

# FRANCIS ORVAL

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**TRAITÉ-MÉTHODE ET EXERCICES (AVEC CD)**

**& 21 ÉTUDES**

POUR CORNISTES AVANCÉS

**TREATISE-METHOD AND EXERCISES (WITH CD)**

**& 21 ETUDES**

FOR ADVANCED HORN PLAYERS

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## INTRODUCTION

L'aspect particulier de ce travail réside dans l'originalité de sa présentation. J'espère que chacun pourra trouver ici une réponse à ses interrogations.

Je salue la mémoire de Paul Brassens, mon collègue à l'Orchestre de la Radio Télévision luxembourgeoise dans les années mille neuf cent soixante-dix. Il a été ma source d'inspiration pour réaliser les exercices et les études.

Je remercie Nancy Jordan Fako, Malou Garant, Philippe Gilson, David W. Reif, Bruce et Mary Richards et Julie Roy pour certaines traductions et pour leurs précieux conseils.

The unique aspect of this work rests in the originality of its presentation. Once immersed in its content, everyone should find, I hope, the answer to their questions.

I salute the memory of Paul Brassens, my colleague in the Radio Luxembourg Orchestra during the nineteen seventies. He inspired me to write these exercises and études.

I would like to thank Nancy Jordan Fako, Malou Garant, Philippe Gilson, David W. Reif, Bruce and Mary Richards and Julie Roy for their help in translating, and for their precious advices.

Francis Orval

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« Je demandais si la Musique n'était pas l'exemple unique de ce qu'aurait pu être – s'il n'y avait pas eu l'invention du langage [...] - la communication des âmes. »

« I have asked myself if Music wasn't the unique example of that, which could have been - if there had not been the invention of language [...] - the communication of souls. »

Marcel Proust, *La Prisonnière*

## EXERCICES / EXERCISES

**1**

$\text{J} = 52 - 60$

\* 

mp (+-)

17

23

29

32

39

**\*  = Exemple sur CD Example**

44

49

54

59

64

69

74

## ETUDES

1

With dynamics and very expressive, this étude should be played with great rhythmic regularity. The printed "rubato" is the result of the multiple combinations of triplets, quadruplets and sextuplets.

**Andante cantabile**  $J = 69(+ -)$

*p* espressivo

poco

6

pp

mp

(,)

6

5

10

più mosso

5

5

f

mf

poco a poco cresc.

rit.

6

13

f

mp subito

mf

mp

f

16

Tempo I

p subito

rit.

a tempo

6

6

mf

mp

21

p

mf

rit.

dim.

mp

24

p

3

3

cresc.

mf

dim.

3

3

3

3

3

3

## 2

This very short étude may be played by section  
().

The entire range of the instrument is used and it  
helps, in particular, to watch the stability of the  
mouthpiece on the lips.

Cette très courte étude peut se travailler par section  
().

Toute l'étendue de l'instrument est utilisée et il  
conviendra de veiller tout particulièrement à la stabilité  
de l'embouchure sur les lèvres.

**Adagio**  $\text{♩} = 56$

Musical score for the Adagio section (measures 1-3). The score is in 2/4 time, key signature is B-flat major (two flats). The dynamic is **f**. Measure 1: Three groups of three eighth-note pairs followed by a sixteenth note. Measure 2: Three groups of three eighth-note pairs followed by a sixteenth note. Measure 3: Three groups of three eighth-note pairs followed by a sixteenth note, with the instruction **sempre f**.

Musical score for the Adagio section (measures 4-6). The score is in 2/4 time, key signature is B-flat major (two flats). Measures 4 and 5 show eighth-note pairs grouped in threes. Measure 6 shows eighth-note pairs grouped in threes, followed by a sixteenth note.

**Più mosso** ( $\text{♩} = 74$ )

Musical score for the Più mosso section (measures 7-9). The score is in 2/4 time, key signature changes to B-flat major (two flats) and then to A major (no sharps or flats). Measure 7: Eighth-note pairs grouped in threes. Measure 8: Eighth-note pairs grouped in threes, dynamic **mf**. Measure 9: Sixteenth-note patterns, dynamic **poco rall.**

Musical score for the Tempo I section (measures 10-11). The score is in 2/4 time, key signature is B-flat major (two flats). Measures 10 and 11 show eighth-note pairs grouped in threes.

**Tempo I**  $\text{♩} = (56)$

Musical score for the Tempo I section (measures 12-13). The score is in 2/4 time, key signature changes to B-flat major (two flats) and then to A major (no sharps or flats). Measure 12: Eighth-note pairs grouped in threes, dynamic **mf**. Measure 13: Sixteenth-note patterns, dynamic **mp**, followed by a crescendo.

Musical score for the Tempo I section (measures 14-15). The score is in 2/4 time, key signature is B-flat major (two flats). Measures 14 and 15 show eighth-note pairs grouped in threes, dynamic **dim.**, followed by a piano dynamic.