

Suite for Horn

A Set of 5 small pieces for the French Horn. Dedicated to Nora Bowman.
All Slurs in the Horn Part indicate Legato & Breathing Marks.

by Hannah E. Adhikari

No. 1, Prelude

Lightly; Quick ♩ = 102

2 *a tempo*

6

10 *mf*

14 *mp* 2 *a tempo*

19

23 *f*

27 *mf* *mp* *f* *rit.* *espress.* *mf*

*Performance Notes

Horn - Almost the whole Melody is legato, except for tenuto accented notes. Allow a light tonguing for the tenuto notes to give a slight separation and emphasis. Dotted Rhythms + Triplets are to be clean and quick, but not too strict or robotic.

No. 2, Sunrise at the Biltmore Estate

Maestoso ♩ = 72-86

33 **8** *a tempo*
p

47 *mp* **3**

55 *mf*

63 *subito p* **3**

71 **2** *p dolce*

81 **3** *molto rall.* **f**

90 **4** *p* *mp*

*Performance Notes

Horn - This piece needs vibrato and phrasing for all quarter or half notes NOT marked with specific dynamics, but that ARE marked with slurs. Be sure that your triplets and ornaments on the melody are clean and pronounced. In measure 83-88, the end of the slur marks indicate when you are to breathe in quickly before the next note. In measure 83, the emphasized tonguing should not be louder than *mezzo forte*.

No. 3, Orderly Chaos

Andantino

102 **4**

mp *mf* *mp* *pp*

111 *rit.* **Agitato** ♩ = 120
a tempo

mf

117

mf

123

mf

129 *rallentando*

mp

134 **Andantino**

p *mf* *mp* *pp*

140

p *mp*

**Performance Notes*

Horn - During the *Andantino* sections, the horn part should be dolce and expressive, using dramatic phrasing. The *Agitato* sections are an abrupt change of mood and tempo with articulated phrases and a sense of urgency. Your glissandos are similar to a portamento in that you are not hitting specific chromatic notes, but just sighing up into your top note. Think of it both sections as if you are waking up to a day you have been planning for, in confidence and anticipation. Then a thing or two goes wrong, you must adapt again and again. Finally, you realize it is better to have an adventure, than a step by step itinerary!

No. 4, Sipping Raspberry Cordial

Happily; with delight $\text{♩} = 98$

1st time, solo piano introduction.
2nd time, add horn part.

145 *mf*

150 *p*

153 *mf* *mf*

159 *poco rit.* *f*

1st time, no ornaments.
2nd time, use ornaments..

164 *a tempo* *mf*

170

174 **2**

180 *poco a poco crescendo* *molto rall. and freely* *f* **3** *mf*

*Performance Notes

Horn - What an expressive piece this is if you imagine Anne of Greene Gables happily slurping her drink! She is full of playfulness and pure passion. In the beginning, you are showcasing Anne's sparky side with a quick temper, yet as one who is also quick to forgive. The Waltz-like section is her joyful sense of life even through her hardships. Always looking on the bright side, and enjoying the simple things in life.. Like Raspberry Cordial! Be sure your articulations are clean, while also using vibrato on all of your sustained notes. Mostly, vibrato is important at the end of each phrase.

No. 5, Postlude

Allegretto ♩ = 138

187 *mf*

191

195

Suddenly Slower and Calm

199

203 *rit.*

Allegretto ♩ = 138

207 *mf*

Suddenly Slower and Calm

212 *mp* *poco rit.*

Allegretto ♩ = 138

216 *mf* *f*

**Performance Notes*

Horn - Freeze until the end of beat 4 in the last measure. This piece is a flight through the clouds and back down again. Showcase your expressive sound and use phrasing! End loudly and abruptly before the piano plays its last staccato chord.

Suite for Horn

*A Set of 5 small pieces for the French Horn. Dedicated to Nora Bowman.
All Slurs in the Horn Part indicate Legato & Breathing Marks.*

by Hannah E. Adhikari

No. 1, Prelude

Lightly; Quick ♩ = 102

poco rit.

a tempo

Horn in F

mp

mf

Hn.

mf

f

Hn.

mp

mf

mp

molto rit.

Hn. *a tempo*

17

mf

mp

Hn.

22

mf

f

Hn.

27

mf

mp

rit.

espress.

mf

mf

mp

p

**Performance Notes*

Piano - Be sure to lightly accent tenuto notes, but do not punch every beat. Only emphasize accented notes or the strong beats. Play with a steady pulse, while also following the Horn and allowing them to be expressive on their part.

Horn - Almost the whole Melody is legato, except for tenuto accented notes. Allow a light tonguing for the tenuto notes to give a slight separation and emphasis. Dotted Rhythms + Triplets are to be clean and quick, but not too strict or robotic.

No. 2, Sunrise at the Biltmore Estate

Maestoso ♩ = 72-86

Hn. 33

Hn. 39

poco rit. *a tempo*

p *mp* *p* *mp* *p*

Hn. 45

mp *mf* *mp* *p*

8va

Hn. 51

mp *p* *mp* *mf*

8va

Hn. 57 *mf*

57 *p*

Hn. 63 *subito p* 3

63 *mf* *p* 8va

Hn. 69 *p*

69 *f* *mp*

Hn. 75 *p dolce*

75 *p dolce*

Hn.

81

87

87

94

94

molto rall.

a tempo

f

subito p

with affection

p

mp

pp

*Performance Notes

Piano - Do not drag. The accompaniment for this piece should be airy and light without too much rubato. Rubato is only welcome for the sections that DO NOT have a horn part. However, a measure before the horn enters, be sure your tempo is clear and concise. A gentle finger finish at the end of each phrase is encouraged for a light sound. Dramatic dynamics in the piano part also compliment the melodic sense of the Horn's melody, so be sure to invoke your expression!

Horn - This piece needs vibrato and phrasing for all quarter or half notes NOT marked with specific dynamics, but that ARE marked with slurs. Be sure that your triplets and ornaments on the melody are clean and pronounced. In measure 83-88, the end of the slur marks indicate when you are to breathe in quickly before the next note. In measure 83, the emphasized tonguing should not be louder than *mezzo forte*.

No. 3, Orderly Chaos

Andantino

Hn. *102*

mf *R.H.* *R.H.* *L.H.* *L.H.* *simile, alternating hands* *All R.H.* *pp*

Hn. *106*

mp *dolce* *mf* *mp* *3*

p *R.H.* *R.H.* *L.H.* *L.H.* *simile, alternating hands* *gliss.* *All R.H.*

Hn. *110*

rit. *Agitato* *a tempo* *120*

pp *mf*

loco *pp* *mf* *3/4* *1 + 2 + 3 +* *1 + 2 + 3 +* *1 + 2 + 3 +*

Hn. 115

115

1 + 2 + 3 +

1 + 2 + 3 +

1 + 2 + 3 +

Hn. 119

mf

119

mf

1 + 2 + 3 +

1 + 2 + 3 +

1 + 2 + 3 +

1 + 2 + 3 +

Hn. 123

123

1 + 2 + 3 +

1 + 2 + 3 +

1 + 2 + 3 +

Hn. 127

127

Hn. *rallentando* *mp* *Andantino* *p*

131 *mp* *p*

131 *p simile, alternating hands*

Hn. *mf* *mp* *pp*

136 *mf* *mp* *pp*

136 *All RH* *simile, alternating hands*

Hn. *p* *mp*

140 *p* *mp*

140 *All RH* *pp*

*Performance Notes

Piano - All of the eighth note sections in *ms 102-111* and *134-143* should be played with alternating hands, then the descending notes should be played fully with the right hand. This is so legato playing is achieved. The rhythms in the *Agitato* section are mostly played with open fifths using fingers 1 + 5 in both hands. The counts are written in to achieve exactness and ease of mind! Do not ritard into any of these phrases in the piano part unless it is written. The second to last measure should not slow down at all, but be only gradually softer. Fading away, but no ritardando, unlike *ms 110-111* which does have one.

Horn - During the *Andantino* sections, the horn part should be dolce and expressive, using dramatic phrasing. The *Agitato* sections are an abrupt change of mood and tempo with articulated phrases and a sense of urgency. Your glissandos are similar to a portamento in that you are not hitting specific chromatic notes, but just sighing up into your top note. Think of it both sections as if you are waking up to a day you have been planning for, in confidence and anticipation. Then a thing or two goes wrong, you must adapt again and again. Finally, you realize it is better to have an adventure, than a step by step itinerary!

Hn.

157

mf

157

5 1 3_b 5

Hn.

161

poco rit.

f

1st time, no ornaments.
2nd time, use ornaments.

a tempo

mf

161

f > *mf* *mf*

Hn.

166

166

Hn.

170

170

174
Hn. *mp*

174
Piano *p*

178
Hn.

178
Piano *poco a poco crescendo*

182
Hn. *molto rall. and freely* *f* *mf*

182
Piano *f* *mp*

*Performance Notes

Piano - As the piece is in cut time, the piano part should be thought of as 1+ 2+ with correct emphasis on the strong beats. You want to avoid sounding like every beat is accented, but rather that just the first beat is slightly accented. With the added pedal, it should all run smoothly together, though it will have a slight muddiness with the dissonant chords. Follow the pedal clearings exactly as marked for both sections. You may feel it has some sharp dissonance to it when you hold out the pedal for the full measure, but that "tanginess" of raspberries is achieved by the dissonant sounds! The middle section should be quite the opposite mood as the dissonant sections- it's a bright and happy waltz! The pedal should be lifted abruptly on the staccato notes so a clear bounce is heard. At the end, follow the horn part as they expressively and freely play.

Horn - What an expressive piece this is if you imagine Anne of Greene Gables happily slurping her drink! She is full of playfulness and pure passion. In the beginning, you are showcasing Anne's spunky side with a quick temper, yet as one who is also quick to forgive. The Waltz-like section is her joyfull sense of life even through her hardships. Always looking on the bright side, and enjoying the simple things in life.. Like Raspberry Cordial! Be sure your articulations are clean, while also using vibrato on all of your sustained notes. Mostly, vibrato is important at the end of each phrase.

No. 5, Postlude

Allegretto ♩ = 138

Hn. *mf*

187

Hn. *mf*

191

Hn. *mf*

195

Suddenly Slower and Calm

Hn. *p* suddenly calm and tranquil

199

15^{ma}

*The right hand double thirds are to stay legato and gentle.
Fingering: 3,5 then 2,4 then 3,1 etc..

Suite for Horn

13

Hn. 203 *rit.*

(15^{ma})

1 23 4 5678.

Hn. 207 *mf*

Allegretto ♩ = 138

mf

Hn. 211 *mp*

Suddenly Slower and Calm

poco rit.

mp

p

Hn. 216 *mf*

Allegretto ♩ = 138

f

mf

sfz

**Performance Notes*

Piano - Freeze hands as gentle fists in the air until after beat 4 in the last measure. You want the silence to ring out! This postlude has its challenges in fingering, so be sure to follow the one's I've written in to achieve the crisp sounds! Imagine you are the wind carrying the horn part through the sky, and the horn melody is the billowy clouds rustling through the air!

Horn - Freeze until the end of beat 4 in the last measure. This piece is a flight through the clouds and back down again. Showcase your expressive sound and use phrasing! End loudly and abruptly before the piano plays its last staccato chord.