A Study of Bozza's Eighteen Etudes In The Form of Improvisation For Horn and New Preparatory Etudes on the Works of Bozza

James Austin Currence

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A STUDY OF EUGENE BOZZA'S
EIGHTEEN ETUDES IN THE FORM OF IMPROVISATION FOR HORN
AND NEW PREPARATORY ETUDES FOR THE WORKS OF BOZZA

by

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Submitted in Partial Fulfillment of the
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I would like to also thank Jordan Redd, Juli Buxbaum and Brandon Stewart for their invaluable advice, assistance and friendship through this process.

Finally, I would like to give special thanks to Maggie Schaumleffel and the Barth House in Memphis, Tennessee, for allowing me to perform and record in their beautiful space.
STATEMENT OF PERMISSION

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ABSTRACT

This document serves as an analysis of Eugene Bozza's *Dix-Huit Études en Forme d'Improvisation pour Cor* (1961), translated to *Eighteen Etudes in the Form of Improvisation for Horn* for the purposes of this document. I found and documented all motifs within the eighteen etudes, and categorized connections between them and Bozza's compositional ouerve as displayed in Dr. Lois Kuyper-Rushing's *A Thematic Index of the Works of Bozza*. My research takes inspiration from Dr. Kuyper-Rushing's work as well as Dr. Hsing-Fang Liu's research involving Bozza's use of “Adoptive Transcription”, or taking old melodies from previous works and using them in new works. Involved with this document is a recording of all eighteen etudes, recorded and performed by the author at the Barth House, a local Episcopalian center in Memphis, Tennessee. A discussion of each of the 18 etudes, their connections, and the process I had taken in practicing and recording them makes up the middle section of the document. Finally, using the knowledge gained from the connections made and the recordings provided, this document will conclude with three new preperatory etudes for the horn composed by the author in the spirit of making the performance of Bozza's body of work easier for future horn students. In their current state, most of Bozza's *Eighteen Etudes in the Form of Improvisation* are simply too difficult to be played well by intermediate students.

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Introduction

Eugene Bozza was a renowned composer for wind instruments throughout the 20th century. His works range from the mechanical and incremental to the freeform and thematically dense. His music is known for its hidden complexity, and is usually the capstone for most wind music performers, as demonstrated by being chosen as examination pieces for the Paris Conservatory as well as being frequently performed in competitions across North America.

From the 1940's through to the 1960's, Eugene Bozza composed a variety of etudes for many wind instruments, including the horn. Bozza’s *Eighteen Etudes in the Form of Improvisation*\(^1\) utilizes his compositional technique of “Adoptive Transcription”, as penned by Dr. Hsing-Fang Liu in 2015\(^2\), in which Bozza takes a previously written melody of his own oeuvre and inserts it into a new work of music. Although there are notable connections between Bozza's eighteen etudes for horn and his other compositions, they have not been studied with a focus on his horn music, even though there has been some categorization of his entire body of work through Dr. Lois Kuyper-Rushing's *Thematic Index of Works by Eugene Bozza*\(^3\). Providing a series of recordings of the *Eighteen Etudes* will aid horn players in their practice of the work, which in turn will aid in the preparation of Bozza's works for the horn.


2. Purpose

This dissertation is presented as a pedagogical guide to Eugene Bozza's *Eighteen Etudes in the Form of Improvisation for Horn* (1961)\(^1\), otherwise known in its native language (French) as *Dix-Huit Études en Forme d'Improvisation pour Cor*\(^2\). For the purposes of this document and recordings, I will be referring to this text in its English title. My reasoning for this is not all of my computer software that created the various sections of this project had the ability of adding in accents, which would be necessary to complete the title in the native language. While the bulk of Bozza's work for the horn sees active use in the horn community, his series of etudes have yet to be recorded or studied.

The purpose of this dissertation is to categorize the connections between the eighteen etudes from *Eighteen Etudes in the Form of Improvisation*\(^3\) and Bozza's other composed works, with an emphasis on his compositions for the horn. These compositions include *En Forêt*\(^4\) (1941), *En Irlande*\(^5\) (1951), *Chant Lointain*\(^6\) (1957), *Sur Les Cimes*\(^7\) (1960), and *Entretiens*\(^8\) (1974).


\(^{2}\) Ibid.

\(^{3}\) Ibid.


While there will be a brief mention of some portions of the composer's biography, this document is not meant to contribute meaningfully to the historical record of Eugene Bozza. Some textbooks and general references will be included in the sources for the document to show what most students in higher education are learning about Eugene Bozza. On another note, most dissertations written on or about the works of Eugene Bozza include some form of biography on the composer, although most information stems back to a handful of dissertations, most notably Denise Cecile Rogers Rowan's dissertation from the University of Southern Mississippi in 19781.

After the biographical section, I have constructed a list of all melodic statements within the eighteen etudes. Below each entry listed, a brief section of writing will follow detailing my experience both in preparing the etudes for recording, but also their connections with each other and other pieces of music. Some of the connections will be obvious, like the melodic lines from the first and sixth etudes mimicking sections from En Forêt. Others will not be so simple, such as the reference in the 18th etude to the famous horn excerpt from Richard Strauss' Till Eulenspiegel². For the purpose of this document, those entries will take inspiration from Kuyper-Rushing's organizational format from her Thematic Index of Works by Bozza³ and will use the numbering in the Kuyper-Rushing catalogue, shortened “KR”.

In the spirit of using this document to help add educational material to the world of horn

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playing, I have recorded the 18 etudes in their entirety through a thankful partnership with the Barth House, an episcopalian center in Memphis, Tennessee. Finally, with the knowledge gained from studying and performing Bozza's *Eighteen Etudes* as well as the research of other dissertations involving the use of preparatory etudes, I will then compose three new etudes with the aim of providing pedagogical material to horn players who are learning Eugene Bozza's music. These will be transformative in nature and aim not to be wholistically derivative of either Eugene Bozza's written solo pieces or his eighteen etudes. From the dissertation by Clark, “What is needed are etudes that continue to challenge other aspects of the student's playing while remaining in a comfortable range. In addition to these physical limitations is the desire to make learning music fun.”

### 3. Significance and State of Research

There has been some research into the different instruments of focus throughout Eugene Bozza's music. Dr. Kuyper-Rushing's work should be noted for her dissertation, book and article on Eugene Bozza, which details her journey to Bozza's family and workplace in Valenciennes, France in 2013. However, there is little to no academic writing on the works for horn and

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piano by Eugene Bozza, with even less information available concerning his etudes. My intention for my research is to revitalize interest in Bozza’s etudes in the horn-playing community by offering an approach to learning some of the more difficult patterns within Bozza’s works for horn and piano, as well as benefit the current research by adding a pedagogically-based dissertation involving the horn to the short list of dissertations of Bozza.

The gap that I aim to connect with my research is contextual in nature. While the study of themes within Bozza, as well as the development of the concept of “Adoptive Transcription”¹, have already been created - the former with the Thematic Index by Kuyper-Rushing² and the latter with Liu’s dissertation involving his works for the clarinet, there have not been any pedagogical surveys or studies made into his works for the horn. This is of importance to the horn community because we already hold the solo works of Bozza in such a high regard that it seems odd that the same level of regard has not yet been given to his Eighteen Etudes³. If I could surmise as to the reasons why this is, I would say that this is due to both their difficulty for horn players and the fact that this collection of etudes is lesser-known than Bozza's other works for the horn.

4. Methodology

My research began by categorizing each of the noticeable motifs within Bozza’s Eighteen


Etudes in the Form of Improvisation\(^1\) and establishing them into an organized list. I expanded on that research by analyzing that list and finding connections between any of the motifs from Eighteen Etudes and his other compositions from Kuyper-Rushing’s *Thematic Index*\(^2\). Those connections were collected and recorded in a singular document that will make the analysis of patterns and passages of Bozza's music easier. After this collection was created from the *Thematic Index*\(^3\), I used the information gained to craft three new etudes that are more pedagogically-focused in nature as opposed to the current etude series. My preparation for the crafting of these etudes involved some research of a series of dissertations and texts focusing on the use of preparatory etudes for the horn and other instruments, hence their inclusion in the sources of this document.

These new etudes will focus mainly on getting the horn player comfortable with performing the acrobatic music of Bozza in a methodical and deliberate manner, namely by controlling the speed of the rhythmic patterns and the difficulty of the range of pitches within those patterns. Much of Bozza's music relies on quick triplet-patterns, augmented pitch collections, and extended techniques to help establish a sense of atmosphere and depth within his compositional canon. These new etudes will be written specifically to tackle those patterns and pitch collections of Bozza's music, thereby helping the student more efficiently than if they were

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1 Ibid.

2 Kuyper-Rushing supra

to simply practice and hone the *Eighteen Etudes*.  

5. A Brief Overview Into The Life of Bozza

While the biographical section of this document is not meant to contribute meaningfully to the current information on Bozza's life, there is information that I gained from my research into Bozza and his life. That is as follows: We do know through the presentations of Dr. Kuyper-Rushing that Eugene Bozza did have to work, to some degree, with the Nazi party of Germany during his time as conductor of the Opera Comique. Dr. Kuyper-Rushing, after a meeting with Jean-Claude Poisignon, a local historian and friend to Eugene Bozza, came to this conclusion by knowing two key facts: one, that Bozza did in fact hold a position at that opera house from 1939 to 1951, and two, that if one wanted to continue holding any position in France during the Nazi occupation of the country, that person would need to at least be willing to work with the Nazi party. This information is further confirmed by both Poisignon's conversation and Bozza's relocation from the conductor position of one of the most prestigious opera houses in Paris to a position as the head of a school in a city so far away from Paris that the city is practically in Belgium, that city being Valenciennes. His relocation falls within the timeline of the “Épuration Légale”, an event in Postwar-France that sought the removal and trial of most positions of

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power during the Nazi occupation of France, and his move year of 1951 does fall in line with one of three amnesty dates conferred by the High Court of Justice. It is entirely possible the French government absolved Bozza of any wrongdoing on the condition of relocating to Valenciennes. None of this information is particularly relevant to Bozza's compositional style or technique, but this information does open up the opportunity for future academics to answer questions involving the lives of French composers during the occupation of the country by the Nazi occupation of France of 1940-1944.

One lesser item that I learned is of little importance or relevance to this project, but fun for the horn players in the academic community: The “monastery” sequence from *En Forêt*, while originating from 'Victimae paschali laudes”, an 11th-century sequence hymn, was not the original use of this motif in Bozza's music. That honor goes to KR 33, *Chant Grégorien* for violin and piano written in 1938, three years before its appearance in *En Forêt*.

One of the most common aspects of the numerous dissertations I encountered during my research for this project was the inclusion of a biographical section of Eugene Bozza's life. I have decided that I will break from this tradition. My reasoning behind this decision lies in the truth that most dissertations, articles and books involving some biographical information on the composer stem from a handful of dissertations, most notably Denise Rowan's 1978 dissertation from the University of Southern Mississippi. According to Jason Faas, a trombonist and theorist

1  Ibid.


4  Rowan, Denise Cecile Rogers. “The Contributions for Bassoon with Piano Accompaniment and Orchestral
on the subject of Bozza's music, “....every other Bozza dissertation I have examined has biographical information based on her research.”

While I could include some basic information about the composer's life, one has to wonder whether doing so would constitute a feeling of academic regurgitation. If I could point academics in a direction involving this matter, I enjoyed the depth and grace given to the life of Bozza by the previously mentioned dissertation by Faas, *A Study of Compositional Technique and Influence in Three Bass Trombone Pieces by Eugene Bozza.*

6. Bozza's Eighteen Etudes

When approaching this series of etudes, it is important to keep in mind that these etudes are meant for the horn player who is learning how to improvise across a series of melodies. Because of the melodies used within the first few etudes, it can seem like the etudes were composed as a method to better perform Bozza's other works for the horn. Performers can see this in just the first few measures of the first etude, which is copied from *En Forêt* for horn and piano, written 1941.

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2 Ibid.

While it is commonly believed that most of the melodies of the *Eighteen Etudes for Horn* are taken from the other works for horn in his canon, this is actually not the case. From my research, I've found that Bozza's other works for horn that are found within the *Eighteen Etudes* – *En Forêt*, *En Irlande*, and *Sur les Cimes* – only appear in Etudes #1, 4, 6, and 9. *Entretiens*, my favorite piece by Bozza, does not make it into the etudes as it would be another 13 years until it's composition. Other material from Bozza's canon does find its way into the etudes though, such as this opening line from Etude #15:

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2 *En Forêt supra*


This simple sicilienne-styled line was eventually used in *Chanson à Bercer*, a work written by Bozza in 1964 for Alto Saxophone and Piano¹. While it's more common for Bozza to use motifs from specific works for certain sets of instruments, such as taking melodies for his *Eighteen Etudes for Horn* from some of his works for horn and piano, this does not always mean that some motifs cannot be found in more obscure places.

It is important to note in this document that, while there is little to no connection between *Eighteen Etudes in the Form of Improvisation*², Bozza had written another work involving etudes for the horn, *Graphismes*³ in 1975. From Dr. Kuyper-Rushing's dissertation: “In 1975 his *Graphismes*, “preparation à la lecture des differents graphismes musicaux contemporains....” were published. These sets of four studies using new notational signs and contemporary techniques were published for flute, oboe, clarinet, bassoon, horn, trombone and trumpet, and they were Bozza's first attempt at using these 20th-century techniques for woodwinds.”⁴

**7. Categorization of Motifs with Bozza's Eighteen Etudes in the Form of Improvisation**

The bulk of the contributions of my research to the ongoing field of information surrounding

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⁴ Kuyper-Rushing, Lois, "A Thematic Index of the Works for Woodwinds by Eugene Bozza (B. 1905).” LSU Historical Dissertations and Theses, 1989
Eugene Bozza involve my matching of motifs between *Eighteen Etudes in the Form of Improvisation for Horn*¹ and the body of work by Bozza as presented in Dr. Lois Kuyper-Rushing’s *A Thematic Index of the Works of Bozza*. My reasoning for doing this was to see which of Bozza's motifs occurred most often, and how that knowledge could influence the creation of guides and methods for Bozza's music involving new etudes. While Dr. Kuyper-Rushing does make mention of some thematic similarities, the similarities that are categorized are only drawn from the initial four to thirty-five measures of each of the nearly three-hundred works that make up Bozza's ouerve. Because of this, it leaves room for future academics to expand on Dr. Kuyper-Rushing's research through examination of Bozza's many etude collections. To provide an example of how motifs from Bozza's other work can be found deep within other sections of his music, I am reminded of the final section of Etude #9 from *Eighteen Etudes in the Form of Improvisation for Horn*³:

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3 Bozza supra, Etude #6
Figure 3: Eighteen Etudes, Etude #9, Theme F

Within the final section of this unmeasured etude, there is a clear reference to the muted section of En Forêt (1941\(^1\)). However, there is no reference to En Forêt anywhere else in the etude, and if I had to make a connection I might be more likely to say this etude is derivative of Sur Les Cimes (1960\(^2\)). Being able to find this connection so thickly buried in the Eighteen Etudes for Horn\(^3\) means that the field is ripe for research into this topic across a variety of instruments, some of which has already been studied and written on in the case of Dr. Hsing-Fang Liu's research into the works for Clarinet by Bozza and his use of “Adoptive Transcription”\(^4\).

My process began by color-coding all themes within the Eighteen Etudes\(^5\). The etudes are largely through-composed, meaning that Bozza rarely rehashes older material within the same etude. The main exception to this is Etude #16, which will be explained later in this document. Because the etudes are through-composed, it meant me highlighting the entirety of the Eighteen Etudes\(^6\). Artistic fun aside, this process made it easier for me to compile the themes into the table in a concise manner, with themes on the left side of the table, and description of the thematic similarities to the right. For the purposes of the table, I chose to shorthand Dr. Kuyper-Rushing's

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5 Bozza supra, note 3
6 Ibid.
catalogue to KR-x, where x equals the corresponding number attached to the work described. For example, if I wanted to write the shorthand for the fifth work in Dr. Kuyper-Rushing's catalogue, *Nocturne sur le lac du Bourget*¹ for violin and piano, I would write that as simply, “KR-5”.

When choosing which pieces were actually thematically similar to the themes presented in *Eighteen Etudes in the Form of Improvisation for Horn*², I went for a more pedagogical bend than the work of Drs. Kuyper-Rushing and Liu. When those academics describe the practice of “Adoptive Transcription”, they are looking for examples that line up exactly with other themes and motifs from the other works of Bozza's canon, of which there are many³. I am more interested here in finding themes that are literally similar, not exact. My reasoning for doing this is in line with the end goal of my project: to create new etudes inspired by the works of Bozza and his *Eighteen Etudes*⁴. While it is meaningful to find what Bozza copied and where he copied it from, I would find it just as meaningful to understand what Bozza's most important motifs are, and how to explore different ways of helping students achieve those in practice.

**Etude #1**

As discussed previously, Etude #1 is a facsimile of *En Forêt* for horn and piano⁵. In fact, the only section that is not immediately taken from the piece is a brief two-and-a-half measure

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² Bozza supra, note 2
⁴ Bozza supra, note 2
⁵ Bozza supra, note 2
phrase that expands on Bozza's fondness for fast triplet-patterns that involve minor thirds:

![Musical example](image1.png)

Figure 4: Eighteen Etudes, Etude #1, mm. 19-21

The example above is a simple expansion of the idea that happens immediately before, another triplet-pattern that is taken directly from *En Forêt*, and involves some variation of an E pentatonic scale:

![Musical example](image2.png)

Figure 5: Eighteen Etudes, Etude #1, mm. 17-19

While the development of the triplet pattern might seem helpful from an educational perspective, I actually found the development to be more difficult to perform than the source phrase. This realization speaks to one of the few criticisms I have of the etude series for horn by Bozza: in many ways, the etudes require a higher level of skill to perform than his other works for the horn except *Entretiens*. It is admittedly difficult to justify suggesting these etudes to

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young students to study as they are more likely to overwhelm the student than if I were to use the original source material – the works for horn by Bozza themselves. The etude ends with a fanfare-like call that is very similar to other fanfare motifs written by Bozza, followed by a descending triumphant arpeggio in B major, also taken verbatim from *En Forêt*.  

**Etude #2**

The initial theme for this etude is taken from Bozza's *Fantasie* for bassoon and piano, written in 1945\(^2\). In general, this etude is far better of a choice to be improvisational with than the first etude simply due to the lack of immediate connection with Bozza's other works for the horn. Another aspect of the etude that aids in the practice of improvisation is the lack of measures within the etude. While not all of his etudes in this series are unmeasured, eight of the eighteen are either unmeasured entirely or have some section that is unmeasured. There is some work with grace notes after the initial melody, followed by a back-and-forth section taking the horn player to the top and very bottom of the range for the instrument:

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A brief return of the initial melody follows, capped at the finish by another repeat of theme F. One of the aspects that makes this etude difficult is Bozza's use of a seventh interval twice within the etude – the first an innocuous F-Eb jump, the second a harrowing Bb-Ab leap that is made more difficult by climbing even higher in the tessitura after the leap:

Figure 7: Two sections from *Eighteen Etudes, Etude #2*

One of the main challenges presented in this etude is the incredible range within singular melodic lines, as demonstrated in Example 1-7. That challenge, along with being the first to truly improvise, makes this etude generally more difficult than the first.

**Etude #3**

The third etude in the series provides, up to this point, the greatest amount of difficulty. This owes to its use of odd meter and fast angular action across the tessitura of the horn. Range is still an issue here, but is now compounded with the fact that the performer must do so while navigating fast and unconventional note-changes. One of the more difficult sections of the etude is this short four-measure section that acts as the second theme of the etude:
This series of fully-diminished arpeggios would be difficult enough on its own, but because it is written as slurred patterns it makes the passage easier for horn students to do incorrectly, usually in the form of accidentally playing extra notes within the four written pitches. While the motion of the etude seems sporadic, the ascensions and descensions through the tessitura of the horn are done in a controlled, scalar fashion. It is the rhythmic action of the etude that is angular and jagged, while the harmonic action holds the etude down, and keeps it from feeling jolted or frantic.

Horn players that take the time to play the correct pitches will be rewarded in this etude with some interesting sonorities, as well as a speedy run up to a high B natural to end the etude.
Etude #4

This etude marks the return of material used in *En Forêt*, although the etude does use different source material than that of Etude #1. A bit shorter than the two neighboring etudes, #3 and #5, the aim of this etude is to give the horn player a chance to improvise horn calls. The excerpt begins with one example, a loud G-to-C call that is immediately followed by an echo played on stopped horn (labelled *sons bouchés* in the native French which roughly translates to stopped horn in English). The next theme that follows calls back to the horn calls of Siegfried, with the last four notes of that theme mimicking Wagner's call from the Ring Cycle.

![Figure 10: Eighteen Etudes, Etude #4, Theme B](image)

The next theme is taken directly from the opening section of *En Forêt*. Of the six themes presented in this etude, half are derived from *En Forêt* (C, D, and F), with the other three being similarly related but not immediately derivative (A, B, and E). Theme E interjects to give another heroic melody to the horn player, who then finishes the etude with a *cuivre*-sounding descension that is the final melody taken from *En Forêt* in this etude.

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2. [Author(s) or Source]. Paris: Alphonse Leduc Editions Musicales, 1941.
Here, *cuivre* merely refers to a brassy, bright sound that might call back to the horn players of old, who would have had to play in a *cuivre* style just to be heard in the muddled forest. *Cedendo*, from the Italian word, means “yielding”, matching how the theme is treated within the context of the original source piece.

**Etude #5**

With etude #5, the horn player is presented with the longest etude to that point, starting with a simple Hungarian-sounding melody that progresses to a full cadenza that takes up the back half of the etude. From Faas, “Rowan also describes a passage of Bozza's bassoon work, *Shiva* (1974), which is almost certainly octatonic: “The open fifth, with numerous minor seconds, provide [sic] this section with a characteristic Eastern sound.” Challenges for the player include dexterity in the form of many triplet passages within the etude, as well as range and endurance considering that the highest and lowest points of the etude occur within the final two systems. Getting a full take of this etude without mistakes proved to be quite the challenge for me. The most difficult theme of the etude turned out to be Theme I, which requires the horn player to play a descending slurred quasi-arpeggio while maintaining good note quality across a

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series of unconventional, fully-diminished sounding chords:

![Figure 12: Eighteen Etudes, Etude #5, Theme I](image)

An interesting aspect of the etudes is the repetition of material. After the horn player gets through the passage at *Più vivo*, they get another chance with the material as it repeats with a slight variation to conclude the etude:

![Figure 13: Eighteen Etudes, Etude #5, Theme L](image)

Of the five initial etudes, this etude could serve as a barrier etude for teachers to use with their students. If the student cannot play this etude in full, they may be ill-prepared for the etudes in the back half of the series.

**Etude #6**

This shorter etude is directly taken from *En Forêt*, specifically the 6/8 “galop” section that occurs after the “monastery” section of the piece\(^1\). It is obvious that Bozza had the infamous horn trills in mind when using this excerpt for this etude. On most other wind instruments that

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aren't members of the brass family, trills are primarily accomplished using fingers. However, in
the brass family instrumentalists are often tasked with performing “lip” trills, or using their air
stream and embouchure to slide back and forth between two different pitches. While the former
is commonplace, the latter is exceptionally difficult to master hence their inclusion and focus in
this etude.

Figure 14: *Eighteen Etudes, Etude #6, Theme A*

After this section, the answer provided in *En Forêt* is also applied here, except slowing
down towards the end of the theme rather than advancing through as horn players would
normally do in the context of the source work. Afterwards is the only section that isn't directly
taken from *En Forêt*, a quick six-measure section that I interpreted as much calmer than the
preceding material.

If I could criticize this etude on its compositional grounds, I would ask for more time and focus to be spent on the trill aspect of this section. If the student is having a difficult time figuring out how to shift their air back and forth, having them repeat the material from this section was not necessarily the most helpful choice for Bozza to have made here.

**Etude #7**

One of my personal favorites of the etude series, a keen sense of swift technical ability is fundamental to this etude. The etude, save for a few measures where the pattern changes slightly, is simply a series of fast-paced sixteenth notes with a hint of syncopation to give the etude life. One of the harder goals to achieve in the beginning of this etude is remaining loyal to the prescribed articulations that Bozza lays out.
It is easy for students to play these with a focus of hitting the correct pitches while allowing their articulation to get lazy and repetitive. Care must be taken to not allow poor articulation, but there are enjoyable moments within the etude if performed well. A fun section to play is the ascending four-measure whole-tone patterns in the middle of the etude:

![Figure 17: Eighteen Etudes, Etude #7, Theme H](image)

It is notable that this etude could be considered unfinished, due to the inclusion of a double-bar at the end of measure 17, rather than where the etude actually finishes in measure 24. While most of the etude is straight-forward and easy-to-understand musically, Bozza does throw in some very unconventionally-voiced triplets at the very end to stump players. The horn players looking to perform these etudes should pay attention in this section to make sure the appropriate pitches are played – each two corresponding notes make sense with each other, but are paired in a way that does not follow traditional harmonic structure (C-D minor second, Eb-G minor sixth, C#-F# perfect fourth, B-E perfect fifth, G-D perfect fifth, C#-F# perfect fourth, then landing on a B tonic).
This etude is amongst the most difficult of the entire series for two reasons. Firstly, the horn player is required to play some version of the infamous horn excerpt from Maurice Ravel's *Piano Concerto in G* (1931) twice. The excerpt is infamous because it is one of the most difficult, if not the most difficult, orchestral excerpt commonly asked for in auditions. The excerpt is difficult because it asks the horn player to play very high at the top of range in a delicate manner, which is one of the hardest skills to master on the horn.

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The difficulty of this etude lies in the repetition of that excerpt, but also in capturing the different characters of the etude in a convincing manner. Those most devoted horn students will appreciate the quick nod to *Adagio and Allegro* by Robert Schumann\(^1\) in the second theme, brief yet noticeable. After the Ravel, an atonal octave-jumping session occurs, followed by an inverse call-and-response involving some chromatically-descending triplets. This is followed by a return of the Siegfried-esque call from Etude #9 in G and is repeated, this time in a simpler key of F mixolydian. This call tends to happen frequently in the horn music of Bozza and will be seen multiple times during the horn player's excursion into the eighteen etudes.

A fanfare centered on F# mixolydian takes the stage after, and an arpeggio centered on a G augmented chord rounds out the tiring etude. Trying to get a good take of this excerpt proved to be one of the hardest obstacles I faced in the recording of the *Eighteen Etudes*.

**Etude #9**

The etude begins with material taken directly from *Sur Les Cimes* (1960), which comprises the first five themes of this etude and marks the final time that the horn player sees material that was taken from *En Forêt*, although the material taken only shows up in the final two themes of the etude. The material is specifically taken from the muted section of *En Forêt*, a section normally in 6/8 time that is captured here with Bozza's use of triplet patterns.

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Figure 22: Eighteen Etudes, Etude #9, Theme G

Figure 23: Eighteen Etudes, Etude #9, Themes A-C (top to bottom)
Towards the end of this etude, there is some relatively distinct material, although it is a bit too similar to previous melodies to be considered entirely new. The previously-mentioned Theme G, using a melody from *En Forêt*, finishes this half of the etude series.

**Etude #10**

This etude is generally more formulaic than improvisational in character. Other than some occasional moments made difficult by Bozza's use of syncopation, the etude is easier than either of the neighboring etudes. Challenges in this etude focus on rhythmic integrity in switching between a duple feel with the sixteenth notes and dotted-sixteenth patterns and a triple feel with the fanfare section in the middle and triplet section in the end of the etude.

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A notable part of the etude is the conclusion, which centers around both triplet-style patterns and augmented triads. This is a rhythmic reference to *En Forêt*, although on different pitches. The section comes after a centering on ascending chromatic sixteenth notes, in furtherance of that separation between the duple and triple feel that the etude hopes to capture.
It is important when studying the etude to focus on the articulation of notes. It is easy for young students to allow their articulation to suffer in the pursuit of some of the leaps in the end part of Etude #10, but the guidance of a good instructor can help steer young students away from poor articulation.

**Etude #11**

The main focus of this etude is interval studies, particularly in the form of octave jumps and arpeggio-based acrobatics. The etude starts with a low melody involving dotted-eighth sixteenths, climbing up to a sudden high b natural octave jump that starts from the top octave. Afterward, a dotted-eighth sixteenth triplet pattern covers a double-octave B major arpeggio.
After the triplet pattern starts the most difficult part of the etude for me: the scalar interval studies patterns. One in F# ascending, followed by a B descending, followed by a D ascending pattern. The etude takes this path to the end of the etude with slight variations.

It is worth noting that this is the only etude of the 18 by Bozza that includes the use of flutter-tongue technique, described as a jazz technique by Jason Dovel in his dissertation.
According to Dovel: “Other examples of jazz influences that can be found in Bozza's music include blue notes, jazz harmonies, and jazz techniques such as glissandi and flutter-tonguing”¹. It is odd that this note is the only occurrence of this technique within the series, considering how often the technique was asked of horn players during Bozza's life.

**Etude #12**

This etude is not for the faint-of-heart, as its main goal is to both expand the range of the horn player and the facility with which the musician moves about that range. To illustrate the difficulty, the etude begins on one of the lowest notes possible on the Horn: a pedal F#. To do so well is no simple task, either for masters or novices of the instrument.

![Figure 29: Eighteen Etudes, Etude #12, Theme A](image)

In this selection, the player occasionally employs chromatically-moving lines to come away from or accelerate towards high points, but the lines are always seen as the journey from one point to another, not necessarily the focus itself. There is a brief moment of stopped horn that seems out of place with the etude. Bozza might have placed that section in there to distract the horn player from the upcoming pedal F that they are sure to have trouble with. The melody itself is beautiful, but has nothing to do with the material that comes before or after.

Etude #13

Light and quick, this etude focuses on bouncing between fast scalar double-tonguing and an easier sixteenth-eighth passage that occurs for most of the etude.

As opposed to the previous etude, this is a good bit easier to play well. It is important for students to be rhythmically diligent with the sixteenth notes that follow the 32nd-note pattern – I imagine it would be relatively easy to play the sixteenths as if they themselves were 32\(^{nd}\) notes and the student may feel that the correct length of note feels too long in comparison. One section that stands out in this etude is one of the final themes, a triplet descending pattern with a hemiola feel over several augmented chords – a common trick that Bozza seems to employ frequently in his etudes.
A simple descending line bottoming out at a low E that also feels out of place for the etude follows and ends the selection abruptly. My main critique of this etude is that it does not have a clear ending that correlates with the beginning of the etude.

**Etude #14**

This etude, much like Etude #13, feels as if it is lighter fare than Etudes #12 and #15. The latter two etudes are exceptionally difficult and will push the growing horn player to their limits. In contrast, Etudes #13 and #14 offer a sense of a break: they are both relatively shorter and cover less mature topics for the horn. While 13 is focused on switching between 32\textsuperscript{nd} notes and 16\textsuperscript{th}s, 14 is a study on arpeggios using a triplet, “do-ti-do” pattern that is a breeze to play, especially in a reverbrant space that gives back to the horn player the sound that is given.
It seems that Bozza does like to throw oddball curves towards the wary musicians that
tackle his music, and this etude is no exception. A brief measure-and-a-half passage breaks the
monotonous melody with odd septuplet chord changes; an F major 7 to a Bb major chord,
followed by G major dominant 7 with a tritone thrown in that is resolved by a Bb major with a
suspended fourth tone, all leading to a C augmented major 7 chord that resolves to a single high
F. It is as unnecessary as it is complicated. A brief hunting call from the horn and two octave
jumps conclude the odd ending to Etude #14.

Figure 34: Eighteen Etudes, Etude #14, Theme D

**Etude #15**

This etude begins with a lilting 6/8 pattern that is actually one of the more cohesive
melodies in the entire series. This melody was taken after the composition of the etudes and used
in a lesser-known work for alto saxophone and piano, labelled “*Chanson à Bercer*”, in 1964¹. It
is all the more likely that that melody was used at an earlier point in the canon of Bozza and just
happened to be used again in the etudes. However, one argument against that notion is the
inclusion of the melody in Etude #16, which will be discussed later.

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After the initial melody comes a 2/4 sextuplet section that moves the horn player up and down the tessitura of the horn in a haunting B minor. Notable in this etude is the inclusion of ossia rhythmic sections. If the horn player playing these etudes gets tired of the original material, they can change it between three provided rhythmic variations. These variations are provided both for the 2/4 sextuplet section as well as the final sixteenth-note interval study that comes after. For the recording, I chose to not include these extra variations. My reasoning for doing so is because getting one solid take of the entire thing, without mistakes, is incredibly difficult even without the addition of 6 extra variations. This would turn the normally three-minute etude into a gargantuan 10 minute excursion, likely riddled with unintentional mistakes.

Figure 35: Eighteen Etudes, Etude #15, Theme A
Etude #16

This etude stands out among the etudes as the only one that truly repeats material from another etude in the series, that of course being the immediately preceding etude. In an honest sense, it seems like this etude can be seen as an addendum to the previous – to be played after the entirety of etude #15.
The etude is simply the initial melody from etude #15, slowed down to the slowest tempo given in the series, quarter note equaling 46. When played correctly, its a beautifully haunting etude that feels in ways more like a sweet song than an etude.

**Etude #17**

This etude, while also being relatively shorter and much like the previous etude, sits as one of my favorites to perform.

It is a simple melody with some syncopated rhythms starting on F that is reminiscent of Danny Boy. For this reason, I usually attribute this etude most to Bozza's most Irish work, *En*.
Irlande (1951).

Figure 39: Excerpt from *Danny Boy*, traditional Irish song

After, the etude quickly takes a serious tone, turning to a phrygian tone, and becoming more intense. A moment of reprieve follows, asking the horn player to swell on a low Bb phyrgian before quickly shooting back up to end on a high G#, triumphant and tense.

**Etude #18**

This final etude is one of the most difficult of the group for the main reason of constantly changing time signatures and having the focal beat centered around the sixteenth note rather than a simple quarter note for common time signatures.

Figure 40: *Eighteen Etudes, Etude #18, Theme A*

While the *Vif* descriptor at the top might goad the horn player to starting faster than truly

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capable, it is wiser to start slower and really get a feel for the groove of the etude, keeping the sixteenth note steady amongst the changing time signatures. A sporadic and jarring back and forth occurs, followed by the odd inclusion of a quick nod towards the famous Till Eulenspiegel before stopping for a cadential break.

![Figure 41: Excerpt from Till Eulenspiegel lustige Streiche, Strauss (1st Horn Part)](image)

The second page of the etude is quite the jaunt and presents more than a few challenges for the horn player. Some of the techniques employed on the second page cadential section include switching from open to stopped horn, large leaps and quick climbs up an augmented arpeggio, chromatic runs in both directions, and whole tone falls.

![Figure 42: Eighteen Etudes, Etude #18, Theme H](image)

A fun section towards the end conflicts and resolves using enharmonics before quickly finishing with an allegro section that mostly features more augmented chords before capping out

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with a solid E double-octave ending. Getting a good take of this excerpt always depended on how the second page went, and was easily one of the most daunting tasks I was asked of during this project.

8. Using Categorization of Motifs from *Eighteen Etudes* to Construct New Preperatory Etudes

When I began explaining this idea for my dissertation to my friends and colleagues, I originally had an idea of creating 18 new etudes. Thankfully, I have wise friends who informed me that I might need to start the process small and work from there, so I eventually pared down the output to three etudes, specifically targeting motifs from three of Bozza's most approachable pieces for the horn and piano: *En Forêt*¹, *En Irlande*² and *Sur Les Cimes*³.

In reading source material in preparation for this document, I came across this quote, pulled from Hyunsuk Kim's dissertation, "12 Études Caractéristiques, Opus 2, by Adolf Von Henselt: A Pedagogical Guide with Practical Exercises for Selected Etudes.": “.....challenges can be solved by making difficult passages simpler. By breaking down the main challenge of each etude into smaller fragments, this dissertation can help students to understand the music better and learn the technique successfully.”⁴ Another quote was especially salient: “Etudes are one of the

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methods often employed by...instructors as a way to develop technique. Certainly technique can be built up in any repertoire. But playing etudes is an efficient way to target specific technical skills, since they typically are written to address a particular technical difficulty. Etudes tend to repeat a technique-building formula frequently, enabling students to concentrate on the challenge.”

My process for constructing the etudes started with finding out which motifs from Bozza's etudes corresponded with his works for horn and piano, of which frankly there are not many. Only etudes 1, 4, 6, 8 and 9 contain any relevance to Bozza's works for horn and piano. There are some etudes that contain melodies from music written for other instruments, but my focus here was on those of the horn. For those that had melodies, I combed through those and found which of the motifs were the most common, with a secondary focus on those most difficult to play. From the dissertation by Faas, “In each piece he uses a few short motives (usually two to five notes) to build ideas, themes, rhythmic patterns and even harmonic structures. Some of the motives seem to show up in every Bozza piece.” When composing the etudes, I included those sections but spaced them out in a way that would make them more approachable by young students. For example, this is the opening for En Forêt, which corresponds with Etude #1 from

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2 Faas, Jason P. "A Study of Compositional Technique and Influence in Three Bass Trombone Pieces by Eugène Bozza." The University of Nebraska - Lincoln, 2007

Eighteen Etudes¹:

Figure 43: En Forêt for Horn and Piano (1941)

In my opinion and experience with students, this opening proves challenging for most young students, sometimes to an overwhelming degree. Special attention should be focused on the opening seven notes that start off the piece. Many students would be focused on the triplet aspect of the motif and understandably so; of the seven notes, this pattern is the most technically challenging. However, my attention is more on the first three notes, which students generally have difficulty articulating. So much effort and mental space is spent on getting the triplet right, at the sacrifice and expense of the neighboring tones. Consider an excerpt from my etude #1 centered on En Forêt²:


In the etude that I created based on the motifs of *En Forêt*, I broke apart this initial motif and created space between the major moments of the line. An aspect of horn playing that is difficult for me is to play several tones in the upper-mid register and then immediately starting a note from the low register, so I included that idea in measure 4 as it leads into measure 5. I also tried to go for as many open tones as possible so that the student is rewarded with beautiful sounds if played correctly. From Kim: “The simple and repetitive structures of etudes may lead students to become exhausted and unmotivated. Also etudes must not be considered solely for their technical yields....Therefore, it can be more valuable to study etudes that have a good balance between technical features and musicality.”¹

For the second etude, I chose *En Irlande*² because out of the five solo works for horn and piano written by Eugene Bozza, *En Irlande* is by far the easiest to perform at a young age. From the *Eighteen Etudes*, the closest etude that corresponds with this work is Etudes #4 and #17; Etude #4 helps the most with the cadential section of the piece, while Etude #17 is closest to the

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“Angelus” section of *En Irlande*. To illustrate this connection, consider this section from the previously-mentioned cadential section:

![Figure 45: En Irlande for horn and piano (1951), mm. 57-62](image)

Figure 45: *En Irlande* for horn and piano (1951), mm. 57-62

![Figure 46: Eighteen Etudes, Etude #4, Theme E](image)

Figure 46: *Eighteen Etudes*, Etude #4, Theme E

![Figure 47: Etude #2, 3 New Preparatory Etudes - Works of Bozza, James Currence, mm. 22-28](image)

Figure 47: *Etude #2, 3 New Preparatory Etudes - Works of Bozza, James Currence*, mm. 22-28

From Faas, “Among other motives Bozza used regularly are: (1) the *Fountains* motive (descending sixteenth followed by a dotted eighth); (2) the “three note” motive (dotted quarter, eighth, quarter); and (3) ragtime-style syncopation in anything meant to sound jazz-influenced.”

1 Bozza supra, note 3
Of the mentioned three, my Etude #2 incorporates the use of the *Fountains* motive.

For the final of the 3 new preparatory etudes, I chose *Sur Les Cimes* (1960)\(^3\) because the piece is the next most popular after *En Forêt*\(^3\) and *En Irlande*\(^4\). The etude that corresponds with this work the most out of the *Eighteen Etudes*\(^5\) is Etude #9, which is essentially the cadential section of *Sur Les Cimes*\(^6\). To illustrate the comparison between the work and the etude, compare the excerpts below:

![Excerpts from *Sur Les Cimes* and *Sur Les Cimes* for horn and piano (1960)](image)

**Figure 48: Sur Les Cimes for horn and piano (1960), rehearsal 13 to 14**

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6 Bozza supra, note 2
When I was creating the third etude, my main purpose was to point out the differences between a triplet feel and duple feel when thinking about rhythm. I included a quote from *Rustiques* (1955)\(^1\), followed by a split between the two rhythmic feels, sometimes within the same measure, as in measure 19 from *3 New Preparatory Etudes*.

During the composition of these etudes, I looked through other academic writing on Bozza's music to find what issues seem to create the most trouble for student musicians. Deborah

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Caldwell's dissertation, “An Analytical Look at Trumpet Solo Works by Eugène Bozza, Vincent Persichetti, Halsey Stevens, Alexander Arutunian, Eric Ewazen, and Ernest Bloch”, helped to point out one of those issues. From Caldwell, “The most obvious technical challenge presented in *Caprice* is the triple tonguing that occurs throughout each section of this piece. In many recordings [sic], the performers play the triplets so fast they are not distinguishable. One should try for a happy medium that allows for clear articulation in each of the fanfare statements [sic].” I included the quote from *Rustiques* along with other varying forms of articulation to help the student gain better control over their rhythmic ability and clarity of articulation on the horn.

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Horn in F

3 Preparatory Etudes for the Works of Bozza

#2 "En Irlande"

James Currence
Horn in F

3 Preparatory Etudes on the Works of Bozza

Etude #3 - "Sur Les Cimes"

James Currence

\[ \text{Music notation} \]

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10. Conclusion

Through all of my practice, recording and research involving *Eighteen Etudes in the Form of Improvisation for Horn*, I can safely say that doing this work has made me a better musician. While it may look like the etudes would be more fit for a student due to the stereotypical nature of the etude format, this collection of etudes is fit for any master of the instrument. The *Eighteen Etudes* pushed me to and beyond my current playing ability on the horn. I initially started the project hoping for perfect takes with no errors or mistakes but over time had to accept that the improvisational nature of the etudes asks the performer to be honest and leave the mistakes in. If I had to go back and record the *Eighteen Etudes* again, I would do so with the mindset of pursuing more interesting musical choices with the patterns over going for a “perfect” run. The latter often left me with little choice but to make some of the music unmusical, if only so that I would not have as high of a chance of adding in too many unintentional errors. Personally, if I had to make a comparison, I would equate the difficulty of these etudes to those of Charles Chaynes' *15 Studies for Horn* or Georges Barboteu with his *20 Études Concertantes*.

Concerning the research portion of the project, it is my hope that future academics will add to the level of research that I used with Dr. Kuyper-Rushing's *A Thematic Index on the*

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2. Ibid.
3. Ibid.
Works of Bozza\(^1\). My work only scratches the surface of motifs that Bozza is known for, and that work would be aided by other musicians (notably of other instruments) digging into other series of etudes by Bozza and finding the connections there. I also hope that my work inspires other horn players to try their hand at recording Bozza's *Eighteen Etudes*\(^2\). I do not believe that my series of recordings should be the only ones that are accessible to others – it would be interesting to hear how other horn players interpret the motifs of Eugene Bozza as well.

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Bibliography


Appendix 1: List of Themes and Thematic Similarities in the works of Eugene Bozza within *Eighteen Etudes in the Form of Improvisation* (1961) and Dr. Lois Kuyper-Rushing's *A Thematic Index on the Works of Bozza* (2019)

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### Appendix 1 (cont.)

#### Etude #1 (cont.)

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#### Etude #5

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**Appendix 1 (cont.)**

**Etude #7**

<p>| A. | K-R Thematic Similarities: 141-2, 146-7, 169, 174-8 |
| C. | Thematic Similarities: 169, 174-5, 174-10, 194-1, 201-6 |
| D. | Thematic Similarities: 10A-3, 59-2, 99-2, 123-9, 146-7 |
| E. | Thematic Similarities: 59-11, 66-11, 76-9, 89-10, 90-13, 204-7 |
| F. | Thematic Similarities: 87-3, 99-10, 259 |
| G. | Thematic Similarities: 54-6, 90-11 |</p>
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| M. |

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| Andante |

| **B.** | Thematic Similarities: 37, 47-1, 55A, 138-1, 139-21, 153-6, “Adagio and Allegro” - R. Schumann |

|  |
| Excerpt from “Piano Concerto in G” - M. Ravel |

| **C.** | Thematic Similarities: 139-7, 202-3, Excerpt from “Piano Concerto in G” - M. Ravel |

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### Appendix 1 (cont.)

#### Etude #8 (cont.)

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<td>G.</td>
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#### Etude #9

## Appendix 1 (cont.)

### Etude #9 (cont.)

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**Etude #10**

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#### Etude #11 (cont.)

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#### Etude #13 (cont.)

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### Etude #15 (cont.)

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| E. | Thematic Similarities: 19-3, 136 |
| F. | Thematic Similarities: 10A, 12-3 |</p>
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</table>
Appendix 2: *Eighteen Etudes in the Form of Improvisation, organized by Theme*

Dix-Huit Études En Forme d'Improvisation Pour Cor by Eugene Bozza

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Molto moderato  (4/4)  ben legato

THEME A

THEME B

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