommon for players to find cracks appearing in mid-career.
- However, performance can also involve trying to get to grips with the incredibly complex thought processes which form the “baggage” of our playing. Sometimes these may be constructive, giving a lift to our performance, but they can also be crippling. A very good book to read is “The Inner Game of Tennis” which explores the ways in which we often get in our own way and ways to develop concentration to focus entirely on the job in hand.
- The Alexander Technique is an extremely valuable thing to study, and it is advisable for professional musicians to have sessions with a properly trained Alexander Teacher. This totally fascinating subject offers real insight into our physical and mental processes, and has particular relevance to the challenges facing instrumentalists.
- The route to all aspects of good playing is through good tone quality.

Without good tone quality across all registers of the instrument you will not be able to achieve secure intonation, clear articulation or a control of the full dynamic range.

A good tone is the product of the proper use of the air column and the embouchure to create the optimum resonance of the instrument at any given pitch.

Taking this a step further, the reed (ie. the embouchure in the brass player’s case) cannot even begin to operate with any efficiency unless the air column is steady and has enough speed and pressure. So we can agree that breathing comes before everything else.

The correct use of the breathing apparatus is reliant on correct use of the body. It may seem obvious but it is an easily observable fact that most players find it extremely difficult to relate the use of their body to the effectiveness of their breathing.

There may be a simple explanation for this - when a person is at rest there is no physical requirement for them to breath correctly (ie. in the manner required for playing a brass instrument). The human body is designed for movement and when the large muscle groups, the thighs and abdomen, become active, as in running, the body responds to the greater demand of the muscles for oxygen by increasing heart rate and opening up the full capacity of the lungs. In a state of rest there is no physical demand for this deeper breathing and therefore the brass player has to learn to “artificially” generate a deep breath. This has to be done by studying the mechanism of the deep breath when the lungs need to be at their fullest expanse, and so it could be suggested that a brisk run is as good a method as any to explore your own breathing mechanism.

9. THE MAGICIAN

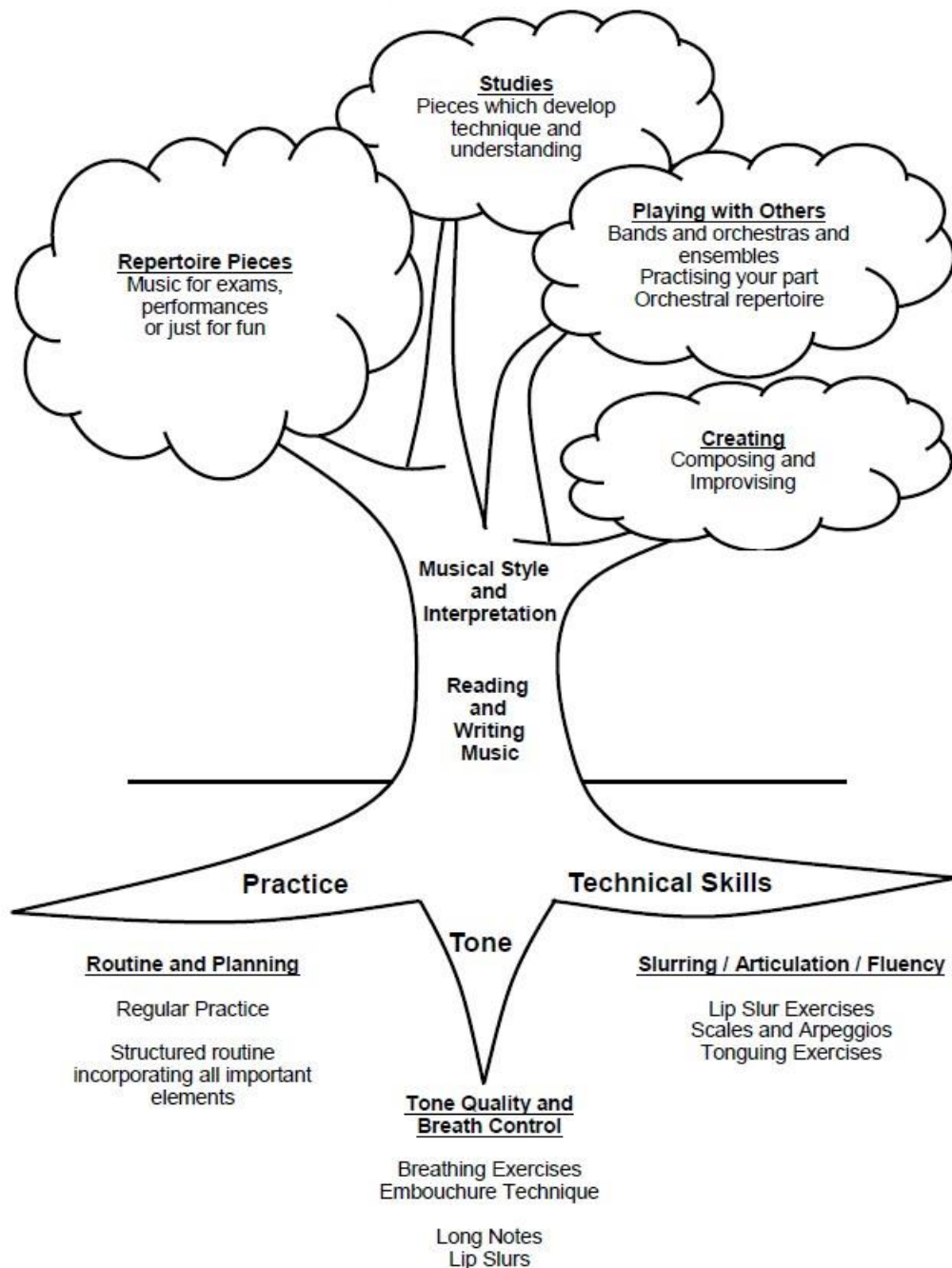
- The late great conductor George Hurst used to say to me with tedious regularity “Never be afraid to go too far”. This was in the context of conducting, but applies equally to all performance. He meant by this that it was better to over-project a musical idea than to not do anything with it. By coincidence it nearly always works out that it is just the right amount, even though we may feel that we have gone too far.
- There will be many players who can play with very similar levels of proficiency, but then there will be player who has what we sometimes call the x-factor: the players who seems to have mastered the dark-art and has the ability to convey the music without the audience being aware of their technique.
- This is the player who stands out from the crowd in an audition, makes the panel jump to attention and decide within seconds that this player will be offered a trial. It’s the player who wins a competition and the adjudicator can only say they had that special “something”.
- However, this seemingly magical ability does have at its root two things. A flawless technique which allows the player to convey their musical intentions without hindrance, and a perfectly formed concept of those musical intentions – the nature, direction and nuances of the music.
- This is the holy-grail of playing and something which, after all the graft of developing your technique and learning the repertoire, should be every player’s dream.

10. THE DYNAMO

- **Dynamos create energy.**
They harness the movement around them and use it to generate power, which can light up their world ... energy is infectious and the musician with a sunny, positive and creative attitude will not only succeed themselves but will inspire and motivate others to succeed.
- The dynamo is the builder of the musical world; the person who gets the ensemble together and finds the gigs; the person who makes a concert happen; the person who makes every gig enjoyable; the person who sees all the possibilities, instead of all the problems ... and ultimately the most successful musician!

UNDERGROUND, OVERGROUND! *(with apologies to the Wombles!)*

The workings of our playing should be invisible; not for the eyes or ears of the audience; the “under the ground” part of a musician’s craft. Everything “above the ground” is the musical performance, but just as a tree depends on its roots, so the ART of the musician is founded on flawless technique, and a thorough routine of practice.



REPERTOIRE FOR THE ADVANCED STUDENT HORN PLAYER

These lists are not intended to be comprehensive. There will be many other pieces out there to discover.

Some of the most commonly used studies and some of the most popular pieces are highlighted.

STUDIES

Arban, J B	Cornet Method
Belloli, A	8 Studies
Colin, C	Advanced Lip Flexibilities for Trumpet
Concone, J	Lyrical Studies
De Pre, A	20 Etudes for Low Horn
Fearn, W O	Exercises for a Flexible Embouchure
Franz, O	Horn Tutor
Freiburg, G von	Naturhorn Schule
Gallay, J	Numerous volumes
Kling, H	Studies
Kopprasch, C	60 Studies
Langey, O	Tutor
Lawrence, P	Lip Flexibilities for F Horn
Lewy, J R	Selected Studies
Alphonse	200 New Studies
Moore & Ettore	Master Warm-up and Flexibility Studies
Mueller	34 Studies
Neuling, H	30 Special Studies for low horn
Neuling, H	Grosse F und B Hornschule
Pottag, M	Daily Exercises for French Horn
Reynolds, V	48 Etudes
Rossari, G	Various Studies
Schantl, J	Grand Theoretical & Practical Method
Schuller, G	Studies for Unaccompanied Horn
Stiegler, K	Naturhorn Schule
Thevet, L	Tutor and various studies
Tuckwell, B	50 First Exercises

HORN IN CHAMBER MUSIC

This list barely touches the surface. The horn features in much of the standard chamber music repertoire for wind, brass and every other combination.

Banks	Trio
Beethoven	Sextet in Eb Op81 b
Beethoven	Septet
Berkely	Trio Op.44
Brahms	Trio in Eb Op40
Britten	Canticle "Still falls the rain" Serenade Op.31
Dauprat	Quintet
Dussek	Notturmo Concertante
Haydn J	Divertimento a Tre
Hoffmeister	Quintet in Eb
Holbrooke	Trio
Josephs	Trio
Koechlin	4 petites Pieces
McCabe	Dance Movements (Trio)
Mozart W A	Quintet K407
Mozart W A	The Musical Joke K622
Musgrave	The Golden Echo
Reicha	Quintet in E
Reinecke	Trio in A minor OPI 88
Schubert	Auf dem Strom
Schubert	Octet
Strauss R	Till Eulenspiegel Einmal Anders!

HORN SOLO REPERTOIRE

Unaccompanied Horn

Arnold	Fantasy
Bach	Cello Suites
Davies	Sea Eagle
Halstead	Suite
Koechlin	Monodie

Horn and Piano or Orchestra

Abbott	Alla Caccia	Koetsier	Sonatina Op59/1
Albrechtsberger	Concerto in Bb Concerto in F	Koetsier	Sonata Op94
Arnold	Concerto No 1	Larsson	Concertino
	Concerto No 2	Lewis	Concerto
Beethoven	Sonata in F Op 17	Mathias	Concerto
Bernstein	Elegy for Mippy I	McCabe	The Goddess Trilogy
Bozza	En Foret	Mozart L	Concerto in D
	En Irlande	Mozart W A	Concertos 1 - 4
Bush	Autumn Poem		Concert Rondo
Busser	Chasse de St Hubert	Musgrave	Music for horn and piano
Chabrier	Larghetto	Nielsen	Canto Serioso
Cherubini	Sonatas 1 and 2	Pilss	Concerto
Cooke	Rondo	Poulenc	Tre Pezzi
Corelli	Sonatas (various)		Elegie
Danzi	Concerto in Eb	Punto/Stich	Concerti (numerous)
	Sonata Op28 in Eb	Quantz	Concerto in Eb
Douane	En Foret d'Olonne	Ravel	Pavane
Dukas	Villanelle	Ries	Sonata in F
Dunhill	Cornucopia		Introduction and Rondo
Durko	Symbols	Rossetti	Concerti (numerous)
Eccles	Sonata	Rossini	Prelude, Theme and Variations
Forster	Concerto in Eb		Morceau de Concert
Francaix	Divertimento	Saint-Saens	Romance in F Op36
Fricker	Sonata Op 24		Romance in E Op67
Frumerie	Concerto	Schoeck	Concerto
Glazunov	Reverie	Schuller	Sonata
Gliere	Concerto Op91	Schumann	Adagio and Allegro Op70
	Intermezzo		Konzertstuck (4 horns)
	Nocturne	Scriabin	Romance
	Romance	Seiber	Notturmo
	Concerto	Senaille	Sarabande and Allemande
Gregson	Concerto	Strauss F	Concerto Op 8
Haydn J	Concertos 1 and 2		Nocturno
Haydn M	Concertino		Introduction, Theme and Variations
Hidas	Concerto		Les Adieux
Hindemith	Sonata	Strauss R	Concertos 1 and 2
	Concerto		Andante
Hoddinott	Sonata	Telemann	Concerto
Hovhaness	Concerto No 3 "Diran"	Tomasi	Chant Corse
Jacob	Concerto		Concerto
Kalliwoda	Introduction and Rondo	Vinter	Hunter's Moon
Koechlin	Sonata	Weber	Concertino in E Op.45
		Wilder	Sonatas 1 ,2and 3

ORCHESTRAL EXCERPT BOOKS

Chambers 8 books
 Gumbert 10 books
 Belwin Mills 20 books
 Brahms Complete First Horn Parts (Wind Music Inc)
 Tchaikovsky Complete First Horn Parts
 Mahler Complete First Horn Parts
 Strauss Complete First Horn Parts
 Fontana Passi Difficilie Ila solo
 Strauss Orchesterstudien
 Strauss Opera Studies Books 13, 14 & 15
 Bach Studien and Handel Studien 2 vols of each
 Farkas Modern French Repertoire
 Orcehster Probespiel – Scott/Peters Edition
 Orchestral Passages for the French Horn from the
 Richard Moore Operatic French Horn Passages

Britten Young Person’s Guide to the
 Orchestra
 Peter Grimes
 Billy Budd
 Sinfonia da Requiem
 War Requiem
 Bruch Violin Concerto No 1
 Bruckner
 Symphonies & 9
 Chabrier Espana
 Debussy La Mer
 Prelude - Llapres- midi dun faune
 Delius Brigg Fair
 Mass of Life
 Walk to the Paradise Garden

ORCHESTRAL EXCERPT LIST

Bach Brandenburg Concerto No 1
 Mass in B minor (Quoniam)
 Christmas Oratorio
 Beethoven Symphonies 1- 9
 Violin Concerto
 Piano Concertos 4 & 5
 Fidelio (complete)
 Berg Wozzeck
 Lulu
 Berlioz Roman Carnival Overture
 Symphonie Fantastique
 Romeo & Juliet (Queen Mab
 Scherzo)
 The Trojans (Royal Hunt and
 Storm)
 Bizet Carmen
 Borodin Prince Igor Overture
 Polotsvian Dances
 Symphony No 2
 Brahms Symphonies 1 - 4
 Piano Concertos
 Serenades 1 and 2
 Academic Festival and Tragic
 Overtures
 Violin Concerto

Dvorak Symphonies & 9
 Cello Concerto
 Carnival Overture
 Scherzo Capriccioso
 Symphonic Variations
 Elgar Cockaigne Overture
 In the South Overture
 Symphonies 1 & 2
 Cello Concerto
 Enigma Variations
 Dream of Gerontius
 Pomp and Circumstance Marches
 Manuel da Falla Three Cornered Hat
 El Amor Brujio
 Franck Symphony in D minor
 Gershwin Rhapsody in Blue
 Gounod Faust
 Grieg Piano Concerto
 Peer Gynt Suite
 Handel Water Music
 Music for the Royal Fireworks
 Judas Maccebeus
 Julias Caesar
 Samson
 Messiah (arr. Mozart)
 Haydn Symphonies

	5, 6, 7, 8, 22,31, 104 The Creation The Seasons		Lieutenant Kiie Symphonies Love for Three Oranges
Hindemith	Mathis der Maler Symphonic Metamorphoses after Weber	Puccini	Tosca La Boheme Madame Butterfly Turandot
Holst	The Planets Perfect fool Egdon Heath	Rachmaninov	Symphonies 1, 2 & 3 Variations om a Theme of Paganini
Humperdinck	Hänsel & Gretel (complete)	Ravel	Bolero Daphnis and Chloe (complete) Pavane pour une Infante Défunte Piano Concerto in G Rhapsodie Espagnol L'Heure Espagnol
Janacek	Sinfonietta Katya Kabanova Jenufa		
Kodaly	Hary Janos Dances from Galanta	Respighi	Feste Romana Fountains of Rome Pines of Rome
Leoncavallo	Il Pagliacci		
Mahler	Symphonies 1 Das Lied von der Erde Lieder Eines fahrenden Gesellen	Rimsky-Korsakov	Scheherazade Capriccio Espagnol The Golden Cockerel
Mascagni	Cavalleria Rusticana	Rossini	Semiramide The Thieving Magpie The Barber of Seville The Italian Girl in Algiers William Tell The Siege of Corinth Othello
Mendelssohn	Symphonies 3 & 4 Nocturne (from A Midsummer's Night Dream)		
Mozart	Piano Concerto No.23 in A Symphonies 21 , 25, 29, 35, 40, 41 Violin Concertos 1 - 5 Marriage of Figaro (complete) Magic Flute (complete) Don Giovanni (complete) Cosi fan Tutte (complete) Idomeneo (obligato) Mitradate (obligato) Il Seraglio	Saint-Saens	Samson and Delila Symphony No 3 (Organ)
		Schoenberg	Gurrelieder Pelleas and Mellisande
		Schubert	Symphonies & 9
		Schumann	Piano Concerto Symphonies 1
Mussorgsky	Night on a Bare Mountain Pictures at an Exhibition Boris Godunov	Shostakovich	Symphonies 1-15 Cello Concerto No 1
		Sibelius	Finlandia Karelia Suite Symphonies 1 Violin Concerto
Nielsen	Symphonies Maskarade		
Prokofiev	Romeo and Juliet		

R Strauss	Don Juan Tod und Verklärung Till Eulenspiegel Don Quixote Also Sprach Zarathustra Ein Heldenleben Alpine Symphony Le Bourgeois Gentilhomme Salome Elektra Der Rosenkavalier Arabella Capriccio Intermezzo Daphne	Wagner	Der Fliegende Holländer Lohengrin Rienzi Tannhauser Die Meistersinger von Nürnberg Das Rheingold Die Valküre Siegfried Gotterdammerung Parsifal Siegfried Idyll
Stravinsky	The Firebird Petrouchka The Rite of Spring The Fairy's Kiss Dumbarton Oaks Pulchinelia Jew de Cartes Symphony in Three Movements Symphony of Psalms Oedipus Rex (opera)	Walton	Symphony No 1 Belshazza's feast Facade Orb and Sceptre Portsmouth point Scapino Crown Imperial
Tchaikovsky	Symphonies 2,4,5,6 and Manfred Violin Concerto Piano Concerto No. 1 Variations on a Roccoco Theme Capriccio Italien Romeo & Juliet 1812 Overture Nutcracker Swan Lake	Weber	Oberon Der Freischütz Euryanthe
Tippett	Ritual Dances Symphonies 2 & 4 Piano Concerto		
RVW	Symphonies (Sea),2(London),4,5,6		
Verdi	Nabucco Rigoletto Il Trovatore La Traviata Aida Don Carlos Force of Destiny Falstaff Otello Requiem		

WAGNER TUBA EXCERPTS

Bruckner	Symphonies 7,8,9
Schoenberg	Gurrelieder
Stravinsky	The Rite of Spring
Strauss	Alpine Symphony Elektra Die Frau ohne Schatten
Wagner	The Ring Cycle: Das Rheingold Die Valküre Siegfried Gotterdammerung

BAROQUE/HANDHORN EXCERPTS

Bach	Mass in B minor (Quoniam) Brandenburg Concerto No 1 Christmas Oratorio Cantata No 79 in G
Beethoven	Symphonies 1-9 Missa Solemnis Fidelio Septet Sextet
Handel	Water Music Suites in F and D Musical for the Royal Fireworks Julius Caesar Jeptha Judas Maccabeus Samson L'Allegro, Il Moderato e Il Pensieroso
Haydn	The Seasons The Creation Pieta di me Symphonies 5,31 etc!
Méhul	La Chasse de Jeune Henri
Mendelssohn	Nocturne (A Midsummer Night's Dream)
Mozart, L	Concerto de Caccia
Mozart, W A	Così fan Tutte Idomeneo (obligato) Mitridate (obligato) The Musical Joke K622 Symphonies 21, 25, 29, 35, 40, 41
Rameau	Les Boreades
Rossini	The Siege of Corinth Semiramide Otello The Italian Girl in Algiers Il Turco in Italia
Stamitz	Pastoral Symphony

Telemann	Tafelmusic Suite in D
Weber	Der Freischütz Oberon

HORN ENSEMBLES

DUETS

Civil	Suite for Two Horns
Franz	100 Duets (Bks I & 2)
Gallay	Duos
Kopprasch	8 Duets
LA Horn Club	60 Selected Duets
Mozart	12 Duos K487
Nicolai	6 Duets
Punto/Stich	20 Duo Concertans
Rossini	5 Duos
Schuller	Duets for Unaccompanied Horns
Voxman	Selected Duets (2 vols)
Wilder	22 Duets

TRIOS

Dauprat	3 Grand Trios
Gallay	3 Trios op24
Reicha	10 Trios op82
Richter	6 Stuecke
Stich	20 Trios
Villa-Lobos	Choros No 4 (+ trombone)
Zwierzina	12 Horn Trios

QUARTETS

Arnell	Music for Horns
Ayer/Civil	If you were the only girl in the world
Bach	Various Fugues
Beethoven	4 Equale
Berlin/Civil	White Christmas
Bozza	Suite
Castelnuovo-Tedesco	Chorale with variations
Dauprat	Quartets
Dubois	Quatuor
Gallay	Grand Quartet Op.26
Gershwin/Yates	I've got rhythm S'wonderful
Gumbert	Selected Quartets Bk 1
Hidas	Chamber Music
Hindemith	Sonata
Koetsier	Cinq Nouvelles
Langley	Quartet for horns
Molter	Symphony in C major
Reynolds	Short Suite for Horns
Richter	6 pieces for cors de chasse
Rimsky-Korsakov	Notturmo
Rossini	Le Rendez-vous de Chasse
Schantl	Frisch auf zur Jagd 4 Quartette fur Naturhorner 4 Stuecken fur Jagdhorner
Shaw	Fripperies (8 books)
Stanhope	Cortettes
Stiegler	Nibelungenmarsch Tristan & Isolde St Hubert Mass
Strauss, J	Various polkas
Susato	Danceries
Tcherepnine	6 pieces
Tppett	Sonata
Tomasi	Petite Suite
Turner	Fanfare for BARCS Quartets Nos 1 , 2 "Americana" and 3
Various composers	88 pieces for 4 horns in pocket sized books (green books)
Weber/Civil	Der Freischutz hunting chorus
Wilder	Jazz Suite (harpichord, bass and drums)
Wunderer	Polkas, marches, etc

QUINTETS

Arbeau/Civil	Ding Dong Merrily on High
Schuller	5 pieces for 5 horns

SEXTETS

Bach	Chorale Prelude
Beethoven	Sextet Op.81b
Handel	6 pieces from the Water Music
Kerkorian	Sextet
Seyfried	Jagermarsch
Sousa	El Capitan March
Strauss J	Radetsky March
Wagner	Tristan Fantasy

OCTETS

Bach	Prelude and fugue in A minor
Baker	Blow the Wind Southerly
Pæthoven/Civil	Egmont overture (+ tuba)
Bissell	Three Portraits
Bujanovski	From Sibelius
Civil	Horn Bluff (+ b.guitar/tuba)
Gounod	Soldiers Chorus from IFausf
Handel/Agrell	Halleluiah Chorus
Huber	Idylle und Jagerlust
Humperdinck	Hansel and Gretel
Janacek/Baker	Allegretto from Sinfonietta
Stanhope	Hornplayersl Retreat and Pumping
Song	
Stiegler	Lohengrinfantasie Siegfriedfantasie Lutzowls Wilde Jagd

NONETS

Frohlich	Nonet
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FURTHER READING

** denotes books of special interest to baroque/handhorn playing and style.*

Bach, CPE	Essay on the Art of Playing True Keyboard Instruments*
Baines	Musical Instruments Through the Ages*
Baines	Brass Instruments*
Belfrage	Practice Methods for Brass Players
Brophy	Technical Studies
Cousins, F	On Playing the Horn
Domnich, H	Methode de Premier et de Second Cor (Handhorn Tutor) *
Donington	The Interpretation of Early Music*
Epstein, Eli	Horn Playing from the Inside Out
Farkas, P	The Art of French Horn Playing
Fitzpatrick, H	The Horn and Horn-playing and the Austro-Bohemian Tradition*
Gregory, R	The Horn
Jacobs, A	Wind and Song
Janetzky/Brüchle	The Horn*
Merewether, R	The horn, the horn...
Morley-Pegge, R	The French Horn*
Mozart, L	A Treatise on the fundamentals of Keyboard Playing*
Porter	The Embouchure
Quantz	On Playing the Flute*
Re Vekre, Froydis	Thoughts on Playing the Horn Well
Ridgeon, J	How Brass Players Do It
Ridgeon, J	The Physiology of Brass Playing
Schuller, G	Horn Technique
Tuckwell, B	Playing the Horn
Verne-Reynolds	The Horn Handbook

The Music Business:

Pritchard, P	The Business (The essential guide to starting and surviving as a professional hornplayer).
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The Psychology of Playing:

Galway, T	The Inner Game of Tennis
Galway, T	The Inner Game of Music

Alexander technique:

Barlow, W	The Alexander Principle
Gelb, M	Body Learning

The Orchestral Excerpt lists are quite a daunting task, but the following programme of study may help as a starting point, covering some of the most commonly used audition repertoire.

Brahms	Symphonies 1 & 4 Piano Concertos 1 & 2
Dvorak	Symphonies 7,8 and 9
Mozart	Marriage of Figaro
Verdi	Aida
Tchaikovsky	Symphonies 2,4,5,6 Romeo & Juliet
Berlioz	Symphonie Fantastique
Beethoven	Symphonies 3,5,6,8 "Emperor" Concerto Fidelio (overture)
Puccini	Tosca
Mozart	Symphonies 25, 29, 40
Weber	Oberon Der Freischütz
R Strauss	Don Juan Ein Heldenleben Don Quixote Till Eulenspiegel
Wagner	Die Meistersinger
Britten	Peter Grimes Billy Budd
Stravinsky	The Firebird The Rite of Spring The Fairy's Kiss Dumbarton Oaks
Schumann	Symphony No.3 (Rhenish)
Shostakovich	Symphony No 5
Bach	Mass in B minor (Quoniam) Brandenburg Concerto No. 1
Ravel	Pavane pour une Infante Défunt

SUGGESTED ONLINE RESOURCES

Arnold Jacobs Wind and Song
Links to masterclasses, quotations and writing by the legendary tuba player and brass
clinicians
<http://www.windsongpress.com/>

Hermann Baumann Youtube Channel
<https://www.youtube.com/channel/UCT9dYF1Uq-9NfyqkLjSP57Q>