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# OTTO LANGEY'S

## Newly revised

# TUTOR

FOR

## FRENCH HORN.

2D EDITION

Carl Fischer,
NEW-YORK, 6&8 FOURTH AVE.

Copyright 1890 by Carl Fischer.

The only [illegible] Edition.

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8050 = 87

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Dec 21, 1896

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# RUDIMENTS OF MUSIC.

Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of notation.

The musical signs, which indicate the pitch and duration of a musical sound, are called Notes, and are figured thus: 𝅝 𝅗𝅥 ♩ ♪ 𝅘𝅥𝅯 𝅘𝅥𝅰 etc.

They are named after seven letters of the alphabet: C, D, E, F, G, A, B, and are written on, between, above or below five parallel lines called the Stave. The names of the notes are determined by Clefs, placed on different lines.

Music for the French Horn is written in the Treble or G clefs, placed on the second line and for very low notes in the Bass or F clef, placed on the fourth.

The names of the notes on the five lines in the Treble clef are. E G B D F of the four spaces between the lines. F A C E

of the two notes above and below the lines. D G

These eleven notes being too limited in range to indicate higher and deeper sounds, Ledger lines have to be added, above and below the stave.

Notes on the ledger lines above the stave. A B C D E F G

Notes on the ledger lines below the stave. C B A G F E D C

## TABLE OF NOTES IN THE TREBLE CLEF.

C D E F G A B C D E F G A B C D E F G A B C D E F G

## TABLE OF NOTES IN THE BASS CLEF.

F G A B C D E F G A B C D E F G A B C

# DURATION OF NOTES.

Notes may be of longer or shorter duration, which is indicated by the form of each note.

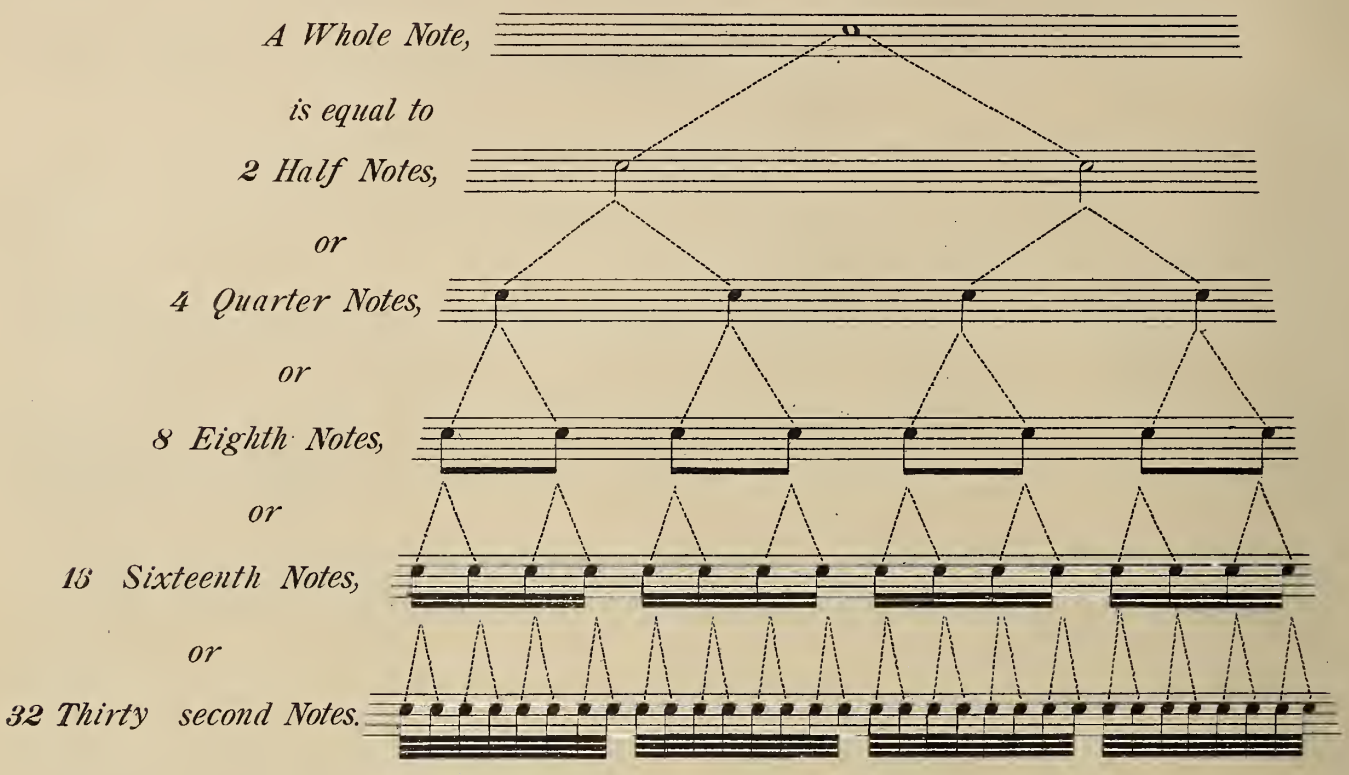
## FORMS OF DIFFERENT NOTES.

*Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demi Semiquaver.*

Groups of the latter three kinds may also be written thus:

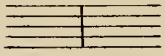
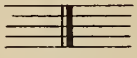
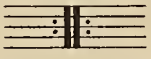
*Quavers, Semiquavers, Demi Semiquavers.*

# COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



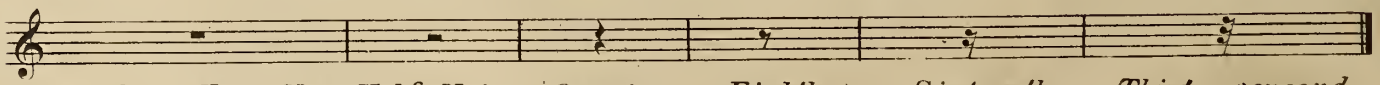

## BARS.

Notes are,divided into Bars by single or double lines drawn across the stave.

One line  is placed after each bar. Each bar contains the same number or value of notes, and must last precisely the same length of time. At the end of a composition or section of a composition, two lines are placed forming a double Bar.  If either two or four dots are found by the side of a double Bar.  the whole section from the preceeding double bar, or if there is no earlier double bar, from the beginning of the piece, is to be played again. This is called a Repeat.

## RESTS.

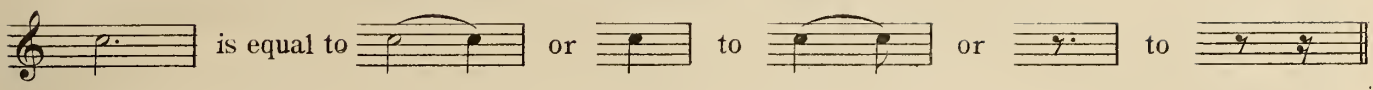
Instead of a note a Rest indicating a pause of equal value may be used, thus —

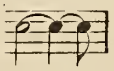


*Rest for a Whole Note, Half Note, Quarter, Eighth, Sixteenth, Thirty sencond.*

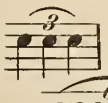
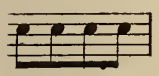
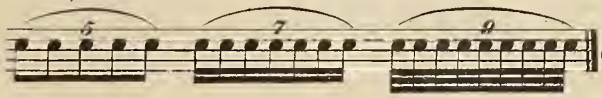
# DOTS.

A Dot placed after any note increases its value one half. Thus:—




Two Dots placed after a note increases its value one half and a quarter or is equal to  etc.

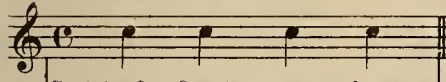
# TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a figure *3* placed over a group of three notes; double Triplets are marked by a *6* placed over a group of six notes. Three Quarter notes marked thus  are to be played in the same time as two Quarter notes not so marked. Or six Eighth notes, like four Eighth notes  not so marked. There are also Groups of five,  seven and nine or more notes. etc.

# TIME.

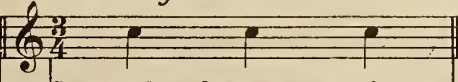
In order to denote how many Quarter notes, Eighth notes or Thirty second a bar contains, special figures are placed at the beginnig of a movement, as under.

*Common Time.*



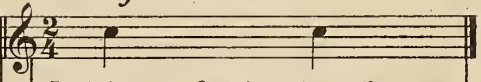
Contains four Quarter notes or the same value of longer or shorter notes or rests and four **1, 2, 3, 4**, have to be counted in a bar.

*Three four Time.*



Contains three Quarter notes or the same value of longer or shorter notes or rests and three **1, 2, 3**, have to be counted in a bar.

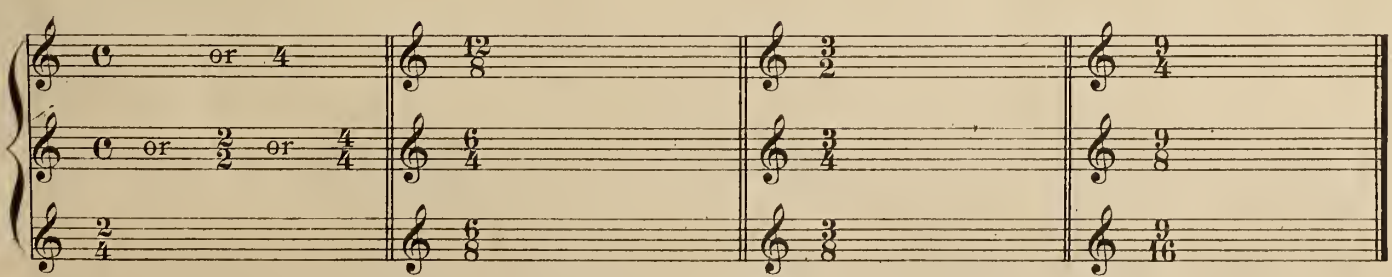
*Two four Time.*



Contains two Quarter notes or the same value of longer or shorter notes or rests and two **1, 2**, have to be counted in a bar.

# TABLE OF TIMES.

*Single or common Times.* *Compound common Times.* *Single Triple Times.* *Compound Triple Times.*




When a line is drawn through the **C** thus ¢ it is called Alla Breve and two (**1, 2,**) are counted in a bar.

# SCALES.

The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order – is called a SCALE and each note of a scale is called a Degree.

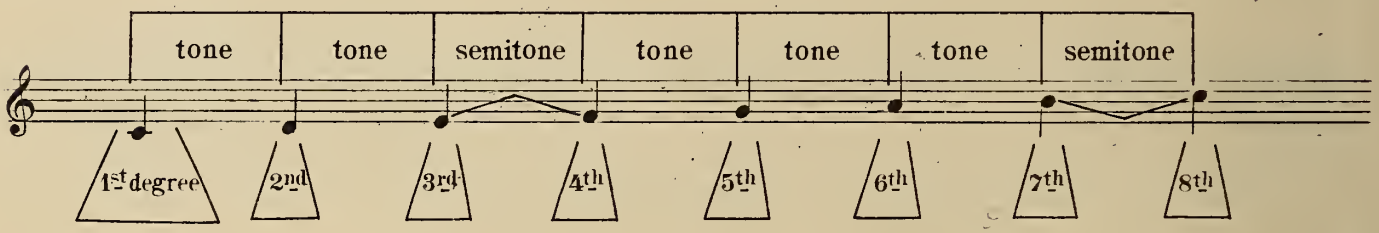
Between these eight degrees there are seven intervals or distances, five of which are tones and two semitones.

There are two principal kinds of Scales, termed Major and Minor whose ascension or descension is diatonic *i.e.* in tones and semitones; and a third kind, whose ascension or descension is chromatic *i.e.* only in semitones.

For the present only the major scale will be treated.

In the major scale the semitones are situated between the third and fourth and the seventh and eight degress of the scale.

## EXAMPLE.

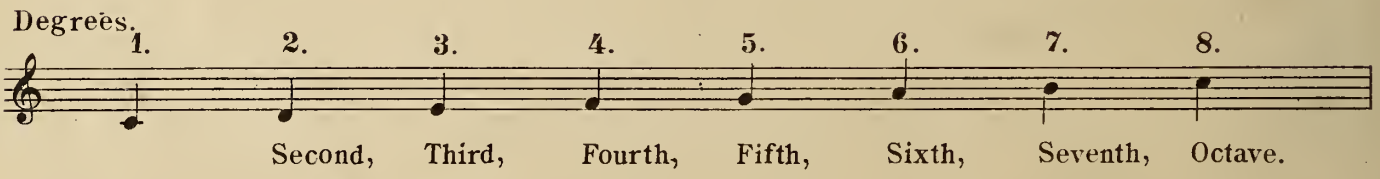



Each diatonic scale derives its name from the name of the note on the first degree – or the Root. There are twelve Major and twelve Minor Scales.

The distance from one note to another is called an Interval. Two notes placed on the same degree do not produce any interval, they are said to be in Unison.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh the Octave, etc.

## TABLE.



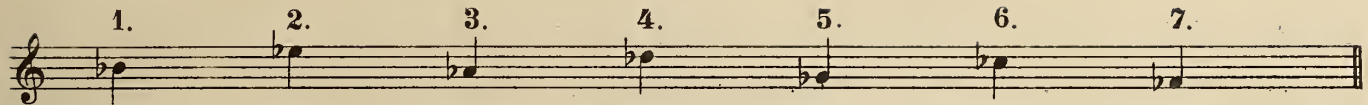

# FLATS.

A scale may be formed on any note; but in order to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the scale of C–Major, it is necessary to employ certain characters, wich raise, depress, or restore the pitch of any note in the scale.

One of these characters is called the Flat ♭, which, when prefixed to a note, depresses it half a tone.

The number of Flats employed in a Scale, depends upon which note the scale is founded.

The Flats succeed each other in the following order:

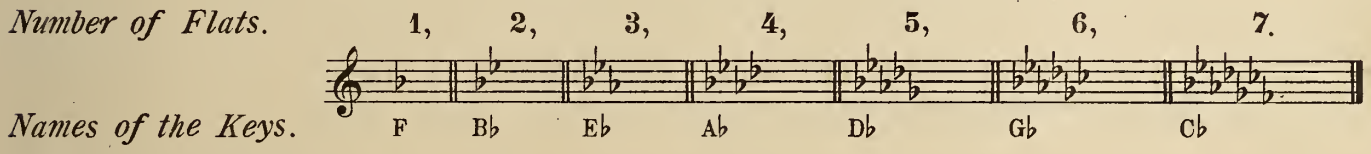



*B flat; E flat; A flat; D flat; G flat; C flat; F flat.*

Thus it will be seen that if one flat is employed it must be prefixed to B, consequently all B's in that piece must be depressed half a tone. When two flats are employed, all B's and E's must be depressed and when three flats all B's, E's and A's, and so on.

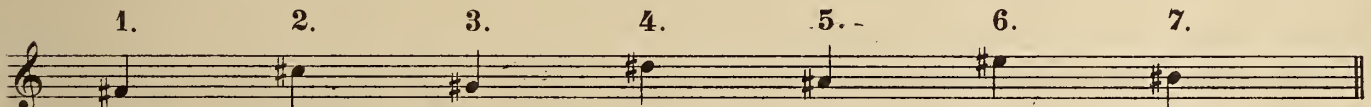
The flats placed at the commencement of each stave are called the Signature, while any, which appear in course of the composition, are called Accidentals.

## TABLE OF SIGNATURES OF FLAT KEYS.




## SHARPS.

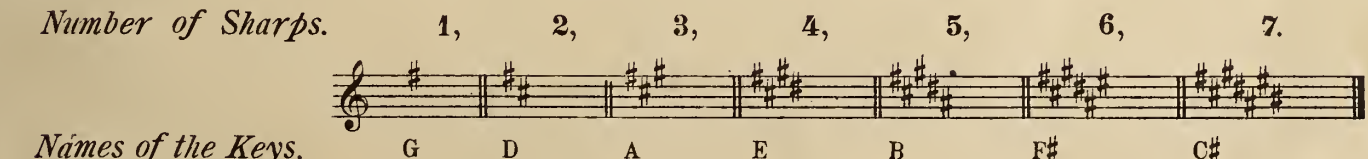
A Sharp ♯ prefixed to a note raises it half tone. The Sharps succeed each other in the following order.



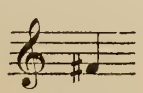
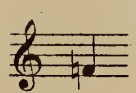
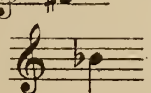
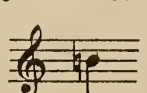

*F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp.*

The same rule, conerning Signatures, as in Flat Keys is to be observed here.

## TABLE OF SIGNATURES OF SHARP KEYS.




## THE NATURAL♮.

In order to restore any note which has been raised by a sharp ♯ or depressed by a flat ♭, to its original pitch a Natural ♮ is employed, thus  F raised by a sharp, is restored by the natural  to its original sound F ♮; or  B flat to  B natural.

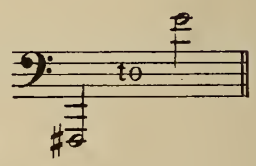
# INTRODUCTION.

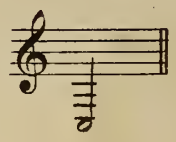
The French Horn (in French called *Le Cor* and in German *Das Waldhorn)* is one of the oldest instruments known. Its name is very likely derived from its resemblance in form to animal horns.

Historians have noted that early instruments were prepared from horns of beasts.

In former times before the invention of the Valves, the different notes of the scale were produced either by the natural open notes or by closing more or less the Bell of the instrument with the right hand, which however, in the hands of a medium player produced only dull sounds. On the invention of valves, they were added to the French Horn as well as to other instruments. There are French Horns with two and with three valves, the latter being generally adopted now, because capable more perfectly to render in time the entire chromatic scale, especially the lower notes, some of which cannot be produced on the two valved instrument.

Some old players are still opposed to the entire use of valves, because they argue, that the character of the original sound suffers in consequence. By comparing however, a chromatic scale played on either instrument, it will be found that the preference must be given to the valved Horn as it renders every note with equal clearness.

The Compass of the French Horn with three valves is from 


A chromatic scale is, however, only possible from the low C 

# GENERAL INSTRUCTIONS

## I.

The performer may play in a standing or sitting position, but he should always keep the body upright without stiffness, the chest well expanded to allow the free action of the lungs.

## II.

The instrument is held with the left hand. The fore, medium and ring fingers rest loosely over the valves, always ready for use; the thumb pressing against the under part of the tube.

The instrument must not lean upon the body, only the ring of the bell is to rest against the right haunch. The right hand, outstretched but with fingers close together inside the bell on that part next the body, to be ready for use when partial closing of the bell is required.

## III.

The mouthpiece is placed on the lips, as nearly as possible in the centre of the mouth, about two thirds of the mouthpiece on the upper and about one third on the under lip. No strict rule as to the size of the mouthpiece can be given, as for high notes a smaller one and for low notes a larger one may answer best, very much however, depends upon the formation of the lips.

## IV.

To produce a sound on the instrument, the lips should be closed as in the act of smiling, the tongue put between the teeth, quickly drawn back, and at the same time the word "Too" or "Doo" pronounced.

A compression of the lips will produce a higher sound and relaxing them, a lower one.

## V.

Breathing should be effected without removing the mouthpiece from the lips. Breath must be taken by opening a little each corner of the mouth, while steadily retaining the position of the mouthpiece.

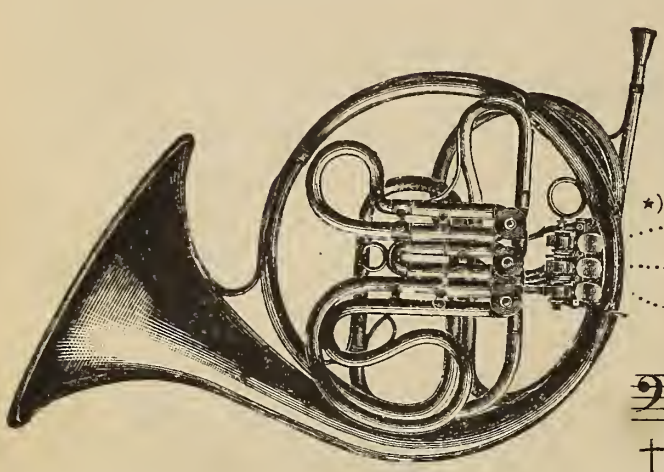
Breath should never be taken through the mouthpiece. The cheeks should not be puffed out when playing, it makes the tongue heavy and looks ugly. Take breath as slowly as time will permit, for the more slowly it is taken, the more the player will have at disposal. In any case it is desirable to be sparing with the breath. It will enable you to respire oftener and is beneficical to health.

## VI.

In order to facilitate the playing of the French Horn in keys of many Sharps or Flats, there are Crooks for nearly every key. For the beginner it is advisable to practise only the E♭, E♮ or F crook.

At a later period however all the others may be practised.

# Complete Scales for the French Horn with three valves.



Some notes can also be taken with the valves as marked above.

*)

†

F♯ G G♯ A B♭ B♮

very difficult.

C C♯ D D♯ E F F♯ G G♯ A B♭ B♮ C

The same notes in the Bass clef.

little used

C♯ D D♯ E F F♯ G G♯ A B♭ B♮ C C♯ D D♯ E F F♯ G G♯ A B♭ B♮ C C♯ D D♯ E

very difficult

*) The figures 1,2,3, indicate the three valves to be pulled down by the fore- middle - and ringfinger respectively. The sign ○ means that the notes are open without valves.

† The Bass notes as written here, do in reality sound an octave higher, modern composers have therefore frequently written the Bass notes as they really sound. The conductor should in such cases point out the fact to the performer.

## Compartive Table of old and modern notation of Bass notes for the French Horn.

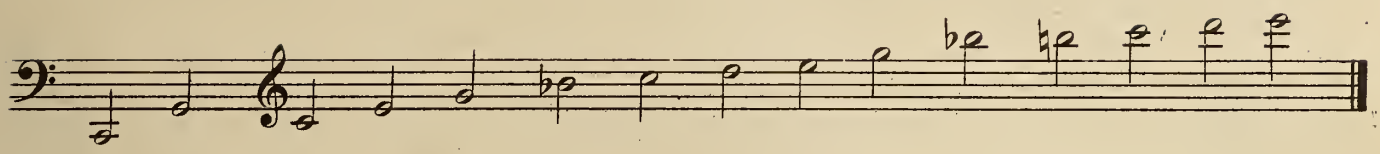
A difference of an Octave.

Old Style.

Modern Style.

These two are in unison.

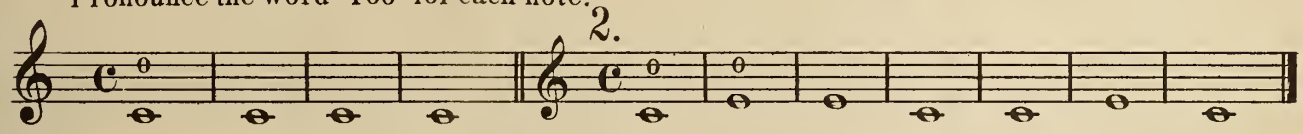
## TABLE OF OPEN NOTES ON THE FRENCH HORN.



## THE FIRST EXERCISES.

Pronounce the word "Too" for each note.

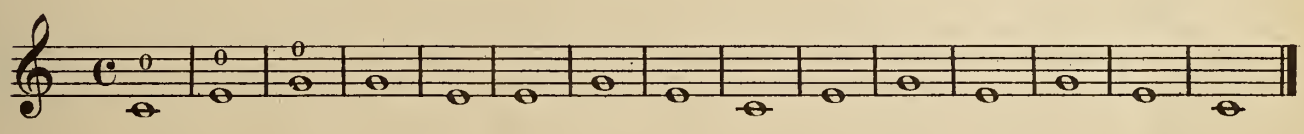
1.



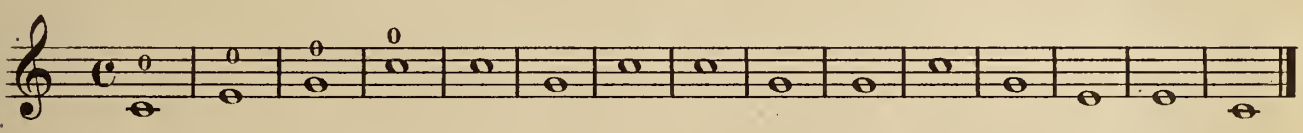
2.



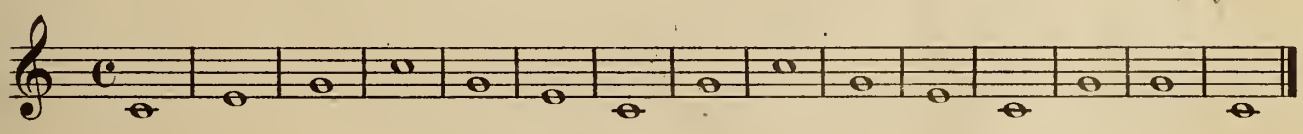
3.



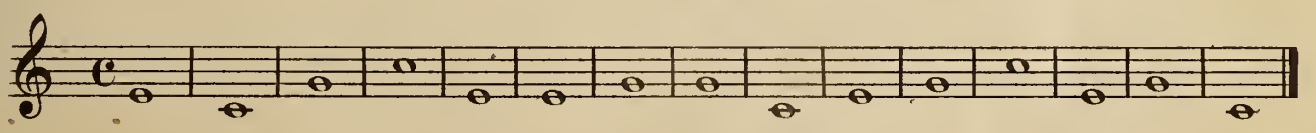
4.



5.



6.



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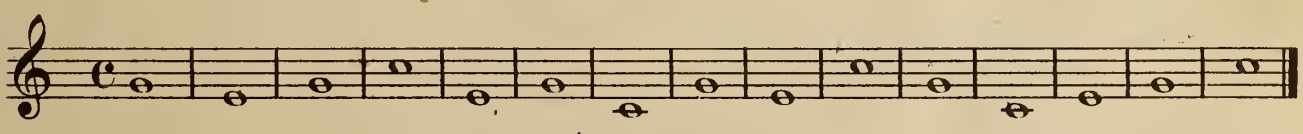

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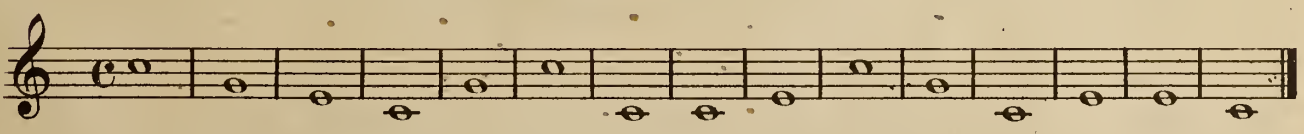

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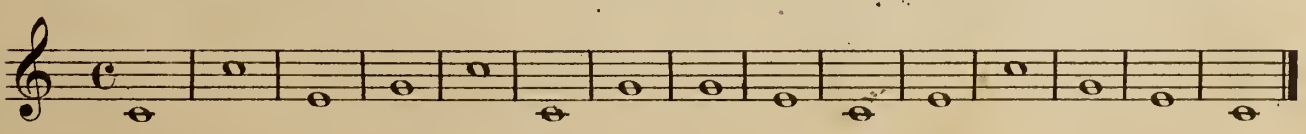


Observe the time now and count mentally.

10. 1,2,3,4. 1234.

11. 1, 2, 3,4. 1, 2, 3,4.

12. 1, 2, 3, 4.

13. 1, 2, 3, 4. 1, 2, 3, 4.

14. 1, 2, 3, 4. 1, 2, 3, 4.

15.

Observe the Rests.

16. 1, 2, 3, 4.

17. 1, 2, 3, 4. 1, 2, 3, 4. 1 2 3 4.

18. 1, 2, 3, 4. 1, 2, 3, 4.

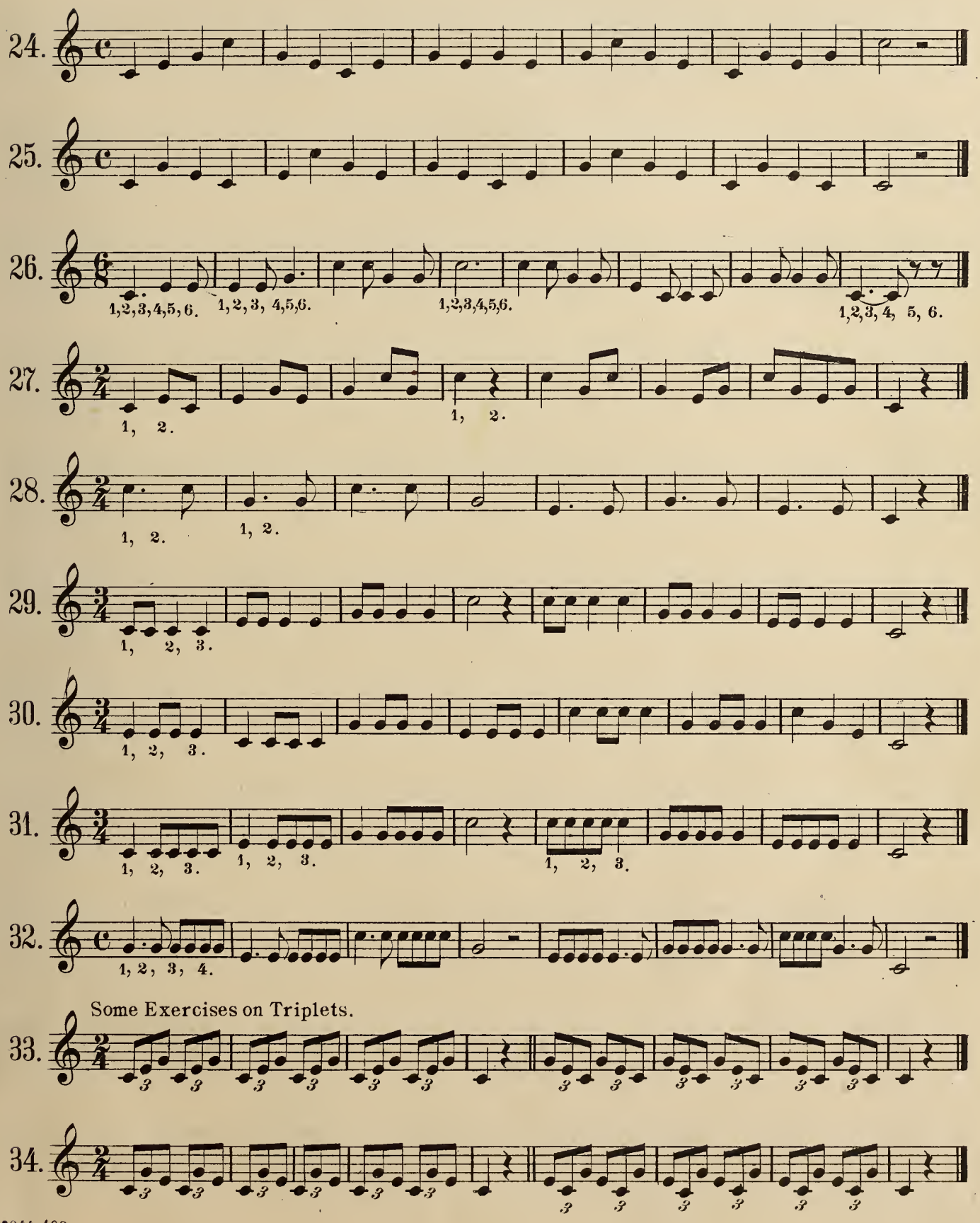
19.

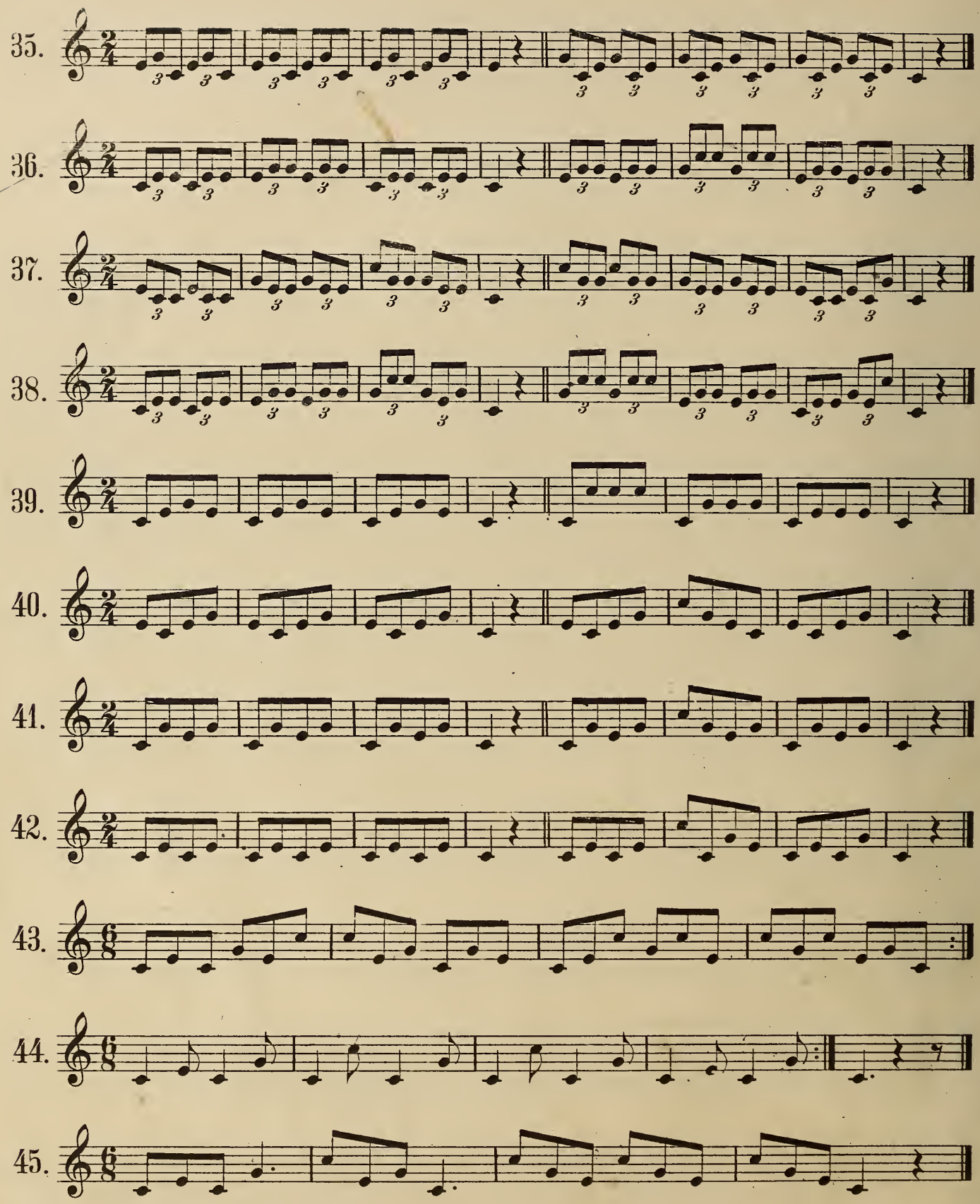
20. 1, 2, 3. 1, 2, 3. 1, 2, 3.

21.

22.

23. 1,23. 1,2,3. 1,2,3. 1,2, 3.


24.
1, 2, 3, 4, 5, 6.
25.
1, 2, 3, 4, 5, 6.
26.
1, 2, 3, 4, 5, 6.
1, 2, 3, 4, 5, 6.
1, 2, 3, 4, 5, 6.
27.
1, 2.
1, 2.
28.
1, 2.
1, 2.
29.
1, 2, 3.
30.
1, 2, 3.
31.
1, 2, 3.
1, 2, 3.
1, 2, 3.
32.
1, 2, 3, 4.
Some Exercises on Triplets.
33.
34.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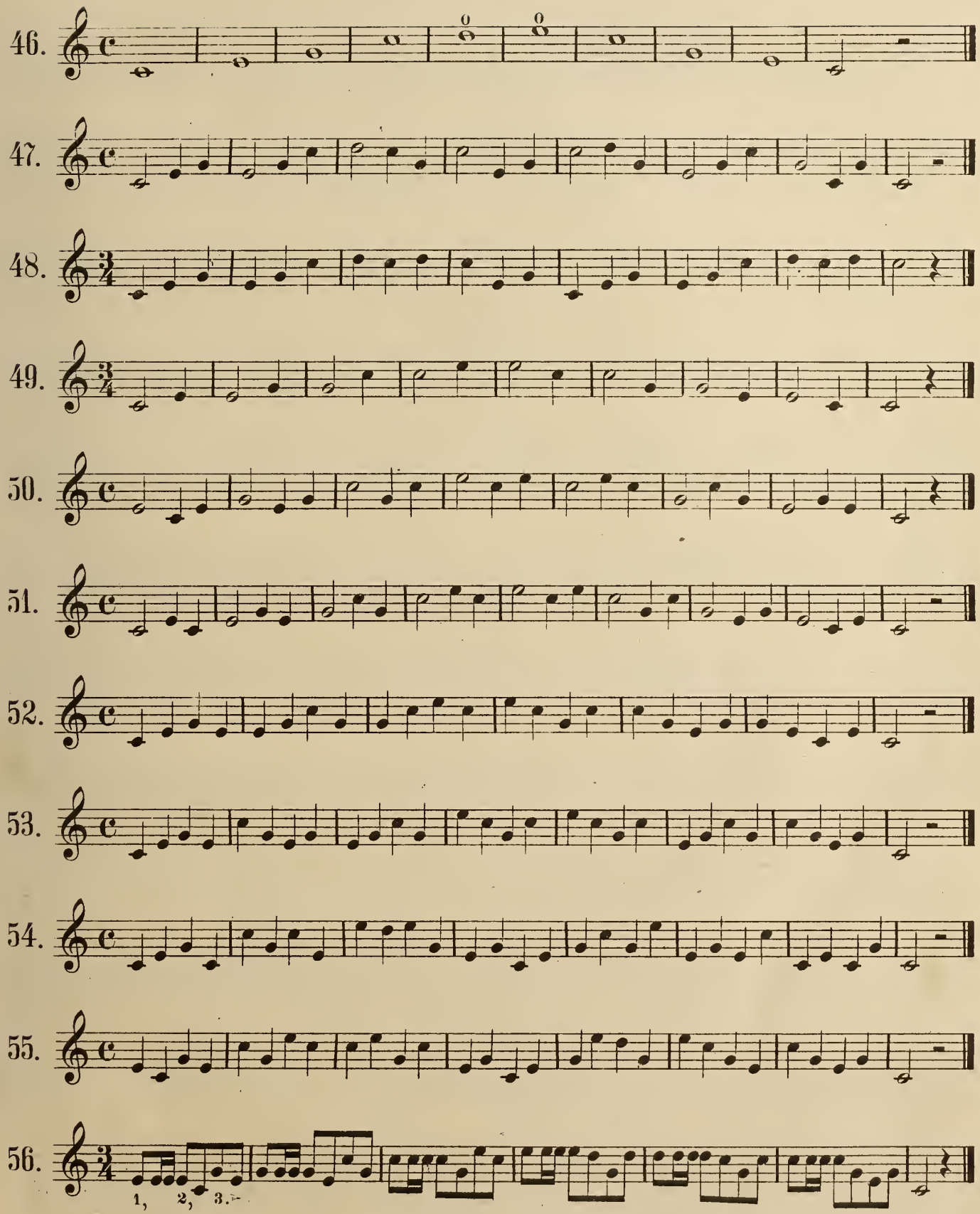
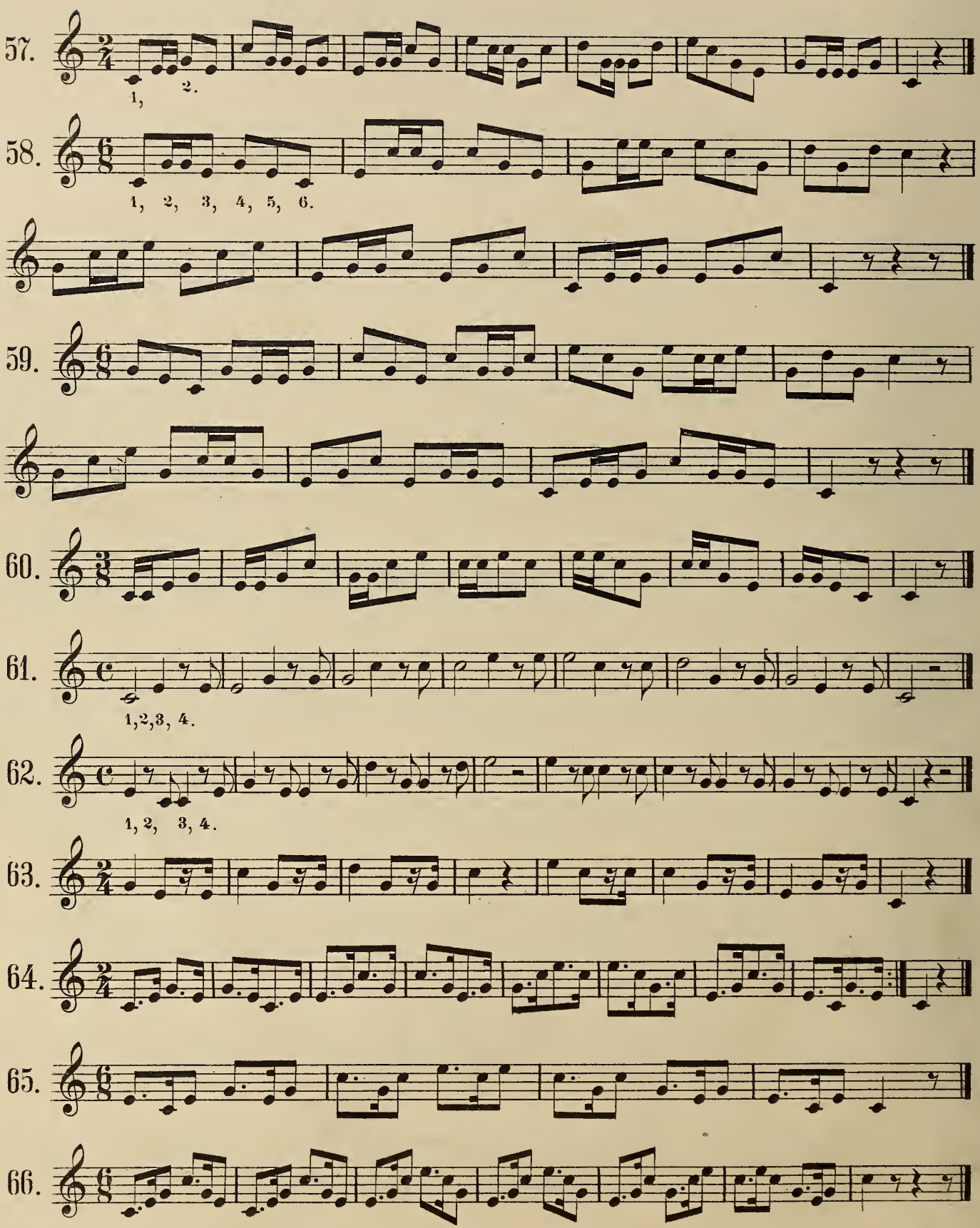
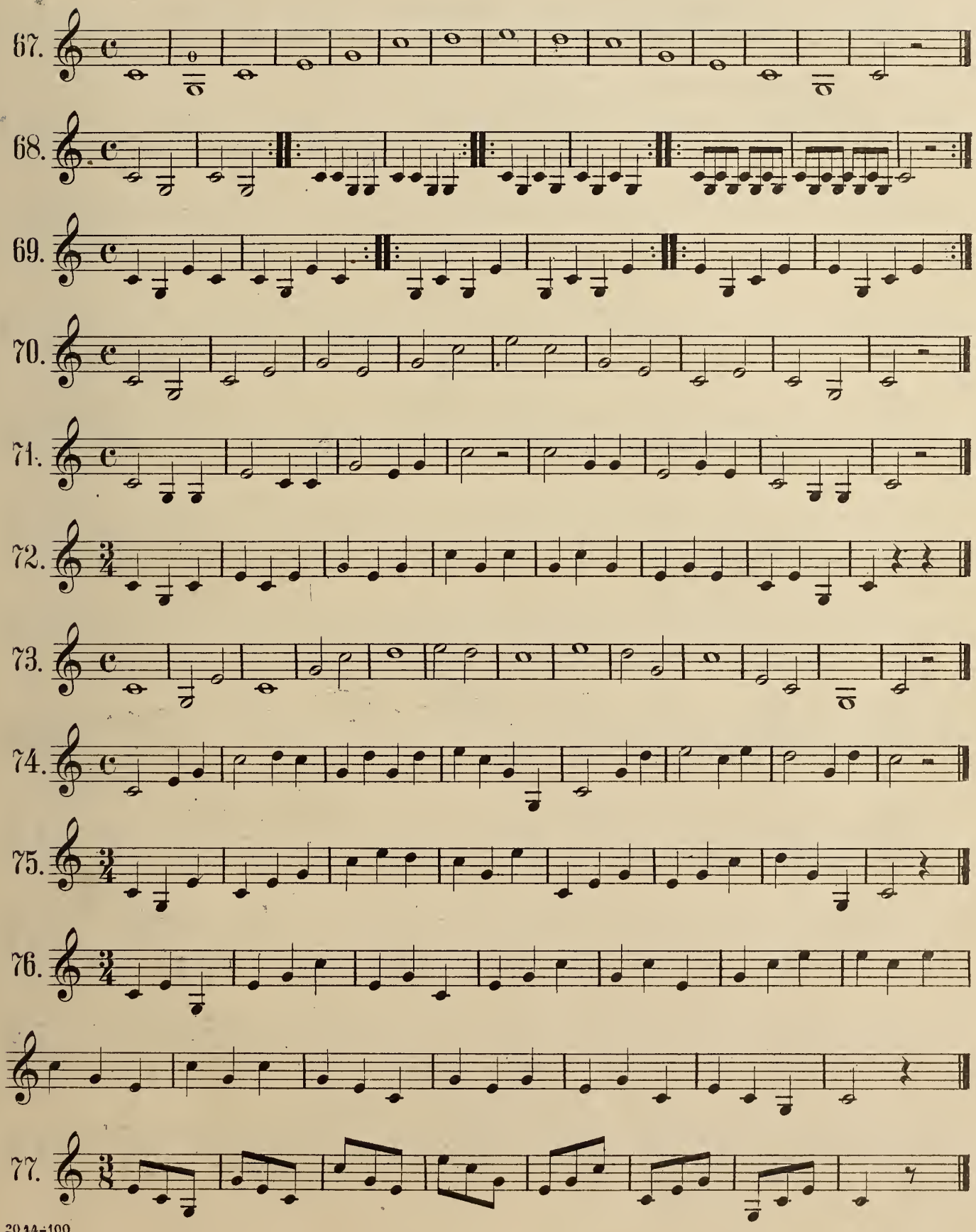
37.
38.
39.
40.
41.
42.
43.
44.
45.


46.
47.
48.
49.
50.
51.
52.
53.
54.
55.
56.
1, 2, 3.


57.
1, 2.
58.
1, 2, 3, 4, 5, 6.
59.
60.
61.
1,2,3, 4.
62.
1, 2, 3, 4.
63.
64.
65.
66.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68.
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70.
71.
72.
73.
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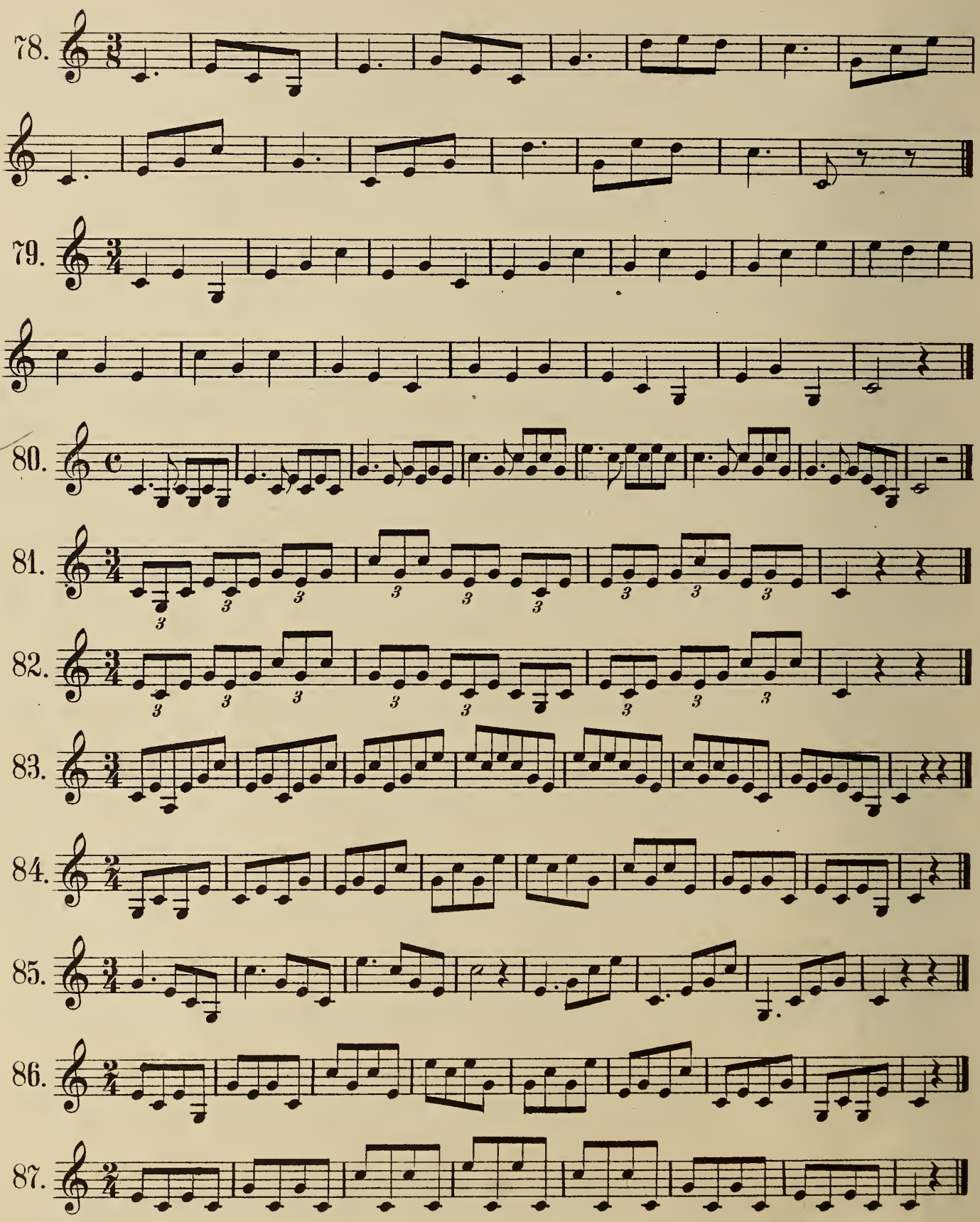
75.
76.
77.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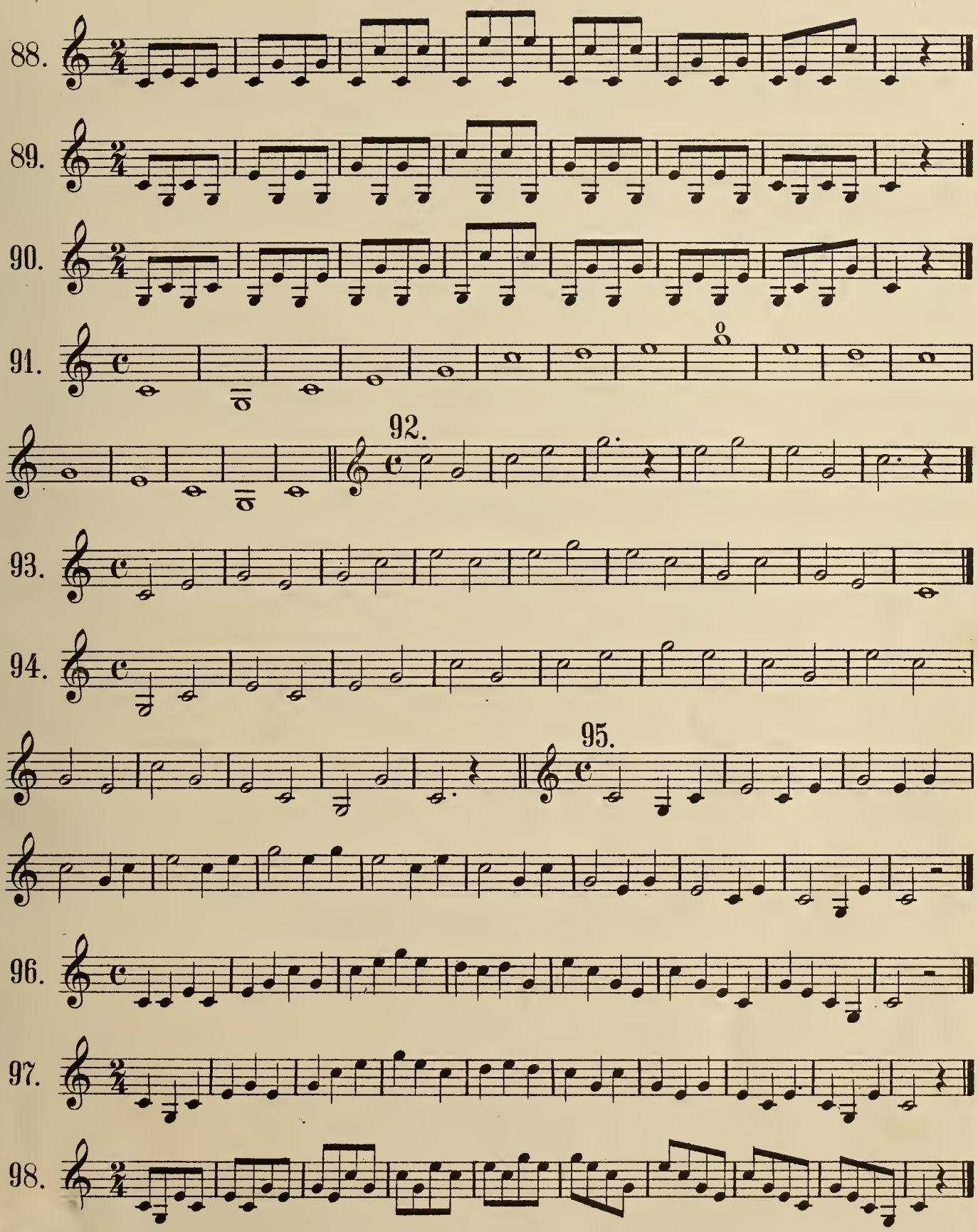
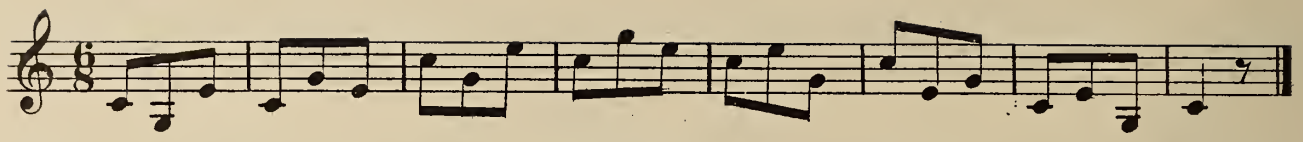
79.
80.
81.
82.
83.
84.
85.
86.
87.


88.
89.
90.
91.
92.
93.
94.
95.
96.
97.
98.

99.



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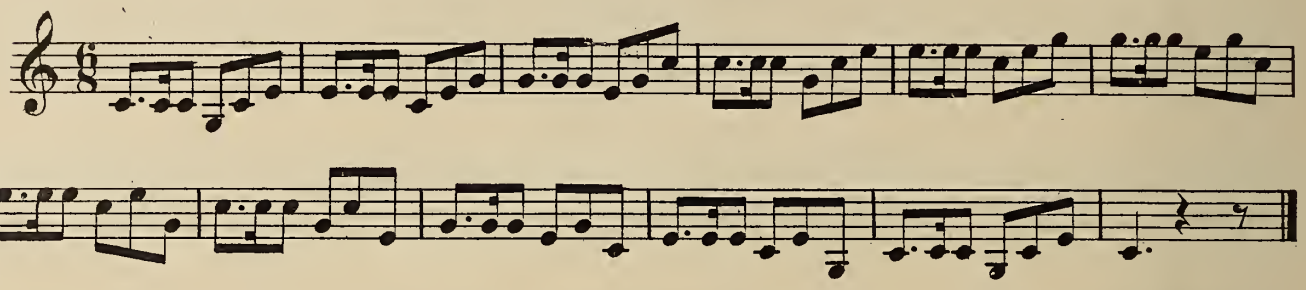
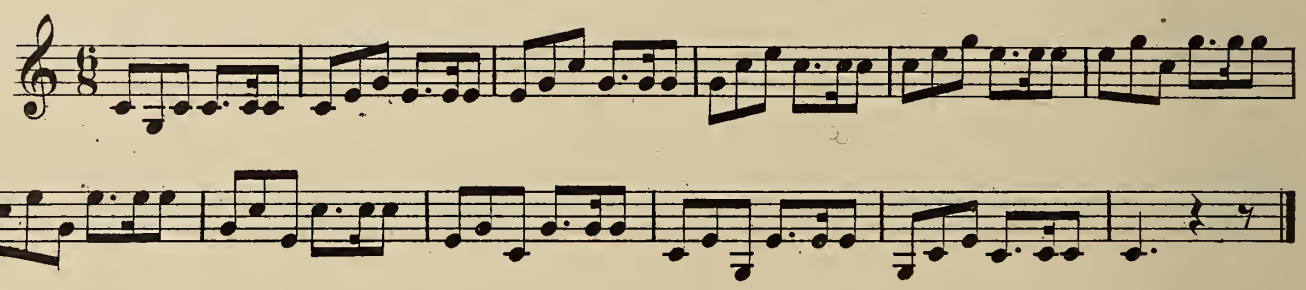


101.



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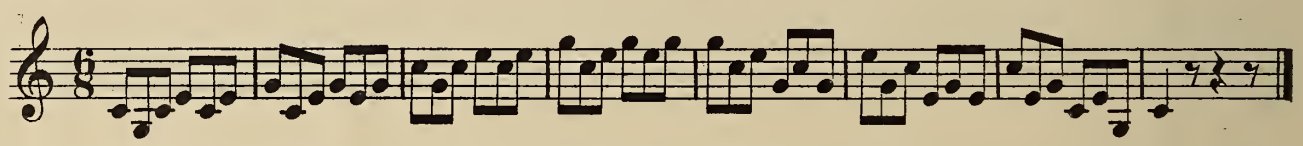

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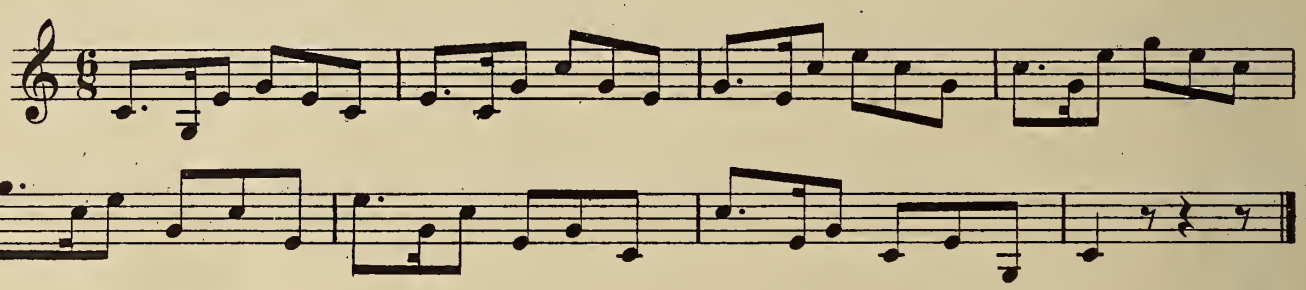

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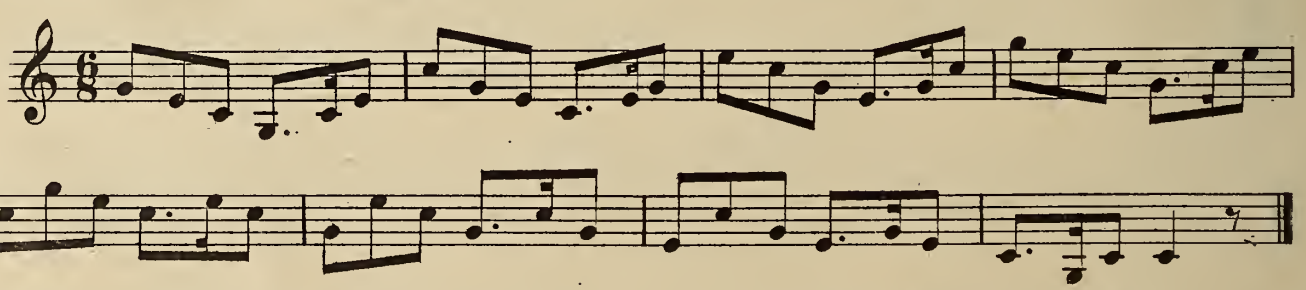

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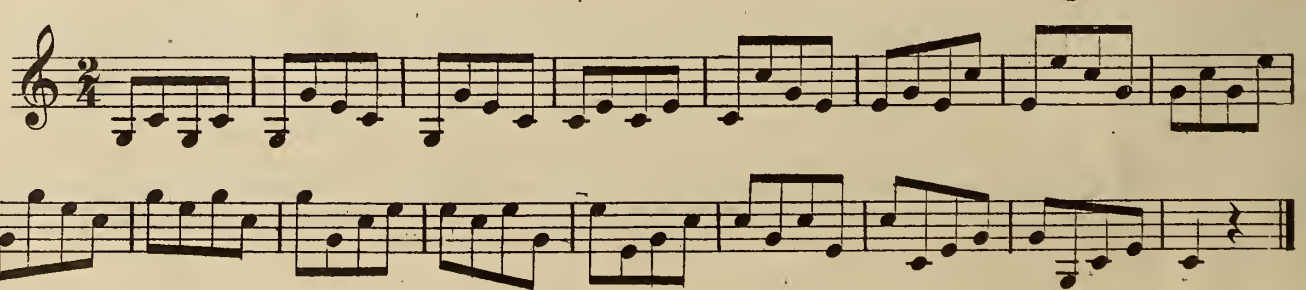
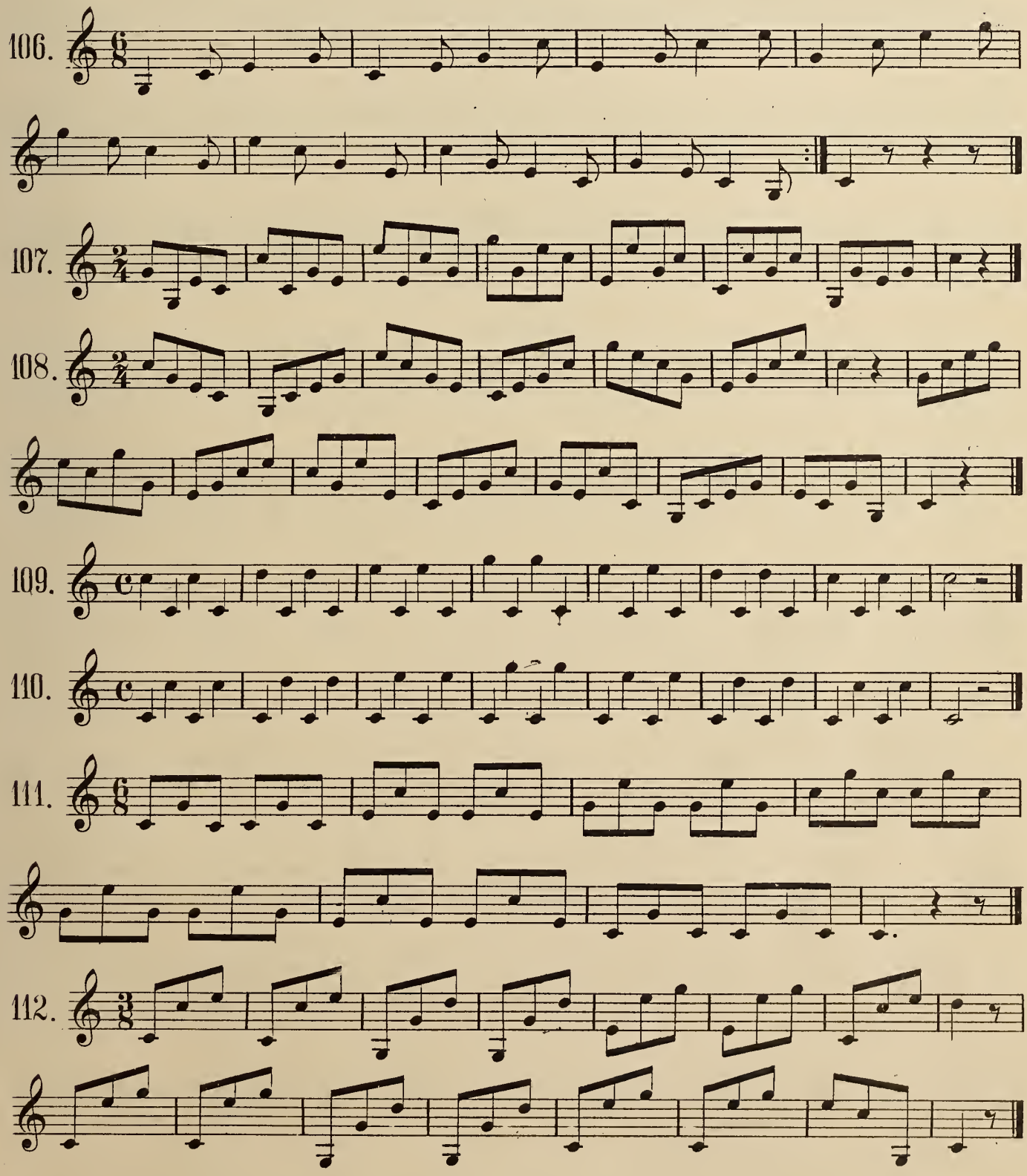


# THE PAUSE. 𝄐

A Pause placed over a note, means that the note can be sustained to an indifinite length at the performers pleasure, the counting being interrupted.



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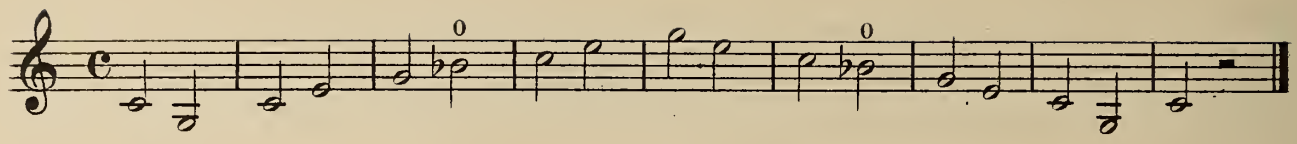

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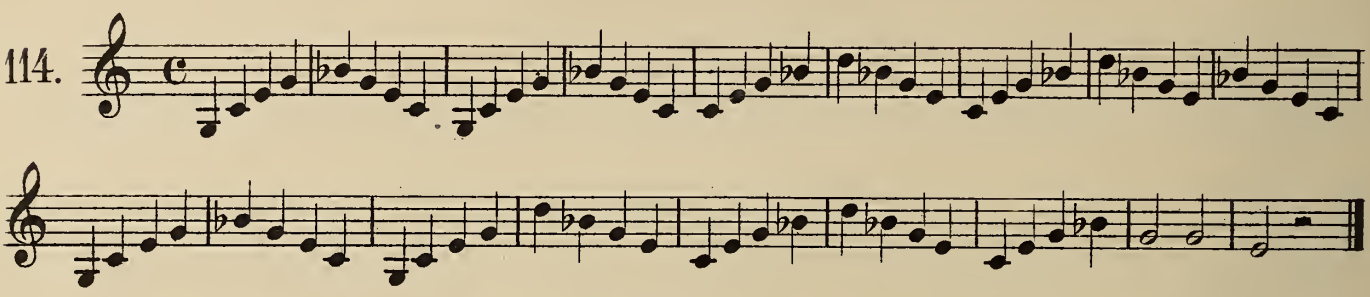

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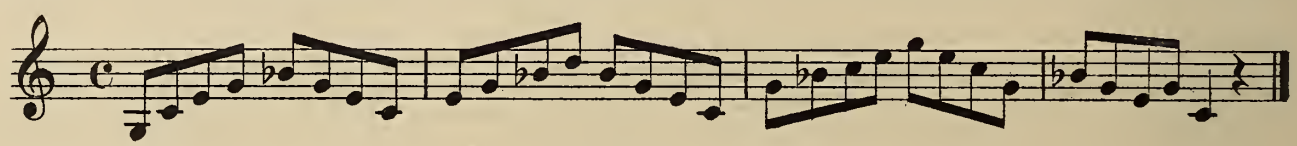
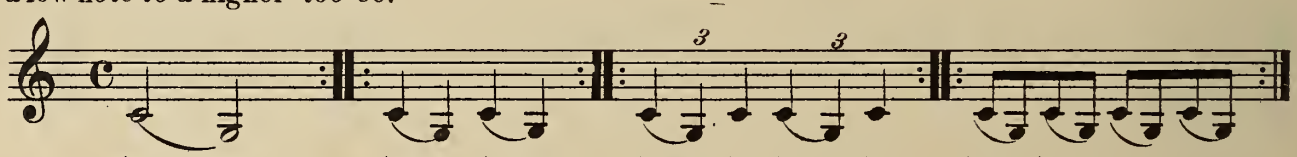
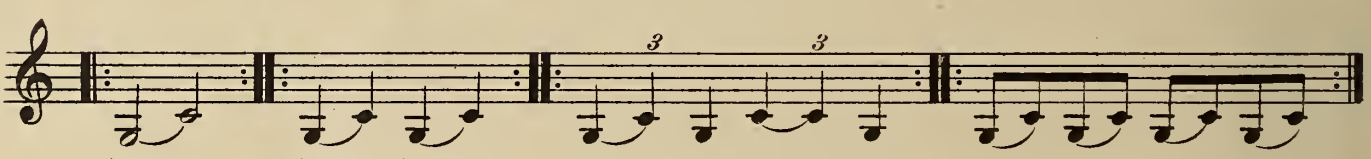


## SLUR.

A Slur ⁀ drawn over two or more notes binds them together so that only one stroke of the tongue is applied to produce them. Articulate the notes as marked below from a high note to a lower "tee-oo" and from a low note to a higher "too-ee."

116.

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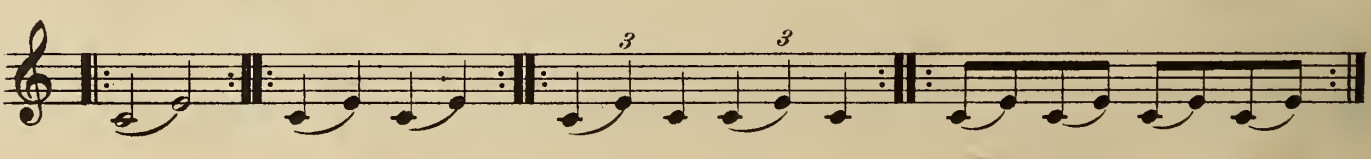

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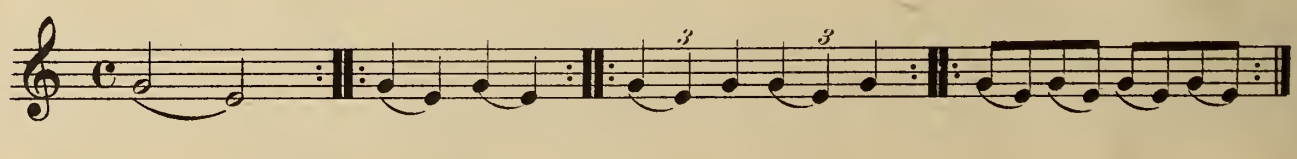

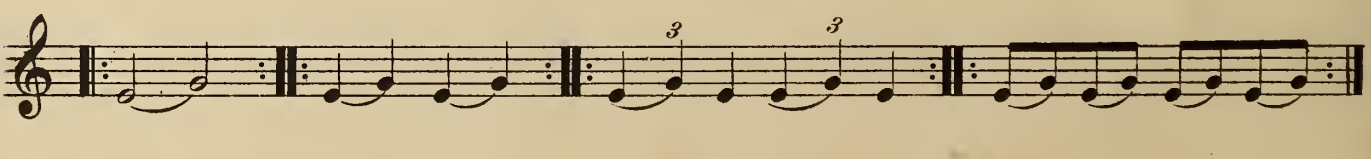

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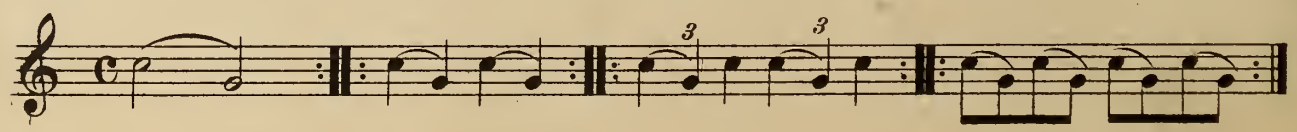
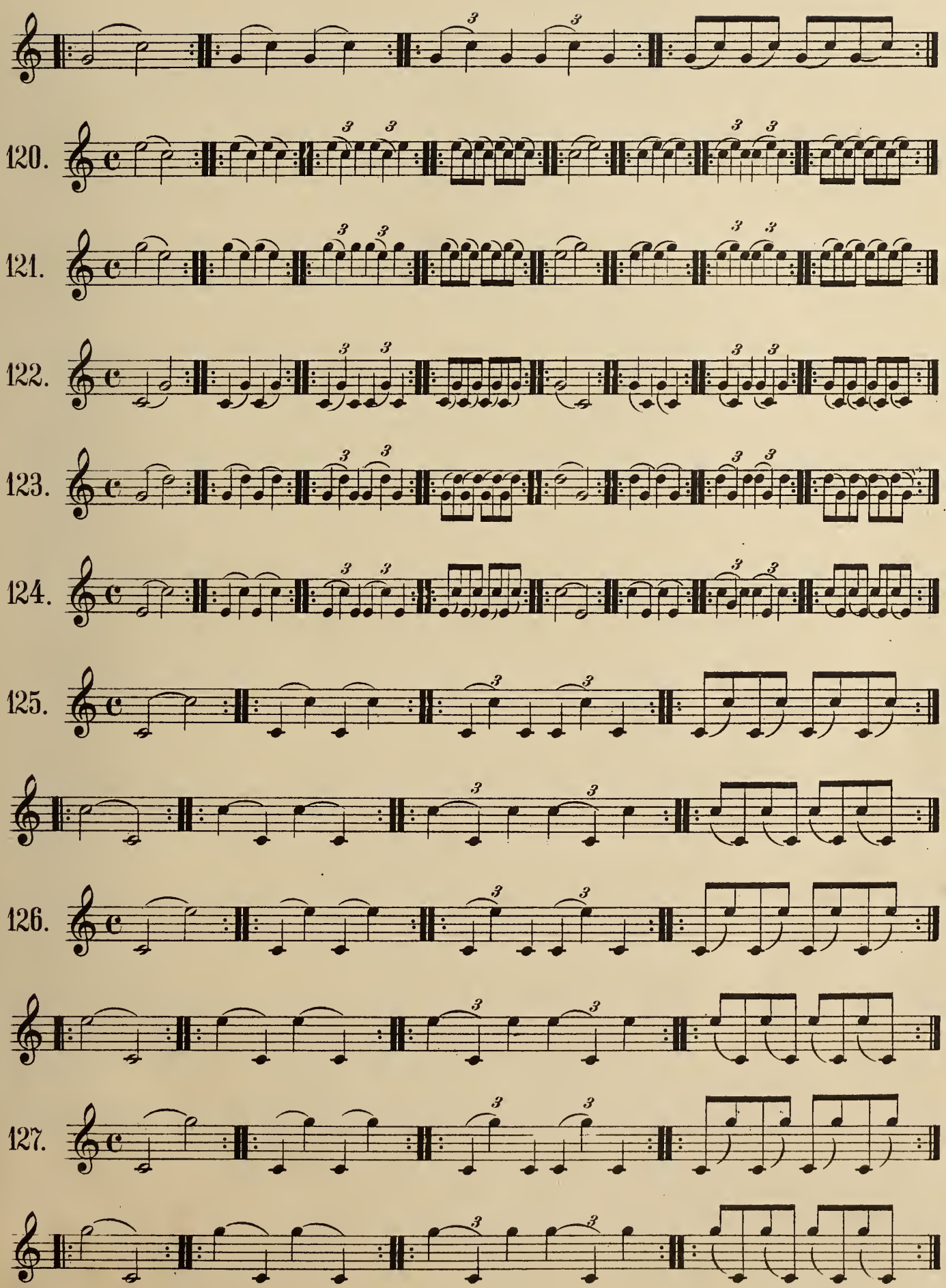



120.
121.
122.
123.
124.
125.
126.
127.

Before proceeding to the use of the valves it will be very useful to acquire facility in producing the intermediate notes of the scale by opening and closing the bell wholly or partially with the right hand.

The scales which are given here, will show the pupil how to do it.

The explanation of the signs is as follows.

The o is for open notes.

The • is for a note requiring the bell entirely shut.

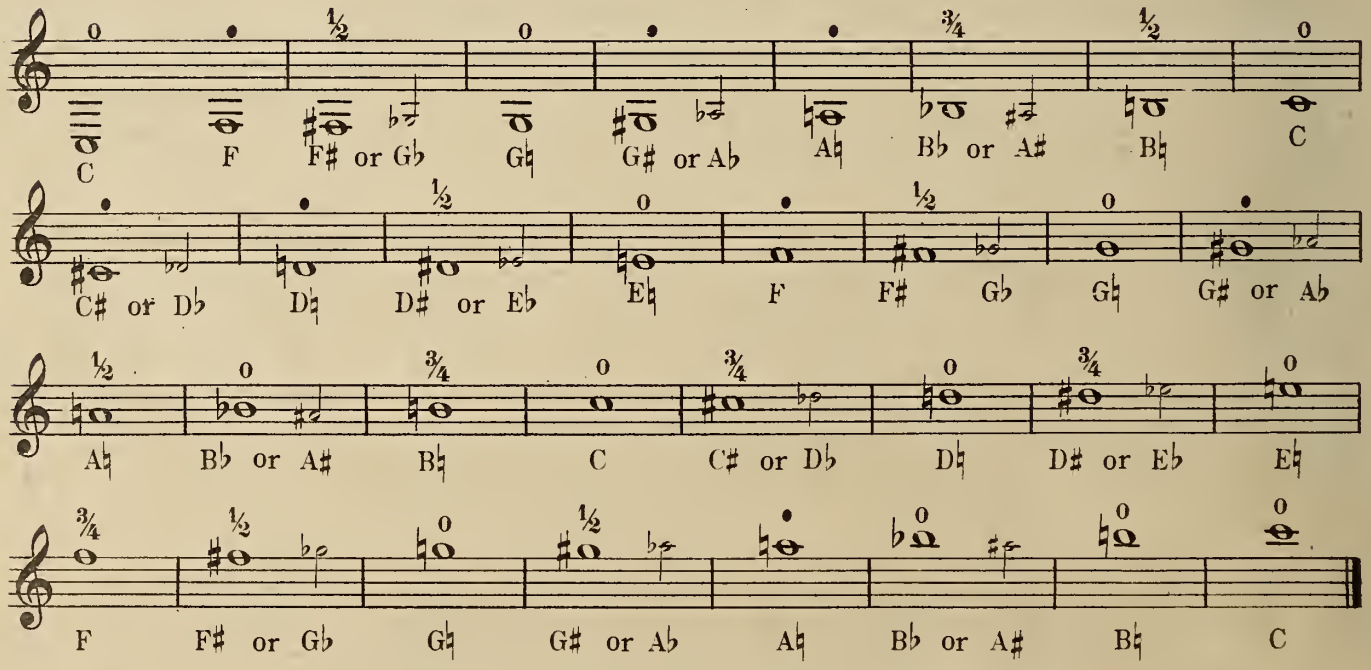
The ¼ is to shut the bell one quarter.

The ½ is to shut the bell one half.

The ¾ is to shut the bell three quarters.

The Bell means all the space inside which the right hand acts, and the signs refer only to the space between the hand and the side of the bell, and not to the space occupied by the bell itself.

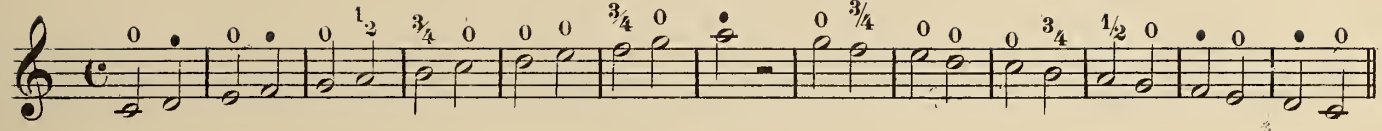
## SCALES FOR SHUTTING THE BELL.



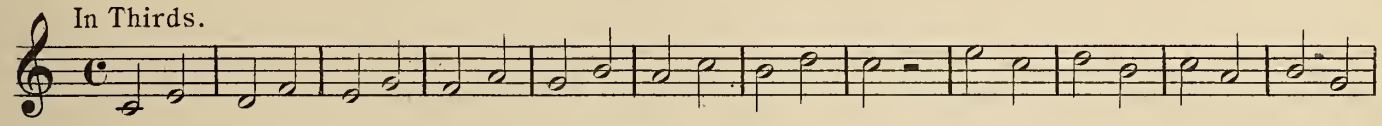

The ear is the only guide for the greater or less degree of opening or closing some notes in order to play them in perfect tune.

2044-100

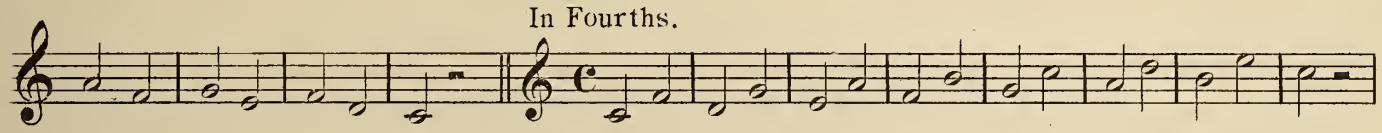
## SCALE OF C MAJOR.



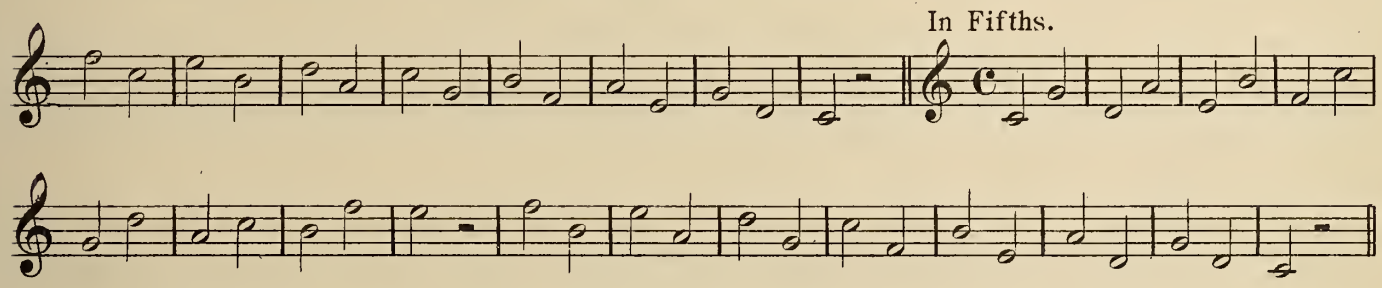
In Thirds.



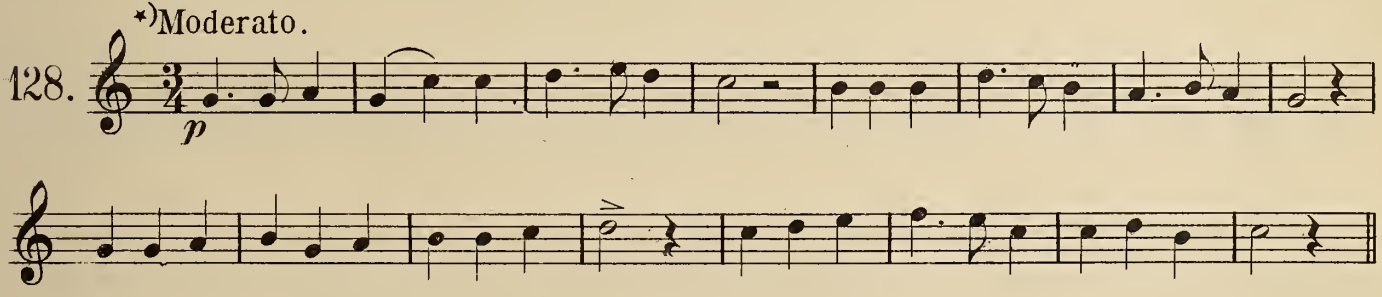
In Fourths.



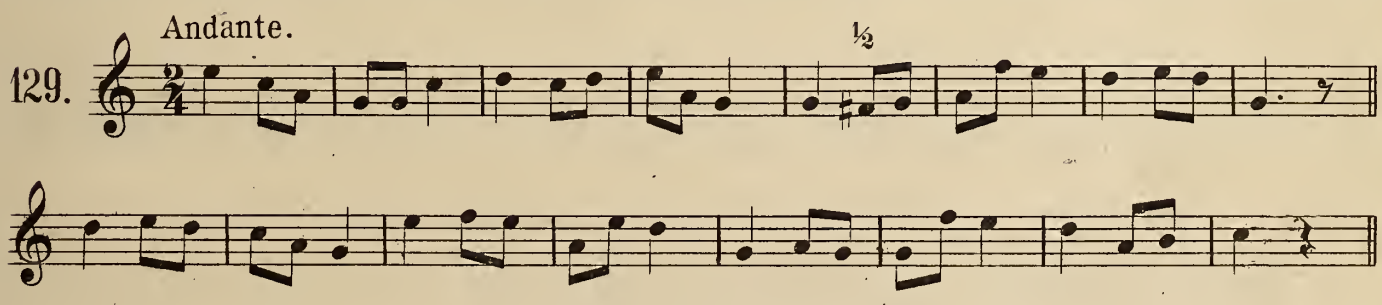
In Fifths.



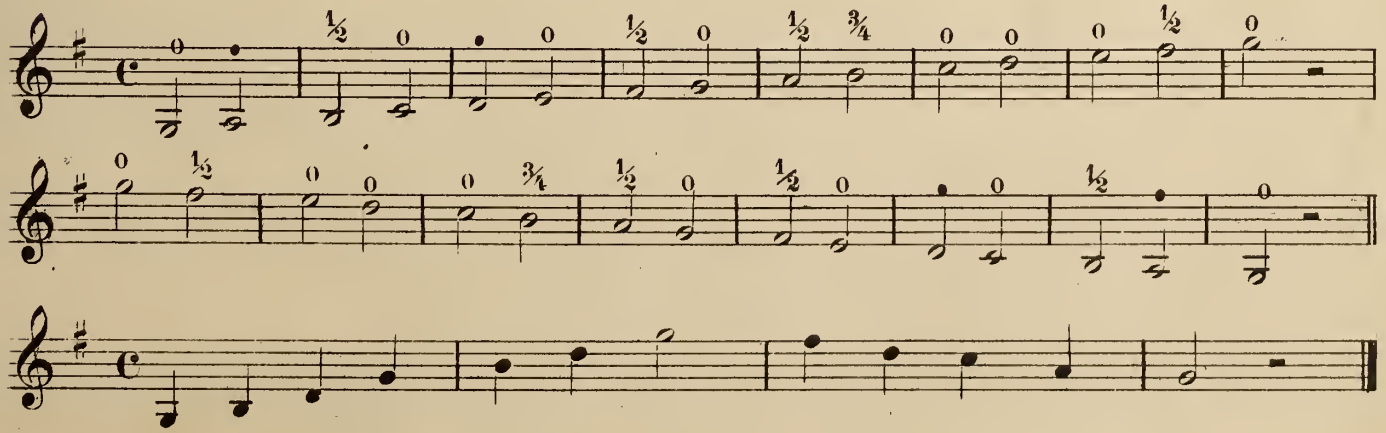
128. *)Moderato.



129. Andante.



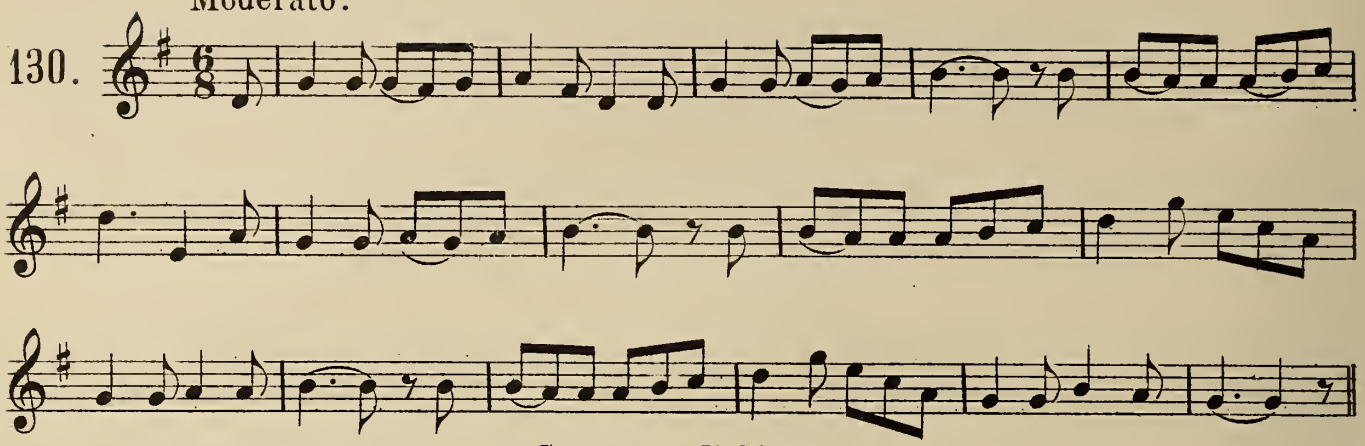
## SCALE OF G MAJOR.



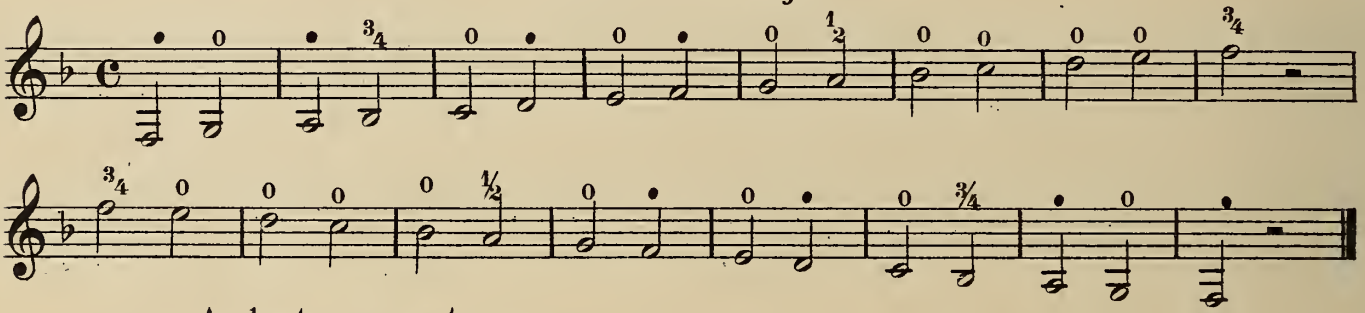
*) A List of the principal words used in modern music will be found on page 100.

Moderato.

130.

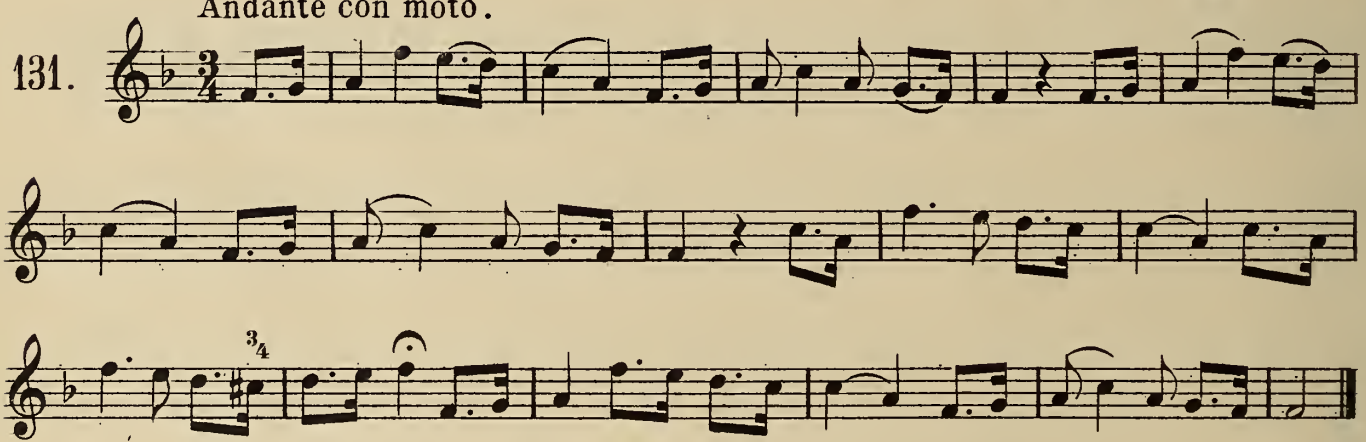


SCALE OF F MAJOR.



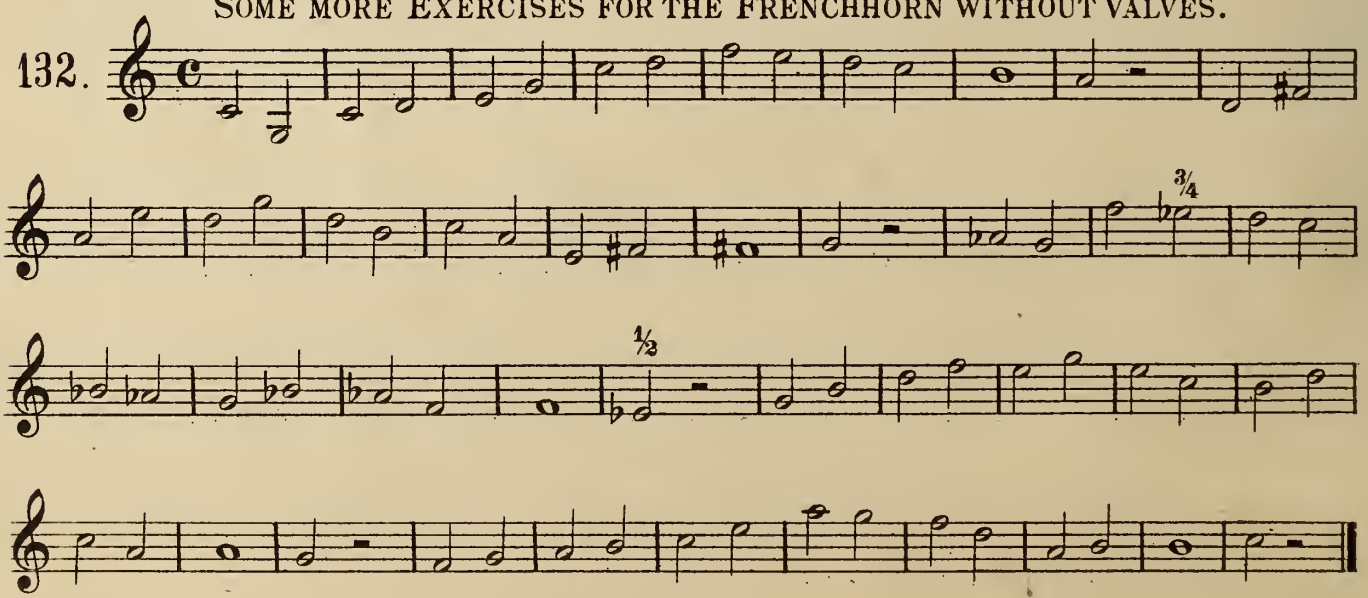
Andante con moto.

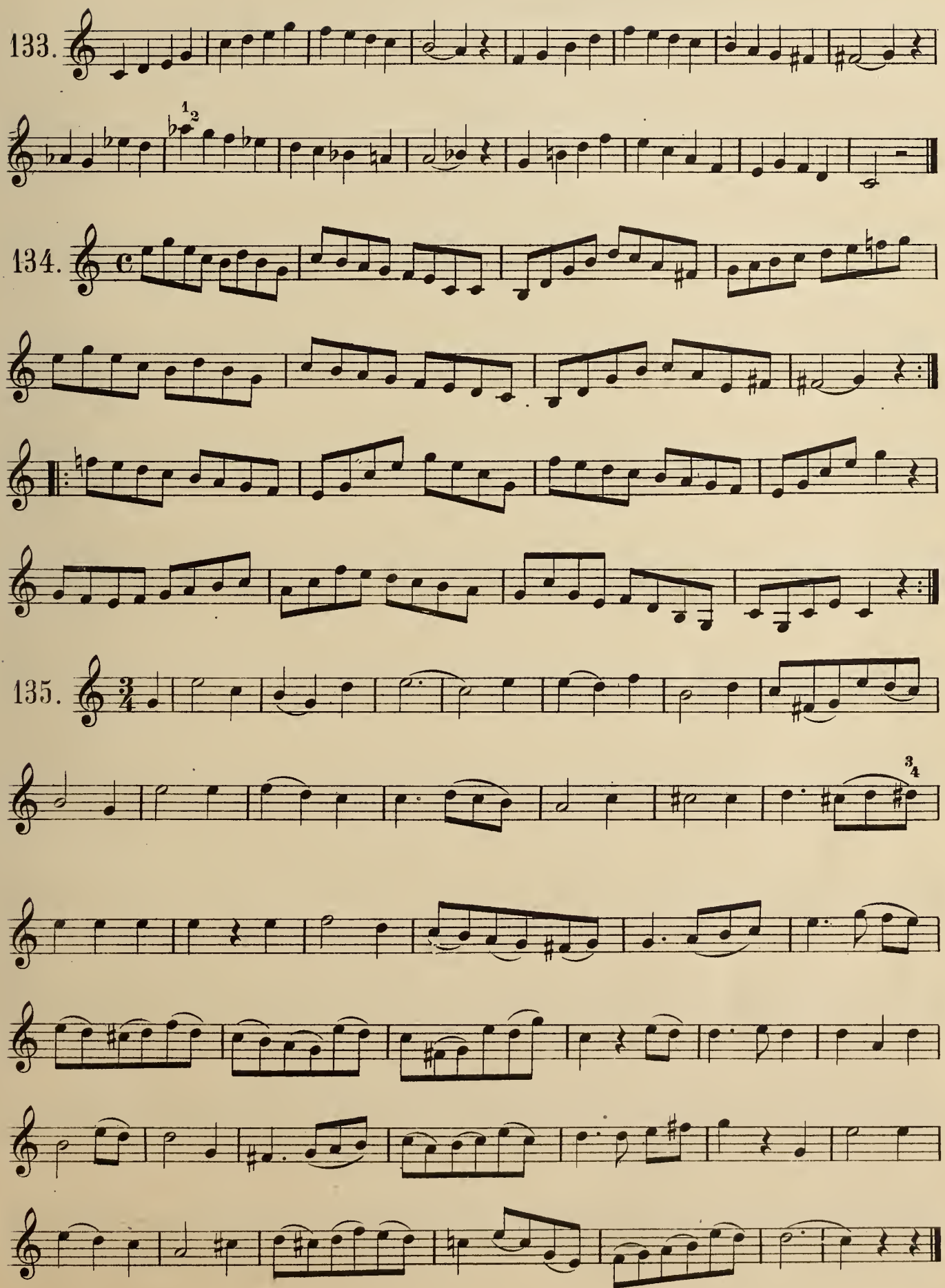
131.



SOME MORE EXERCISES FOR THE FRENCHHORN WITHOUT VALVES.

132.

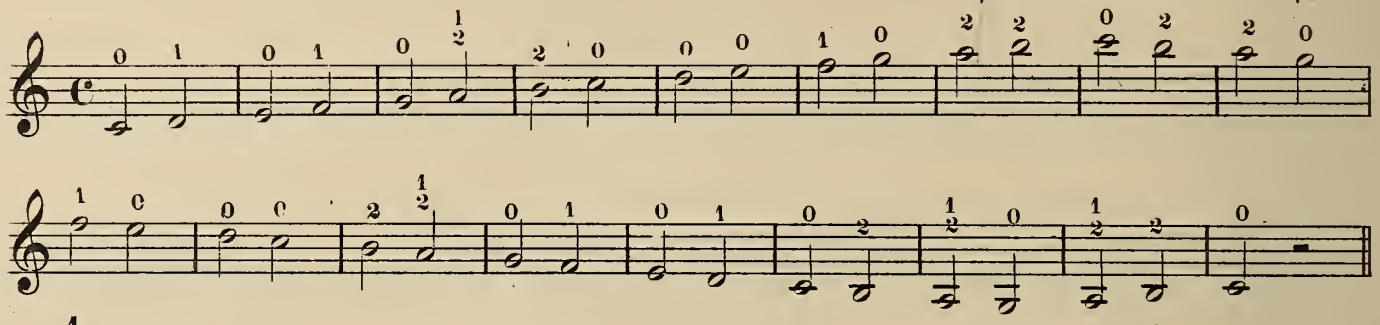



133.
134.
135.

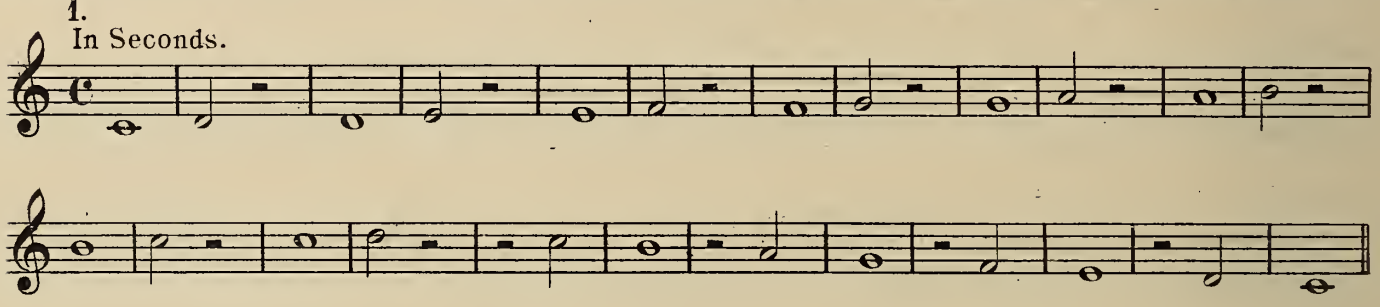
# Scales and Exercises for the French Horn with three Valves.

## Scale of C Major.

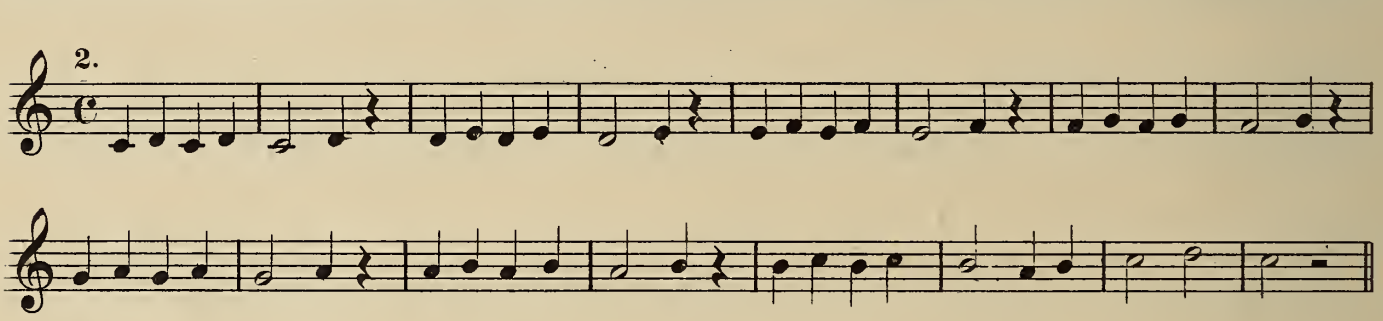
Omit these high notes for the present until a good embouchure is acquired.



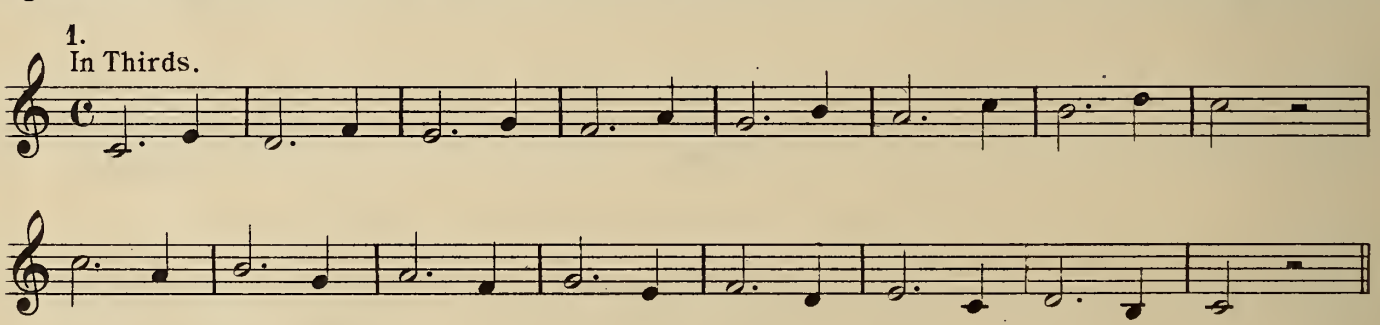
1.
In Seconds.



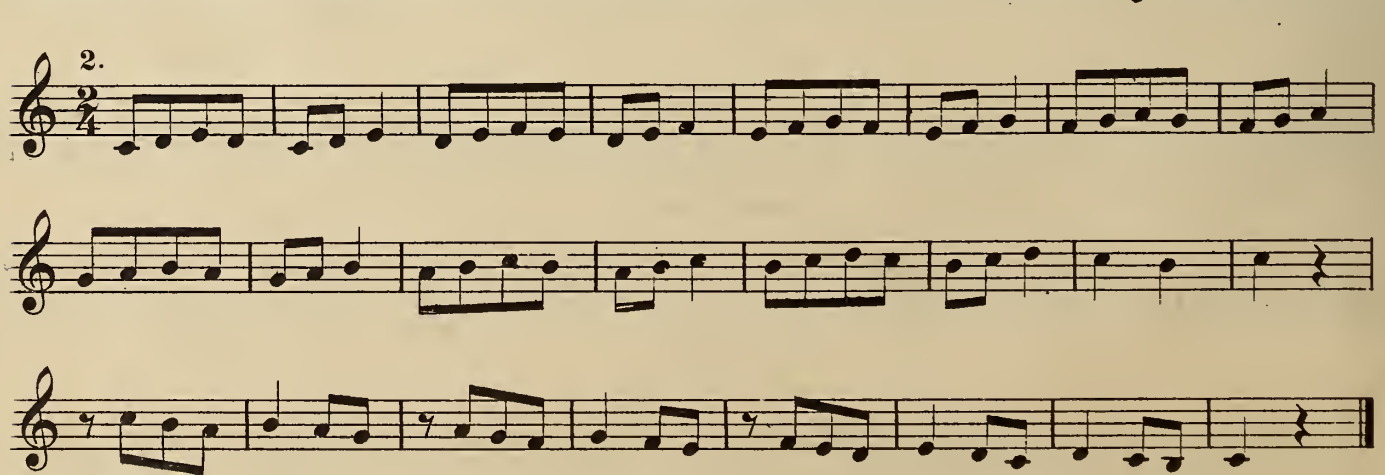
2.

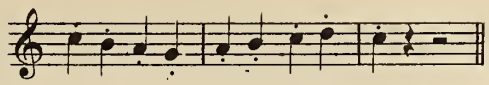
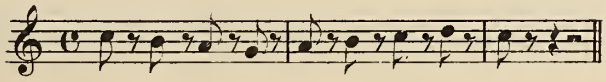


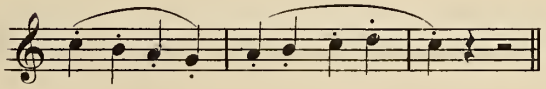
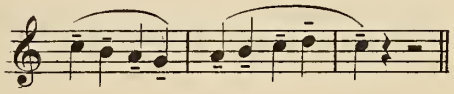
1.
In Thirds.



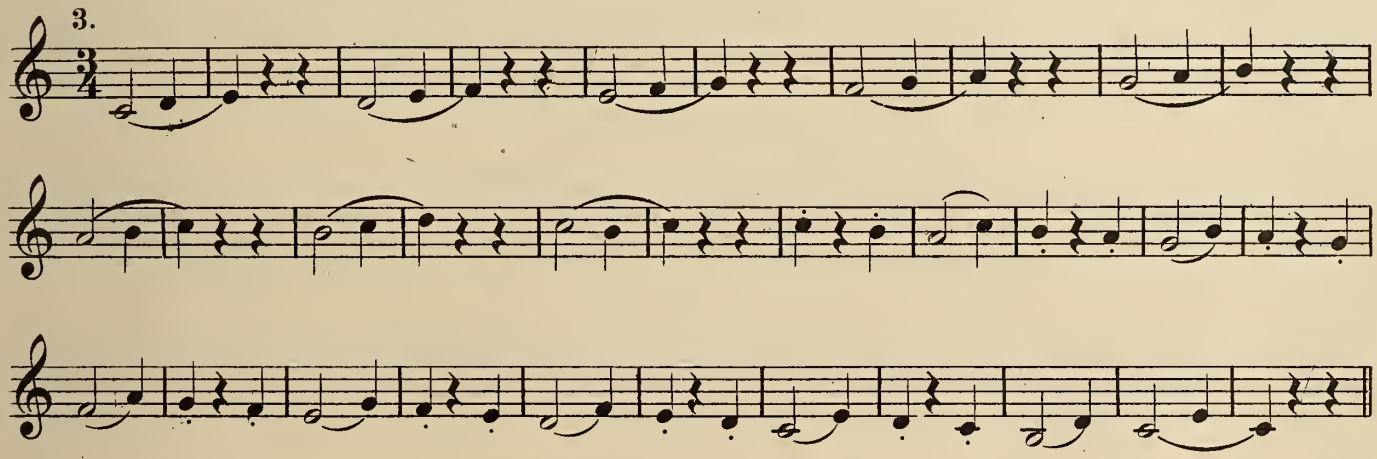
2.



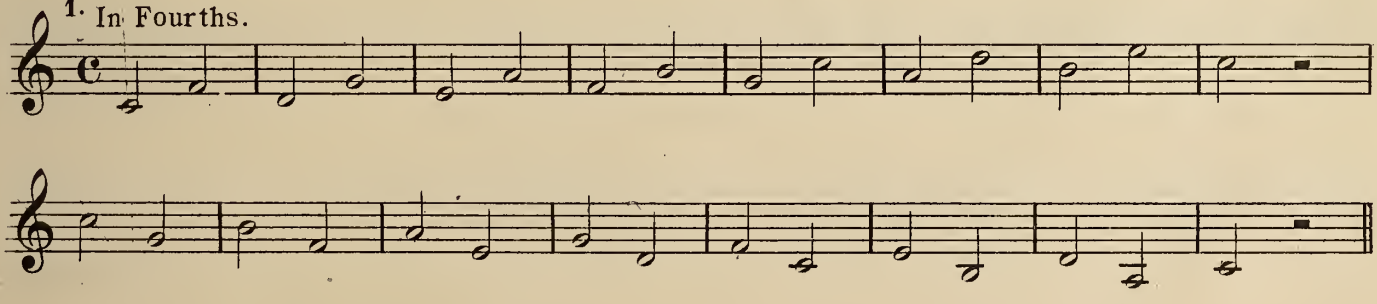
When dots are placed upon the notes thus:  the stroke of the tongue should be short and the sound produced should be similar to the following:  This kind of tongueing is called staccato.

When dots and a slur are written thus:  the notes should be played with a soft stroke of the tongue, pronouncing the word "Doo" A similar articulation is employed when notes are written with a small line and a slur thus:  only the notes in this case, should be played softly and long.

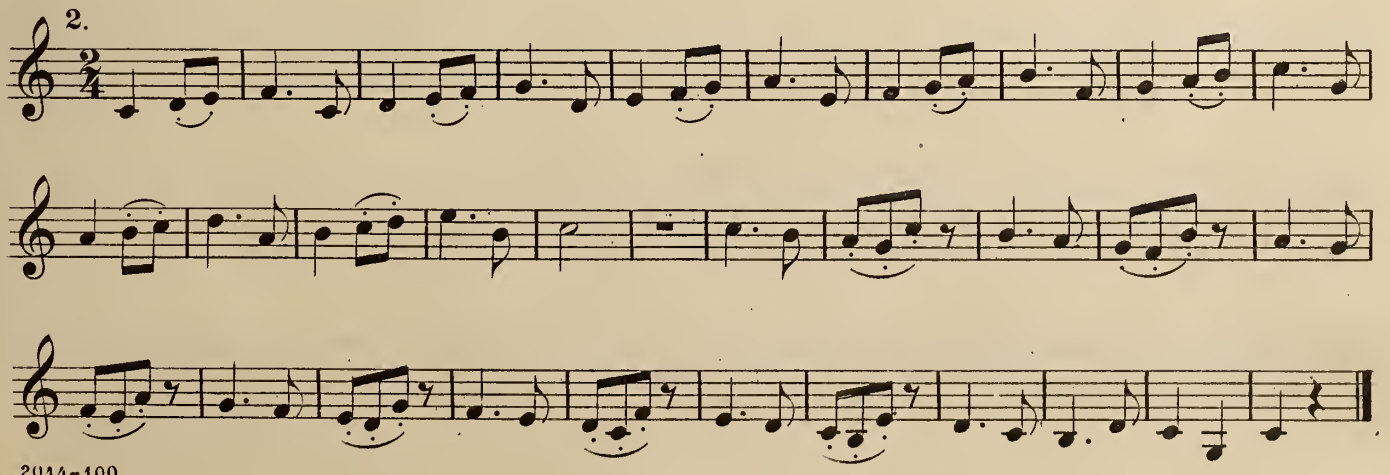
3.

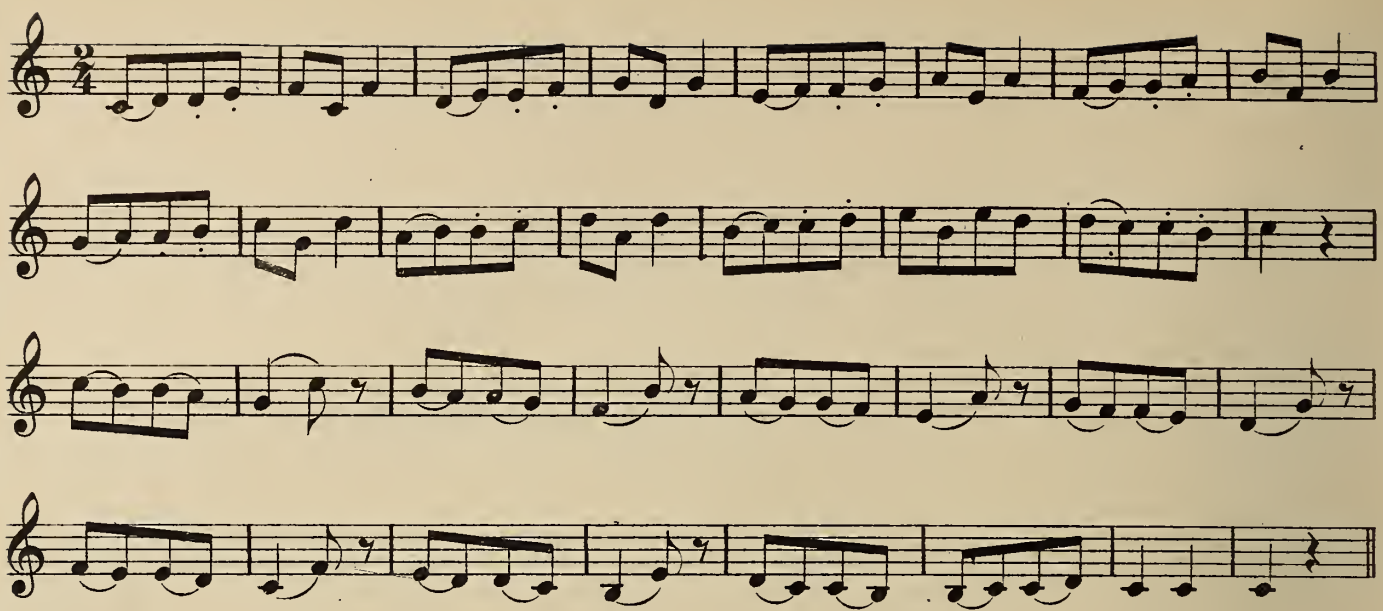


1. In Fourths.

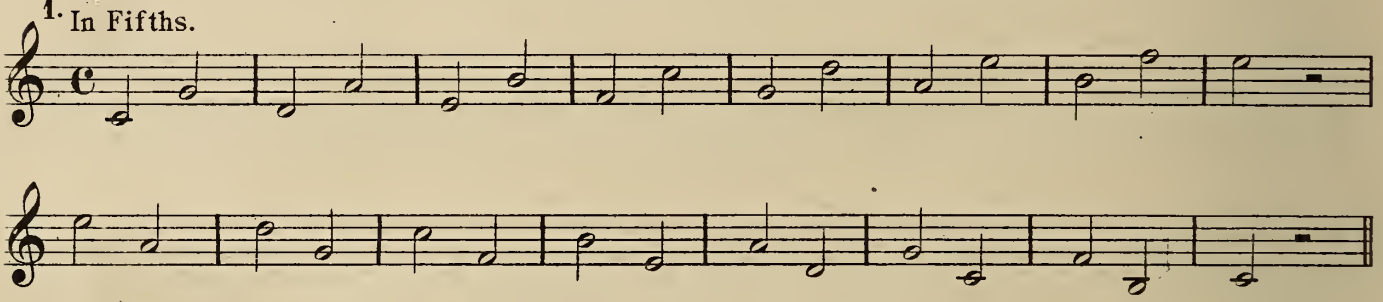


2.

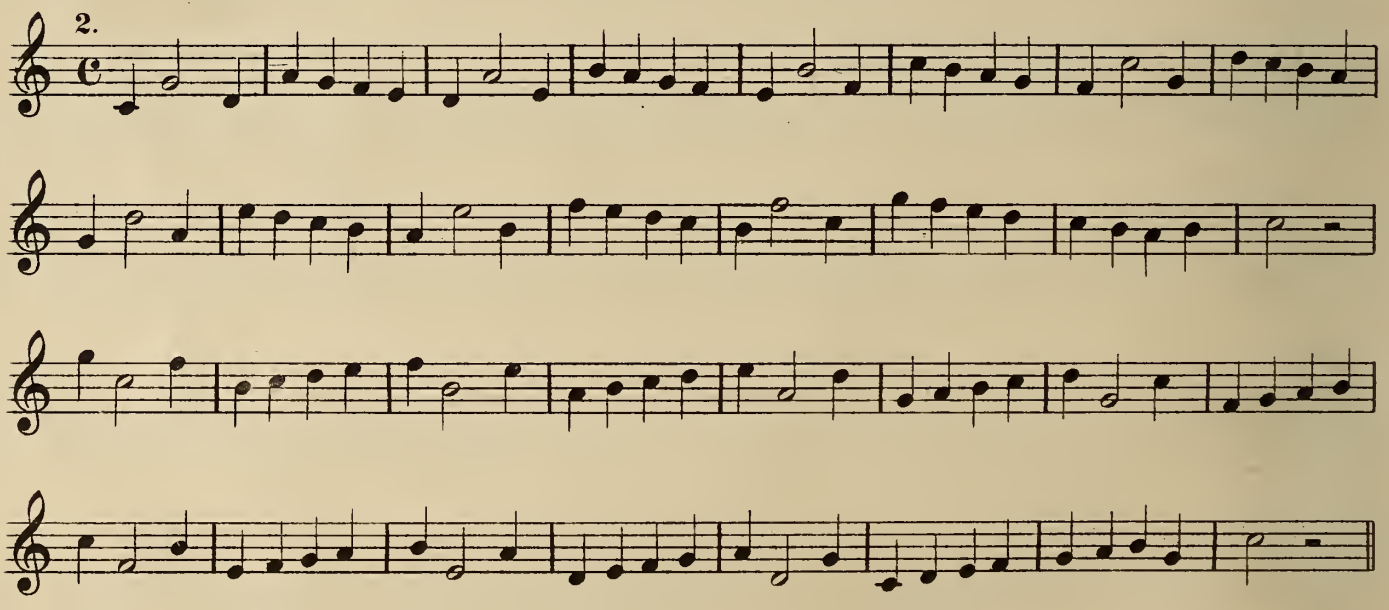




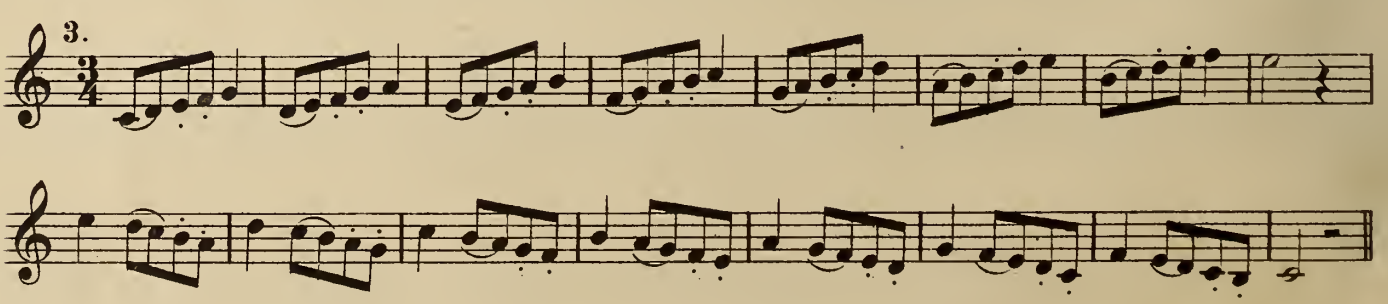
1. In Fifths.



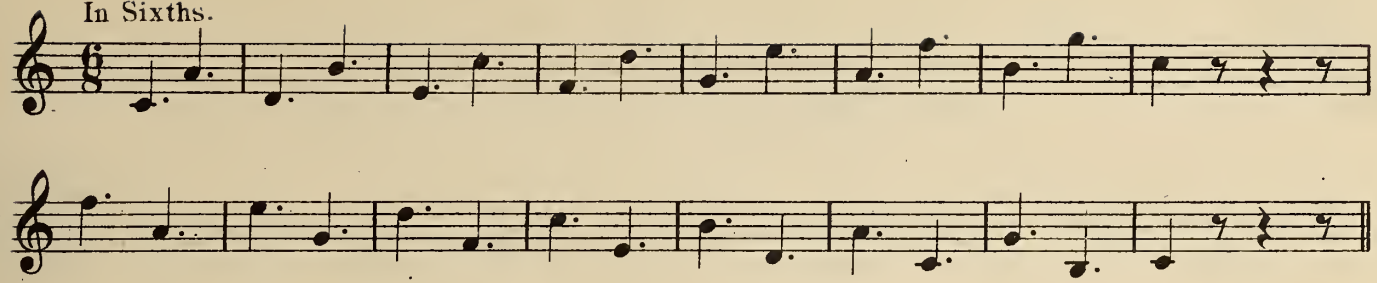
2.



3.

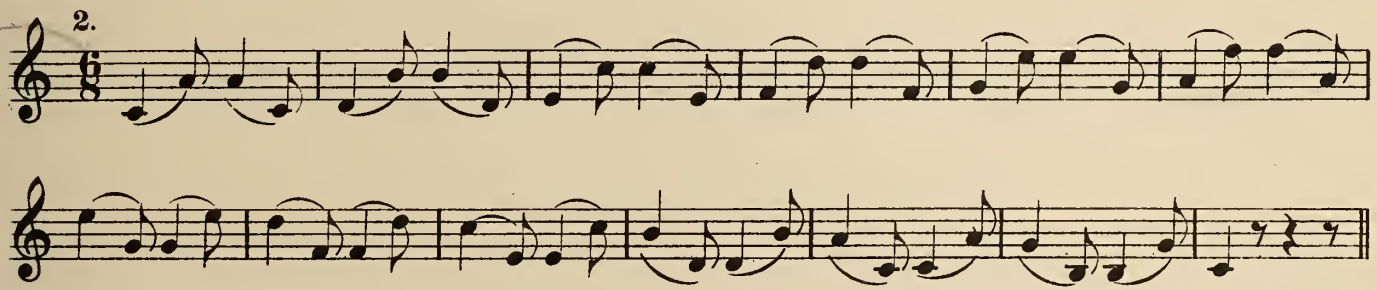


1.
In Sixths.

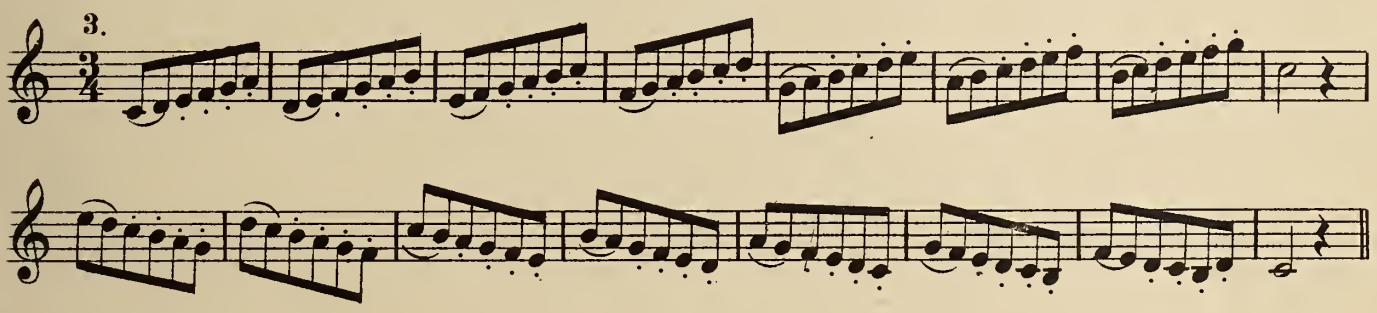




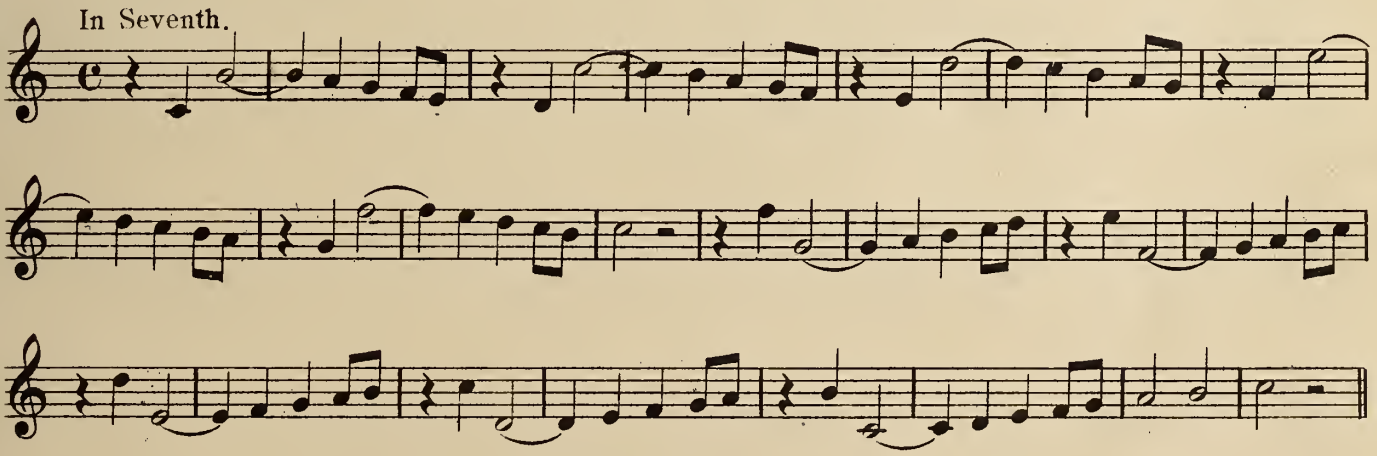
2.



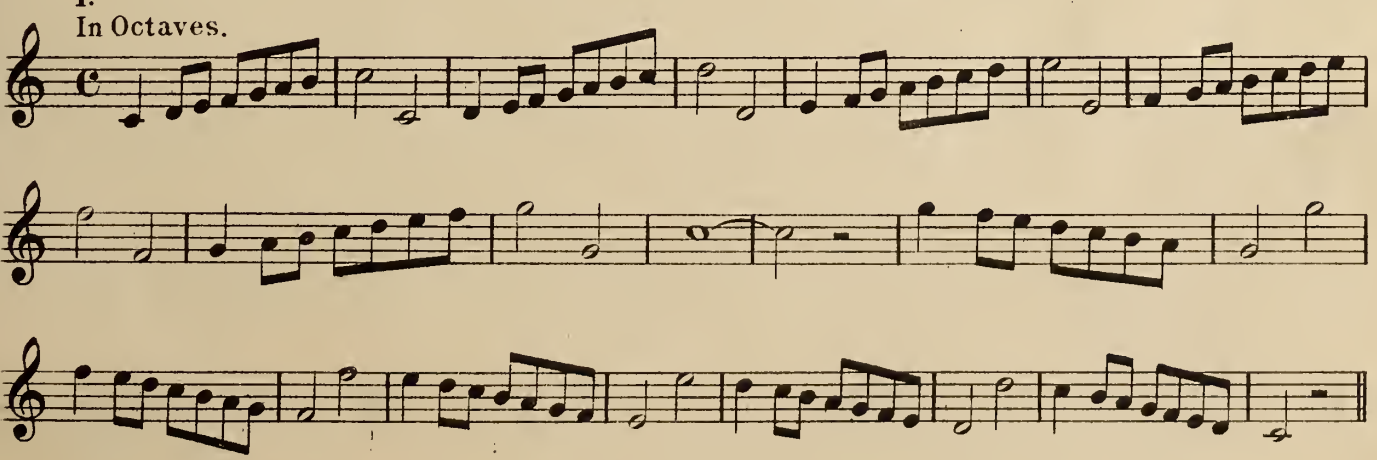
3.

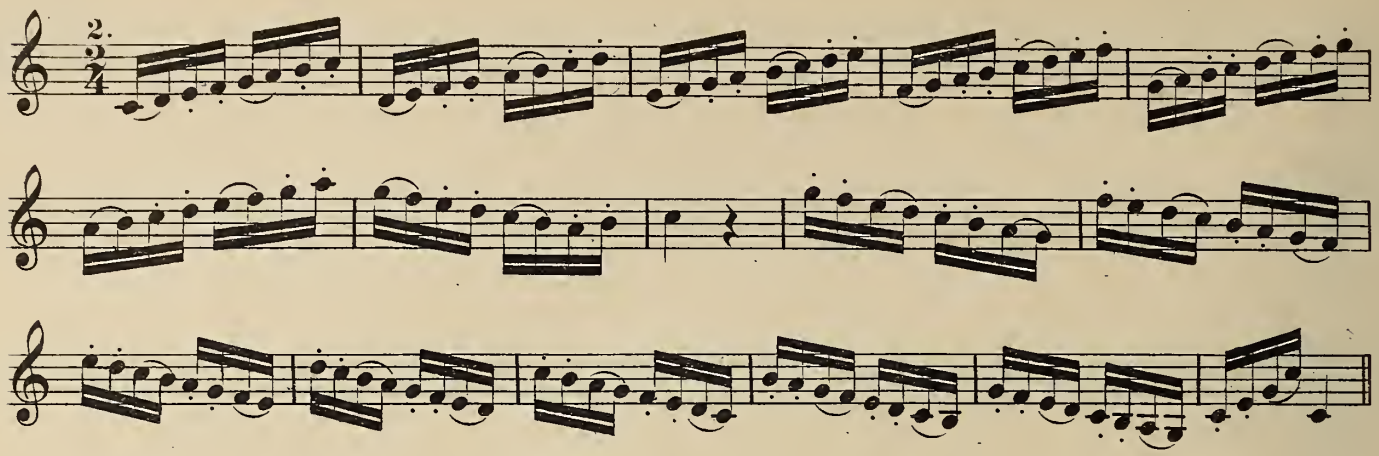


In Seventh.

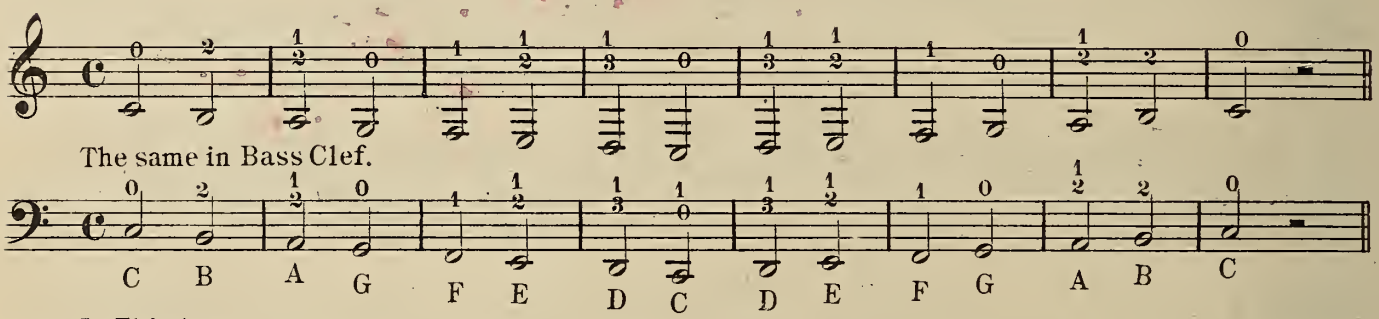


1.
In Octaves.





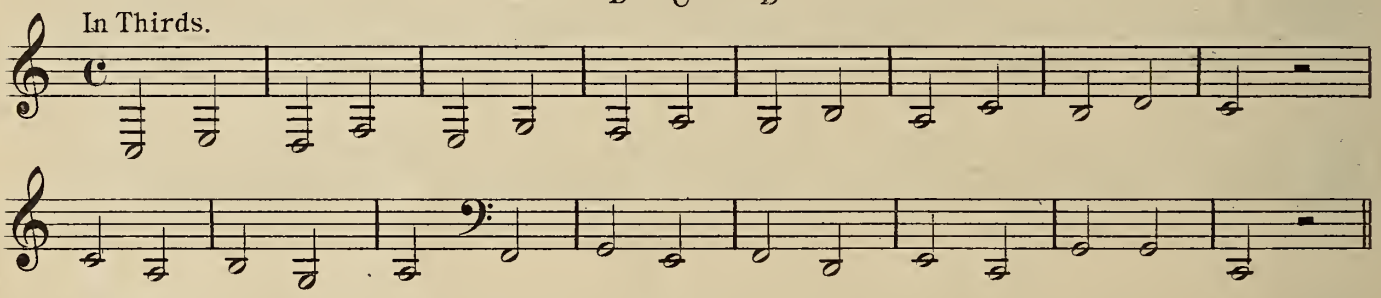

## SCALE OF C MAJOR IN THE LOW OCTAVE.



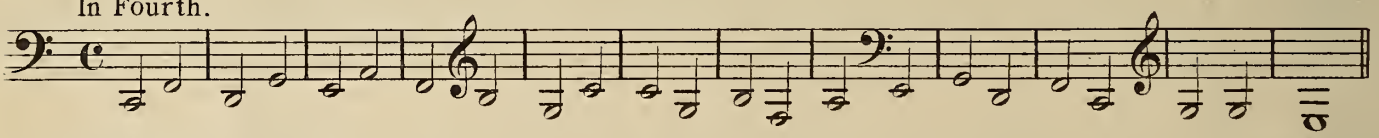
The same in Bass Clef.



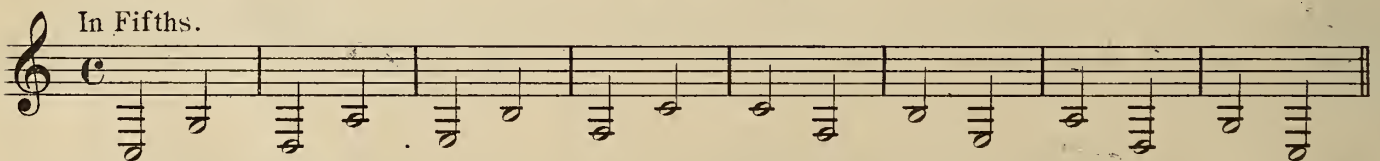

In Thirds.

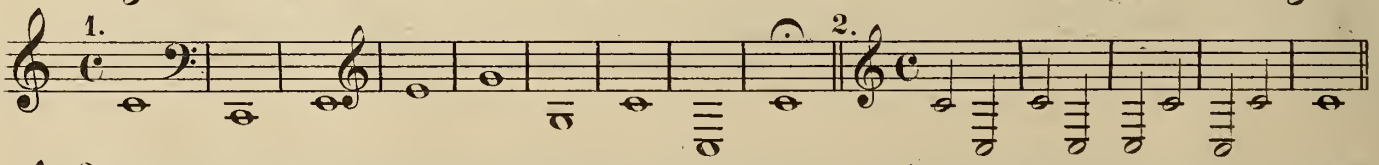


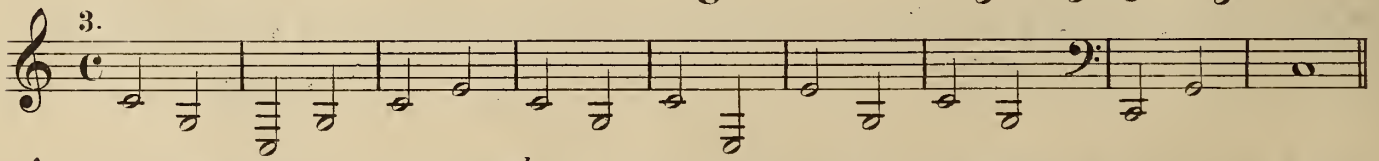
In Fourth.

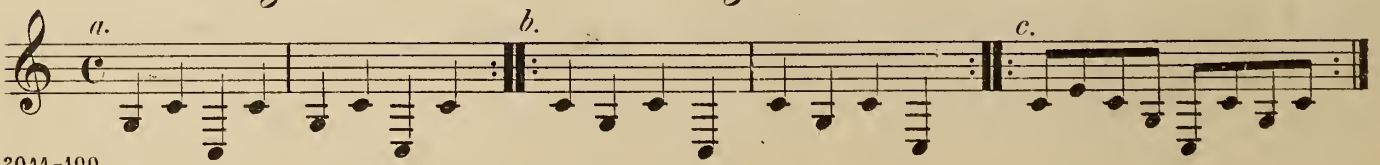


In Fifths.





# DIFFERENT SHADES OF TONE.

*p* means: *piano,* soft.

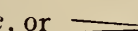
*pp* means: *pianissimo,* very soft.

*f* means: *forte,* loud.

*ff* means: *fortissimo,* very loud.

*mf* means: *mezzo forte,* moderately loud.

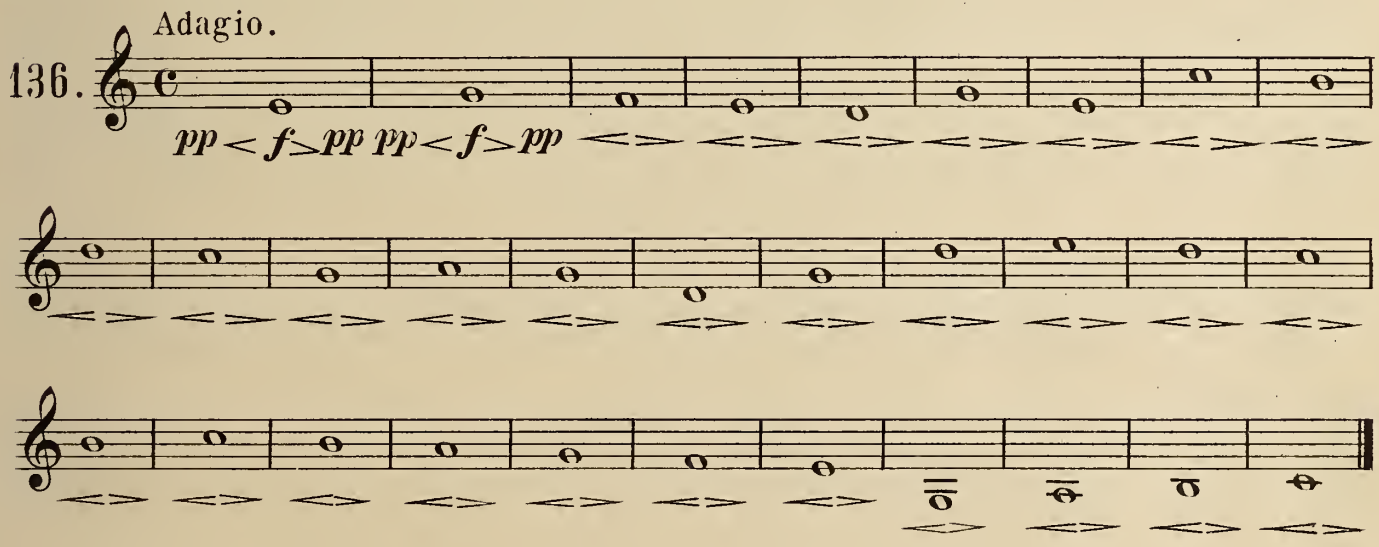
*cresc.* or means: *crescendo,* increasing the sound.

*dim. decresc,* or  means: *diminuendo, decrescendo,* diminishing sound.

*sf, rfz,* or > means: *sforzando, rinforzando,* accentuated.

*fp* means: *forte-piano,* loud and immediatly soft again.

In order to acquire a full tone and a long breath, long sustained notes should frequently be practised in the following manner:

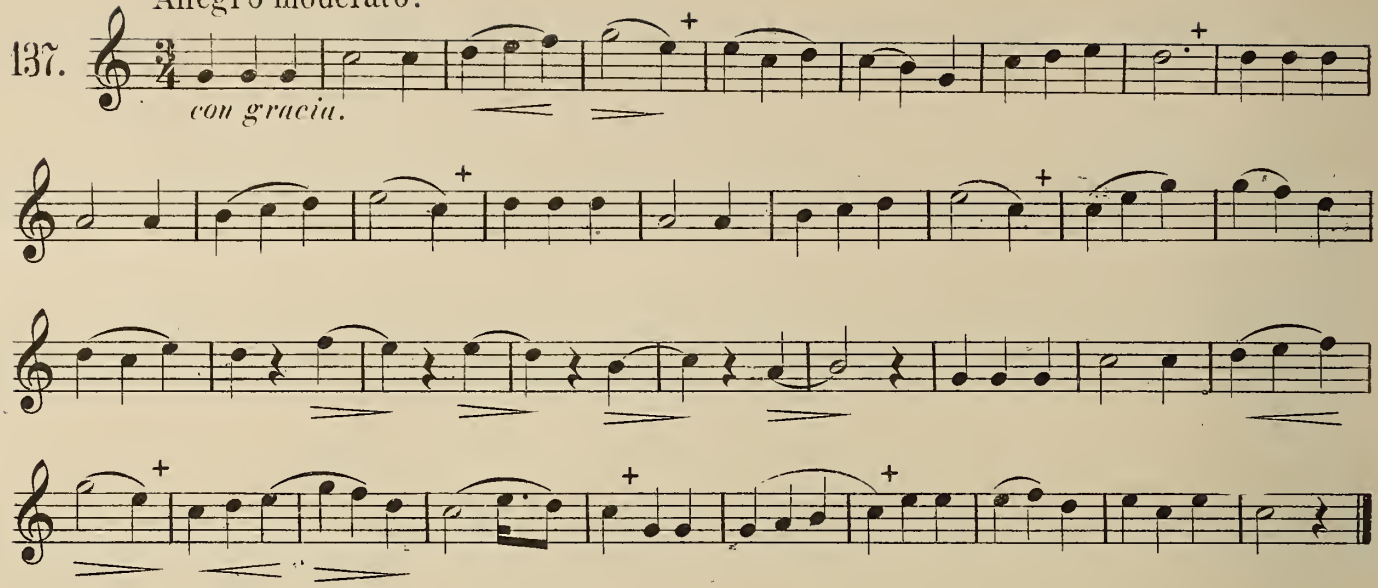



# TAKING BREATH.

In playing a wind instrument, it is very important to take breath at the proper time. This should be done quietly, without noise and without any motion of the body. As musical compositions consist of phrases, care should be taken that such phrases are not interrupted. Much however, depends on the construction of the body, for many players can keep the breath longer than others, so that no strict rule can be given, where to take breath. Some Composers however have marked places to take fresh breath by a › or + as the following example will show.

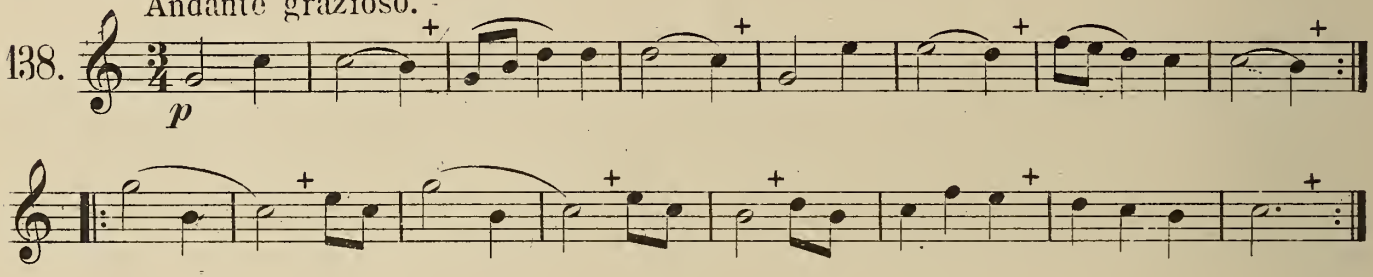
Allegro moderato.

137.



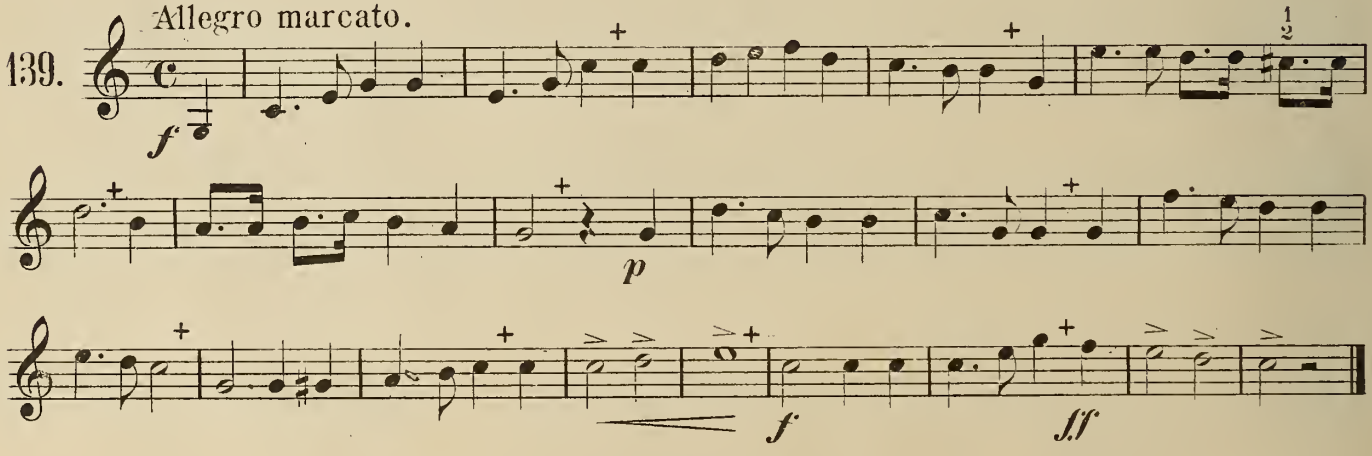

Andante grazioso.

138.



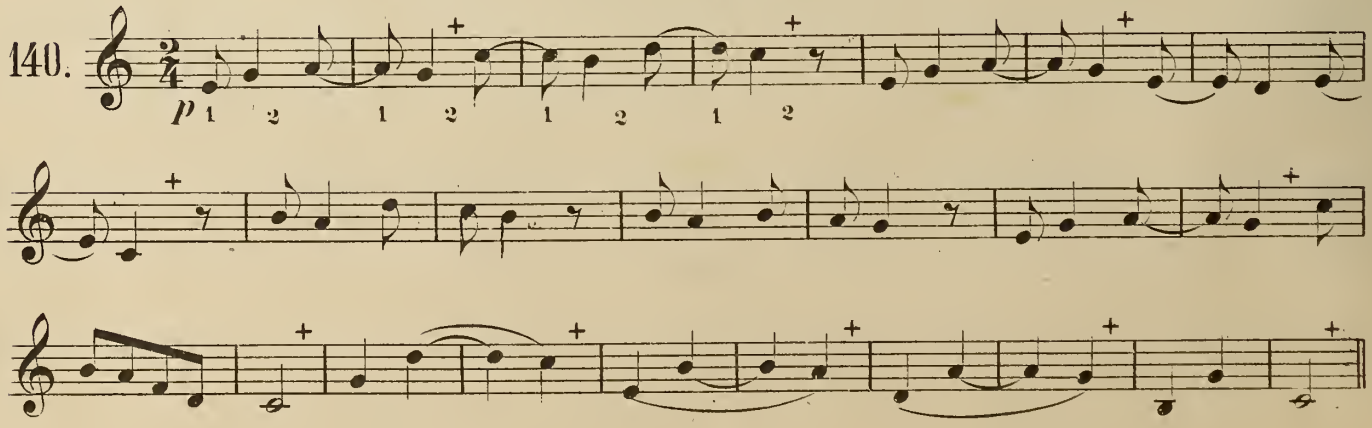

Allegro marcato.

139.

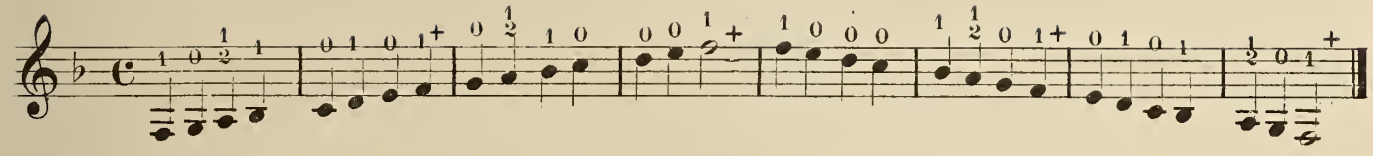



## Exercise with Syncopated Notes.

140.

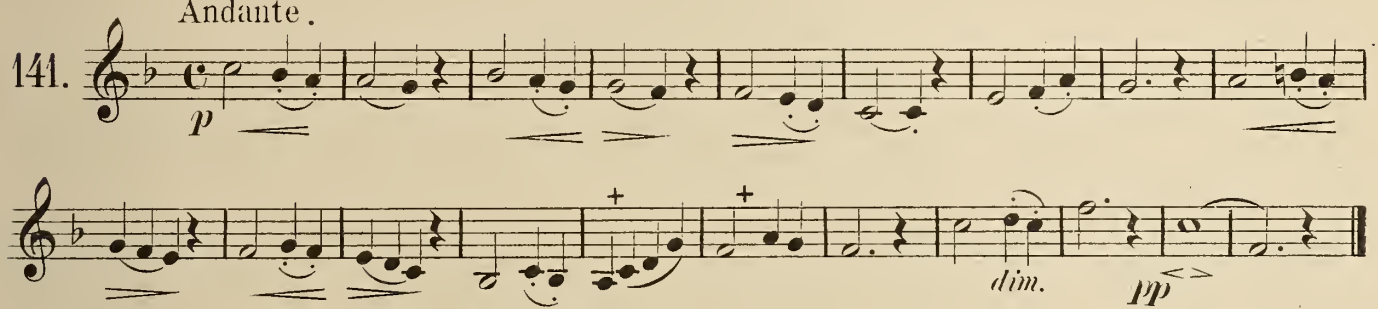


## SCALE OF F MAJOR.



Andante.

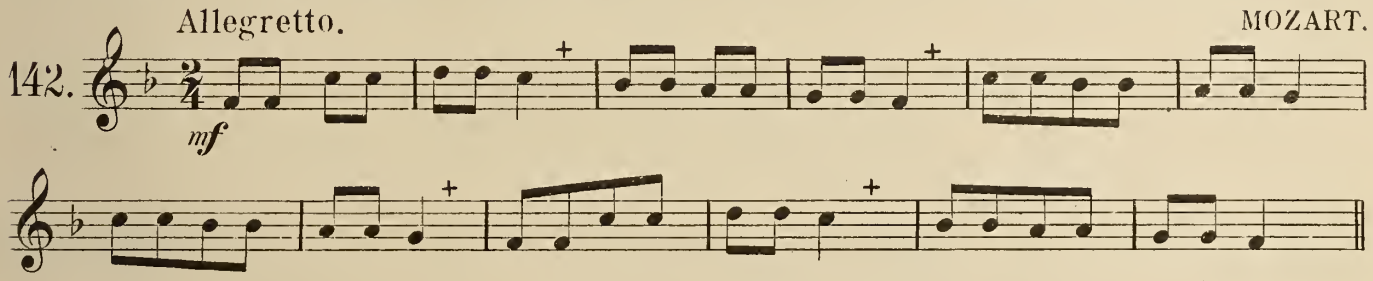
141.



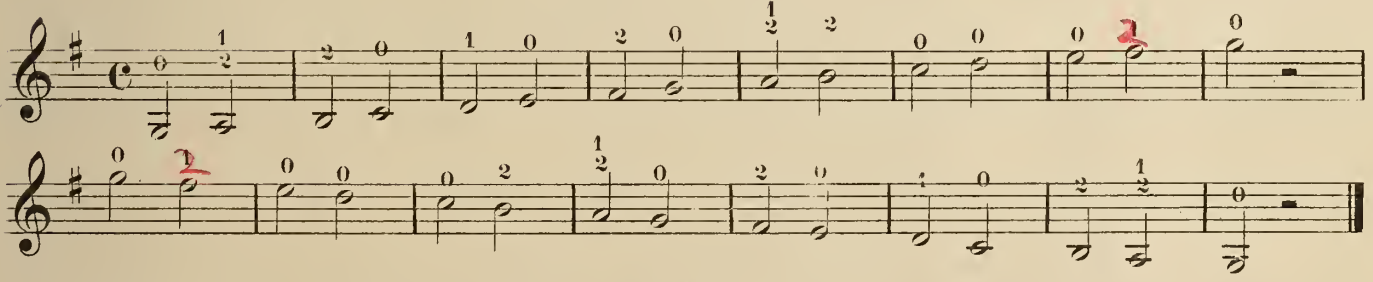

Allegretto.

MOZART.

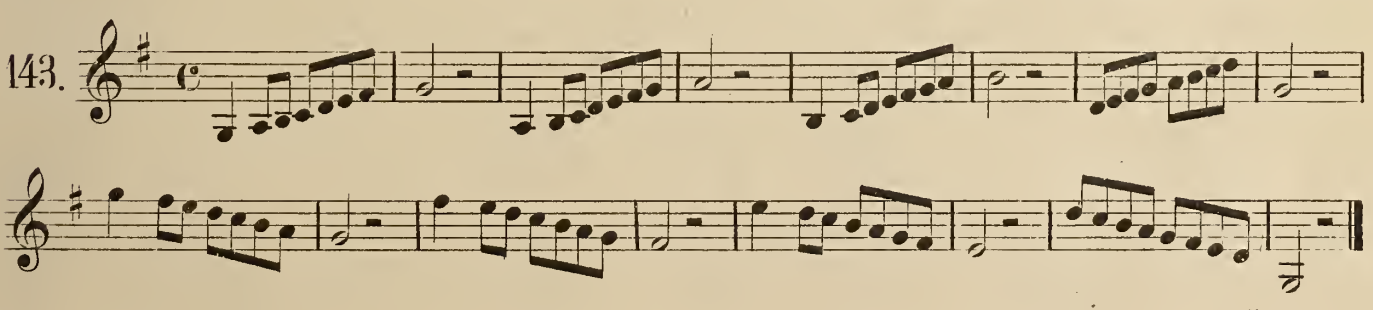
142.




## SCALE OF G MAJOR.



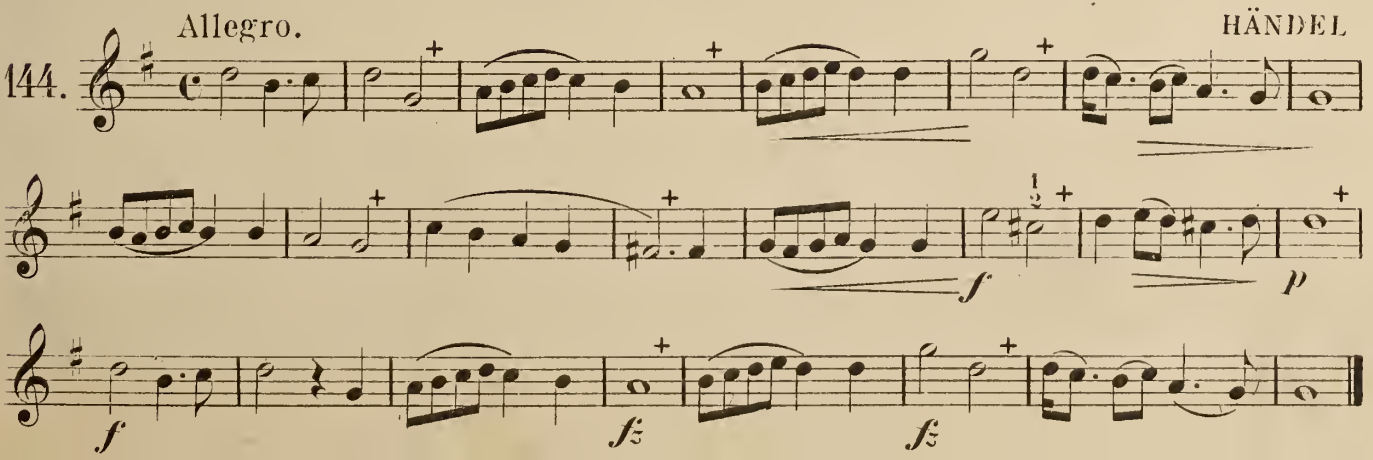
143.



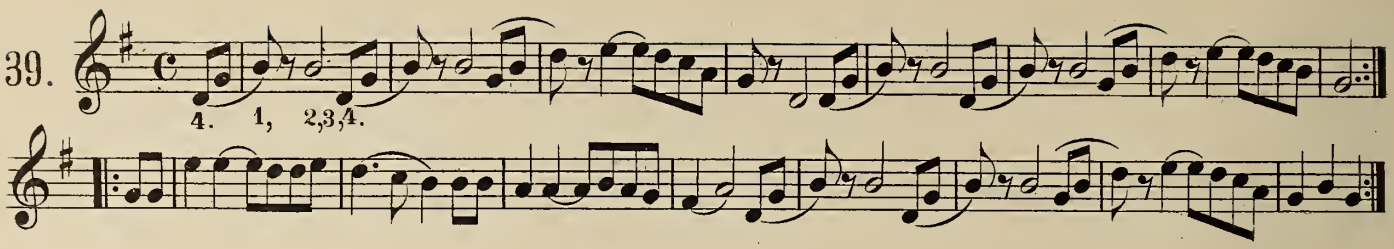
Allegro.

HÄNDEL

144.



39.

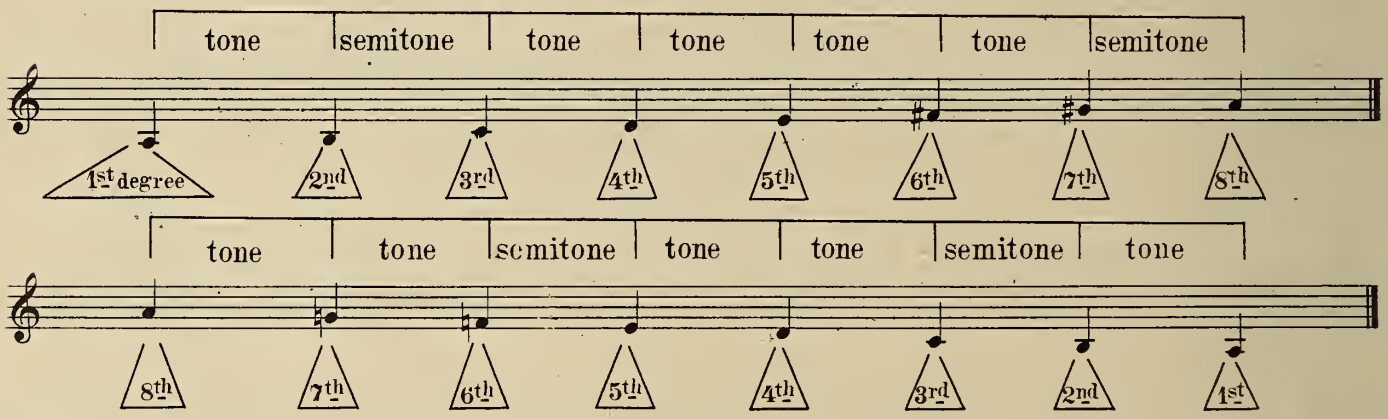



# MINOR SCALES.

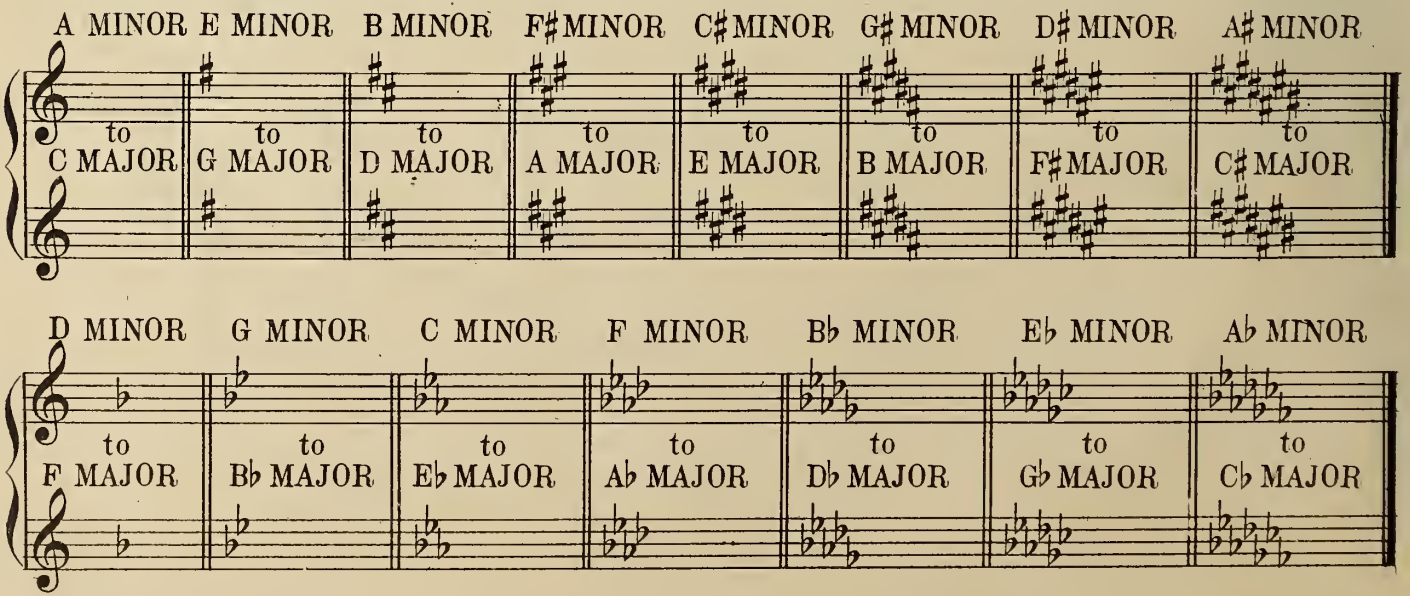
Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the Harmonic and the Melodic, of which the latter from will now be explained.

The ascending of the melodic minor scale differs from descending, the former having its sixth and seventh degrees raised by accidentals not essential to the Key. — In ascending, semitones are situated between the second and third, and the seventh and eighth degress; and in descending between the sixth and fifth, and the third and second degrees.

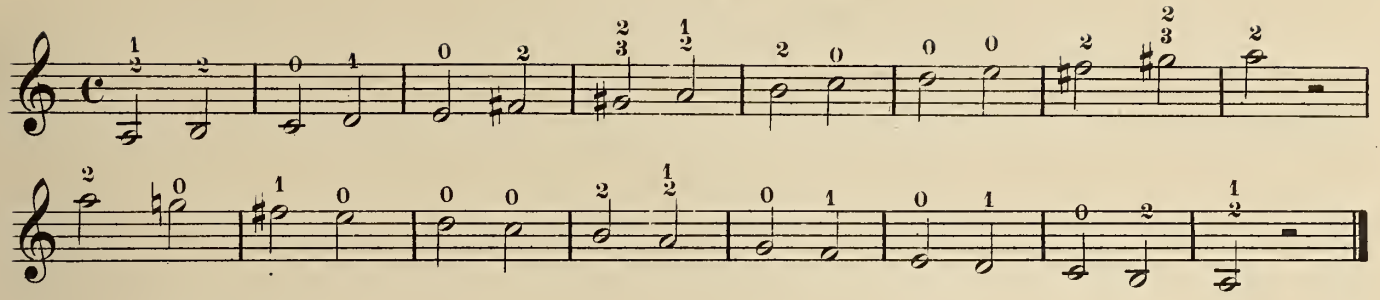
SCALE OF A MINOR.
without signature, relative to C major




# TABLE OF MINOR SCALES WITH THEIR RELATION TO MAJOR.

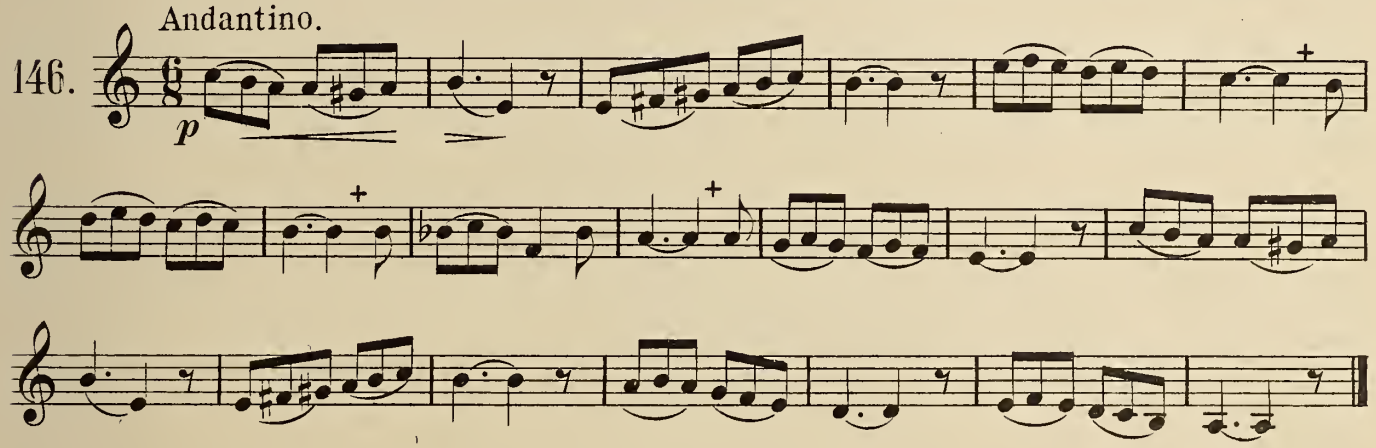


## SCALE OF A MINOR.



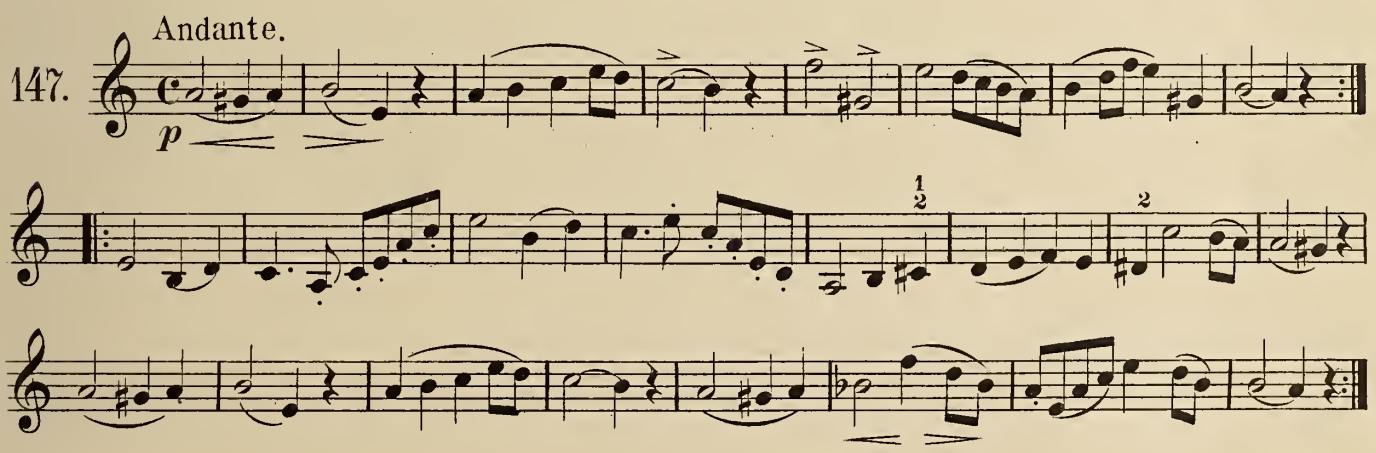
Andantino.

146.

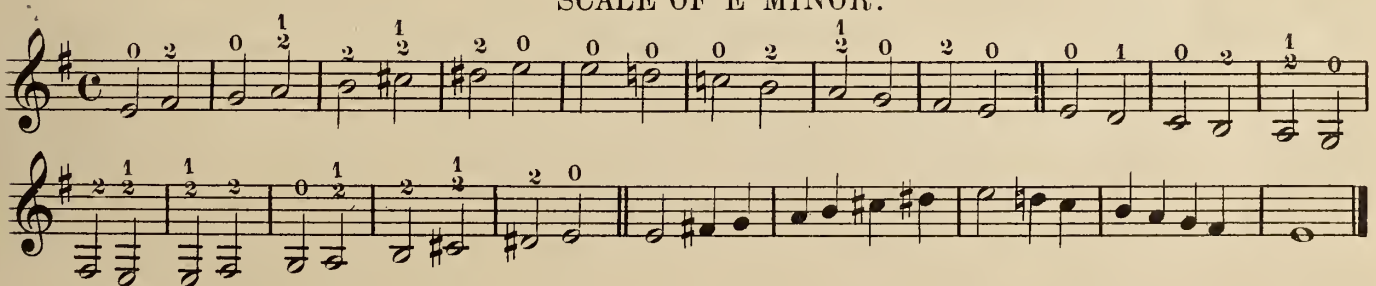


Andante.

147.

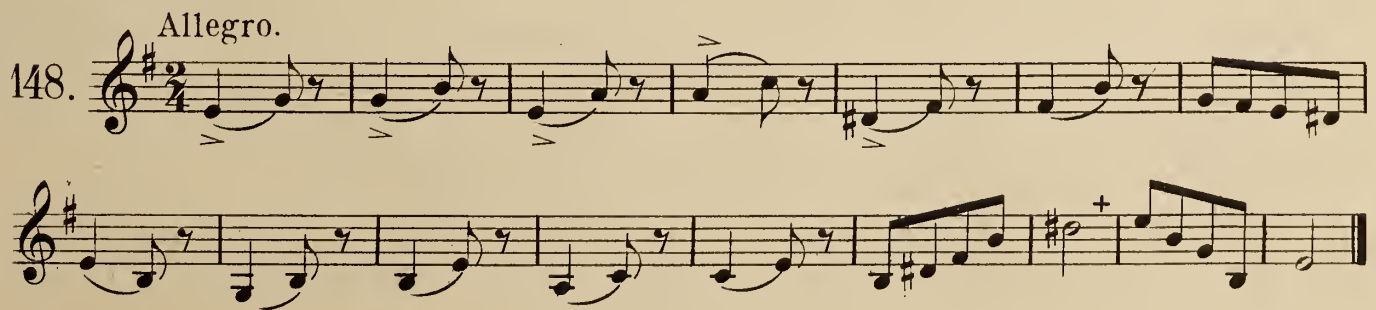


## SCALE OF E MINOR.



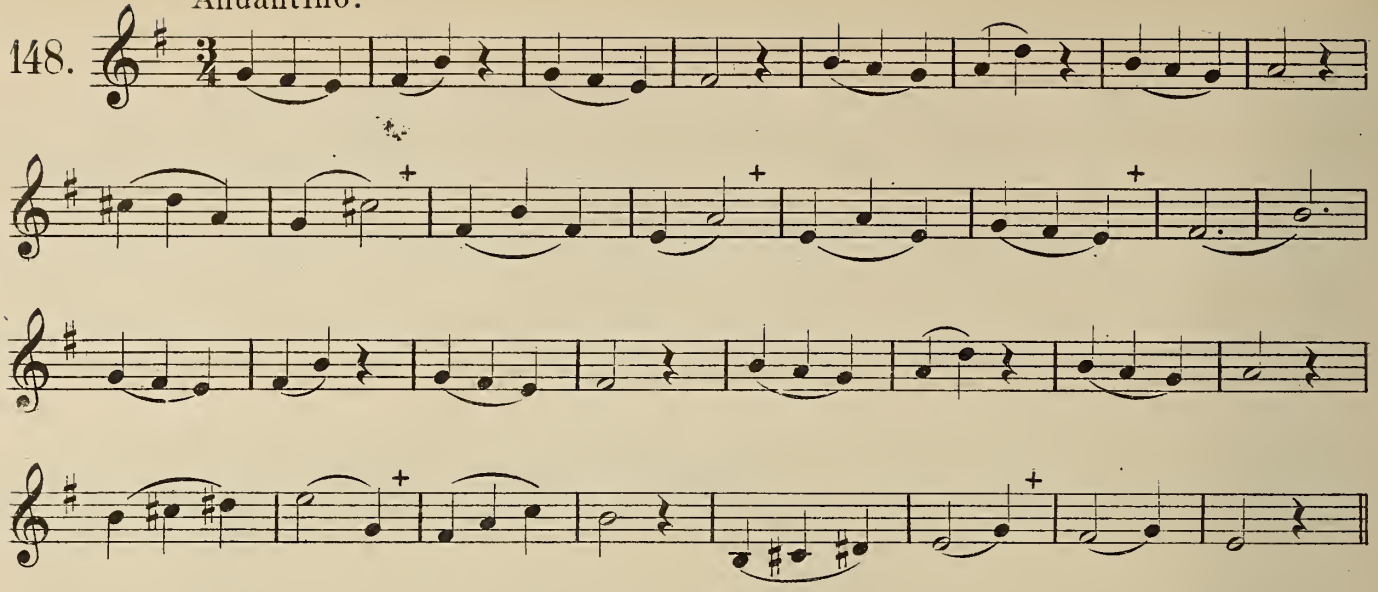
Allegro.

148.

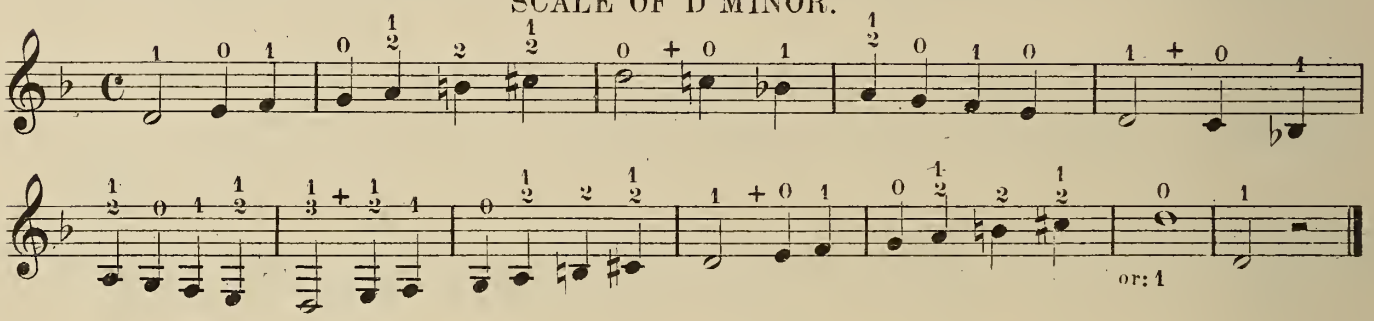


Andantino.

148.

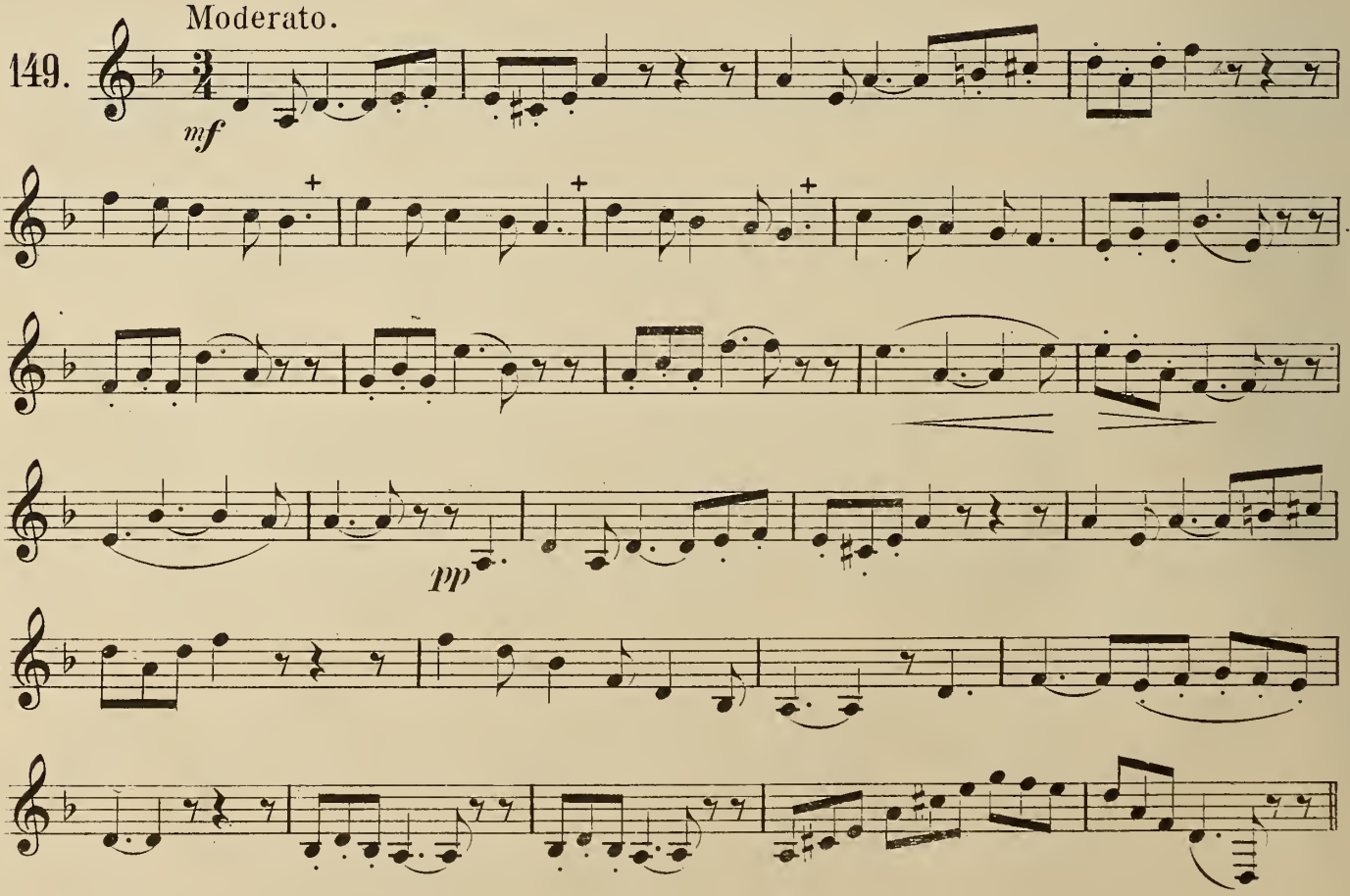


SCALE OF D MINOR.

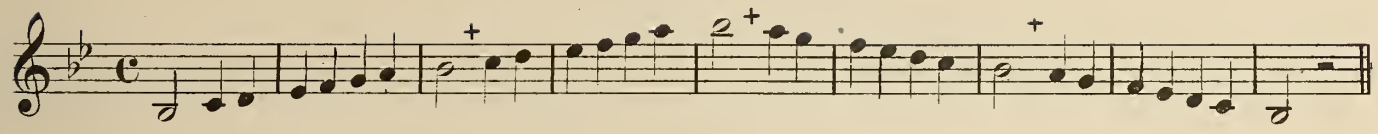



Moderato.

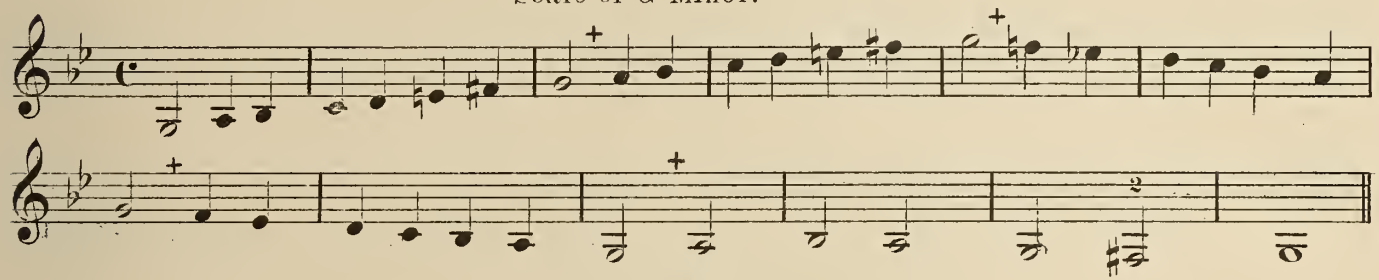
149.



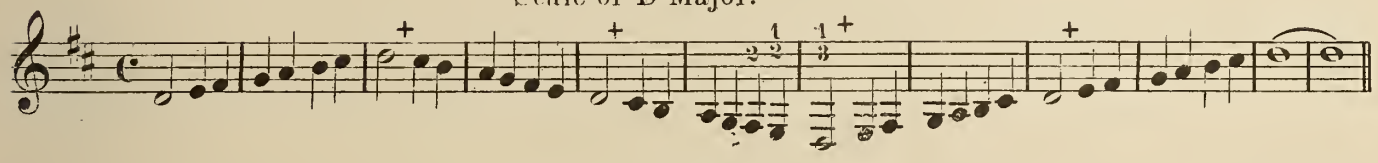
Scale of B♭ Major.



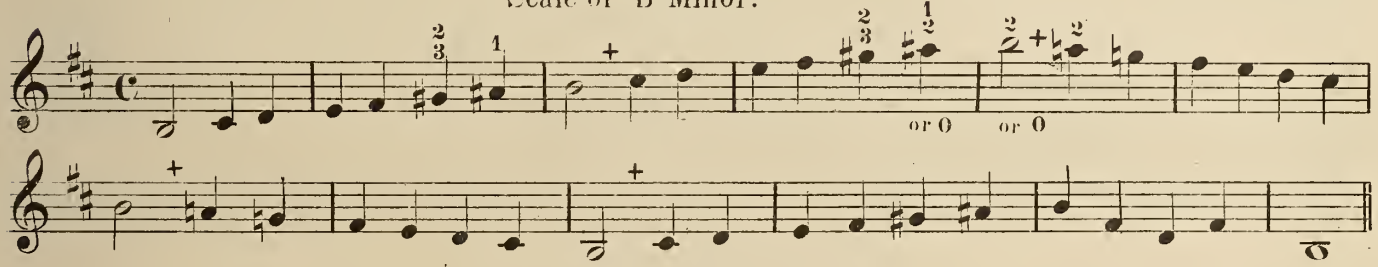
Scale of G Minor.



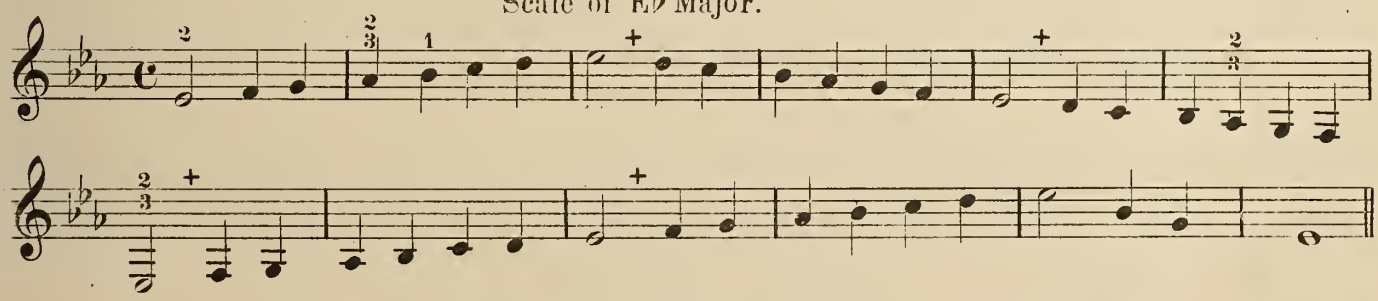
Scale of D Major.



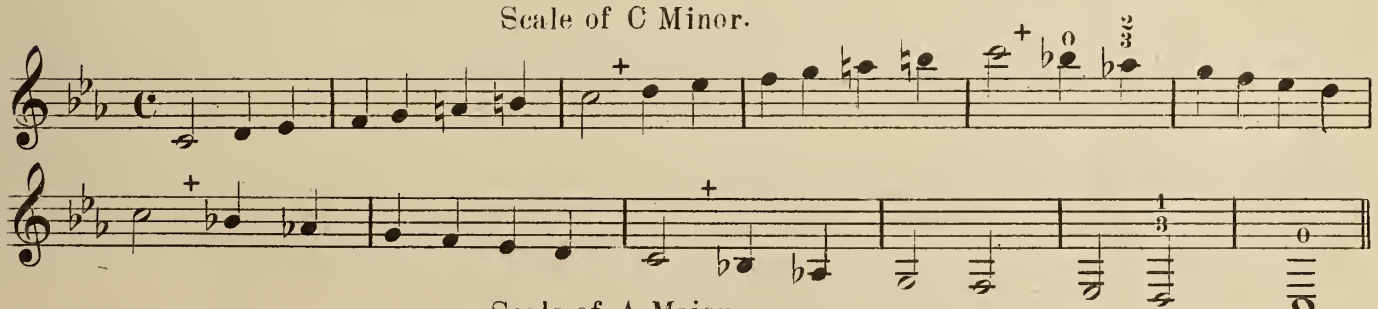
Scale of B Minor.



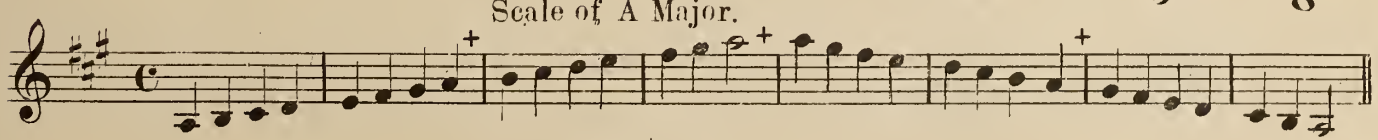

Scale of E♭ Major.



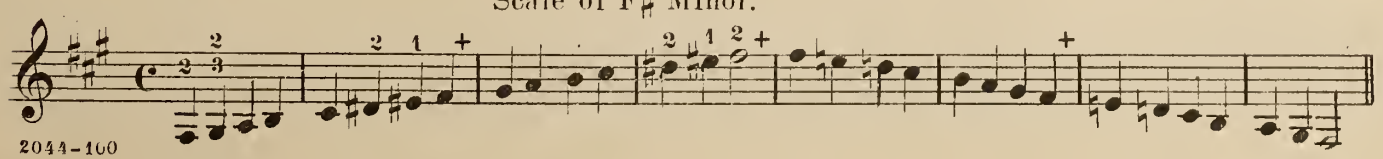
Scale of C Minor.



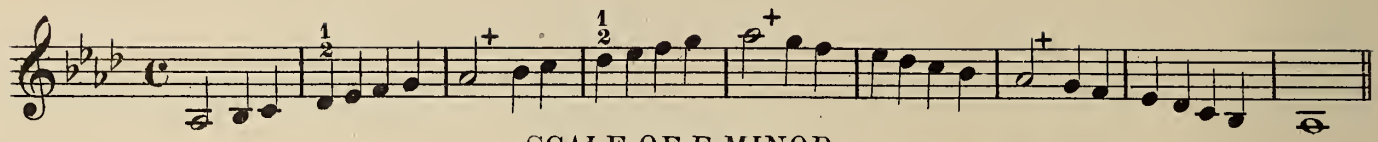
Scale of A Major.



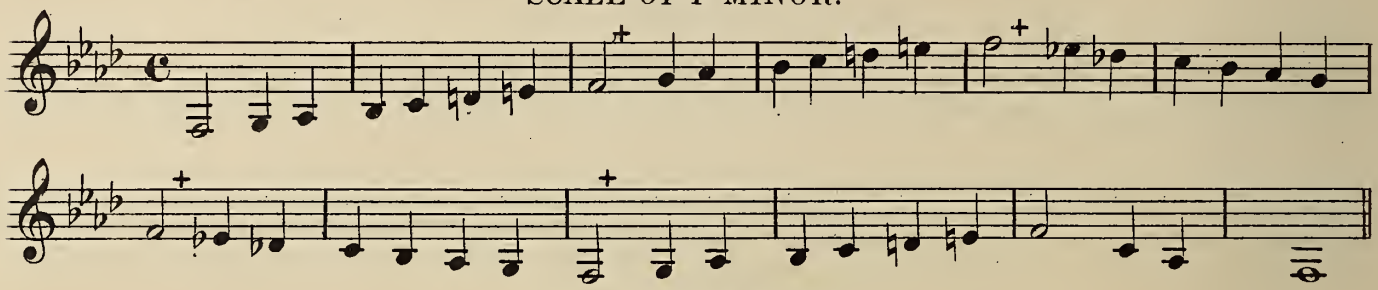
Scale of F♯ Minor.



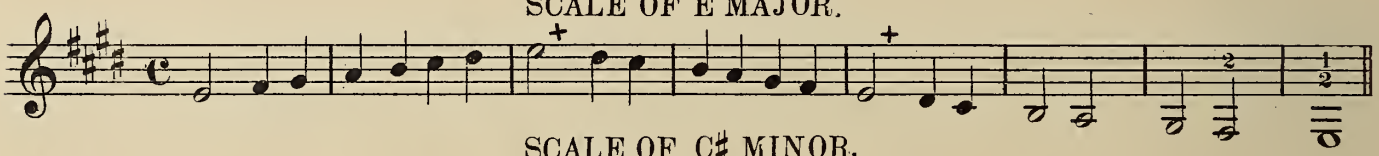
SCALE OF A♭ MAJOR.



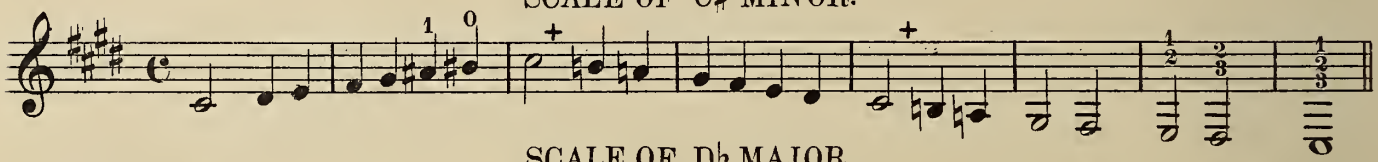
SCALE OF F MINOR.



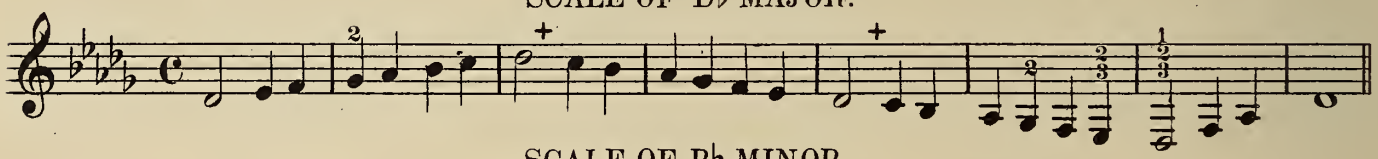
SCALE OF E MAJOR.



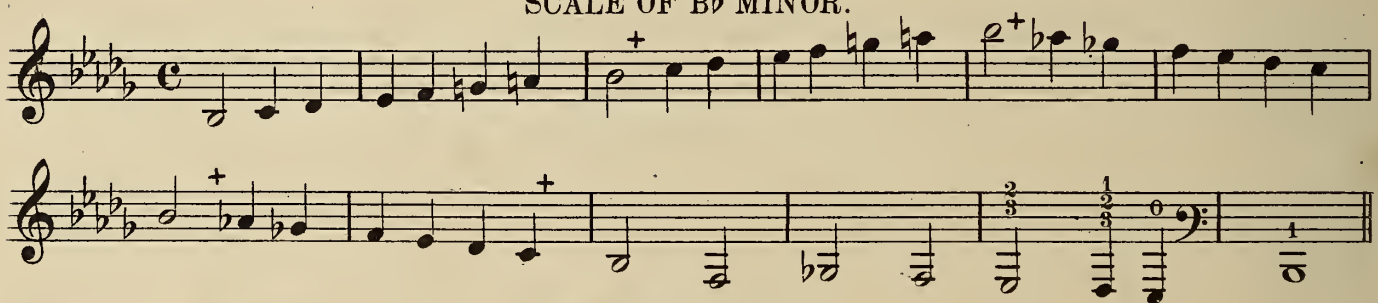
SCALE OF C♯ MINOR.



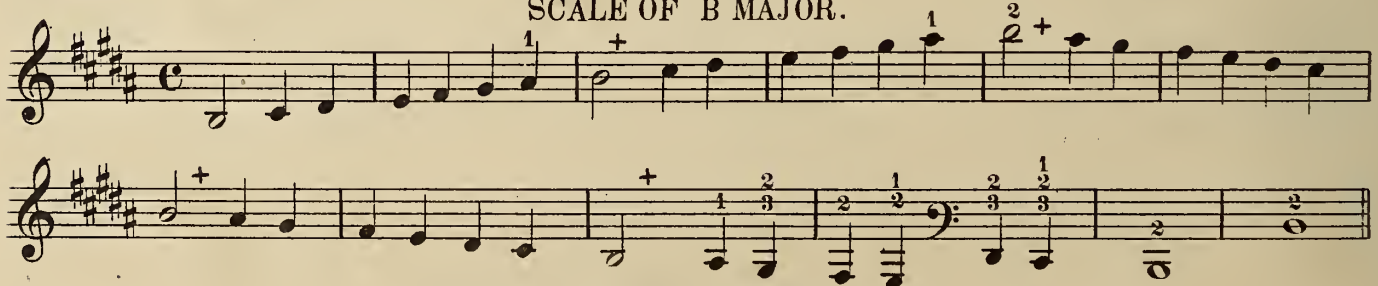
SCALE OF D♭ MAJOR.



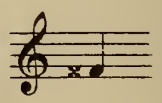
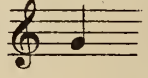
SCALE OF B♭ MINOR.



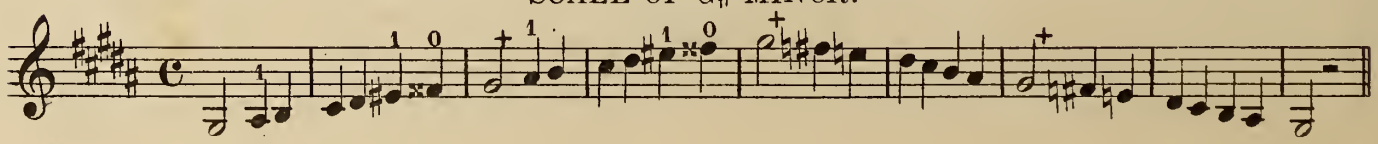
SCALE OF B MAJOR.



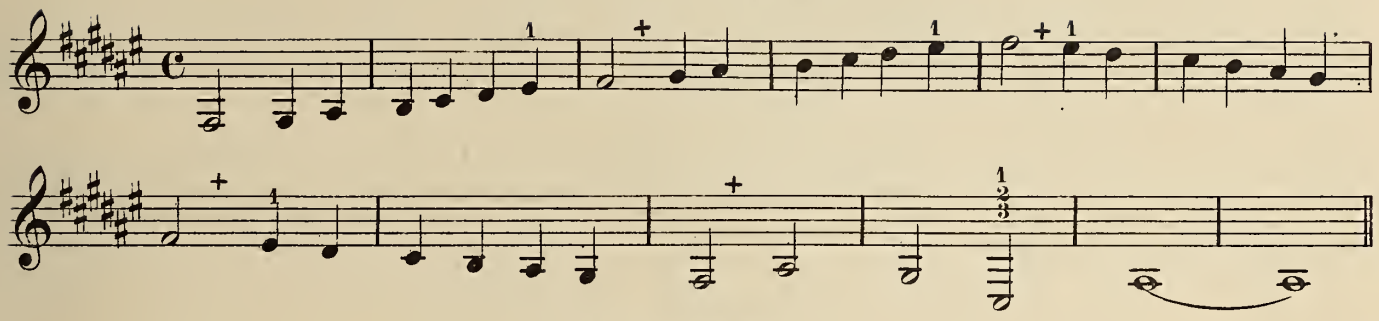
## THE DOUBLE SHARP.×

When a double sharp × is prefixed to a note, the note must be raised a whole tone. Thus  F double sharp will sound like  G natural.

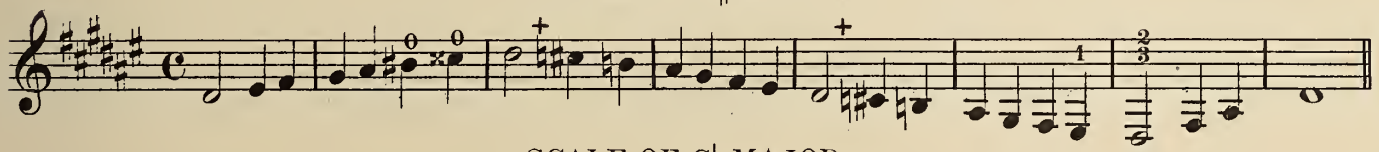
SCALE OF G♯ MINOR.



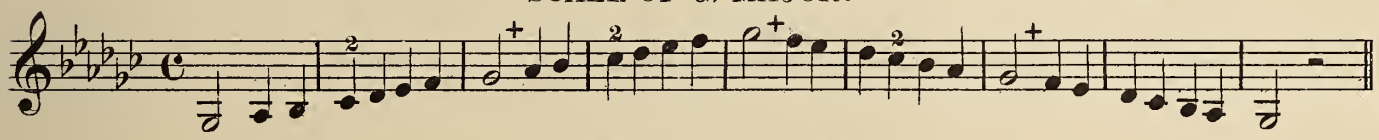
SCALE OF F♯ MAJOR.



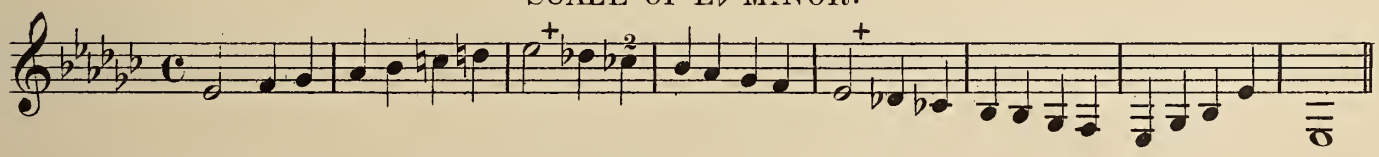
SCALE OF D♯ MINOR.



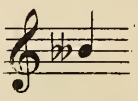
SCALE OF G♭ MAJOR.

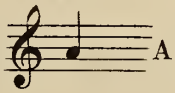


SCALE OF E♭ MINOR.

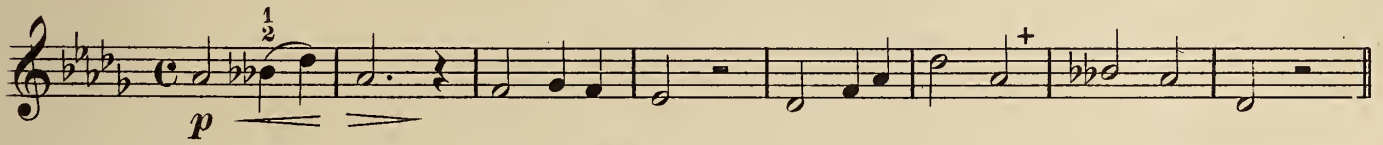


## THE DOUBLE FLAT ♭♭.

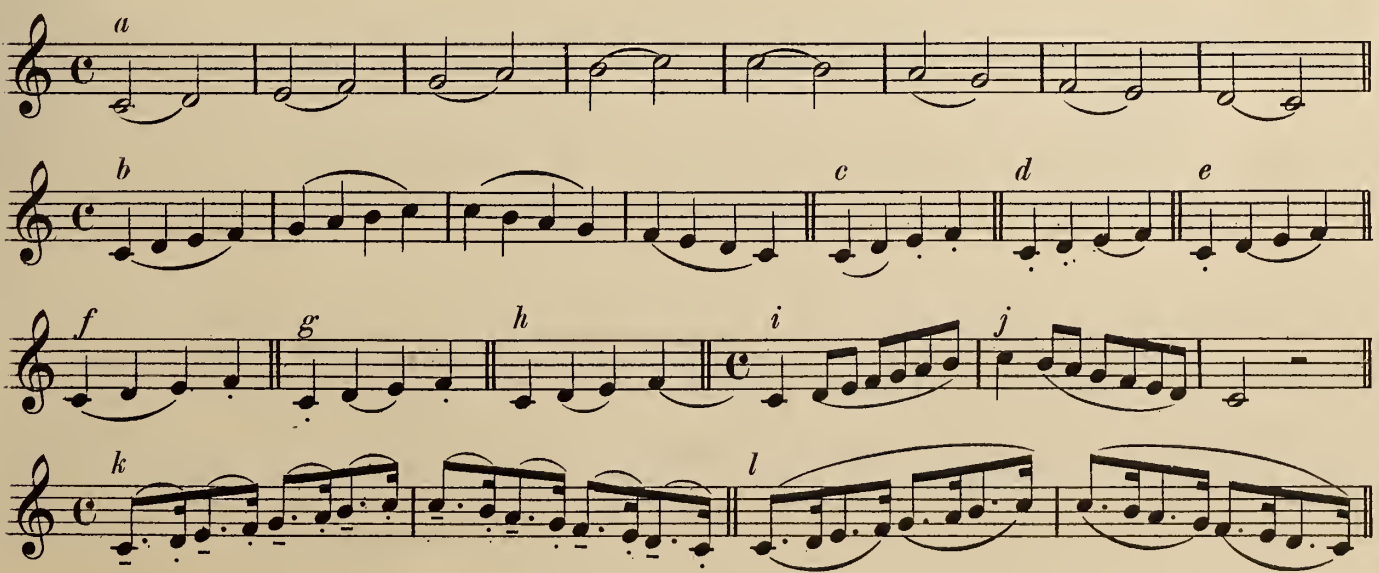
When a double flat ♭♭ is prefixed to a note, the note must be depressed a whole tone. Thus 

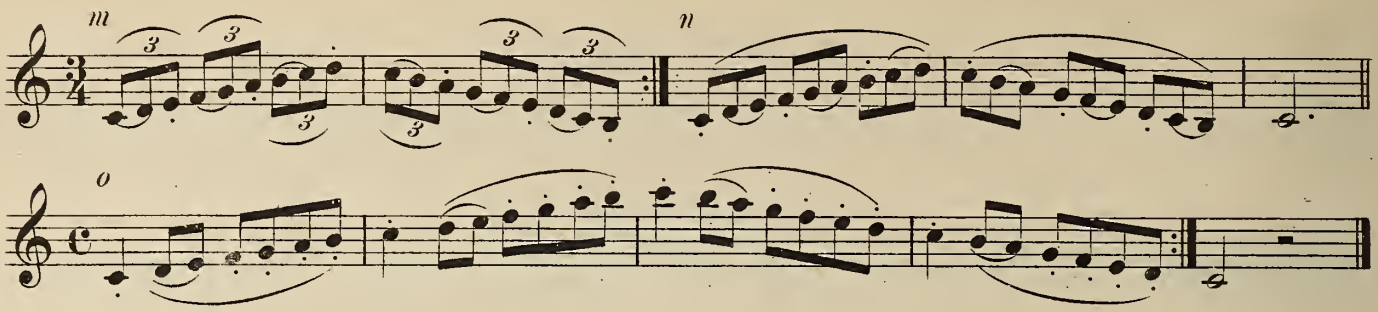
B double flat will sound like  A natural.

EXAMPLE.



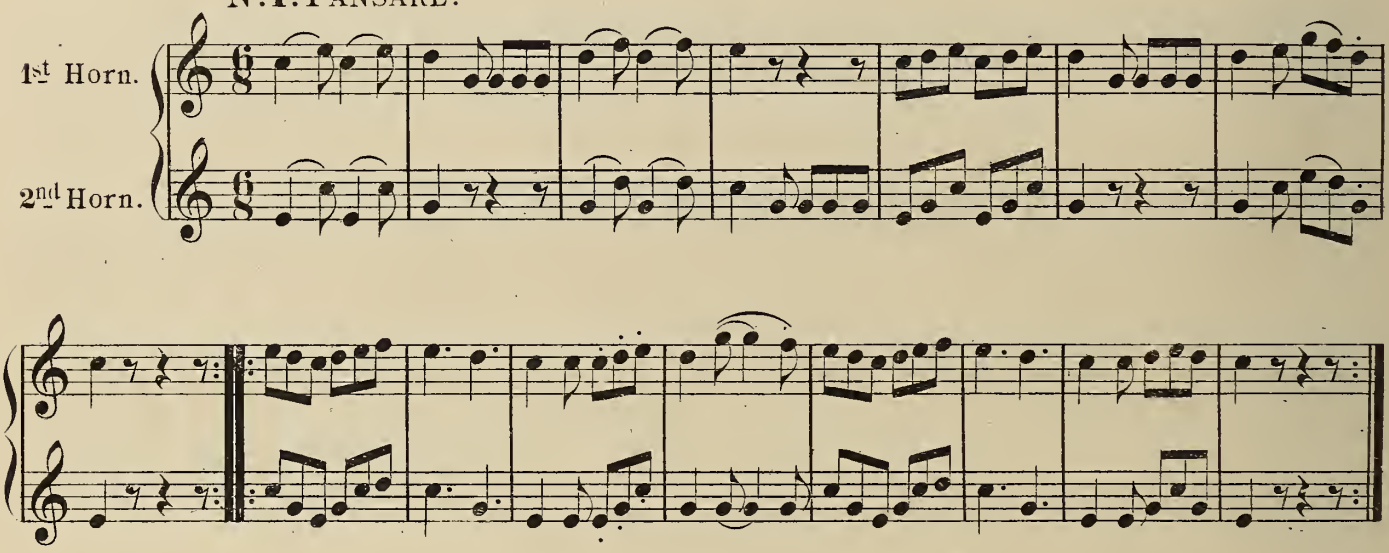
The following articulations shall serve an as example, in which different forms all scales should be practised.



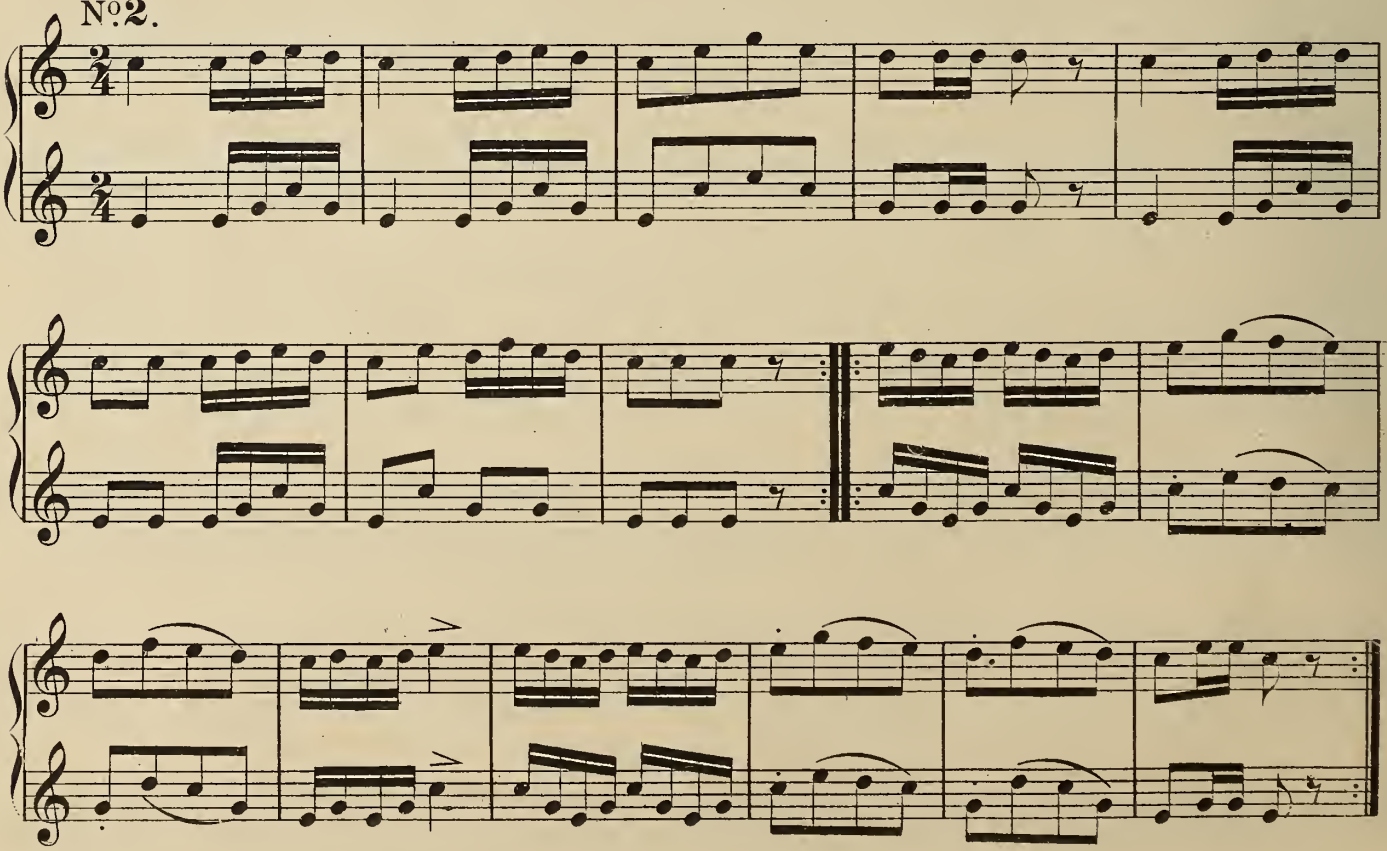



## Various Duets for two French Horns.

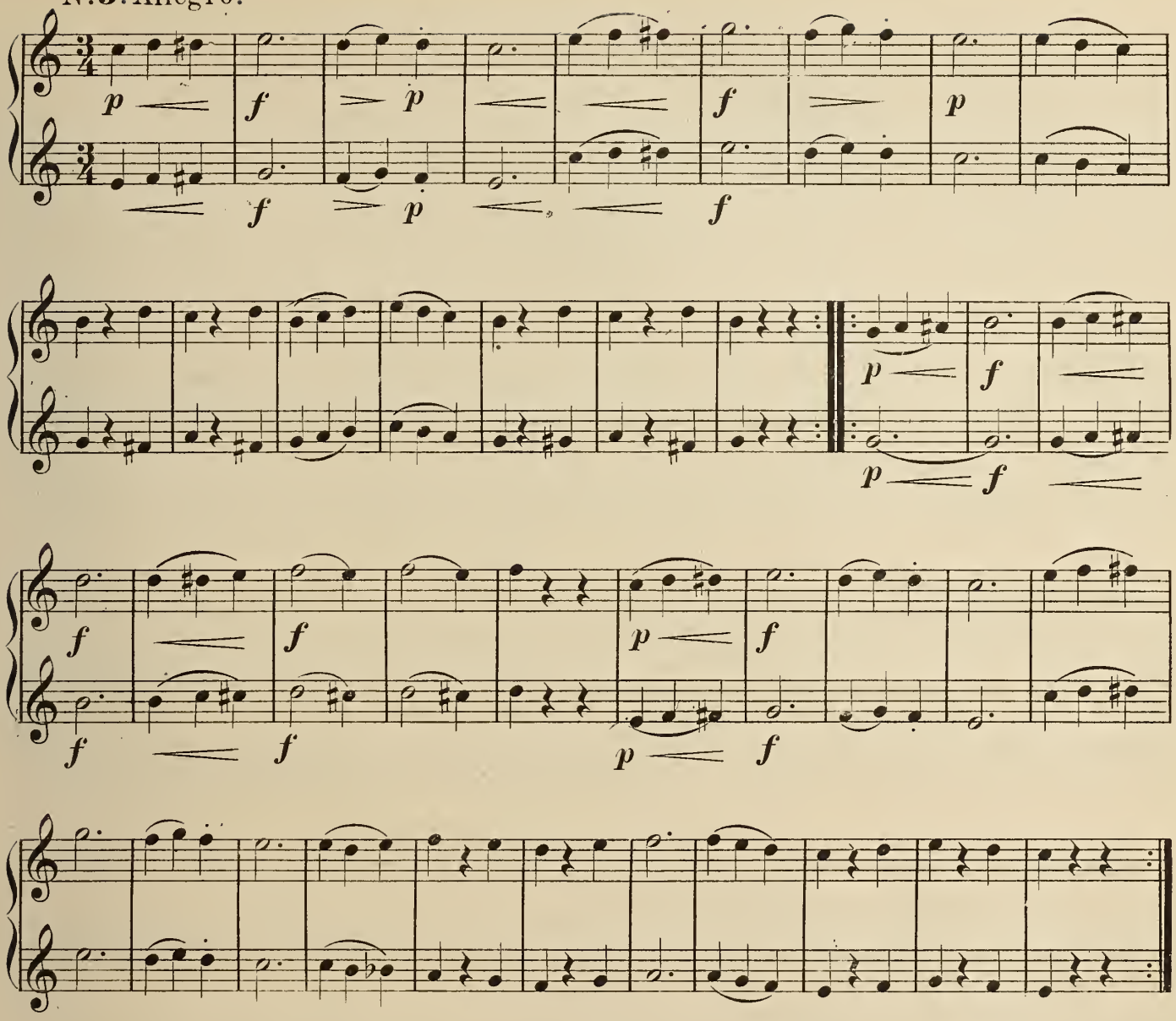
### No1. Fansare.




### No2.

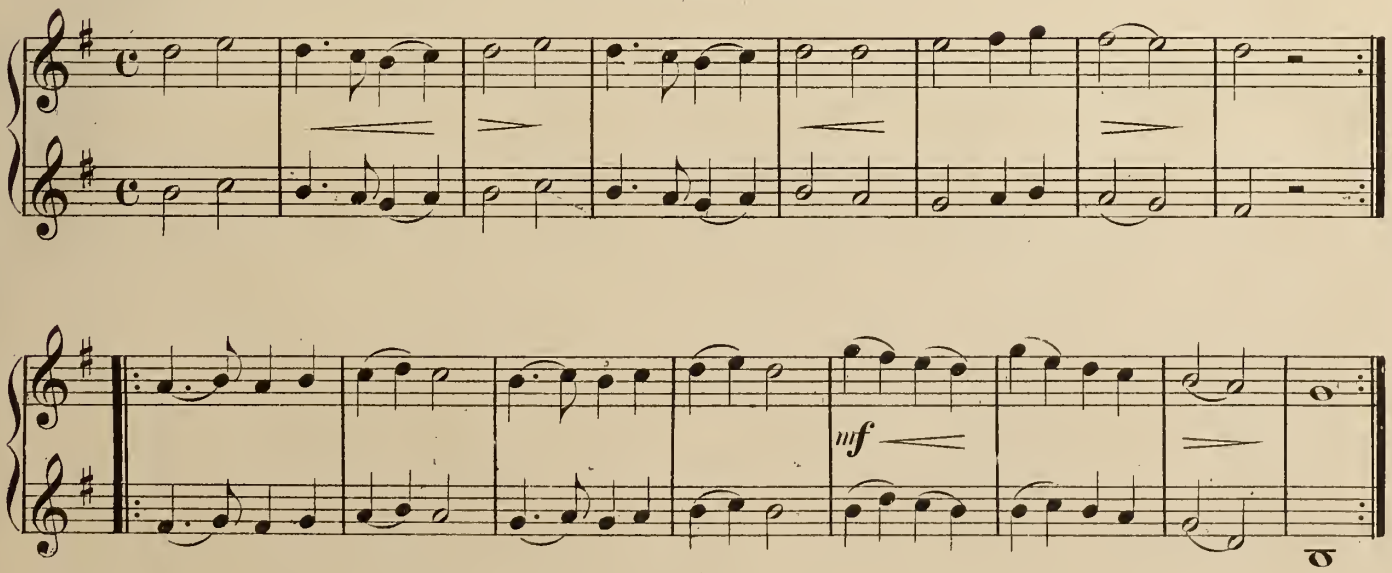


№3. Allegro.

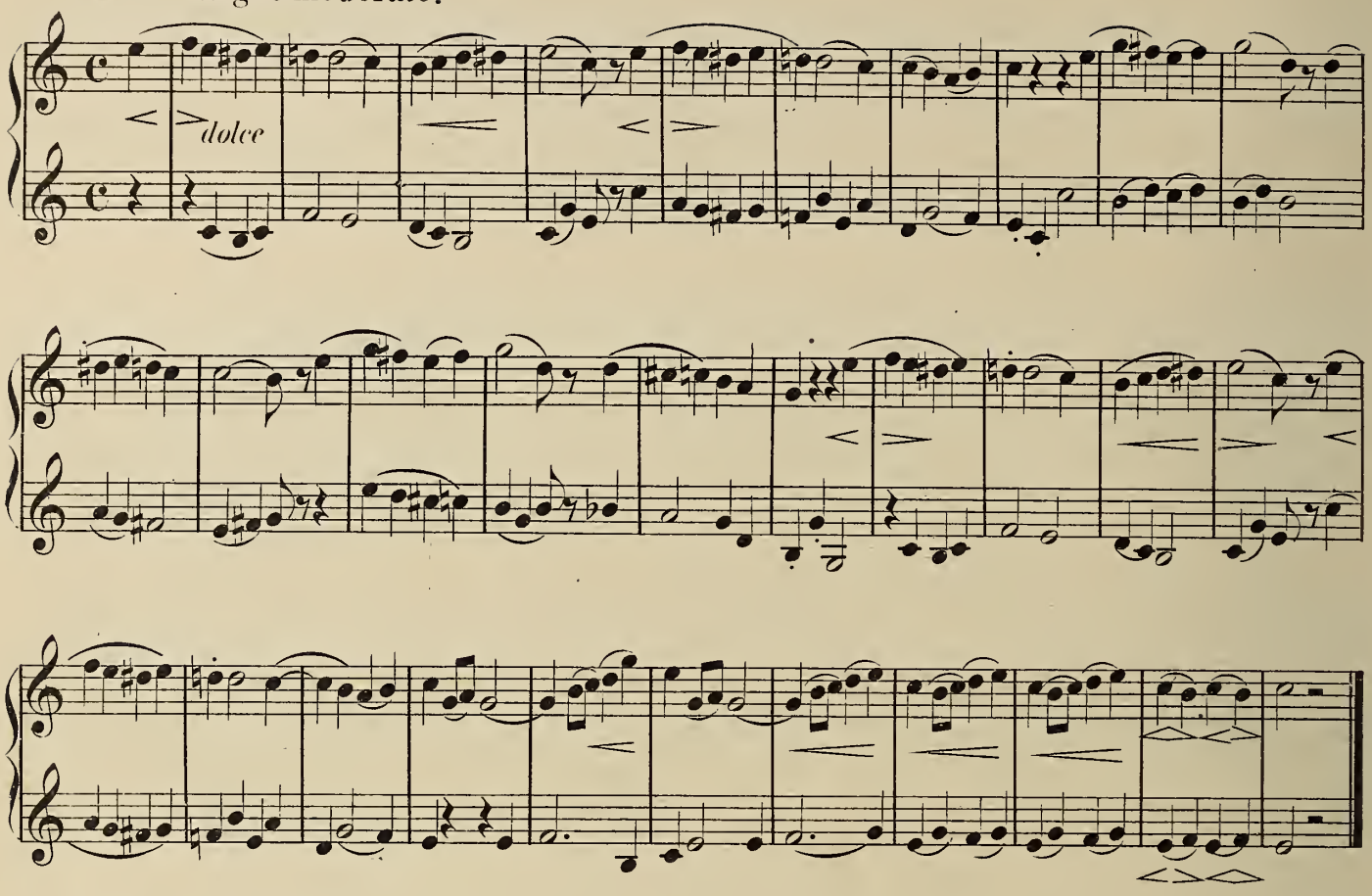



## SICILIAN FISHER SONG.

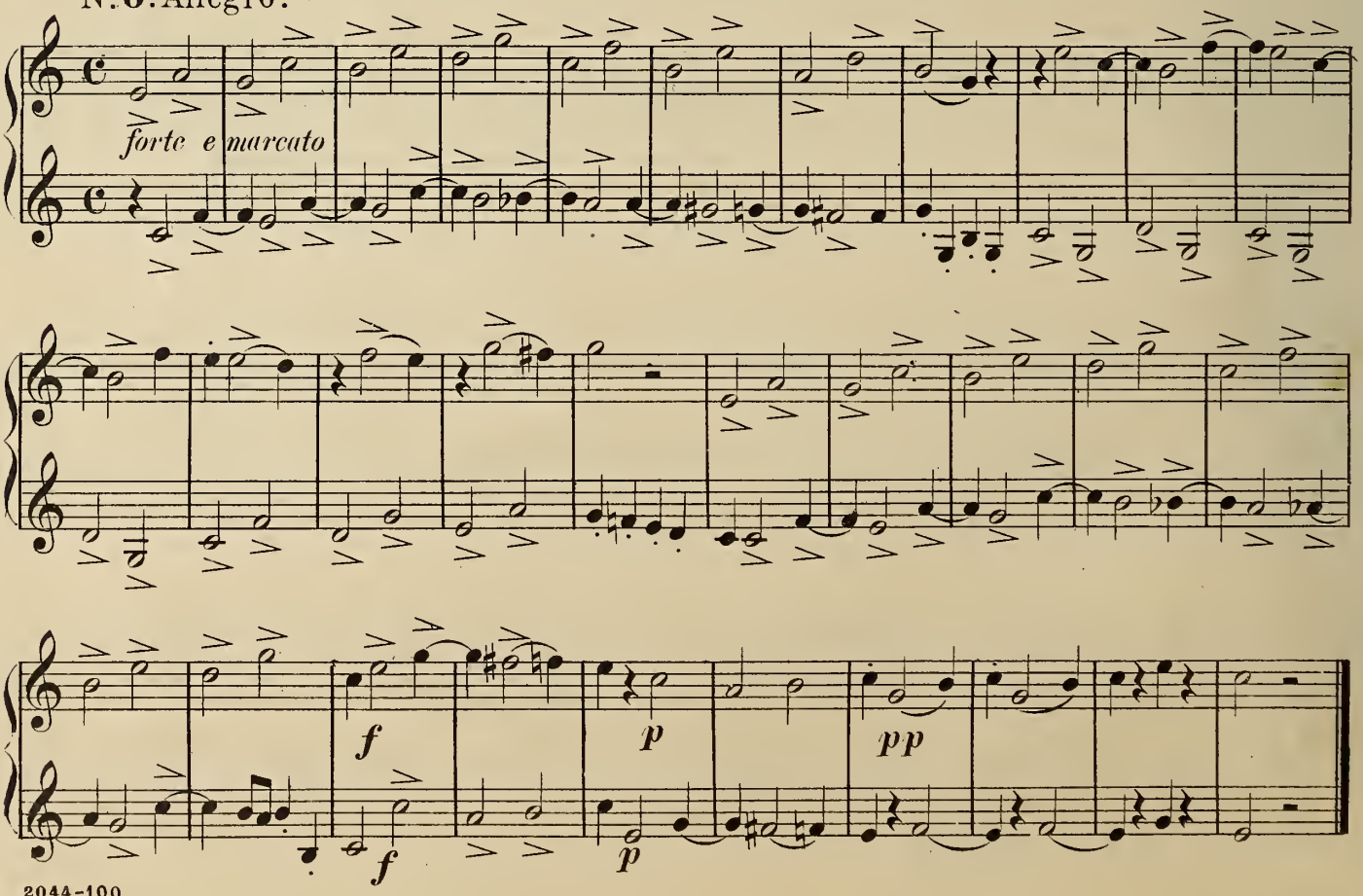
№4. Andante.

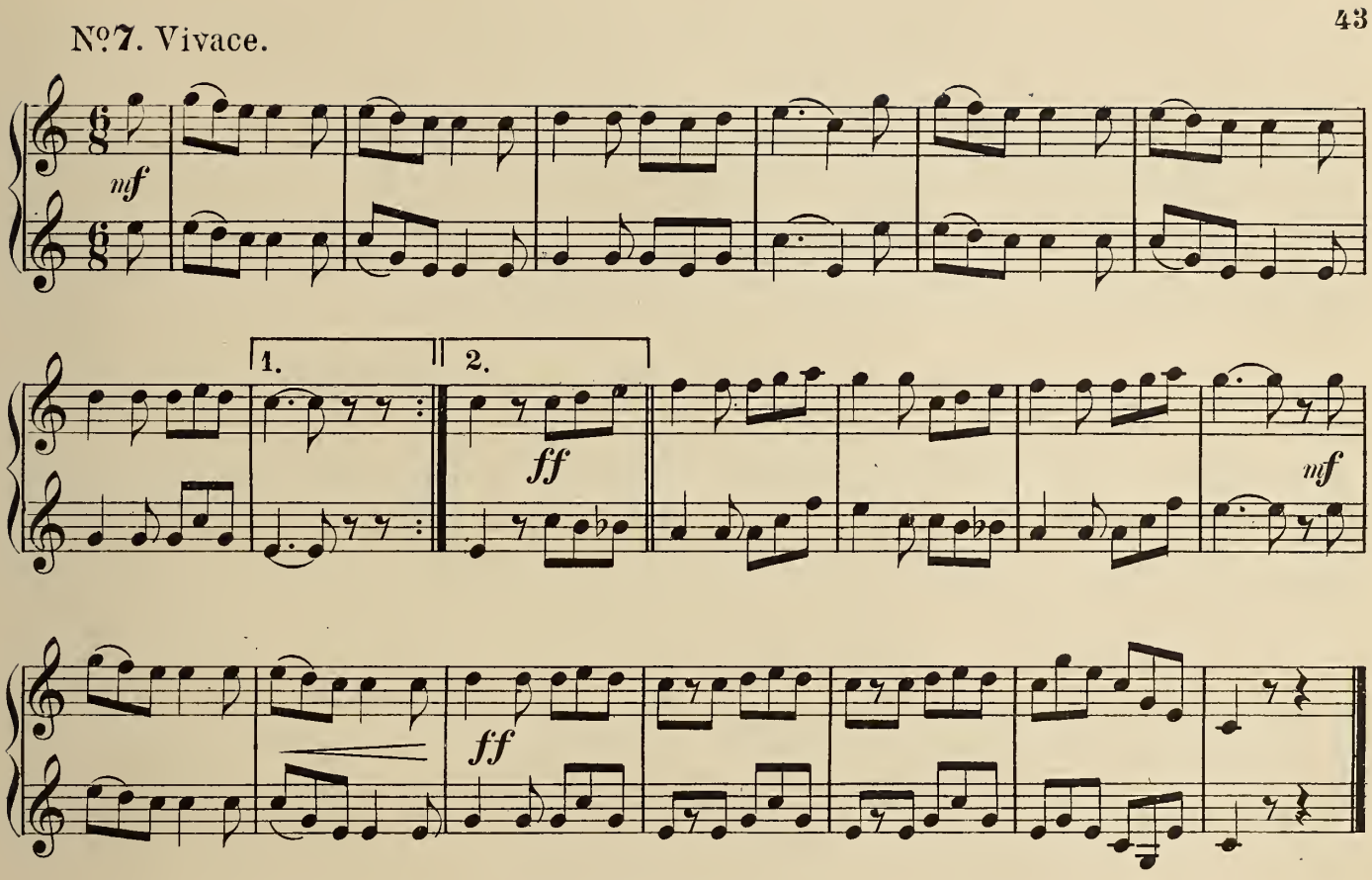


## Nº5. Allegro moderato.

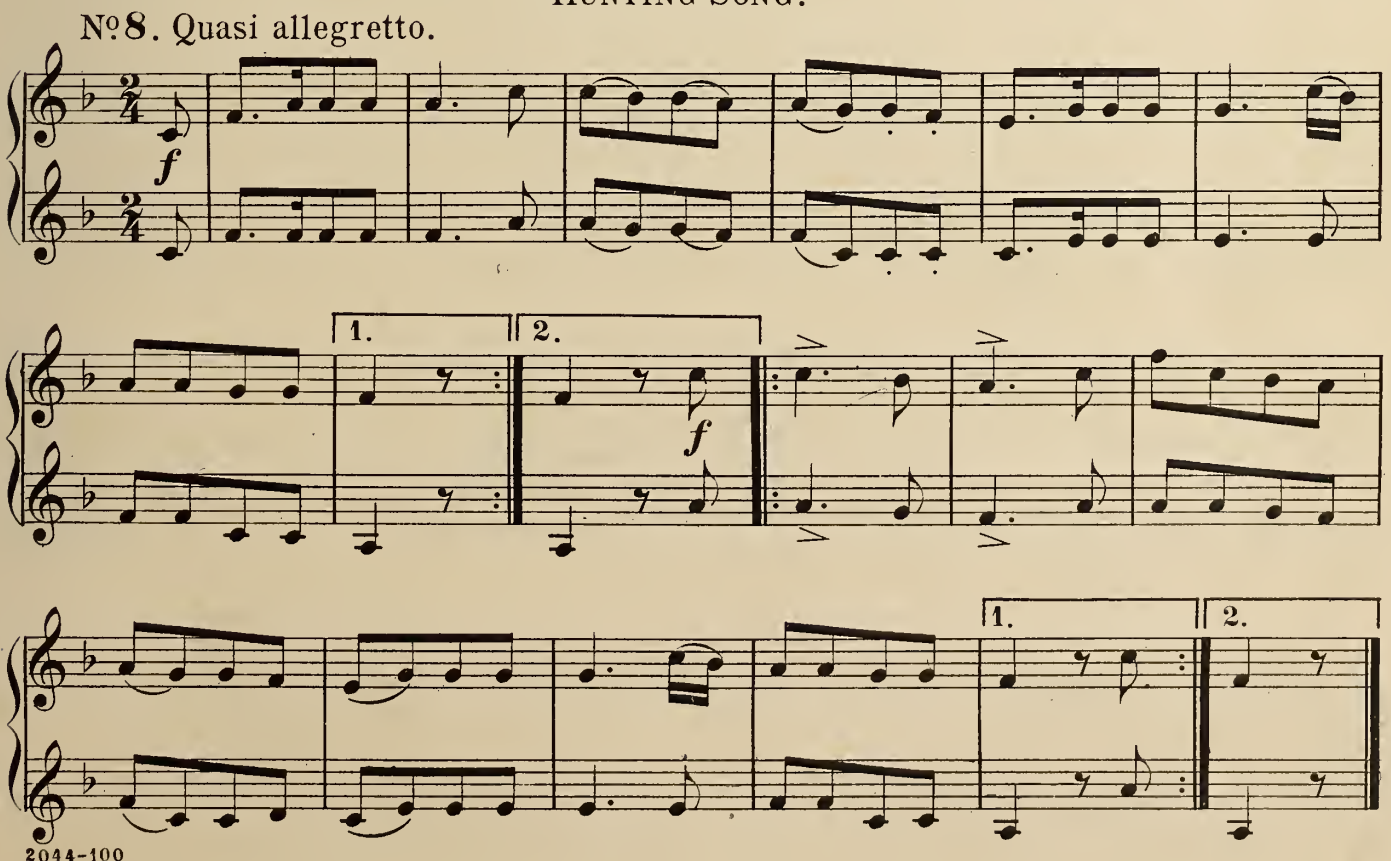



## Nº6. Allegro.

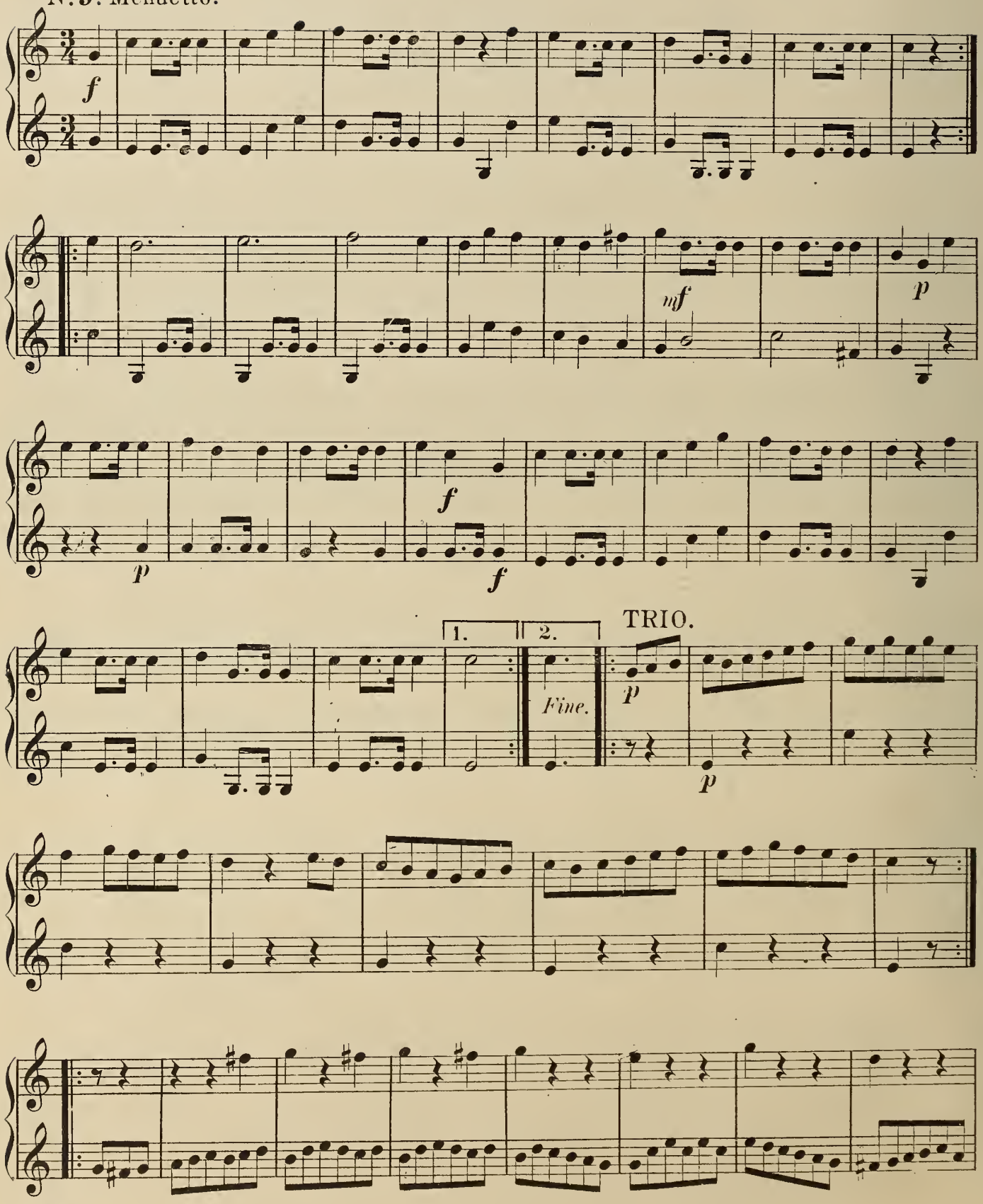


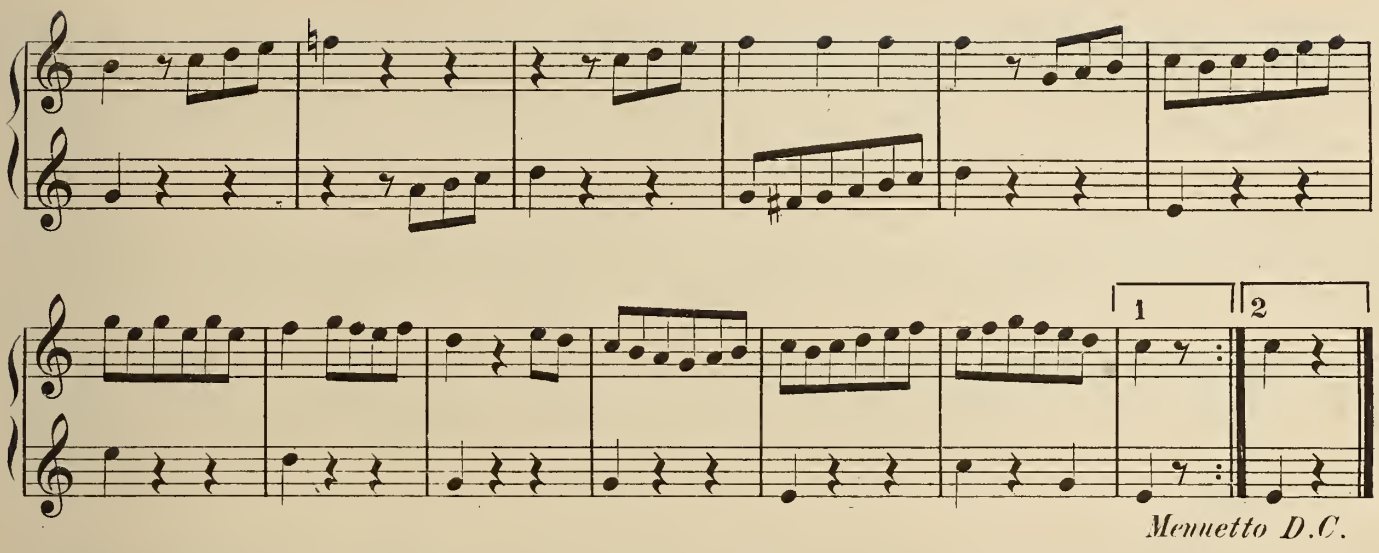



## HUNTING SONG.



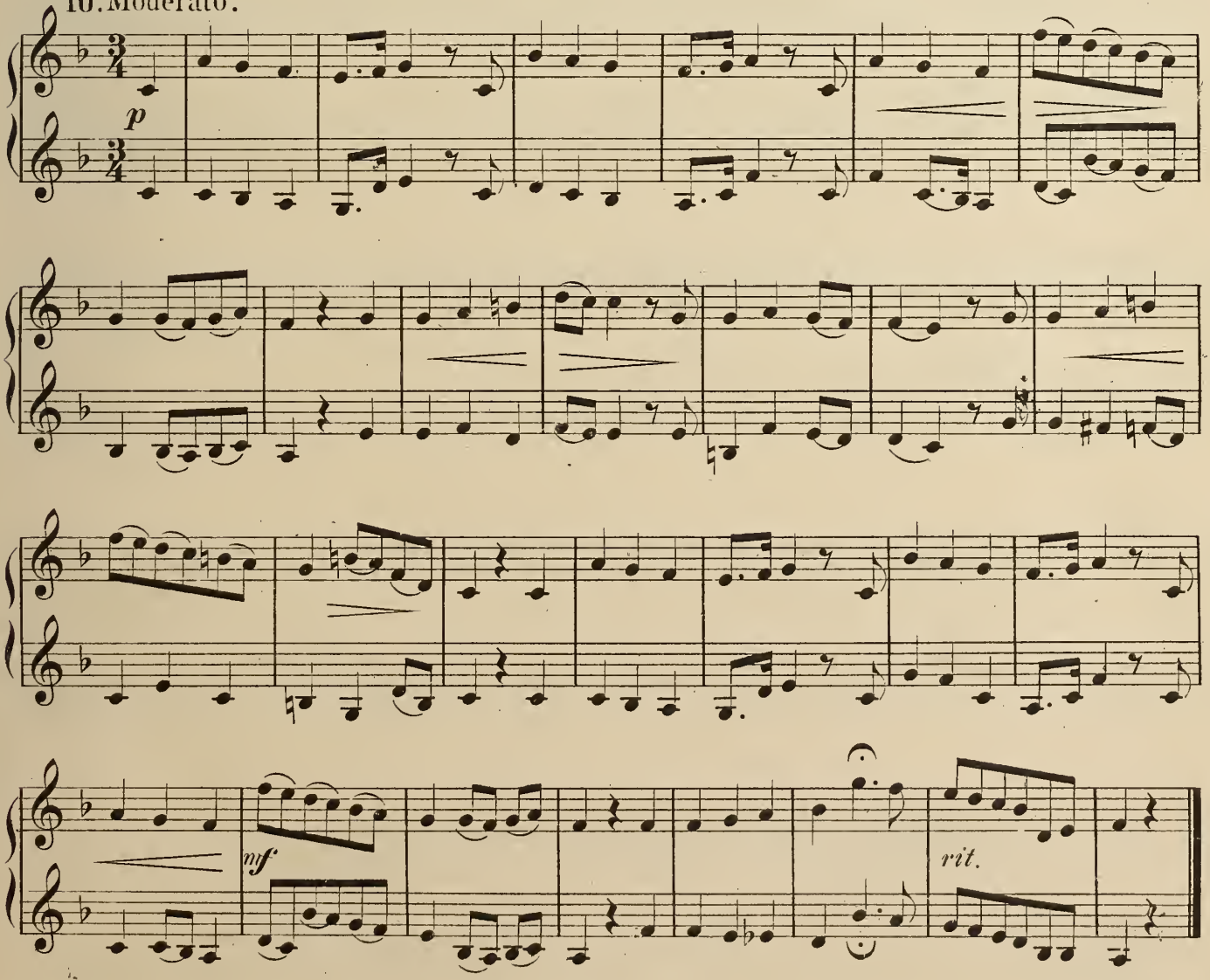
## №9. Menuetto.



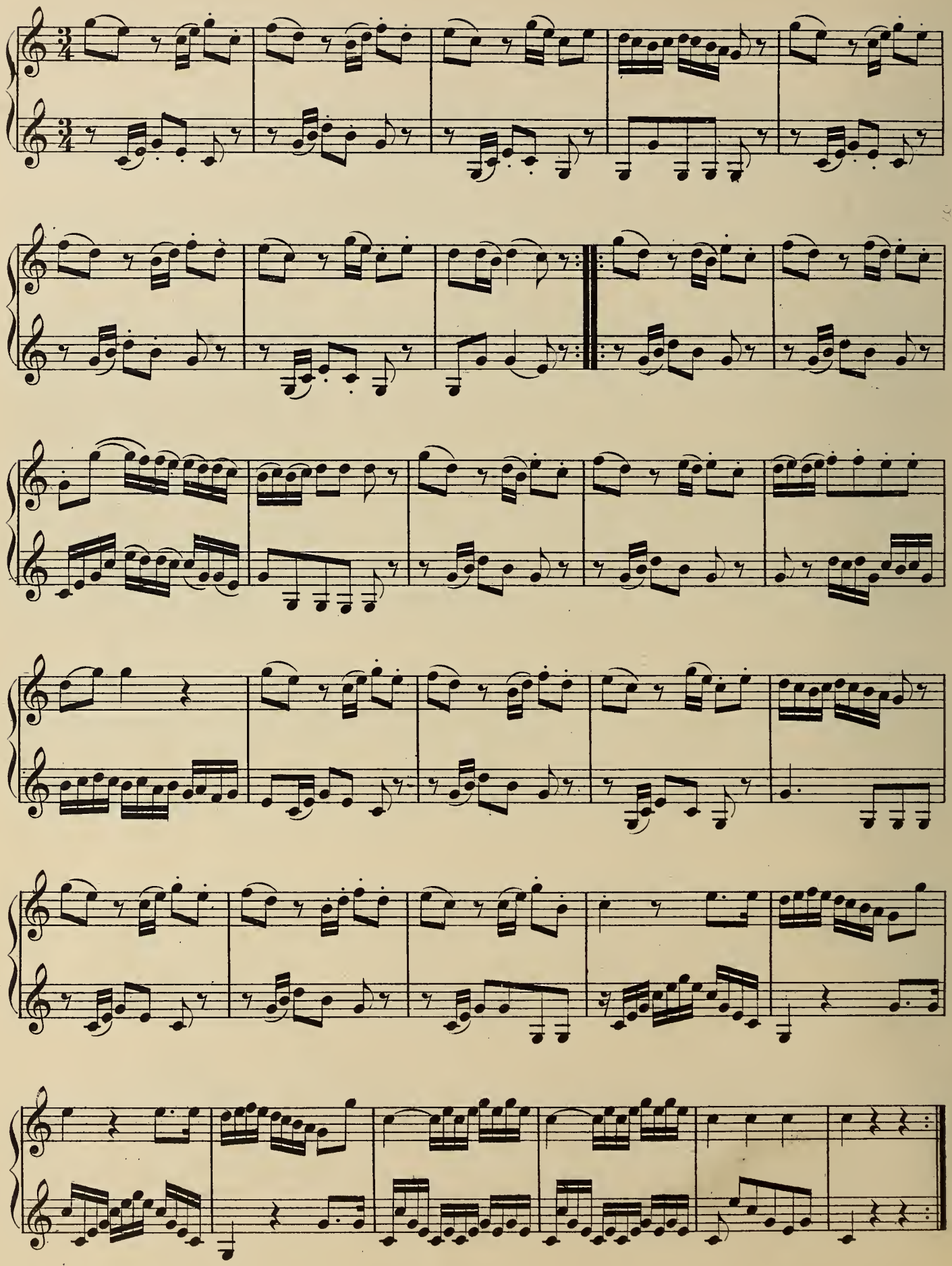



*Menuetto D.C.*

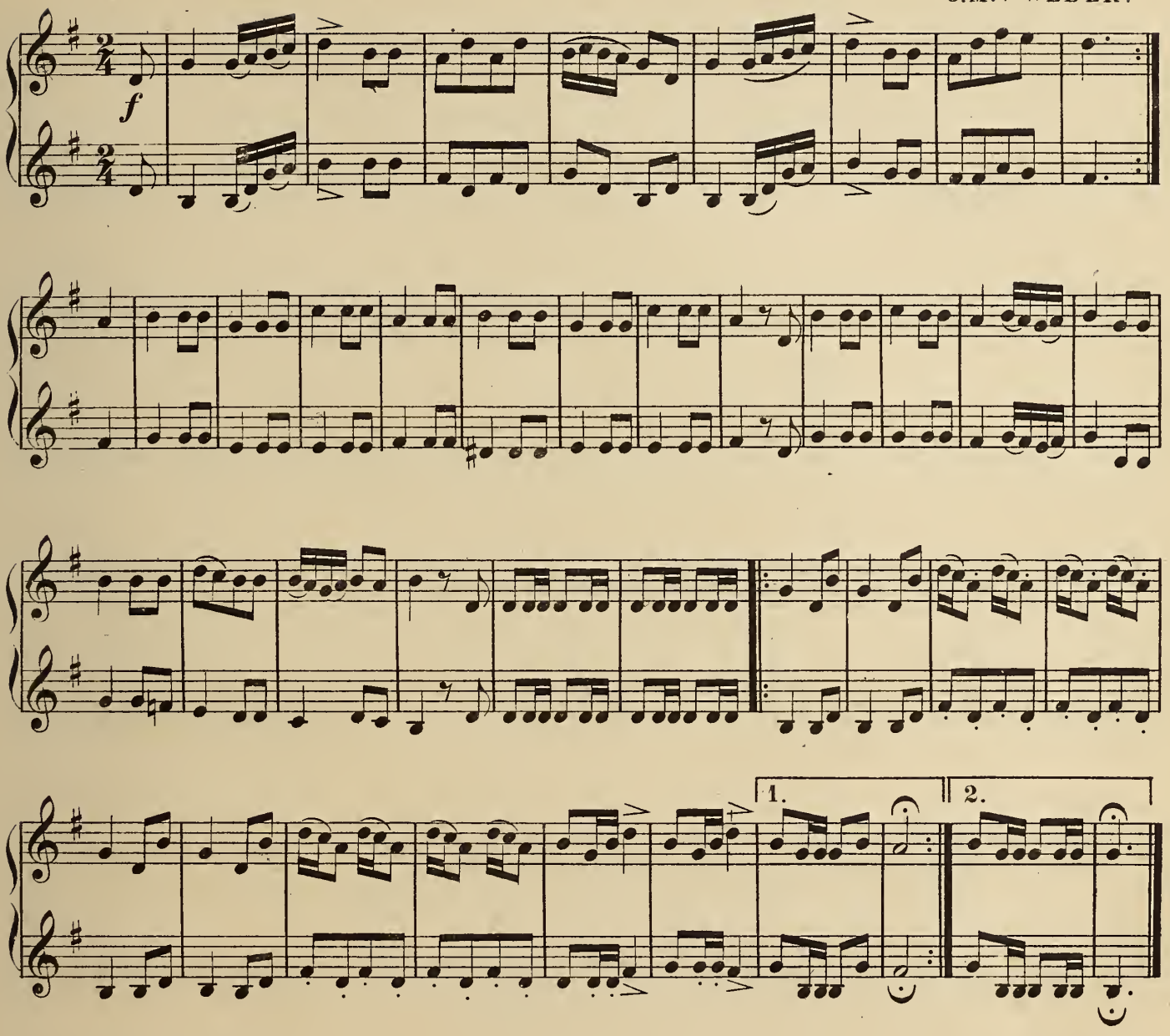
10. Moderato.



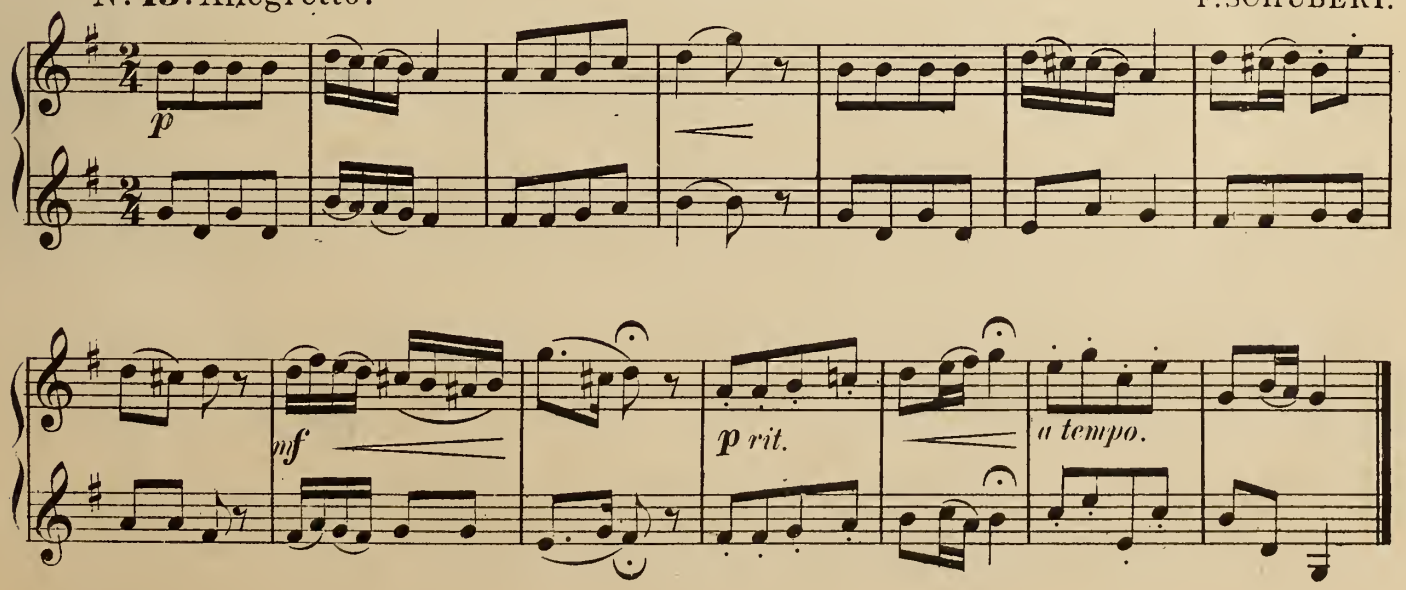
## №11. Polacca.



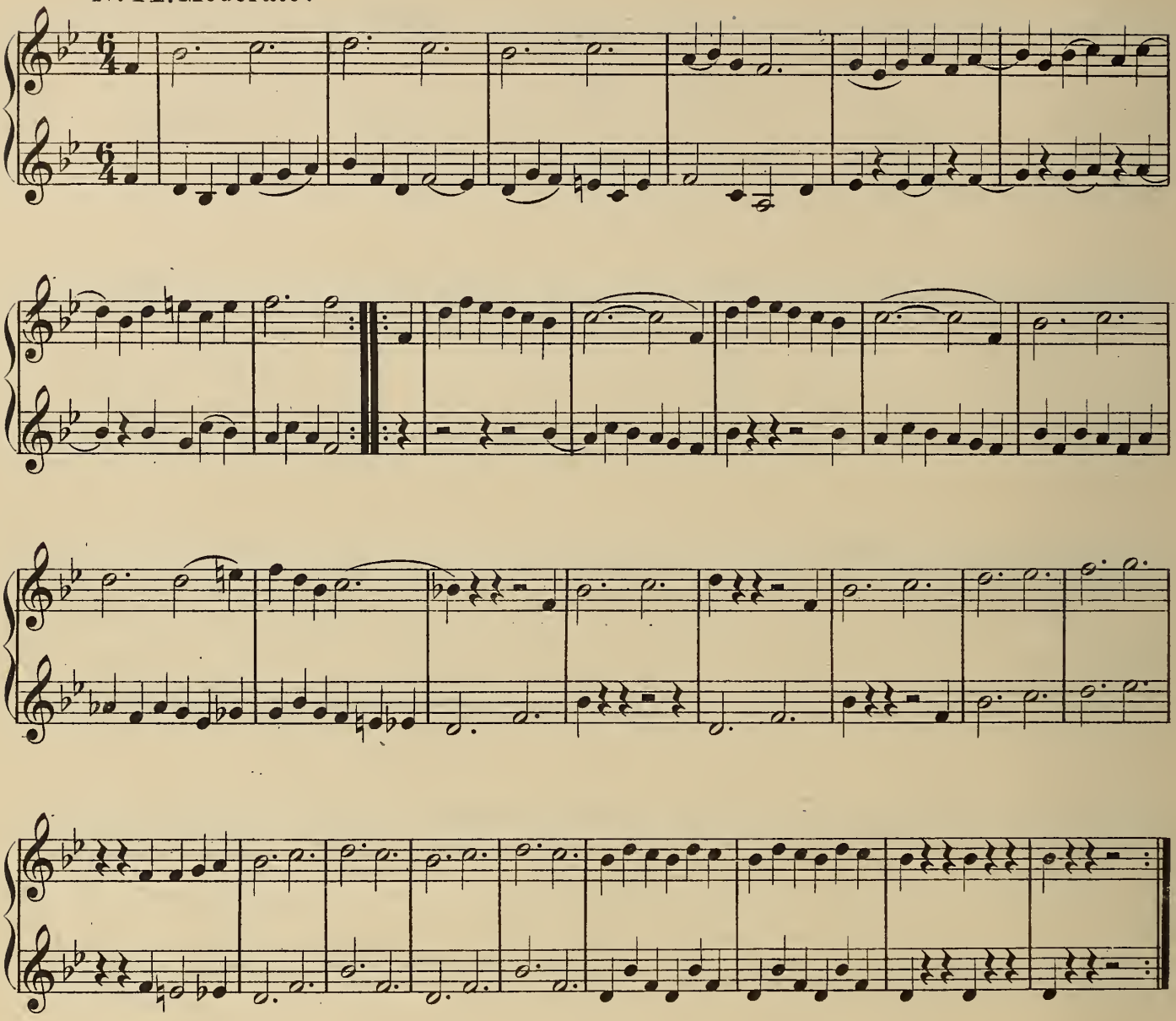
No. 12. Vivace. HUNTING CHORUS From "Der Freishutz." C.M.v WEBER.



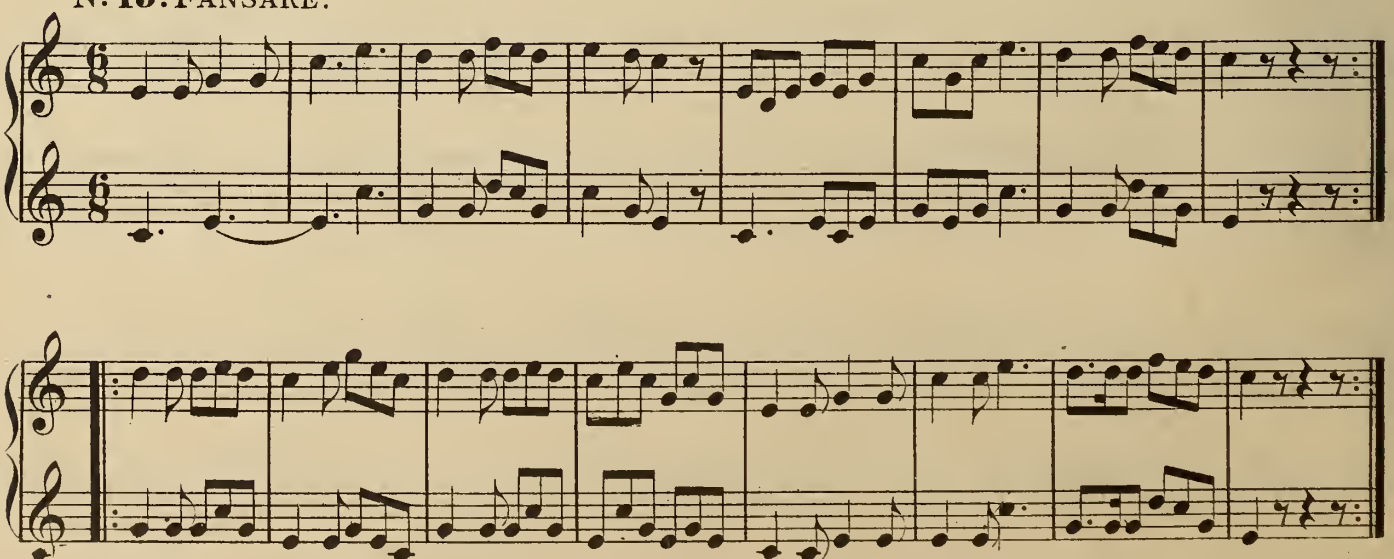

No. 13. Allegretto. SONG. F.SCHUBERT.



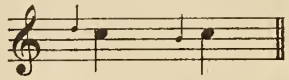
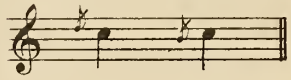
## № 14. Moderato.



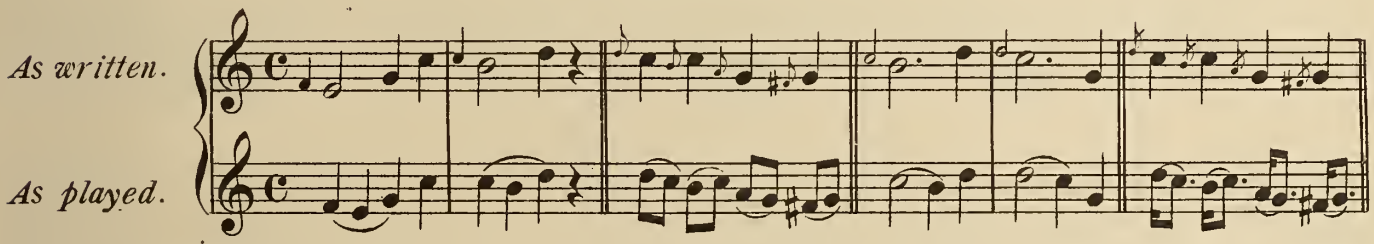
## № 15. Fansare.



# THE APPOGGIATURA.

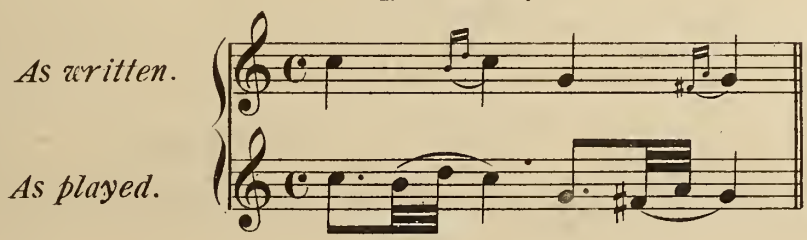
The appoggiatura is a grace note, placed above or below a principal note. When it is placed above it is always at the intervals of either a tone or a semitone. When it is placed below the principal note, it should always be at the intervals of a semitone. When the appoggiatura is written thus  the value of it is one half of the following note. When crossed by a small line, thus  its value is but one fourth of the note that follows it.

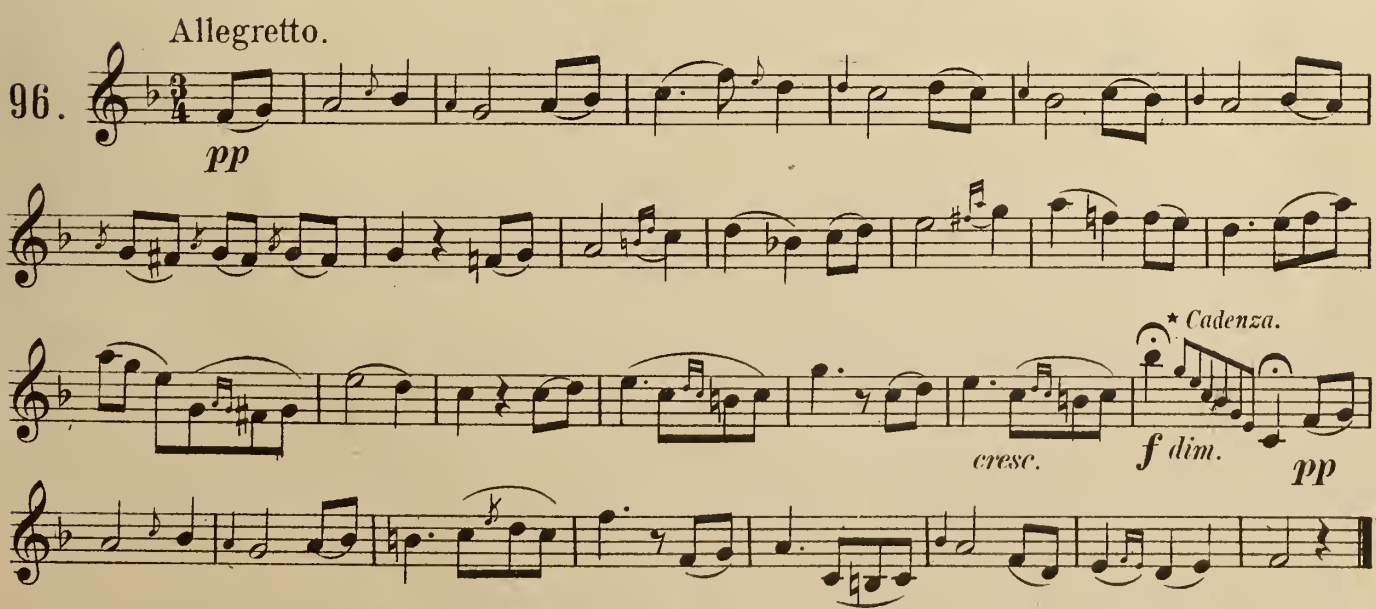
## EXAMPLES.




There is also a double appoggiatura, which is composed of two grace notes, placed: The first one degree below the principal note and the second one degree above.

## EXAMPLE.



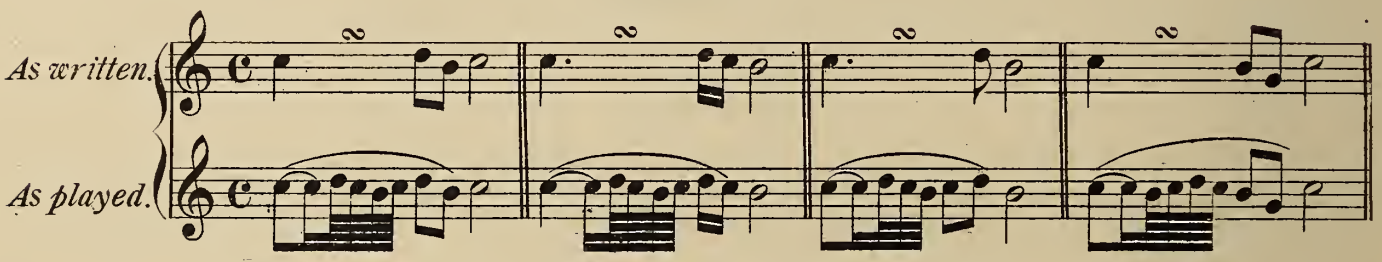

* The Cadenza is a term which indicates that the measure of time is suspended, and its performance left to the players pleasure, who should execute is tastefully and in correspondence with the preceeding movement.

# THE GRUPPETTO OR TURN.

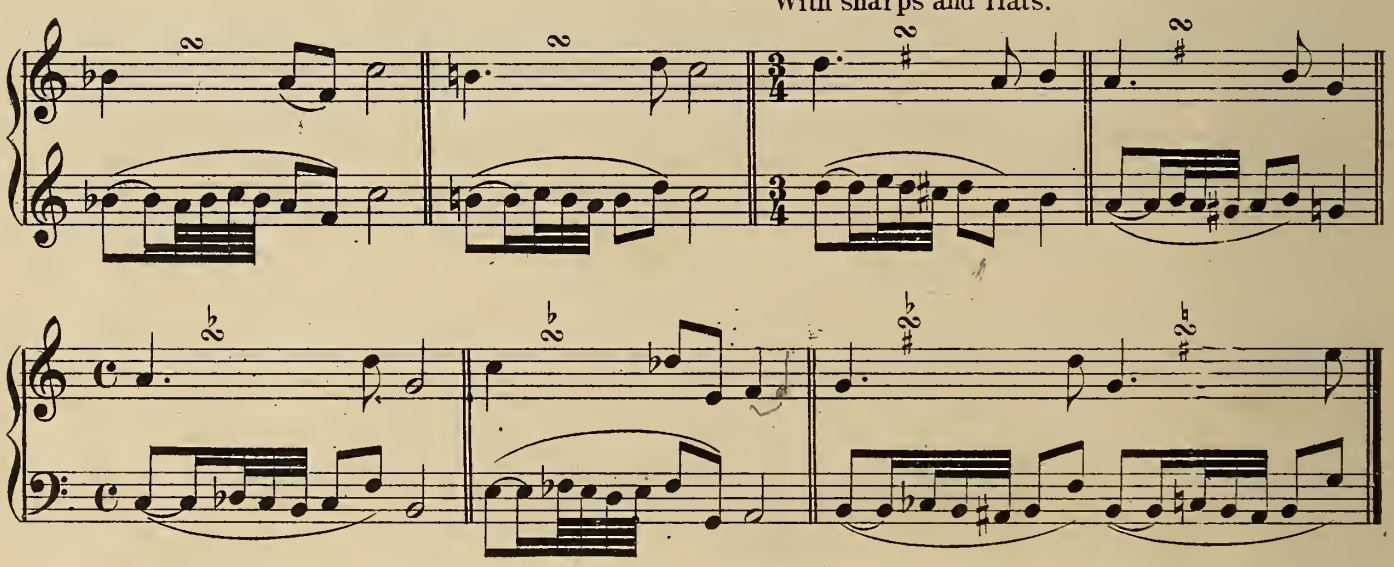
is composed of three grace notes, placed between or after a principal note.

The Turn is marked thus: ∞. A small sharp placed under the sign ∞ indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus: ∞ the upper grace note must be sharpened. In case of a sharp above and below the sign ∞ the upper and lower grace notes must be sharpened. The same rule applies to Flats, only the grace notes must be depressed half a tone in that case.

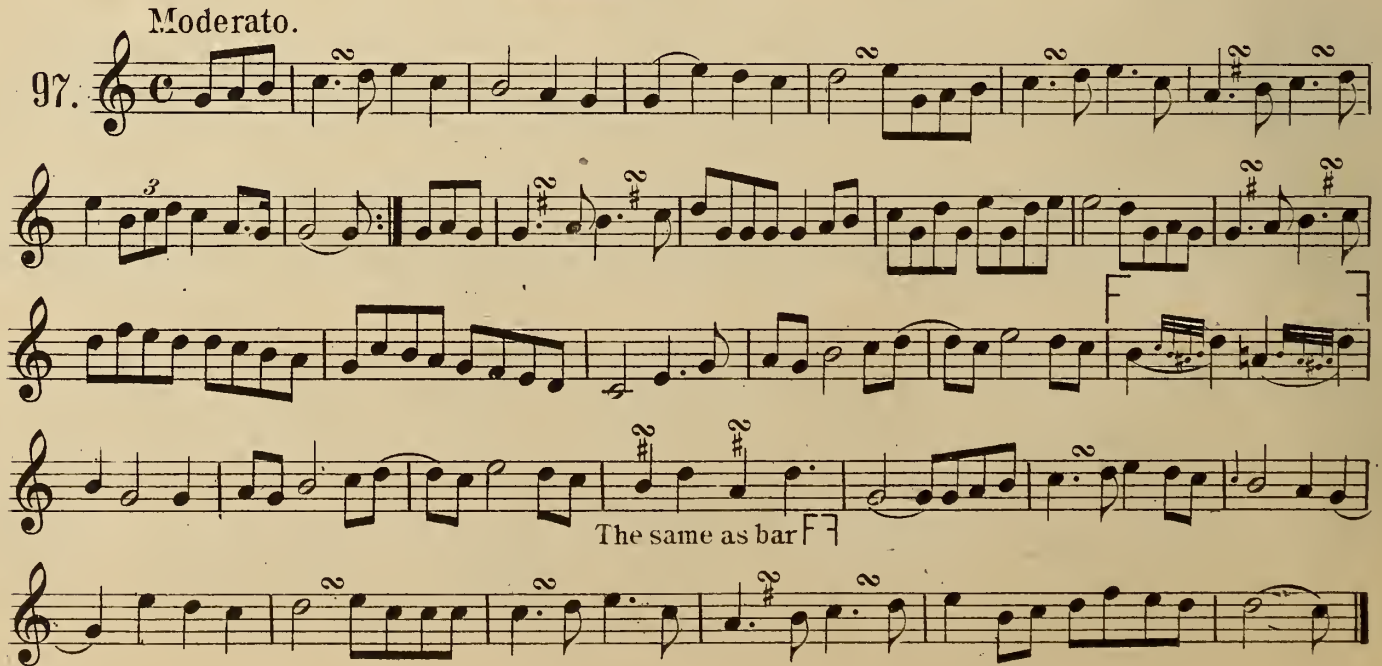
## EXAMPLES.




With sharps and flats.



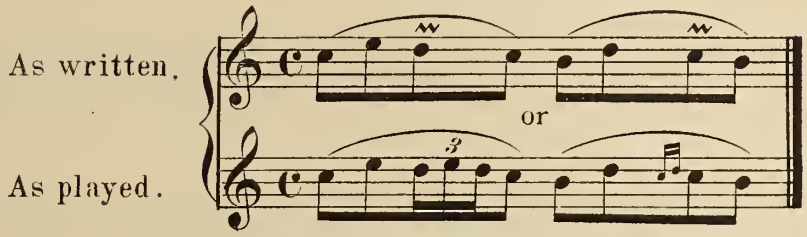
Moderato.



# THE PASSING SHAKE.

The passing shake, often written thus ~ must be played quickly and round in the following manner;

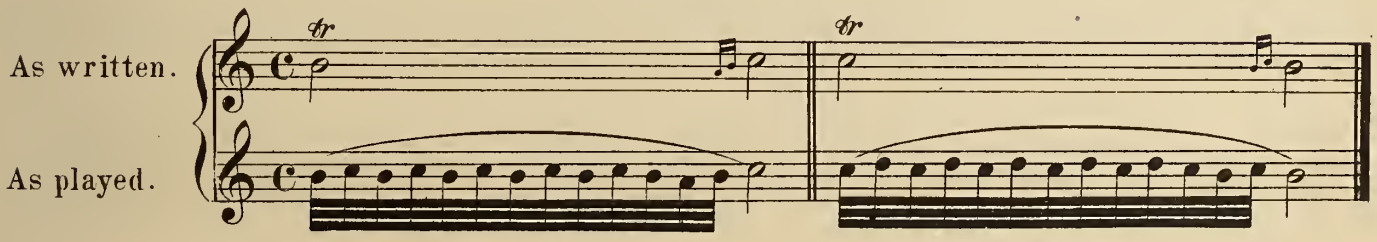
EXAMPLE.



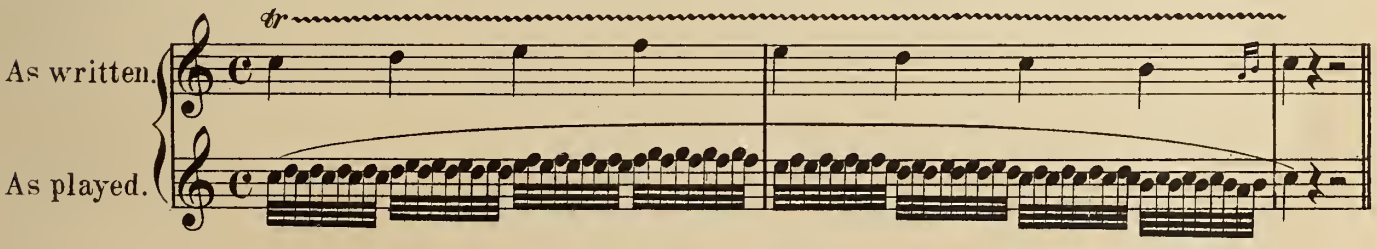

# THE SHAKE.

The Shake or Trillo, marked thus *tr* consists in the alternate repetition of the notes marked, with the note in the next degree above it.

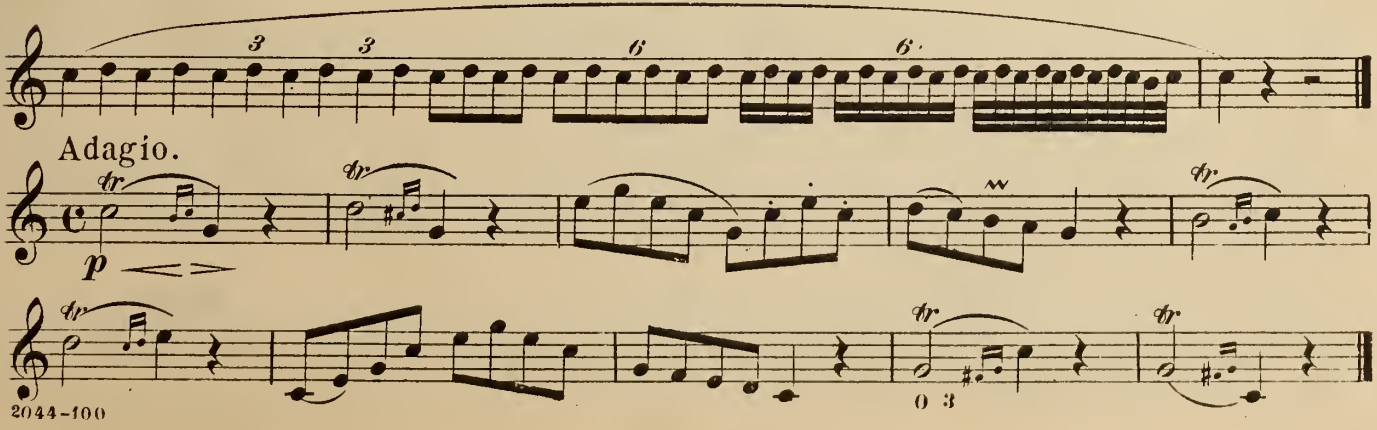
EXAMPLE.



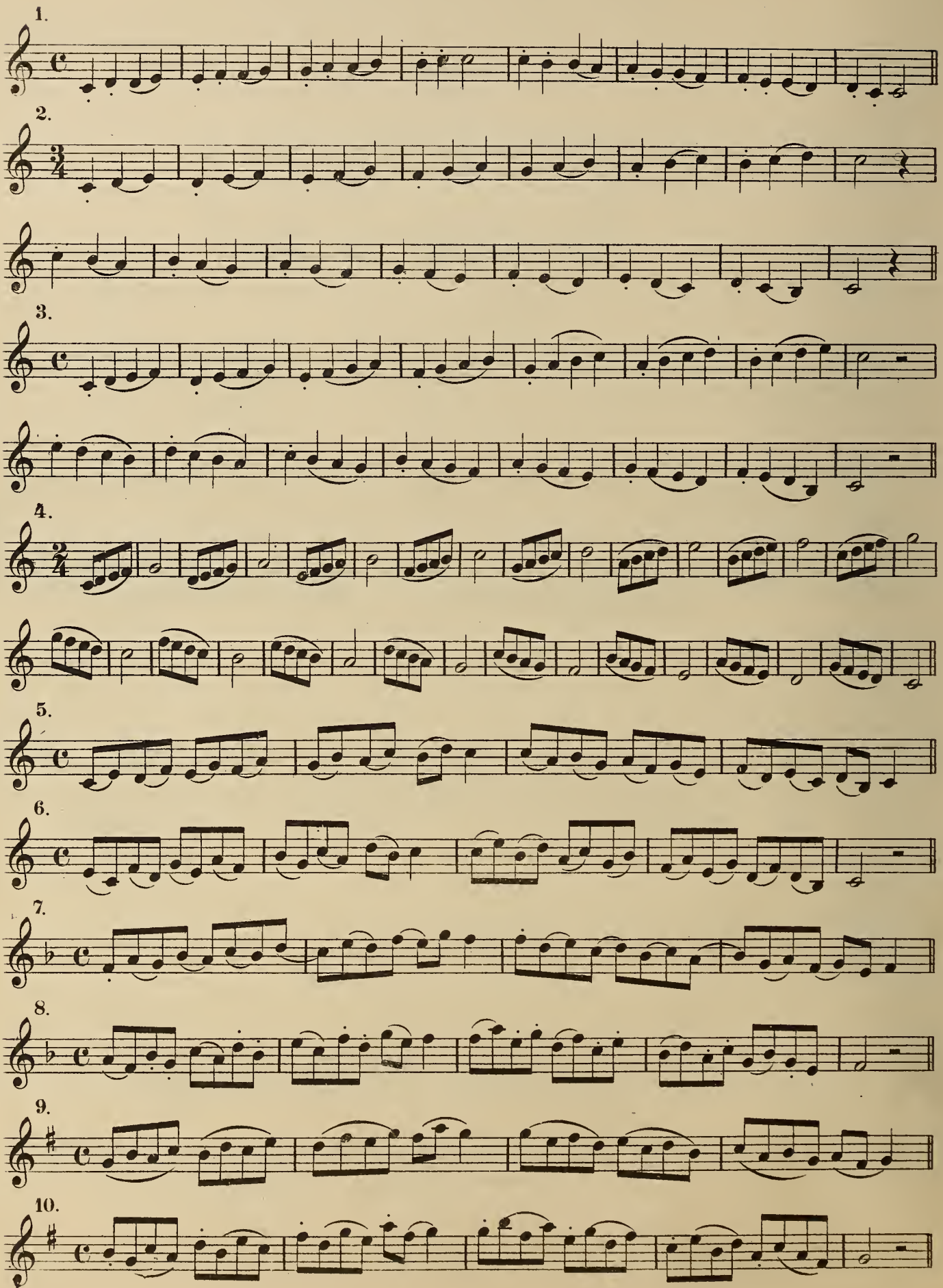

CHAIN OF SHAKES.

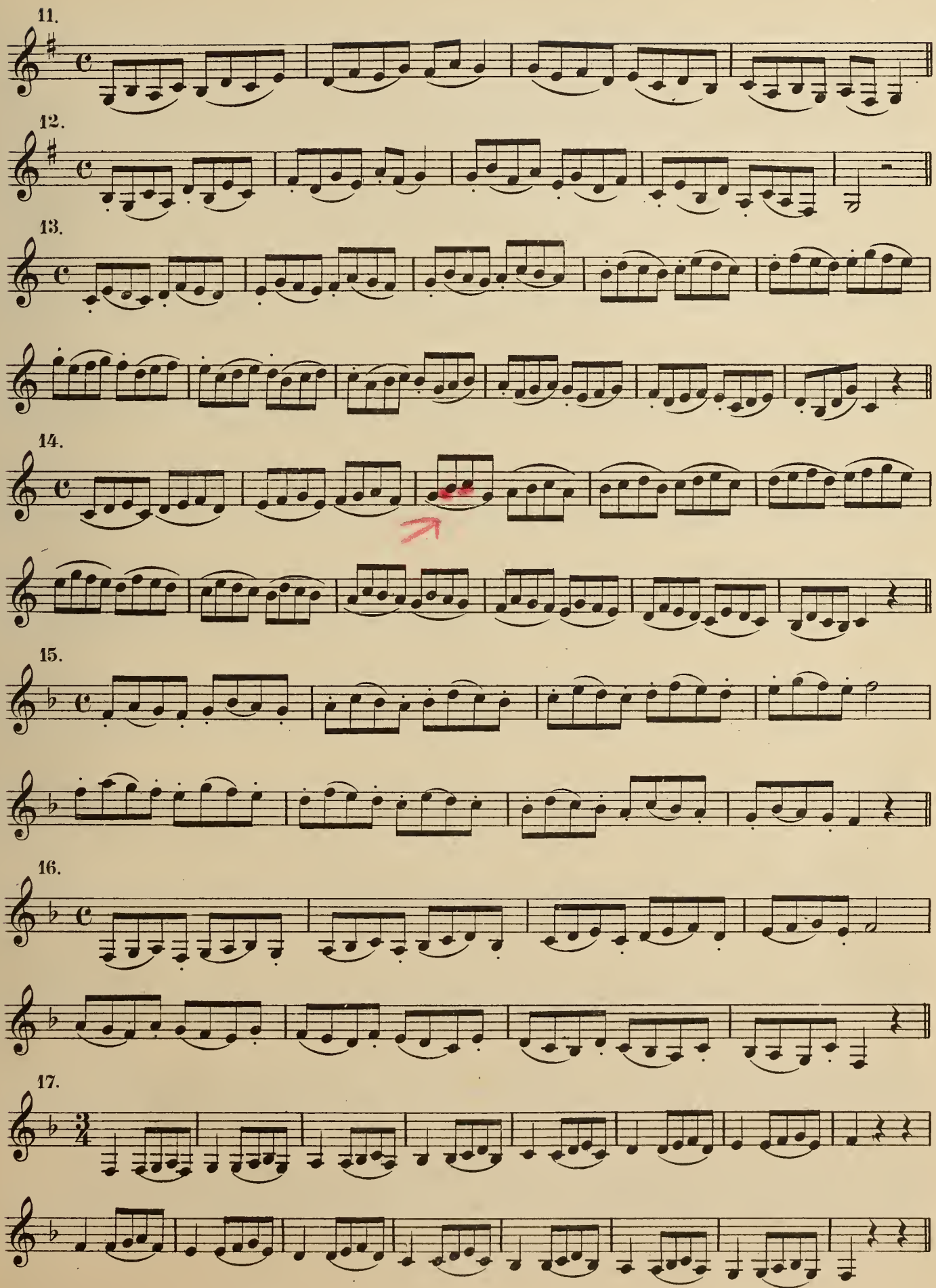


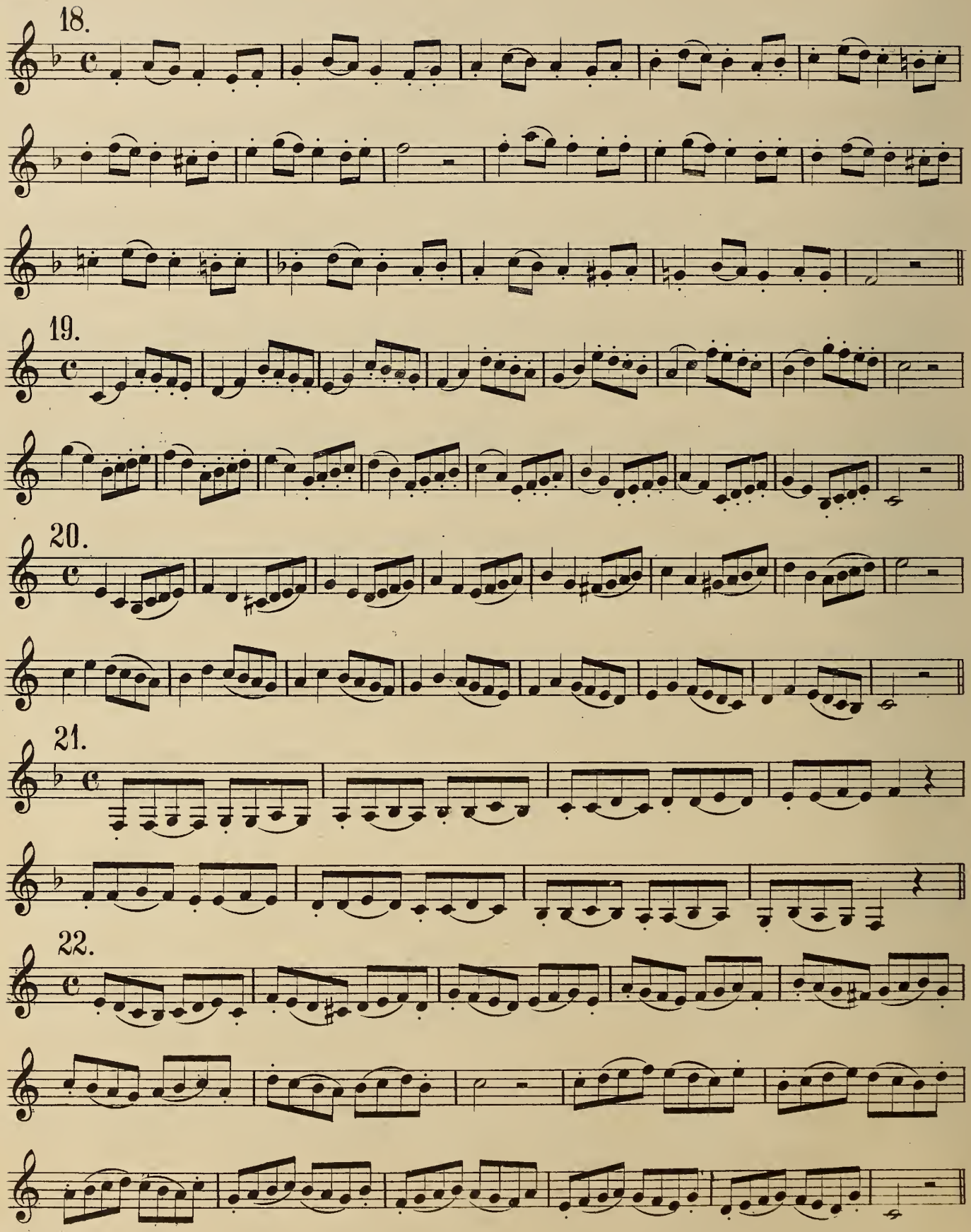

A shake with two open notes requires constant practice because it is entirely produced by the pressure from the lips. The shakes, where valves are employed, are easier. To acquire a fine shake, it should be practised first slowly, then with gradually increasing velocity in the following manner.



# SHORT STUDIES ON SCALES.




11.
12.
13.
14.
15.
16.
17.


18.
19.
20.
21.
22.

23.

24.

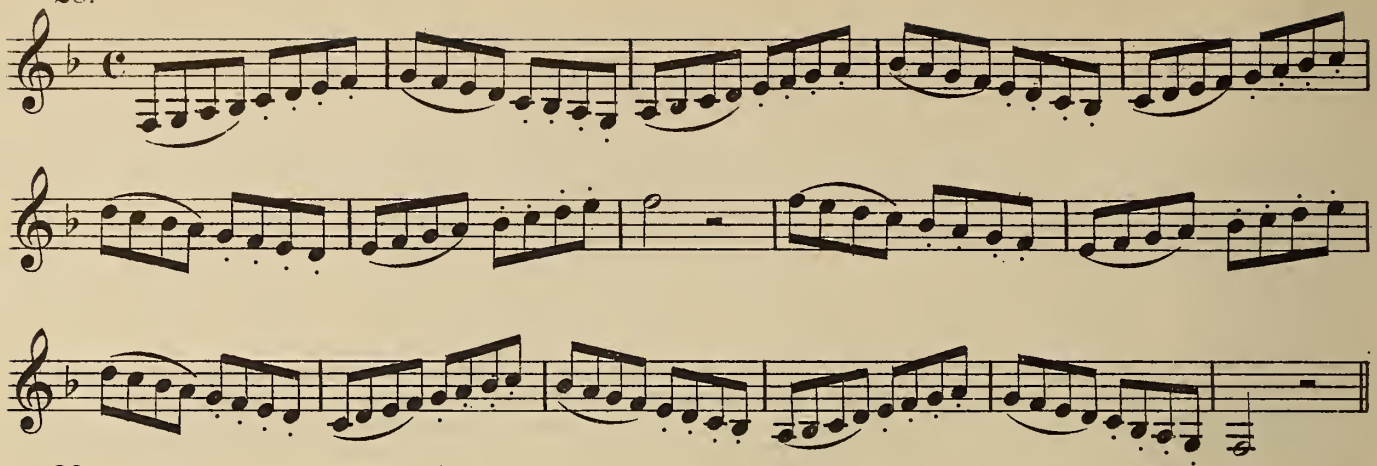
25.

Nº23, 24, & 25, should also be practised one octave lower.

26.

27.

28.



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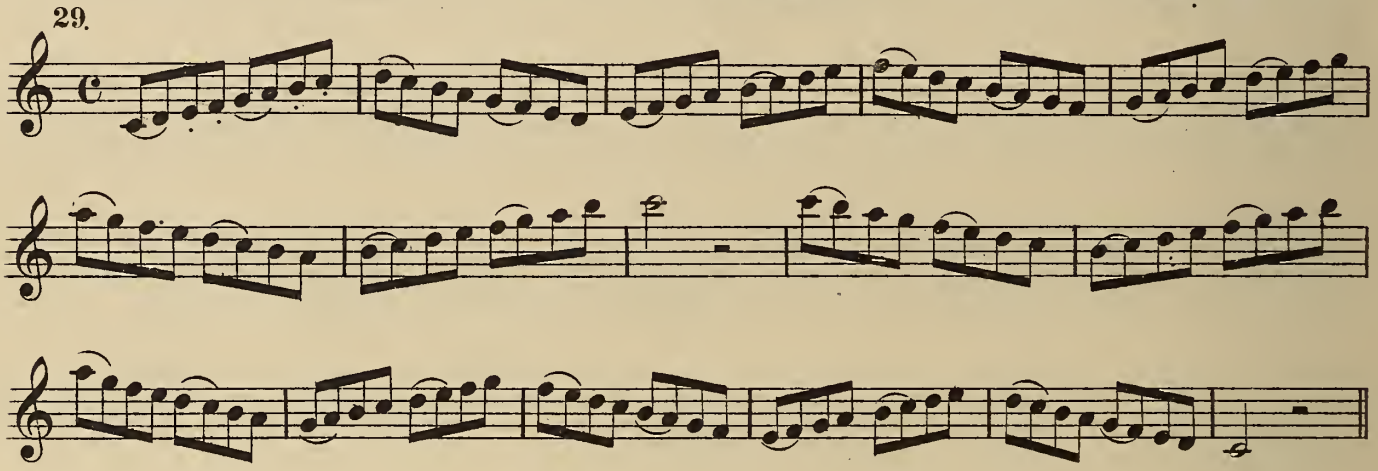

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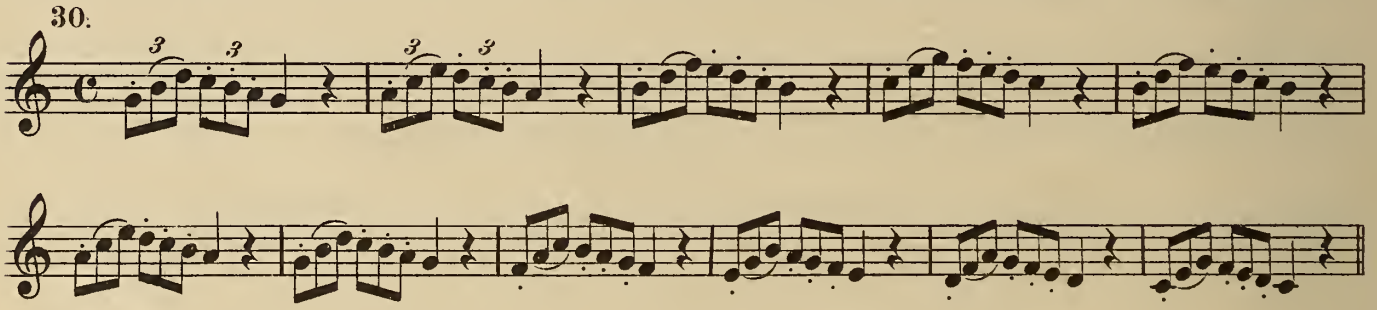

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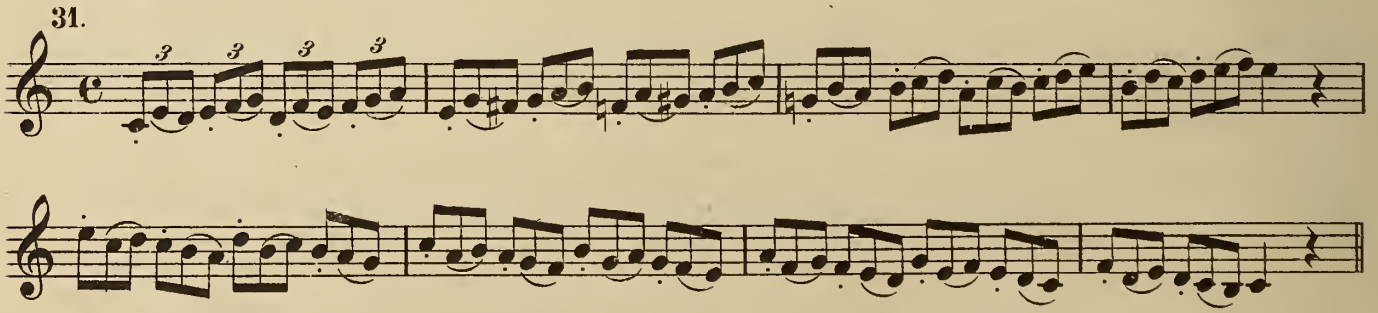

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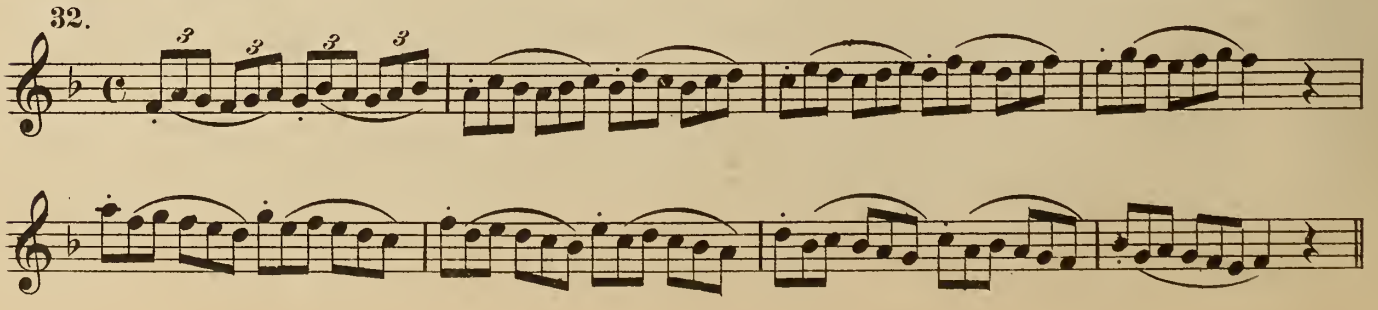
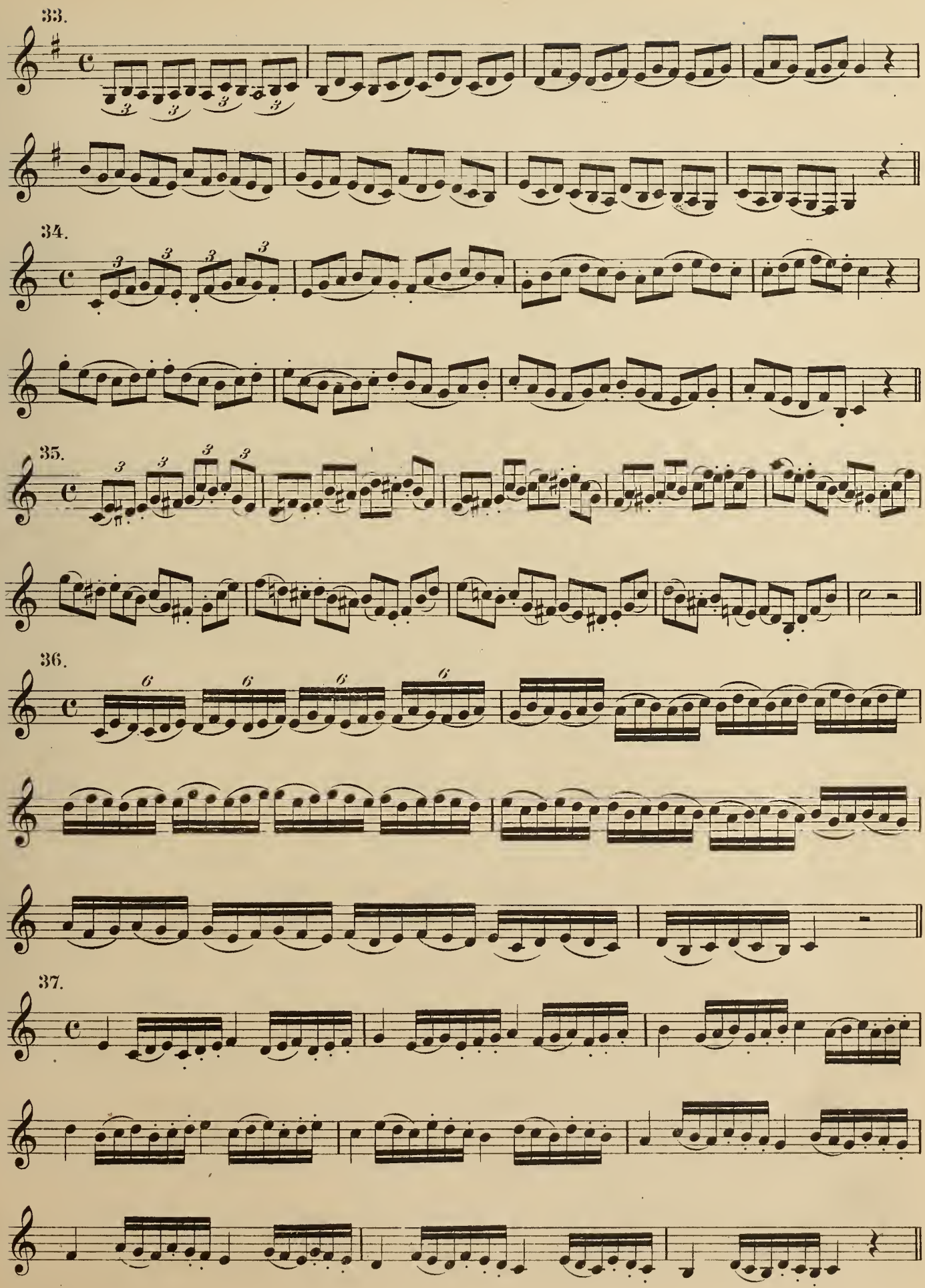
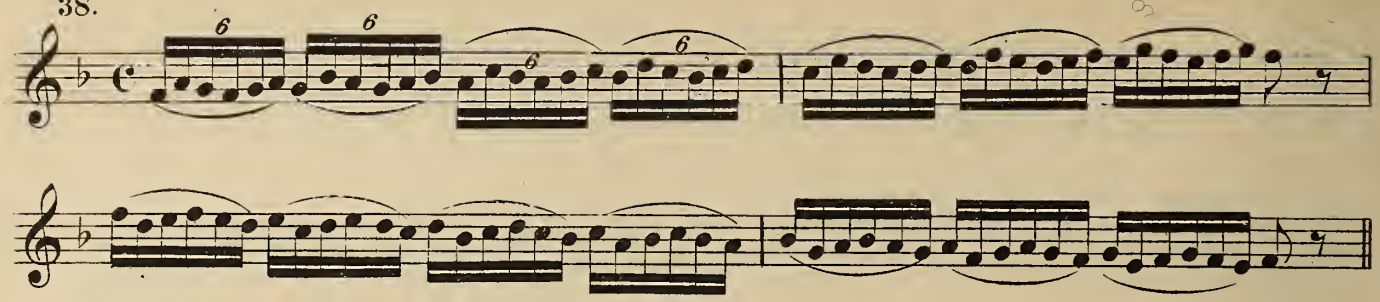



33.
34.
35.
36.
37.

38.



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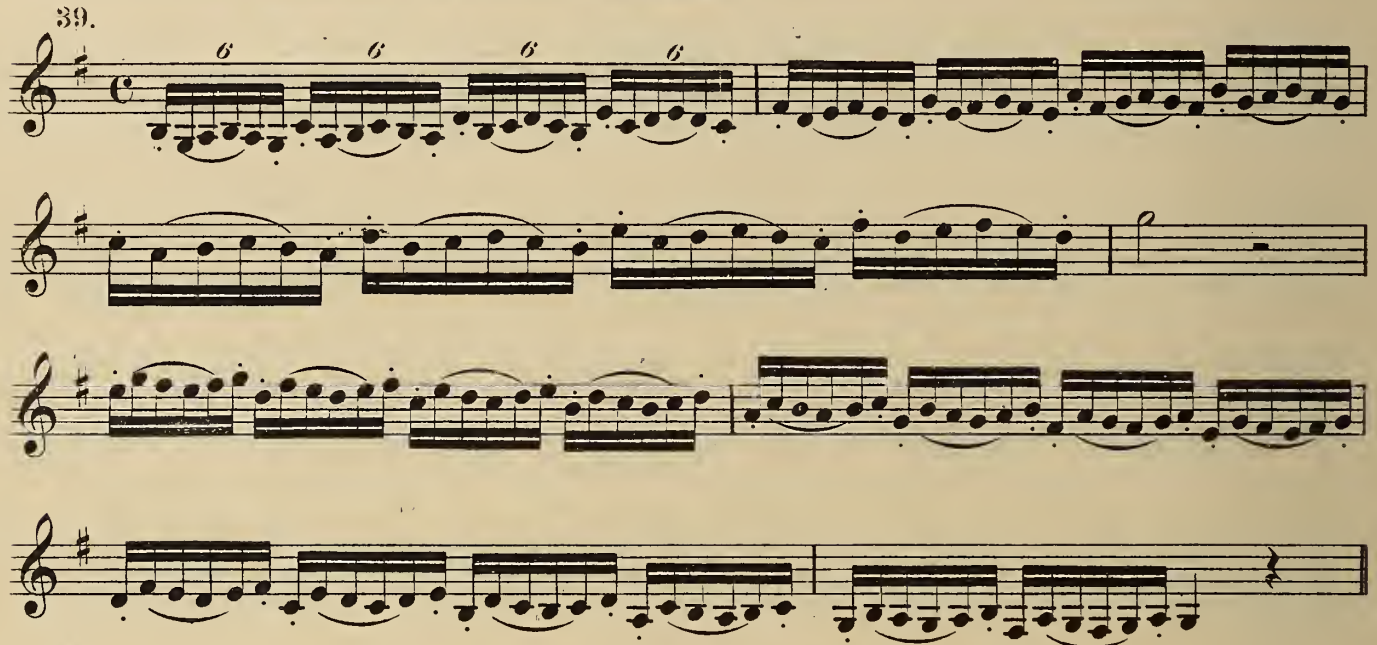

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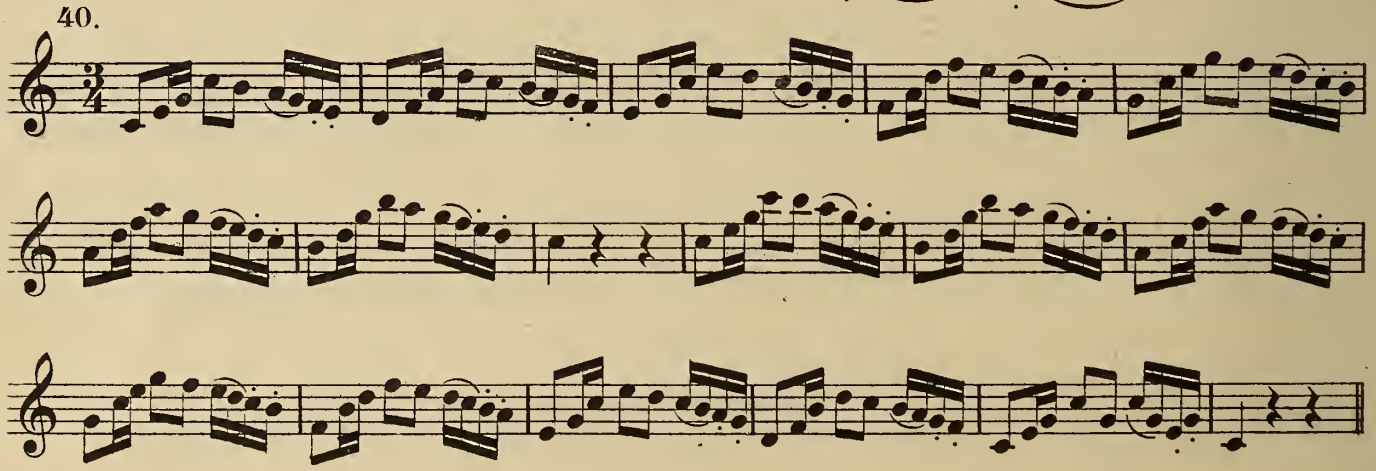

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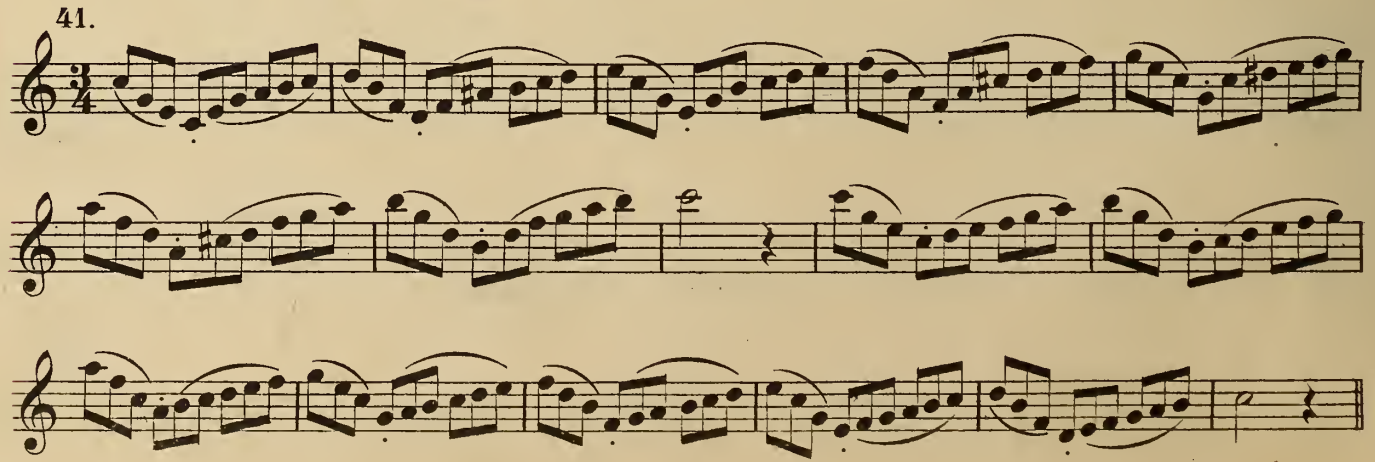

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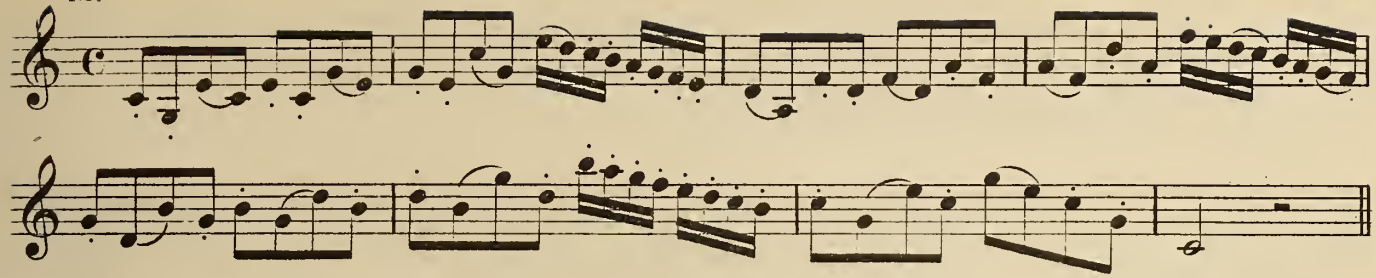

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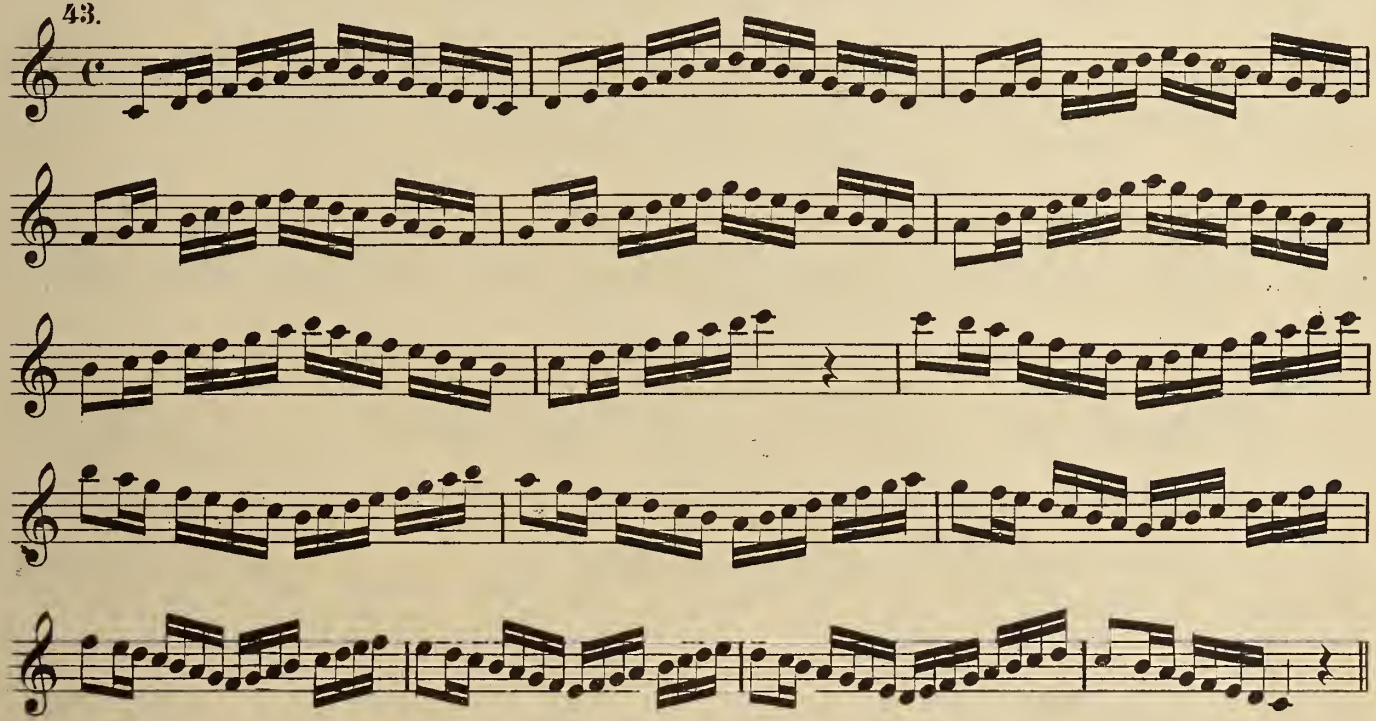

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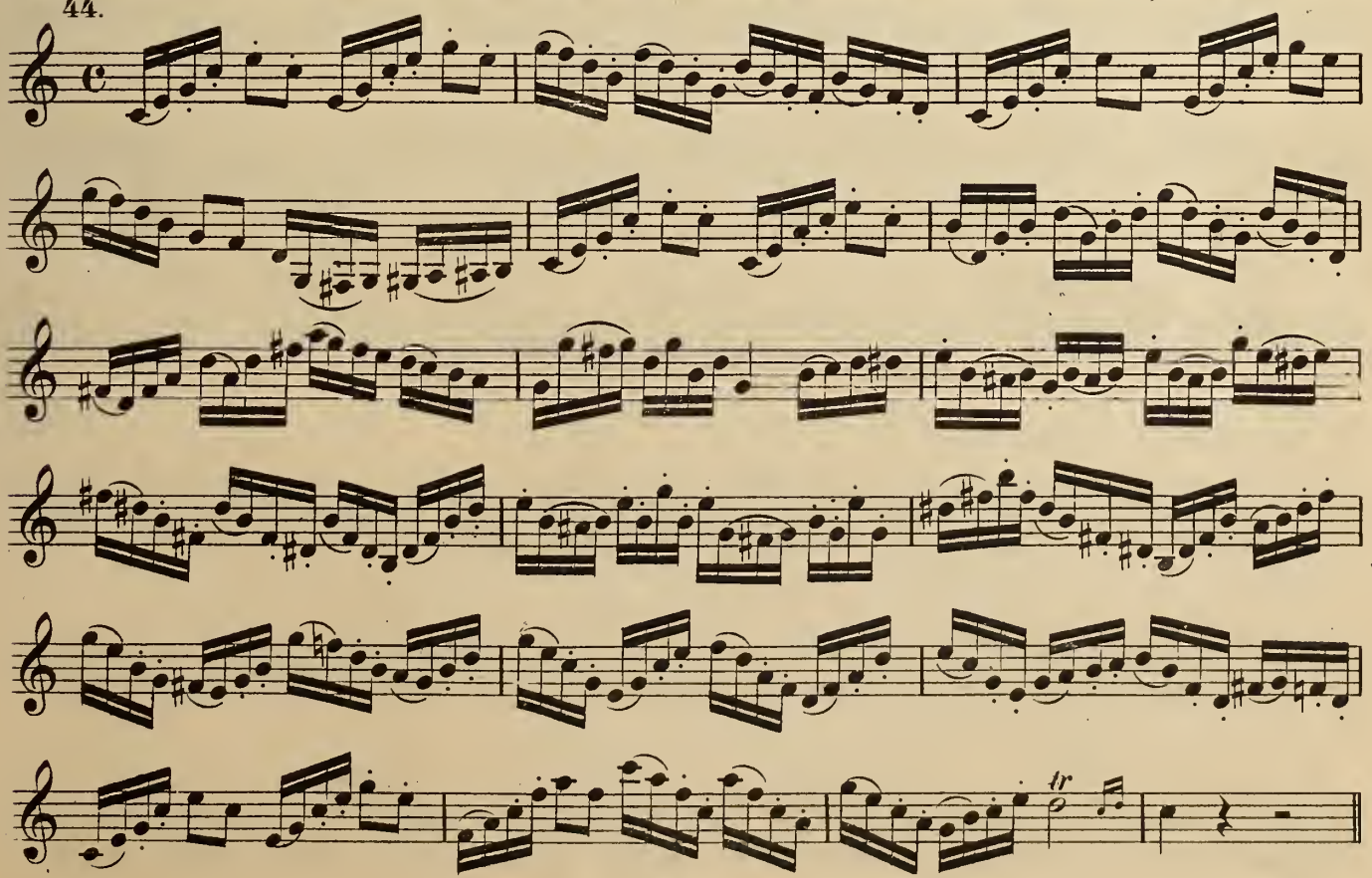

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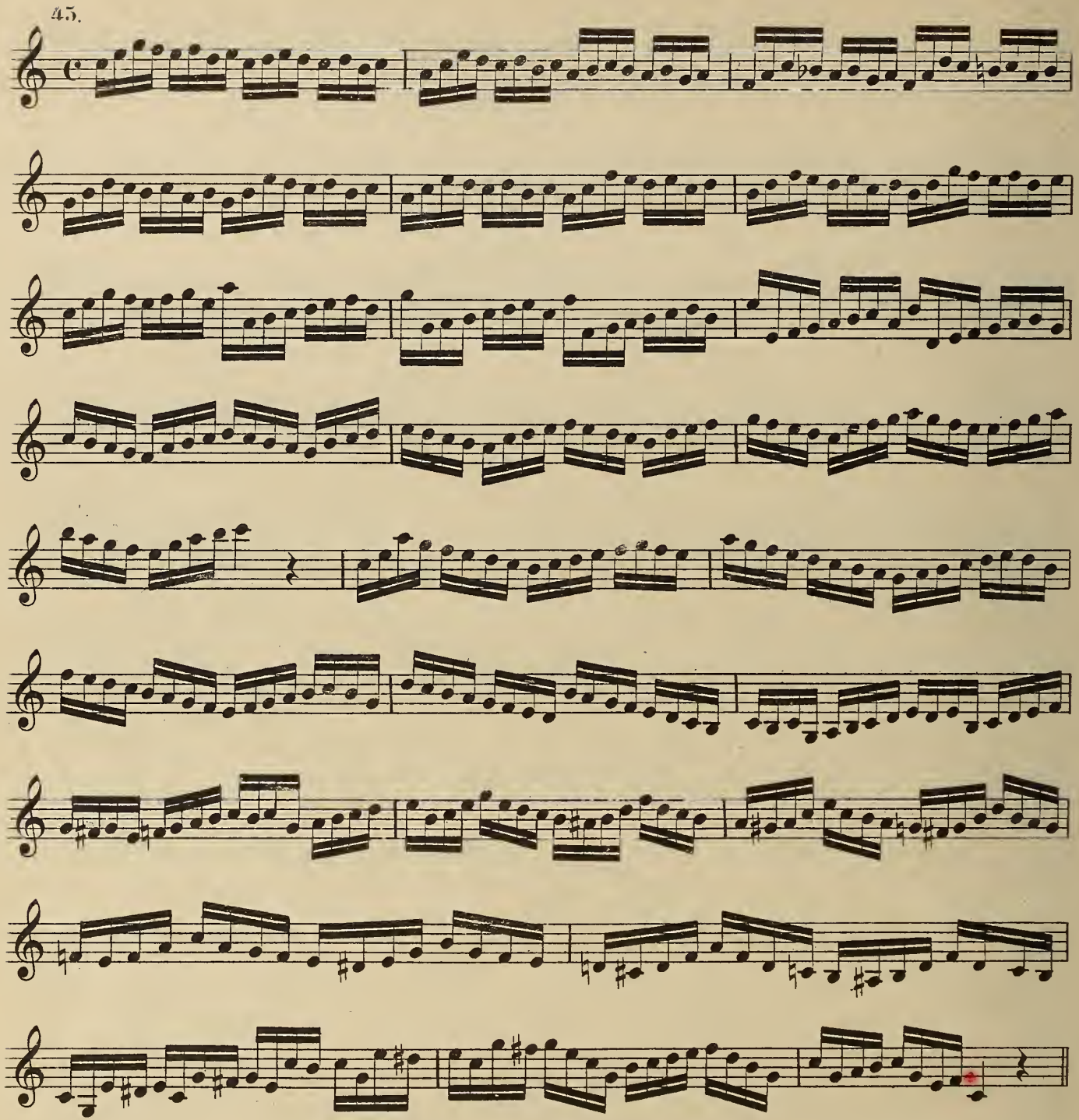
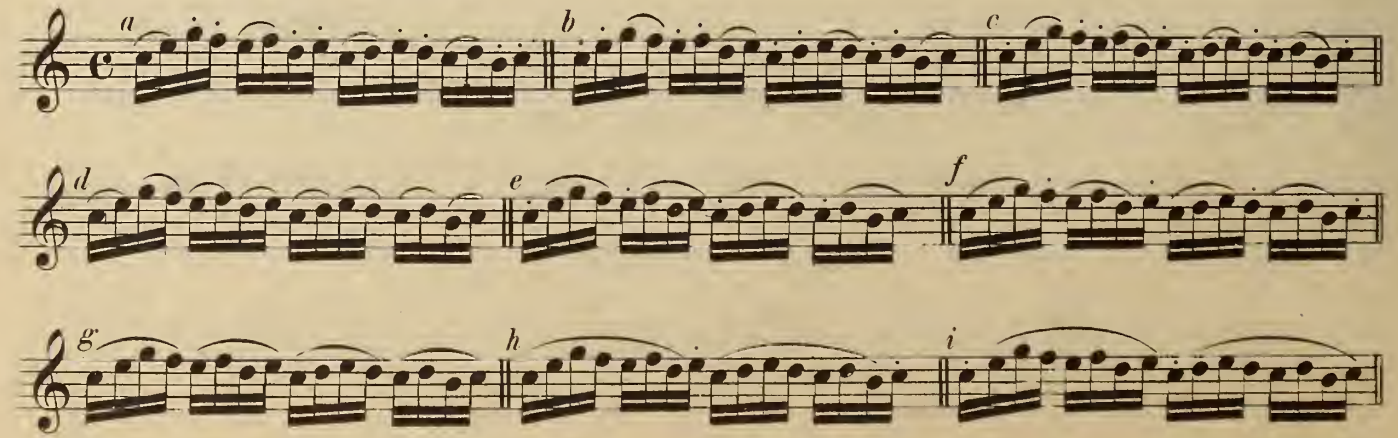
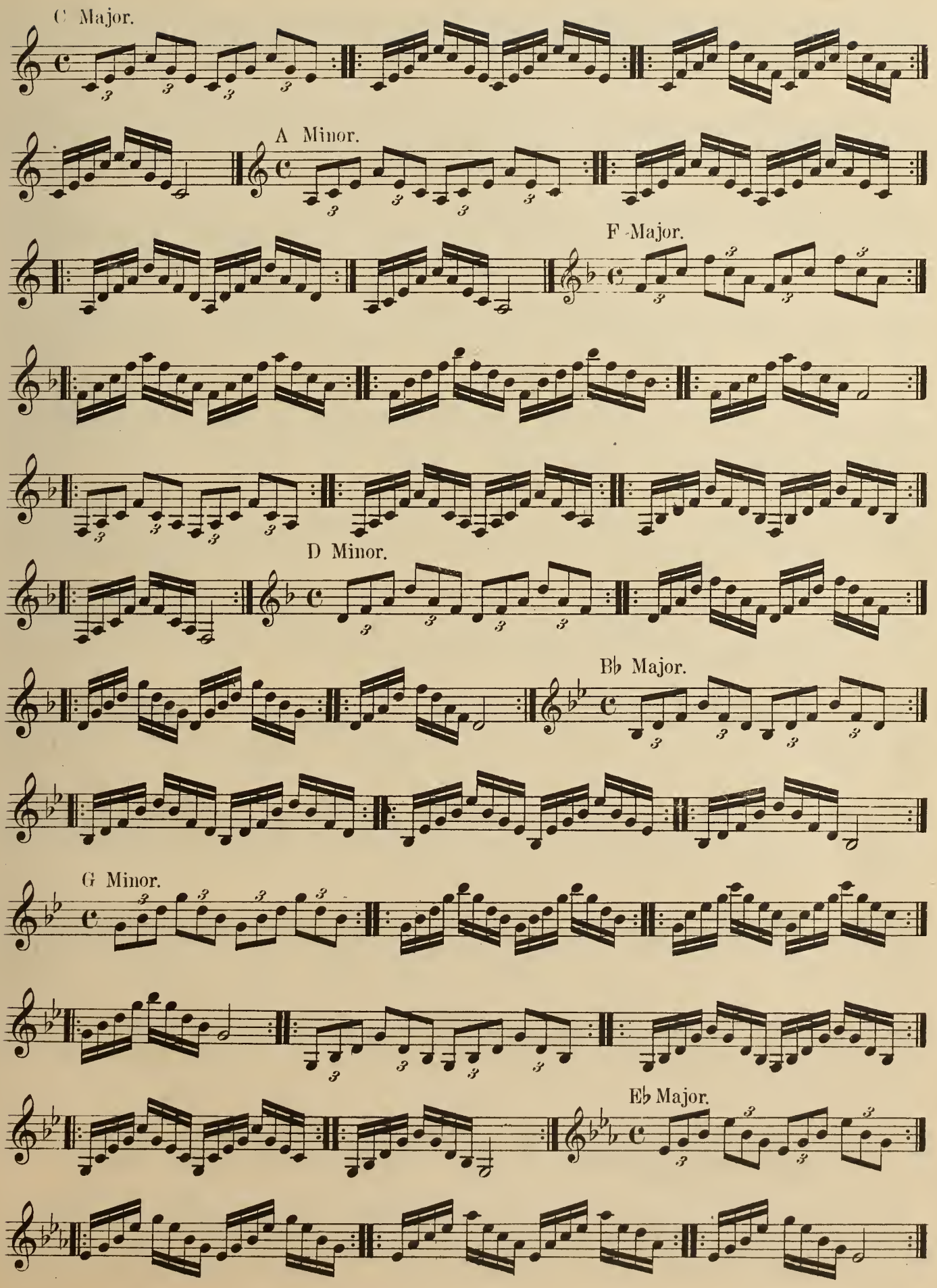
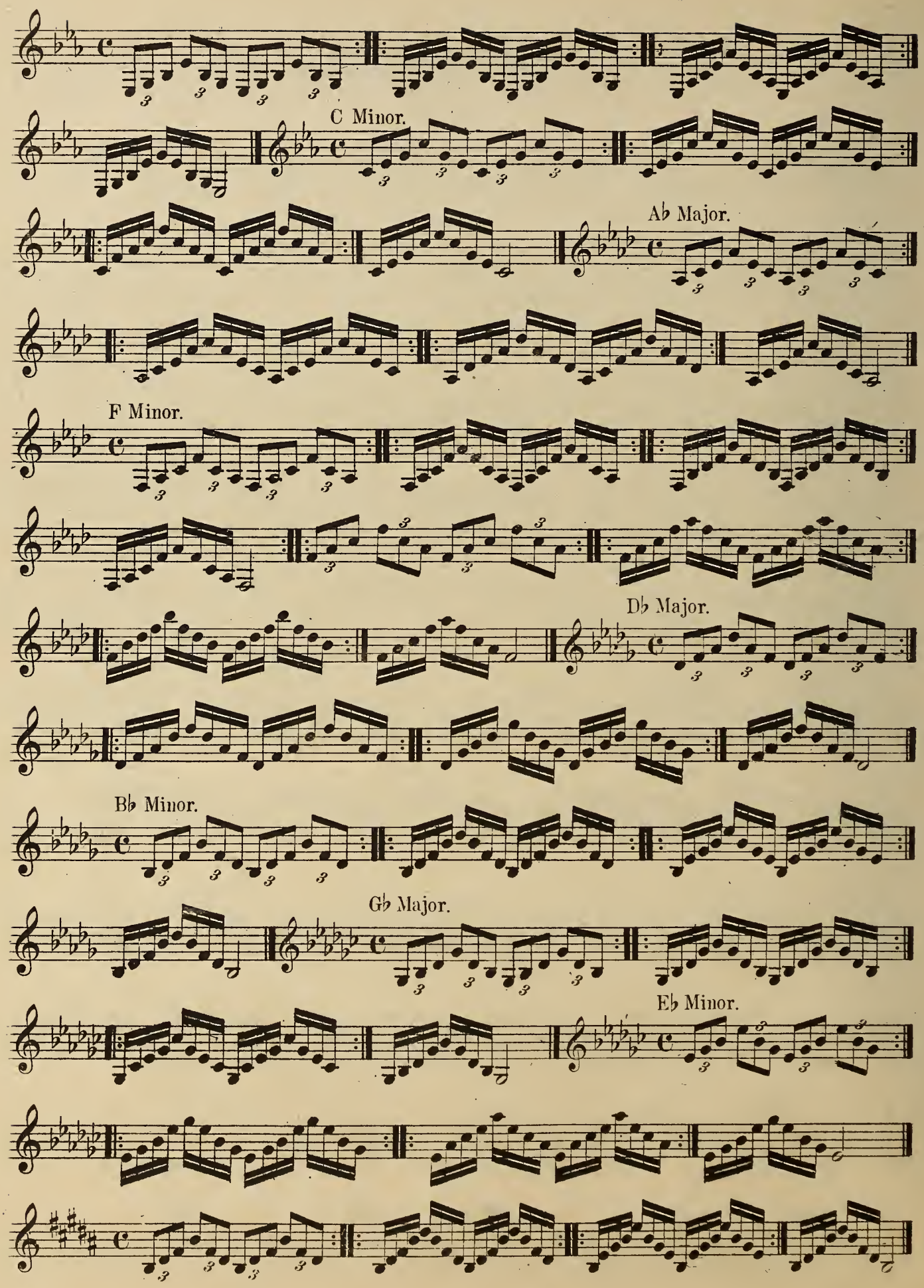
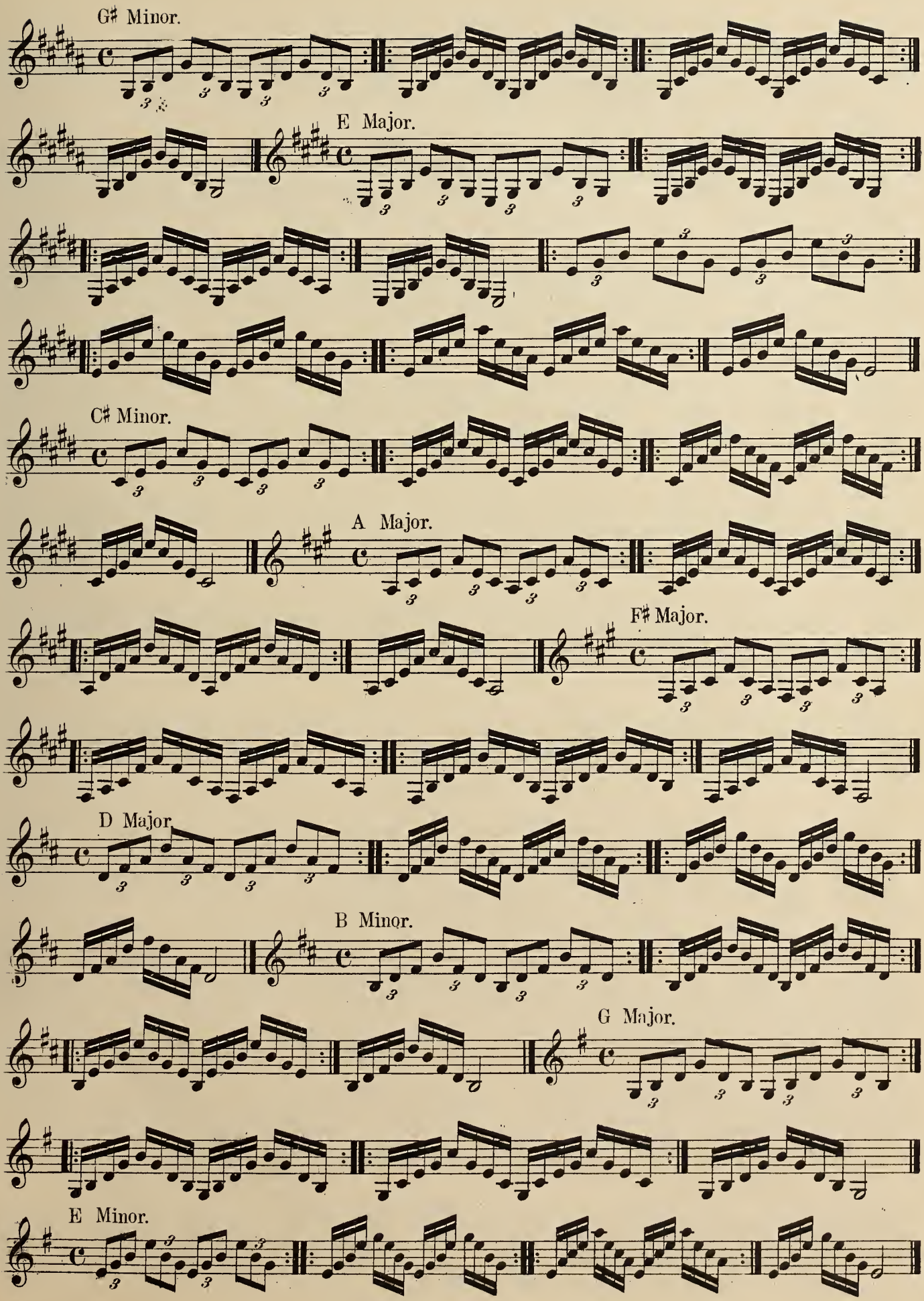


Various articulations to №45.

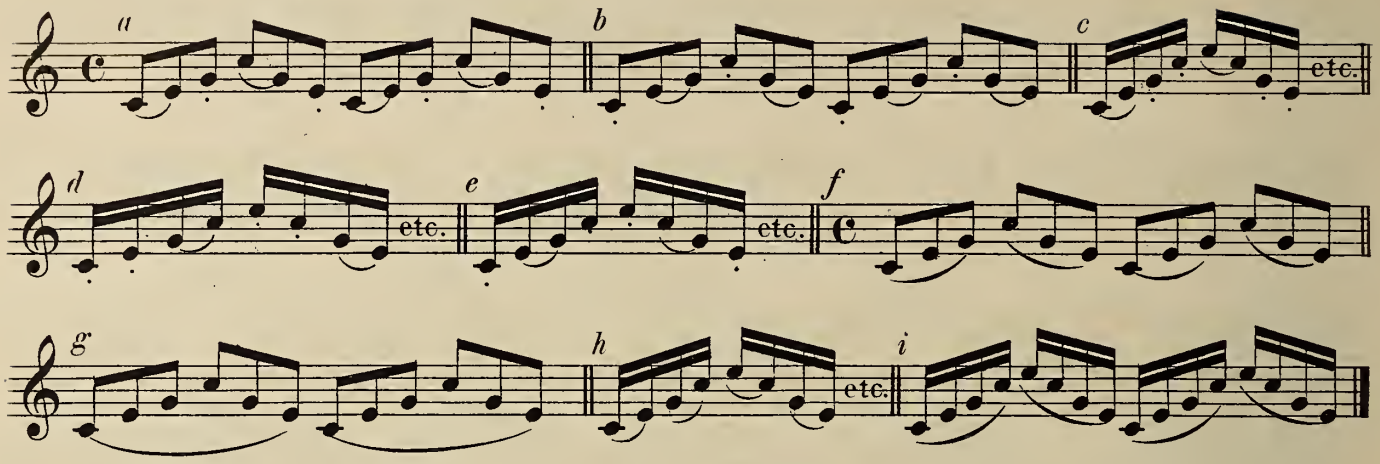



C Major.
A Minor.
F Major.
D Minor.
Bb Major.
G Minor.
Eb Major.

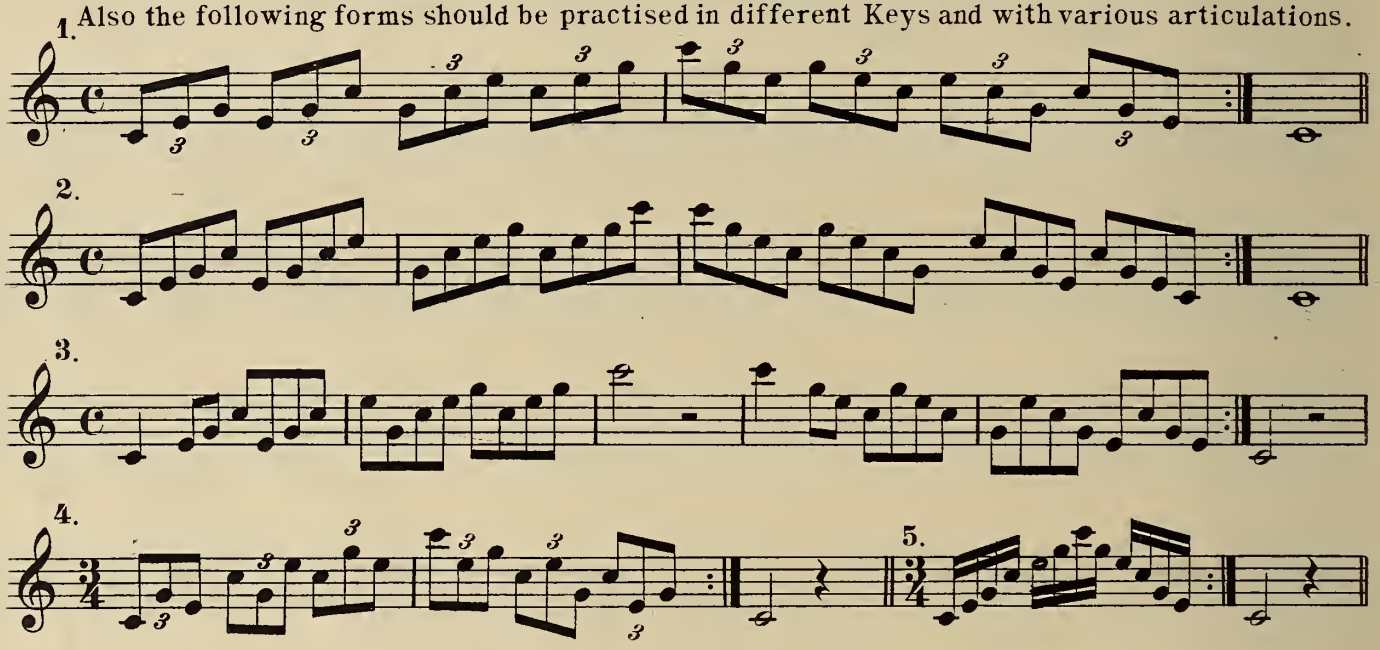

C Minor.
Ab Major.
F Minor.
Db Major.
Bb Minor.
Gb Major.
Eb Minor.


G♯ Minor.
E Major.
C♯ Minor.
A Major.
F♯ Major.
D Major.
B Minor.
G Major.
E Minor.

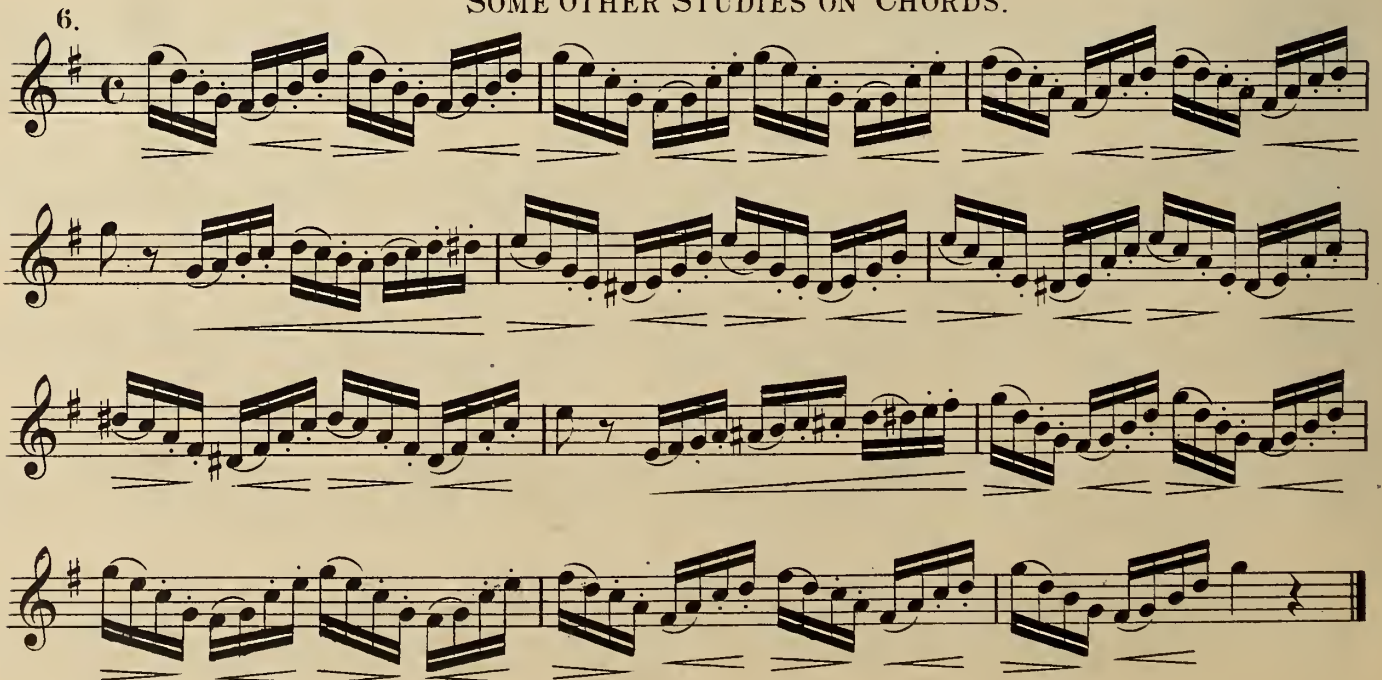
Various articulations to the previous Studies on Chords.

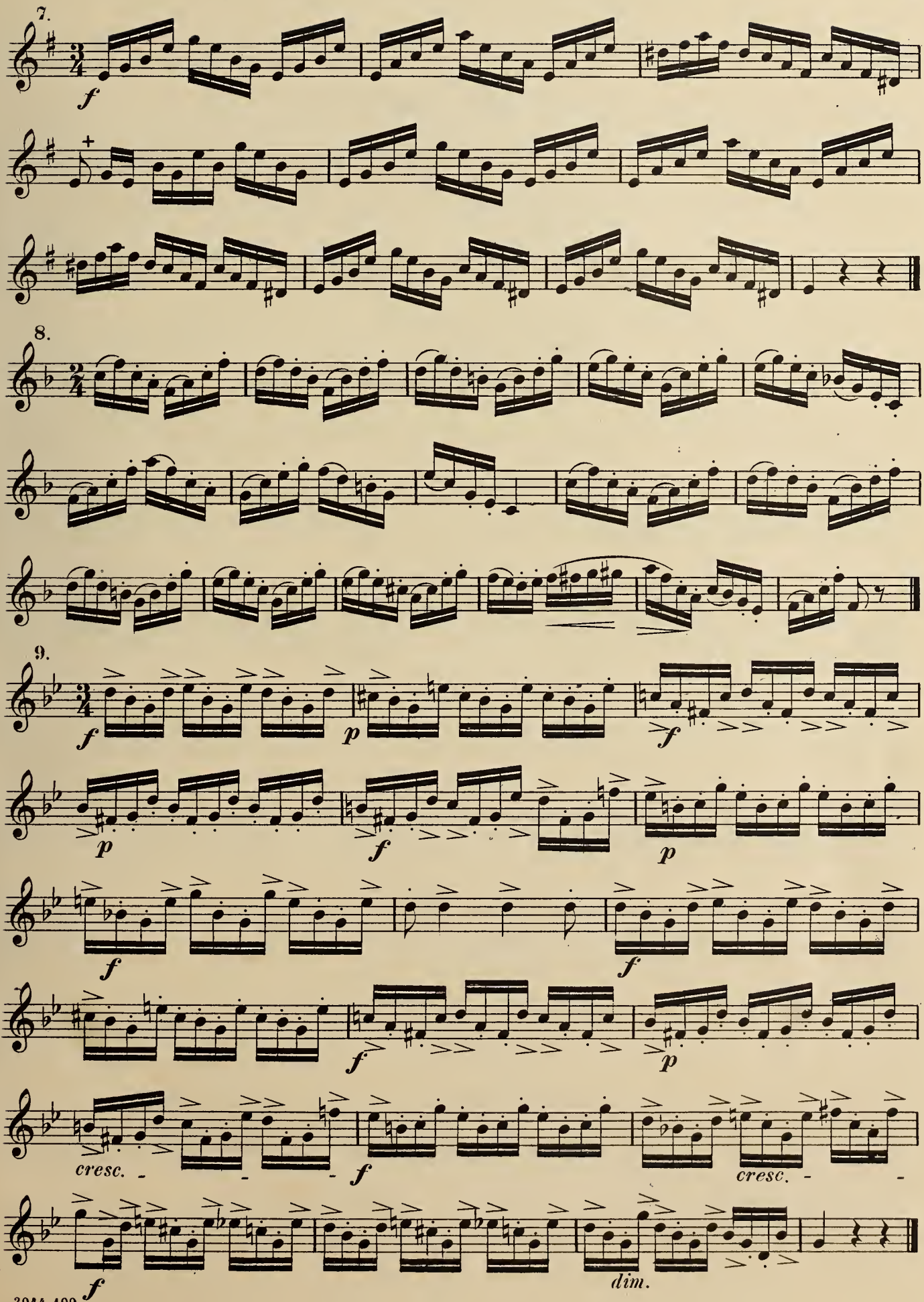



Also the following forms should be practised in different Keys and with various articulations.

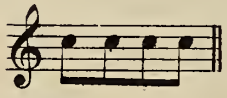
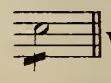
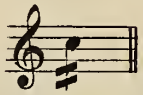
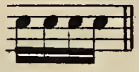
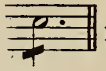
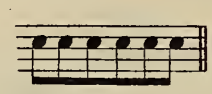
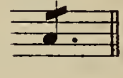
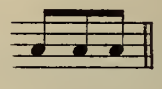
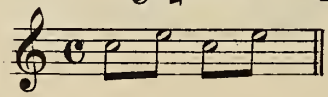
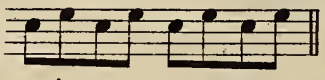
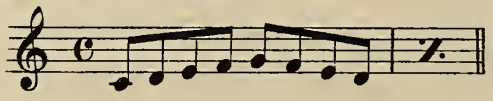



## Some other Studies on Chords.

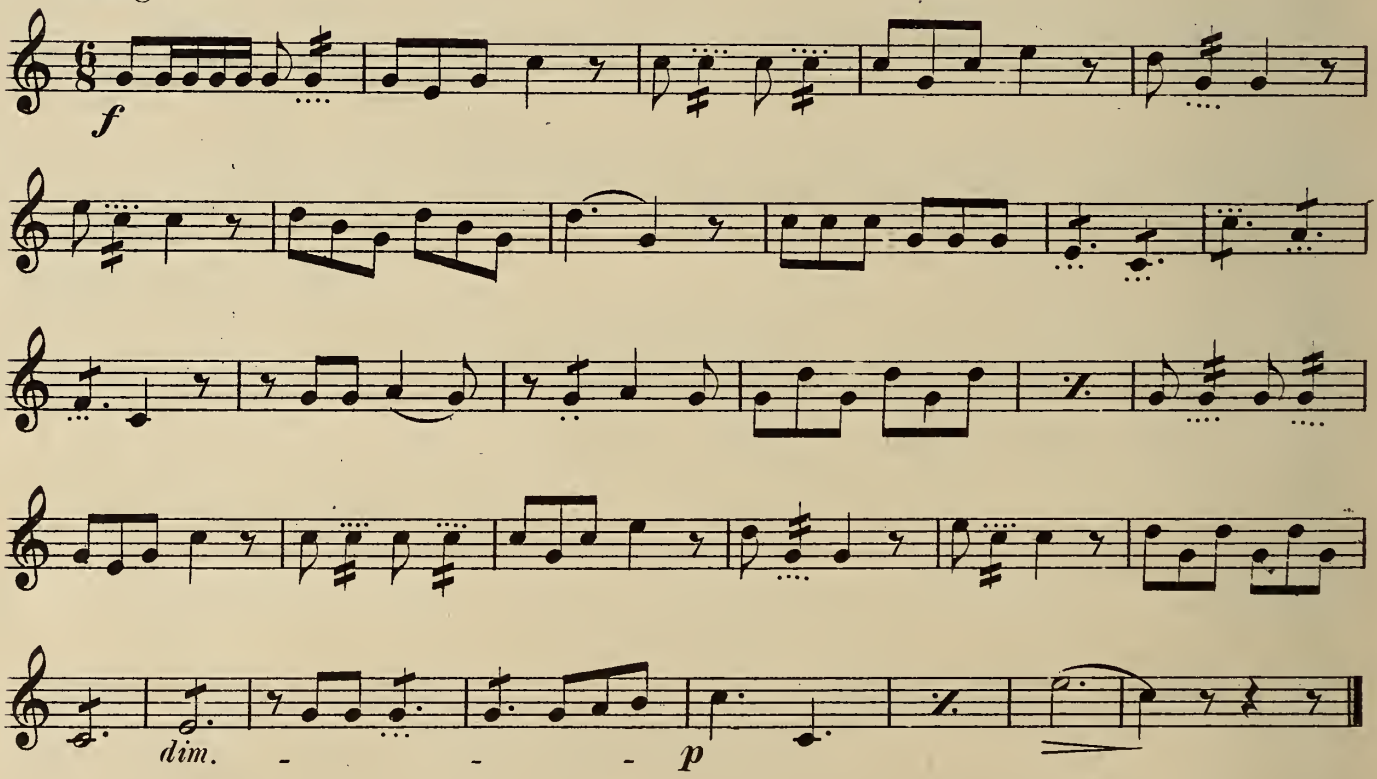



7.
8.
9.
cresc.
cresc.
dim.

# ABBREVIATIONS.

Abbreviations are employed in written music, to avoid repetitions of a single bar or passage, Thus instead of writing four quavers  a minim, marked with a thick line  will indicate the same; or  for  or  for  or  for  etc. And  for  Or instead of repeating an identical bar, a sign marked thus is used.  etc.

Allegretto.




# RESTS.

When a composition requires a prolonged silence for any instrument, it is indicated by numbered rests.

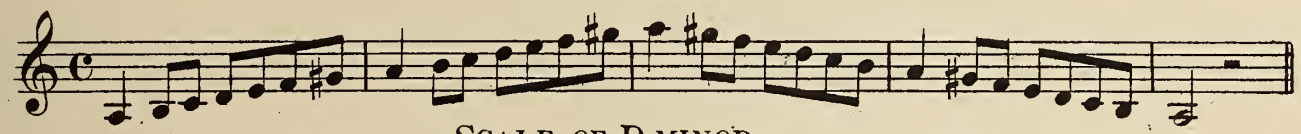
Meaning that so many bars of the movement should be counted in silence.

# THE HARMONIC MINOR SCALE.

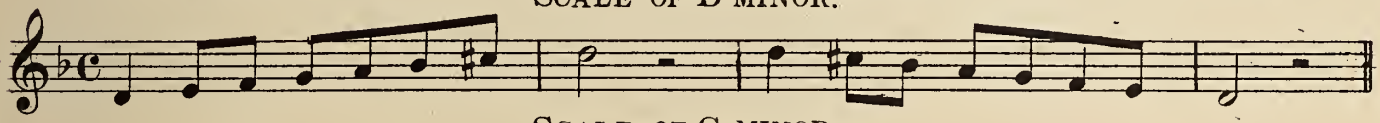
The Harmonic minor Scale differs from the Melodic, as only its seventh degree is raised by an accidental, whether ascending or descending.

105.

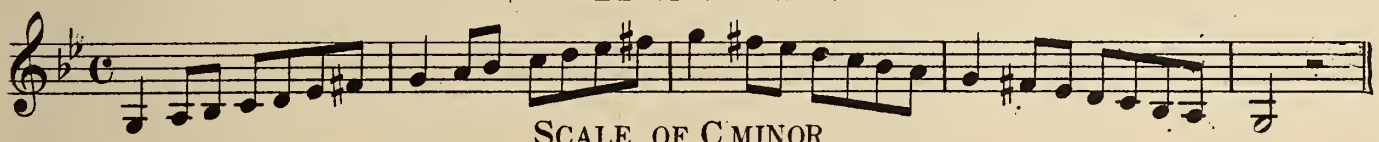
SCALE OF A MINOR.



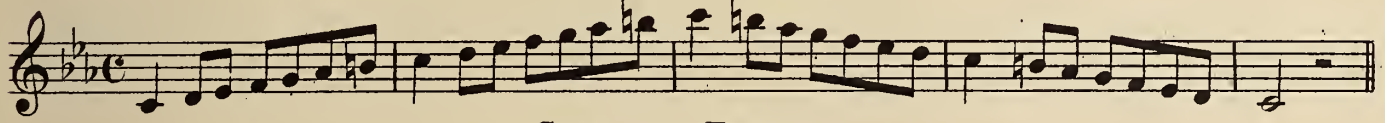
SCALE OF D MINOR.



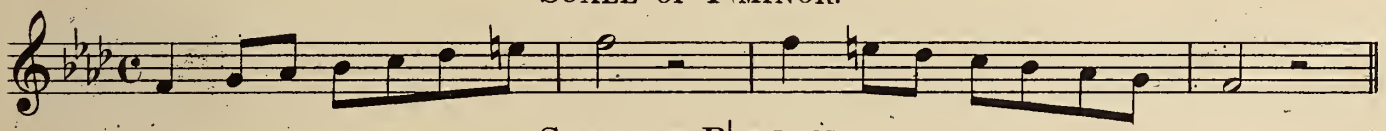
SCALE OF G MINOR.



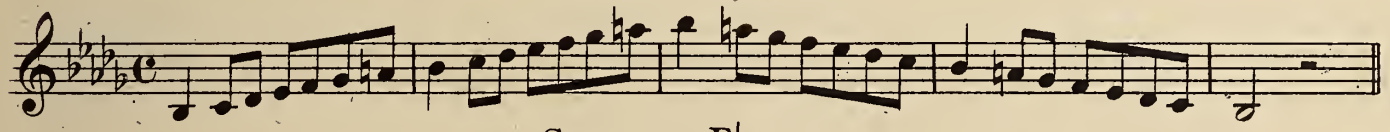
SCALE OF C MINOR.



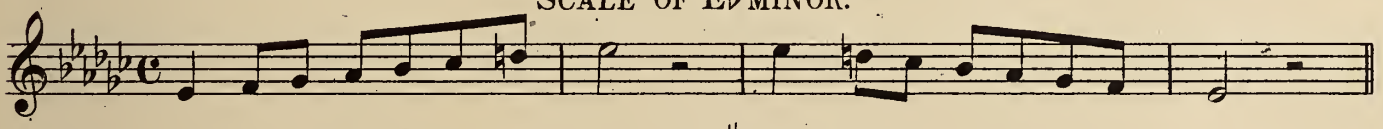
SCALE OF F MINOR.



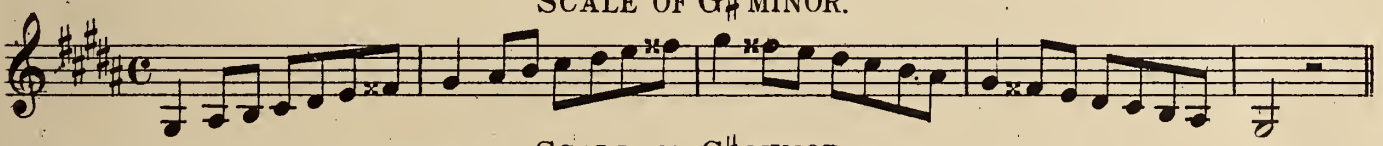
SCALE OF B♭ MINOR.



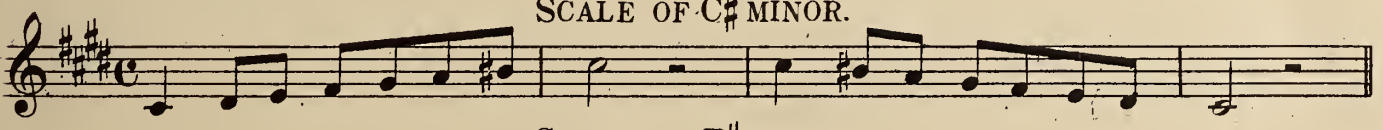
SCALE OF E♭ MINOR.



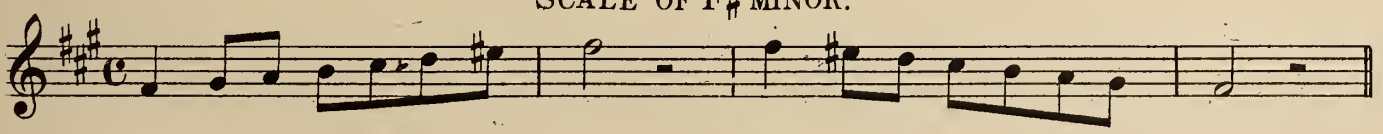
SCALE OF G♯ MINOR.



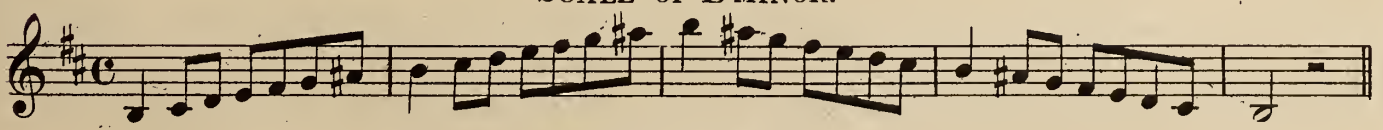
SCALE OF C♯ MINOR.



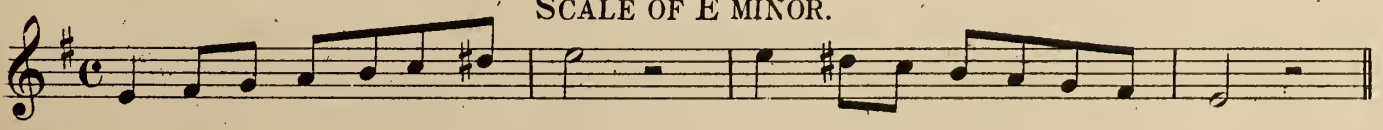
SCALE OF F♯ MINOR.



SCALE OF B MINOR.



SCALE OF E MINOR.

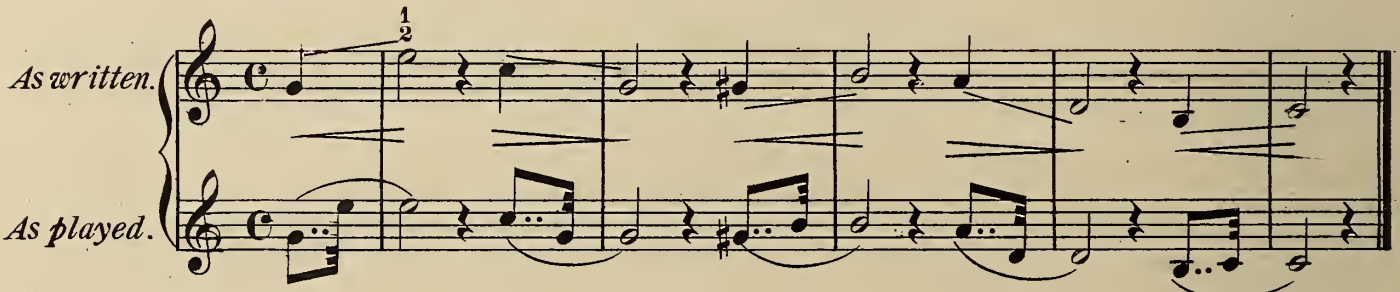


# THE PORTAMENTO.

is an expression denoting the slurring of one sound into another, which is done by means of the lips. Increase the sound when from lower to higher notes, decrease it when from higher to lower notes.

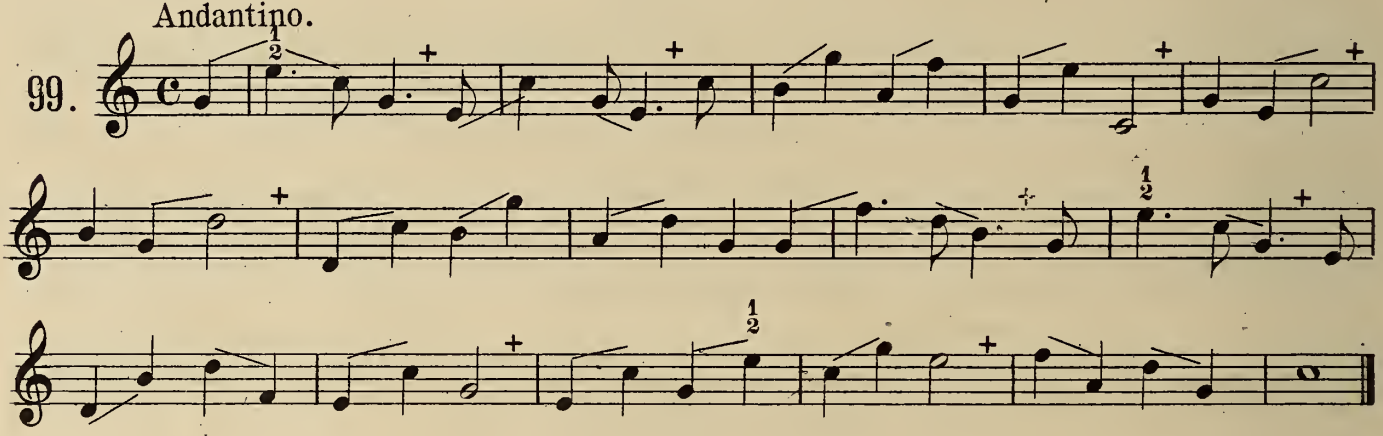
The Portamento should only be applied in parts specially adapted for this kind of phrasing, and it should on no account be overdone, otherwise it becomes ridiculous.

EXAMPLE.

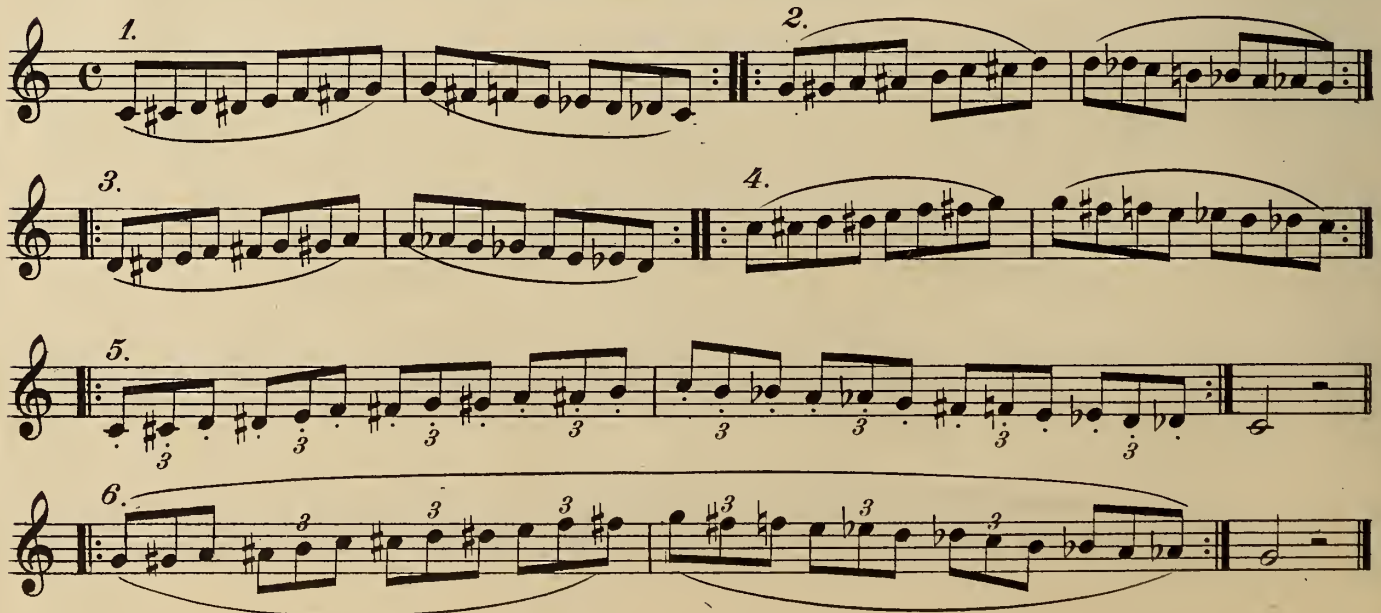


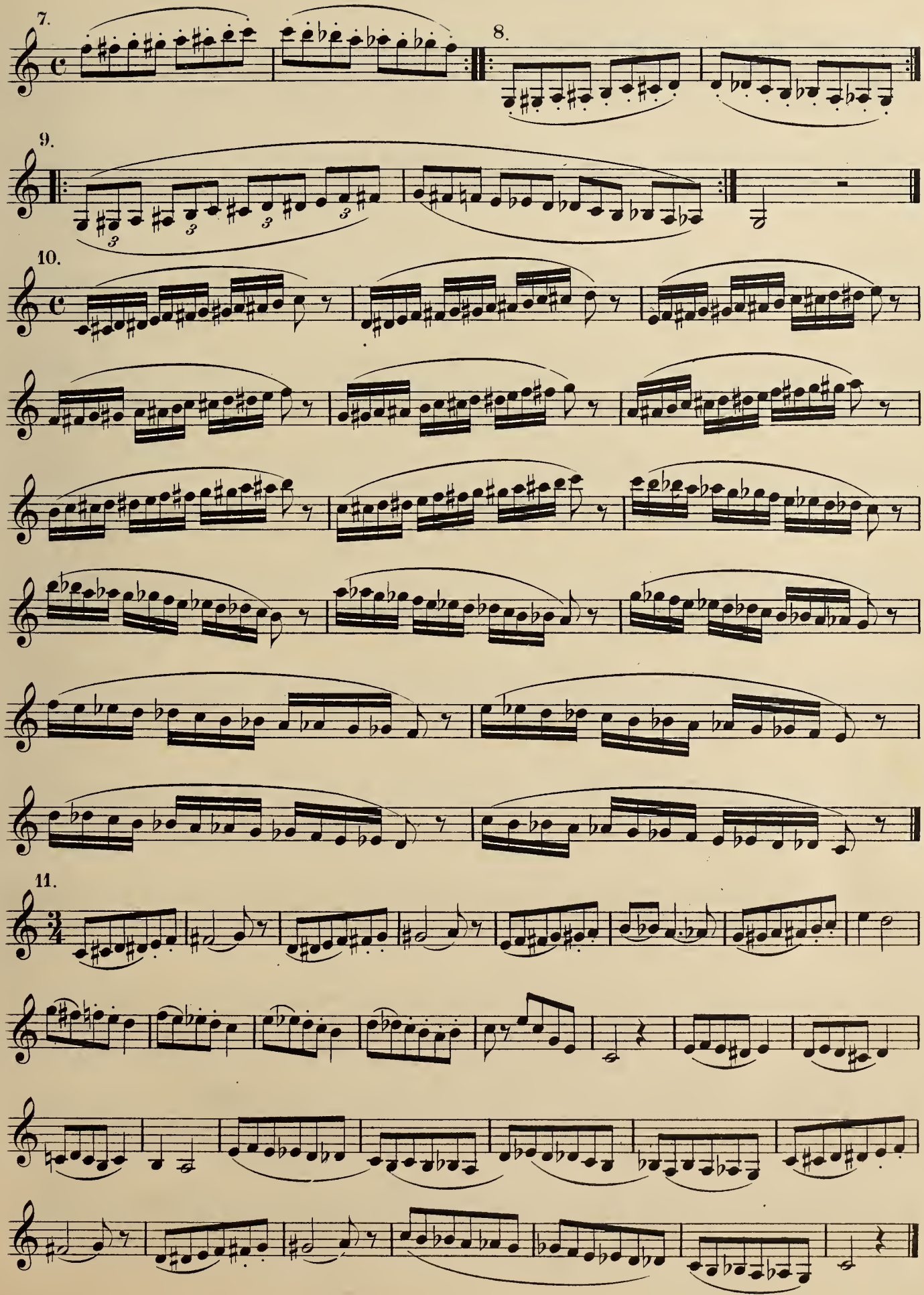

Andantino.

99.



## CHROMATIC STUDIES.

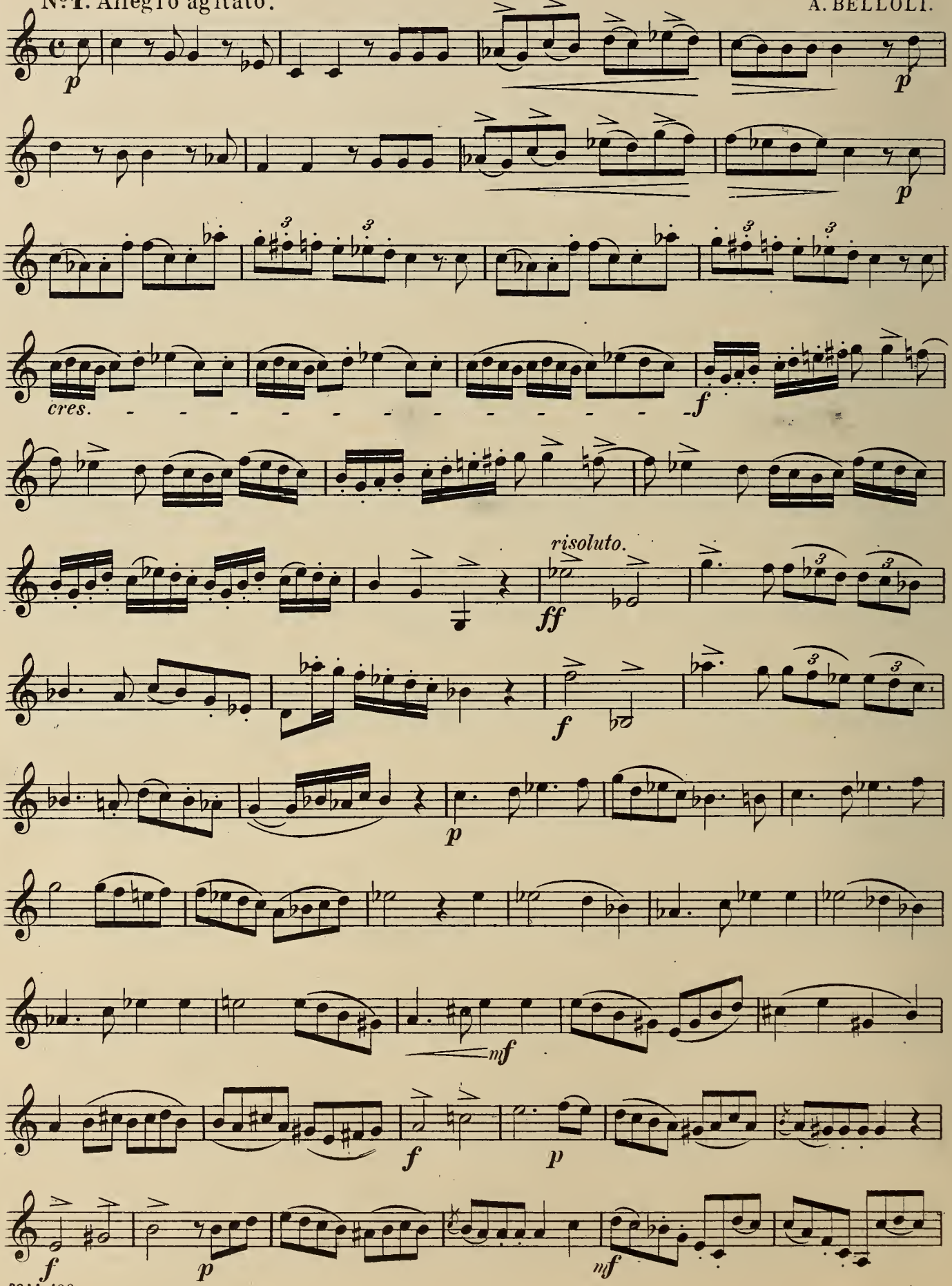


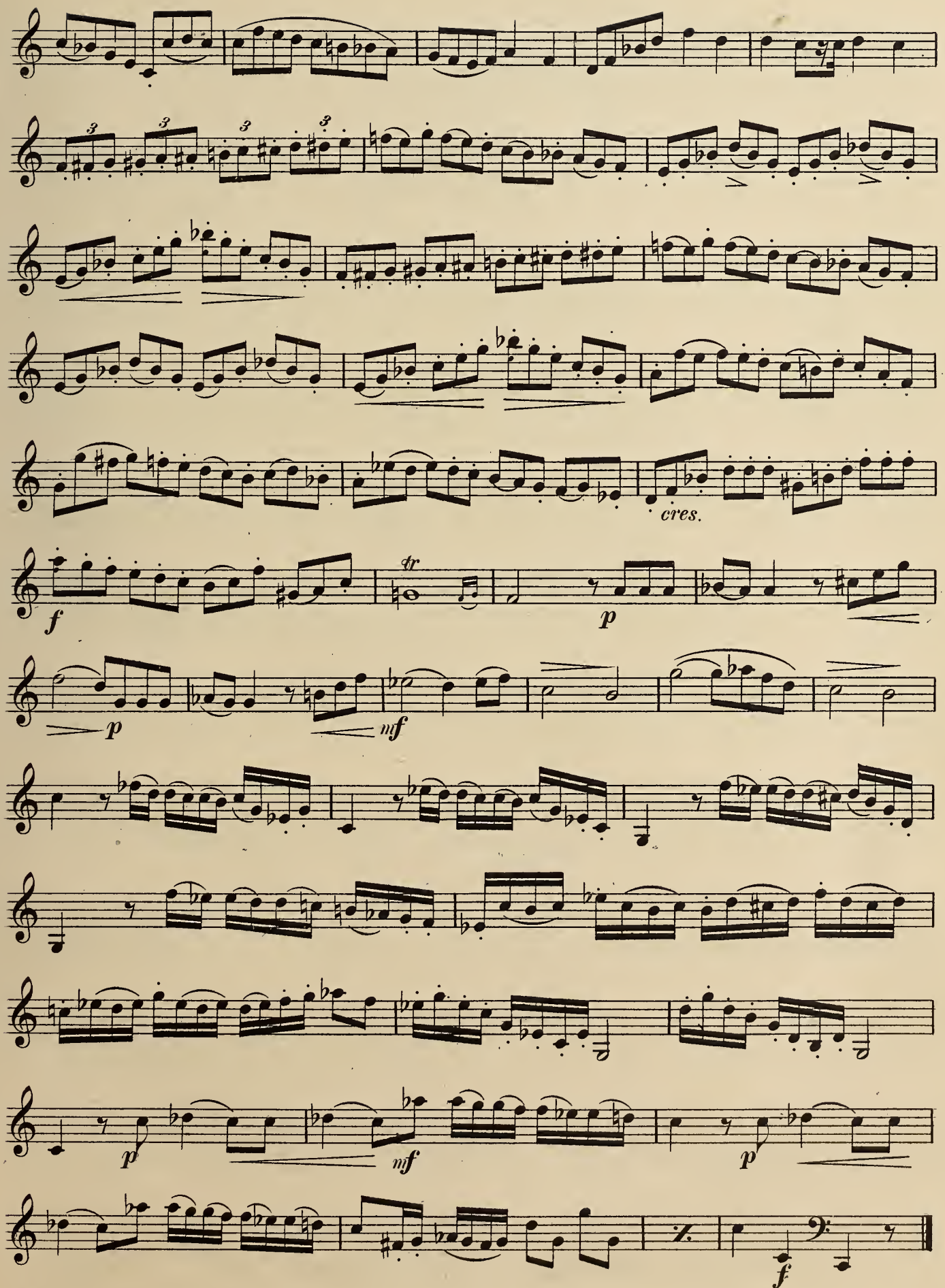

7.
8.
9.
10.
11.

# GRAND STUDIES.

## No. 1. Allegro agitato.

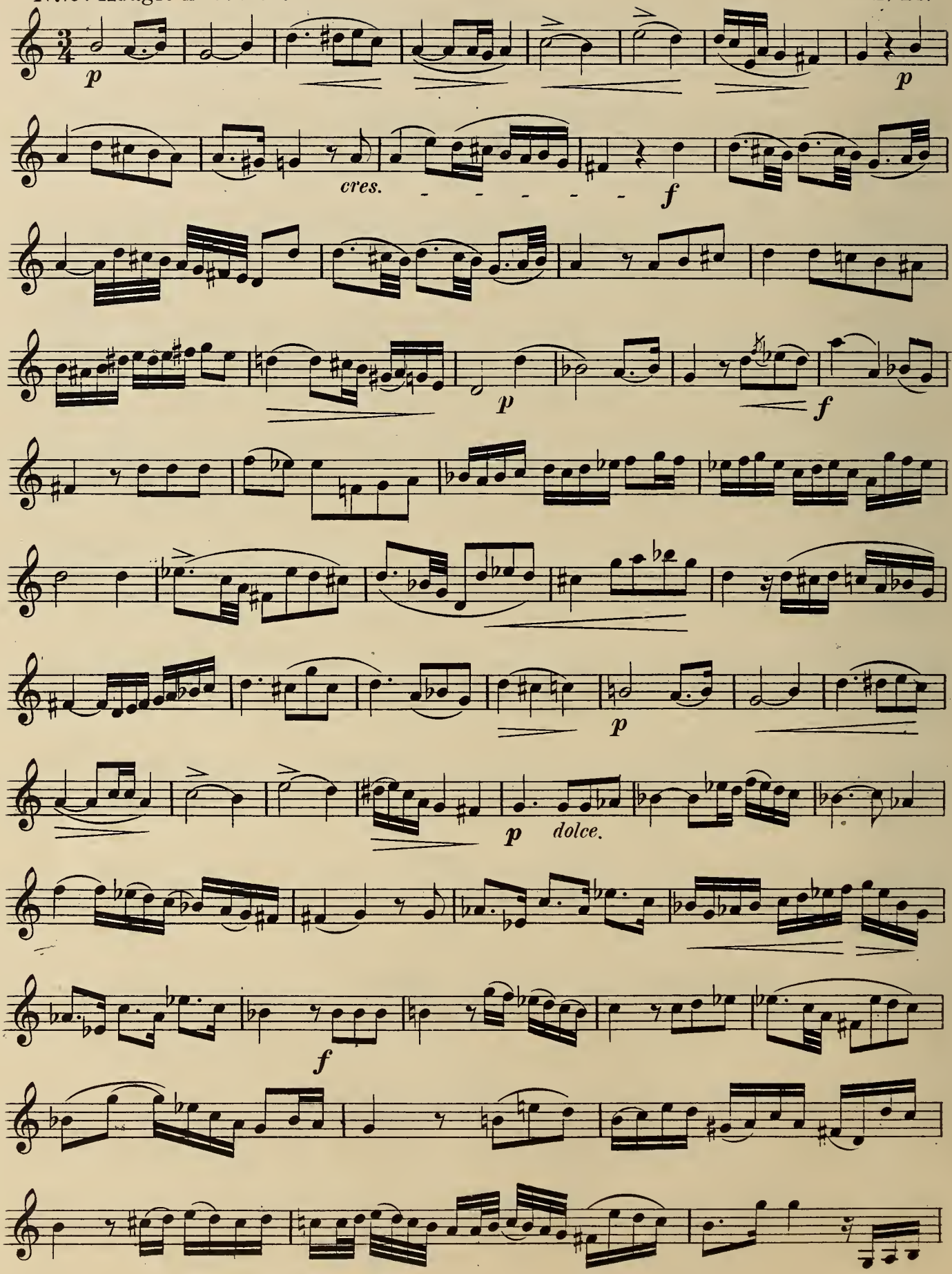
A. BELLOLI.

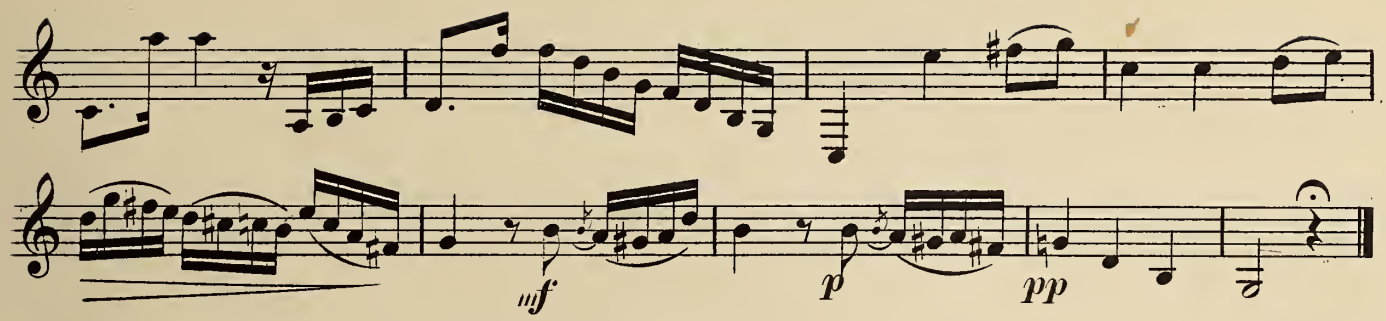



cres.
f
tr
p
p
mf
p
mf
p

## Nº2. Adagio non tanto.

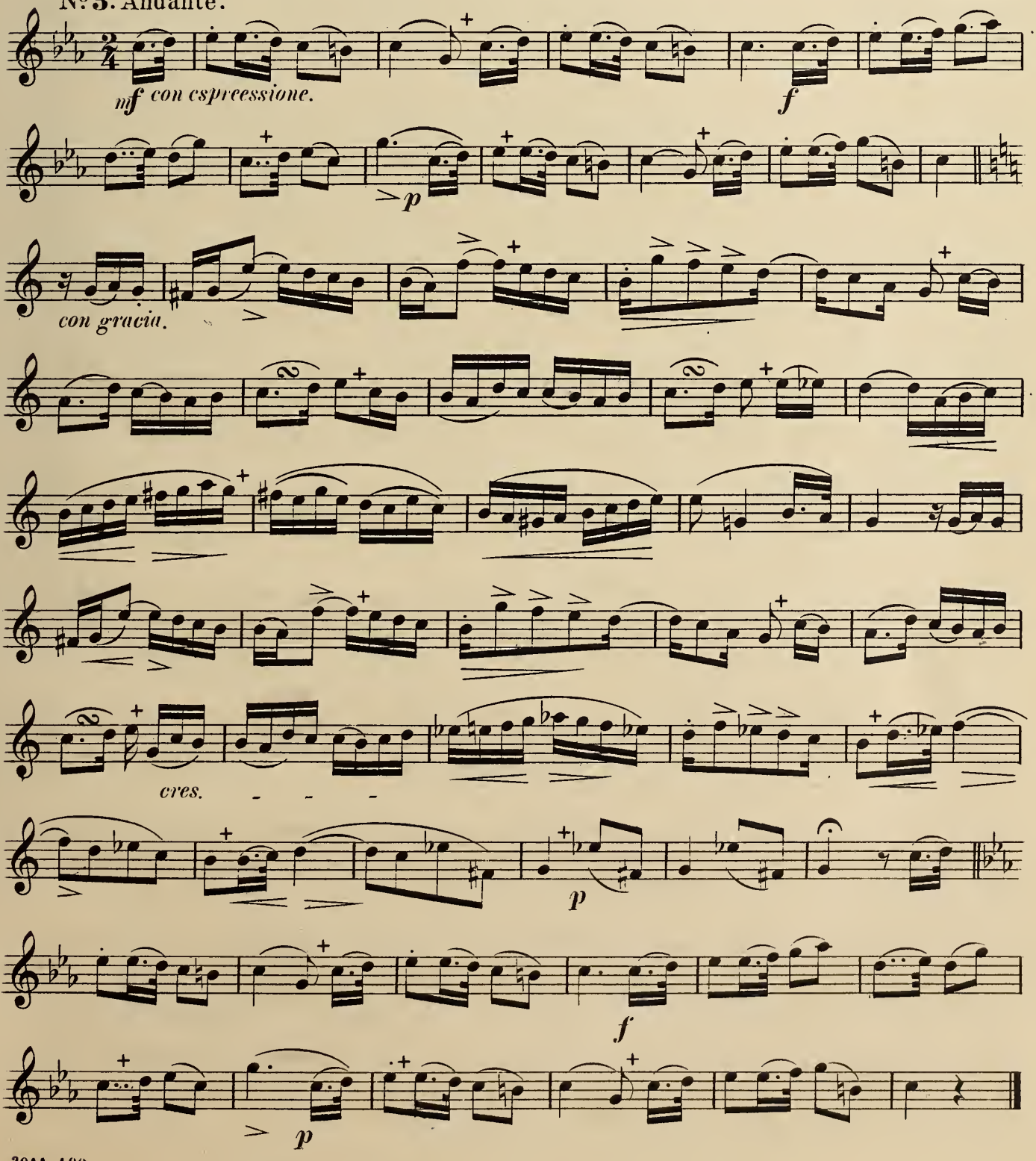
A. BELLOLI.



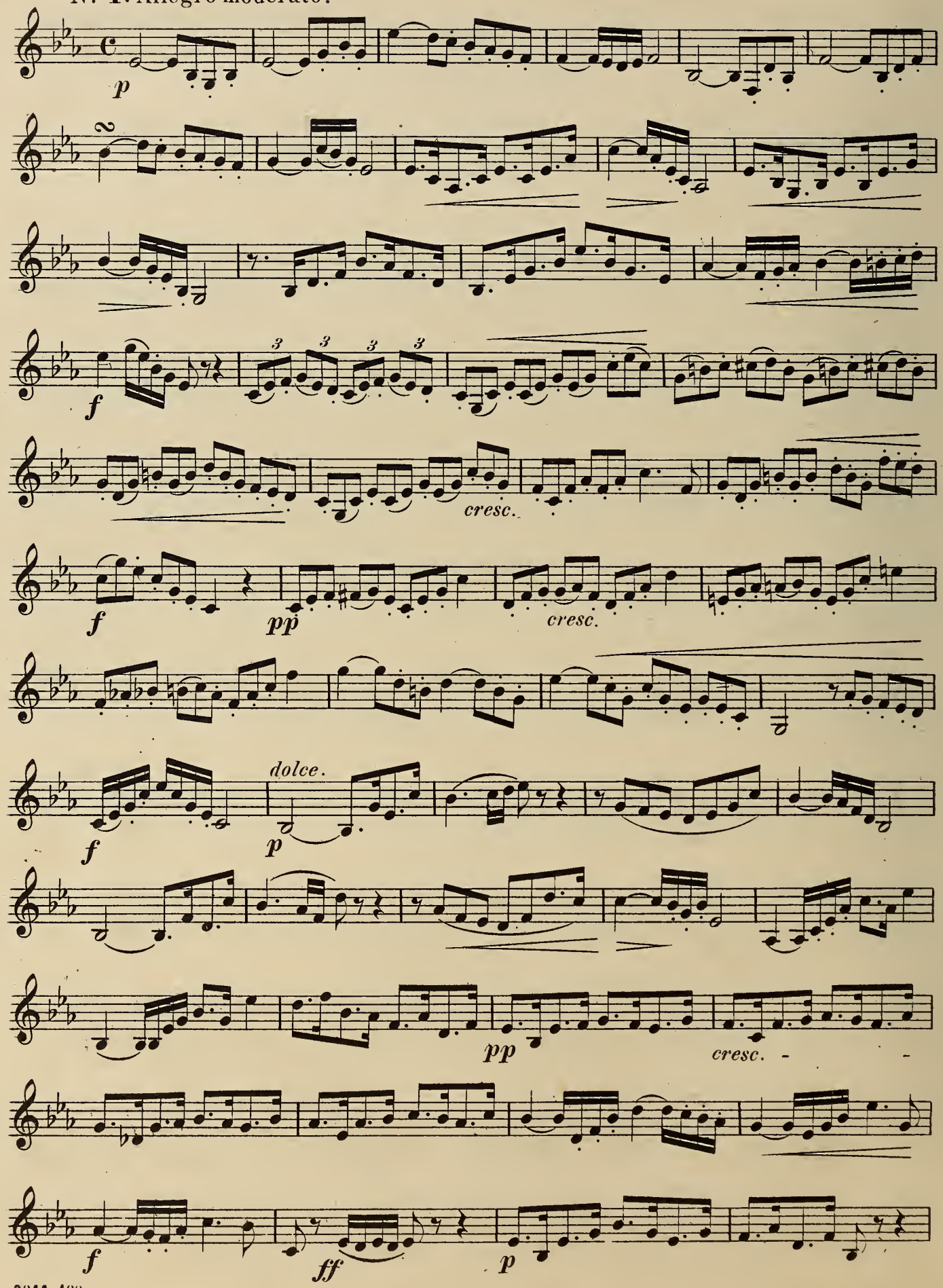


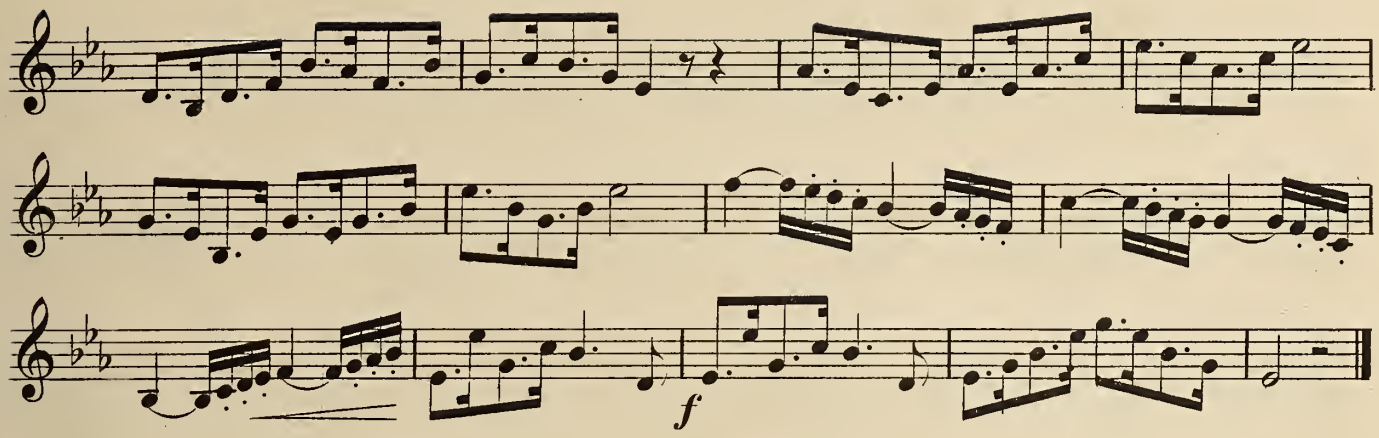

GALLAY.

No 3. Andante.

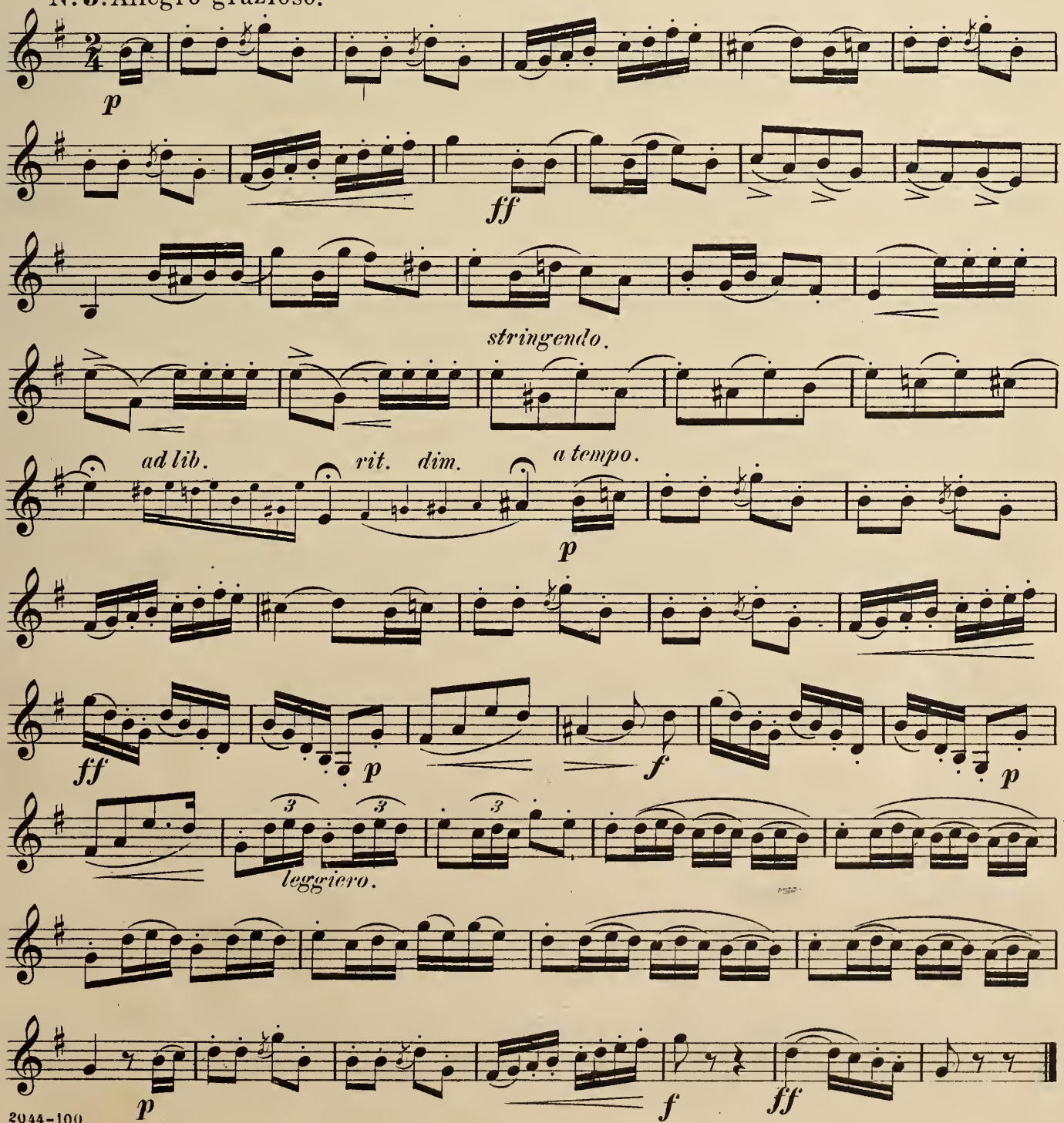


## Nº 4. Allegro moderato.



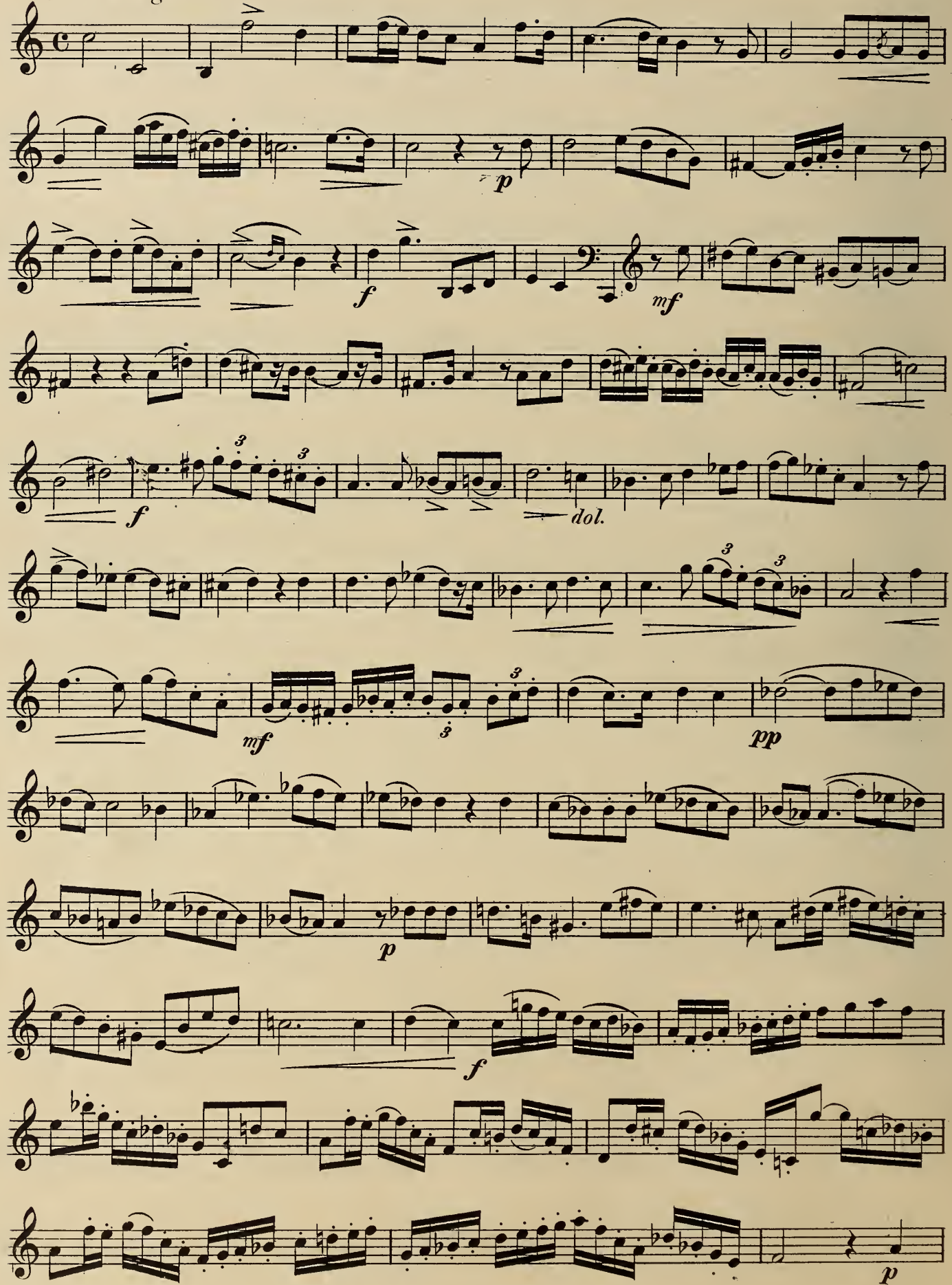


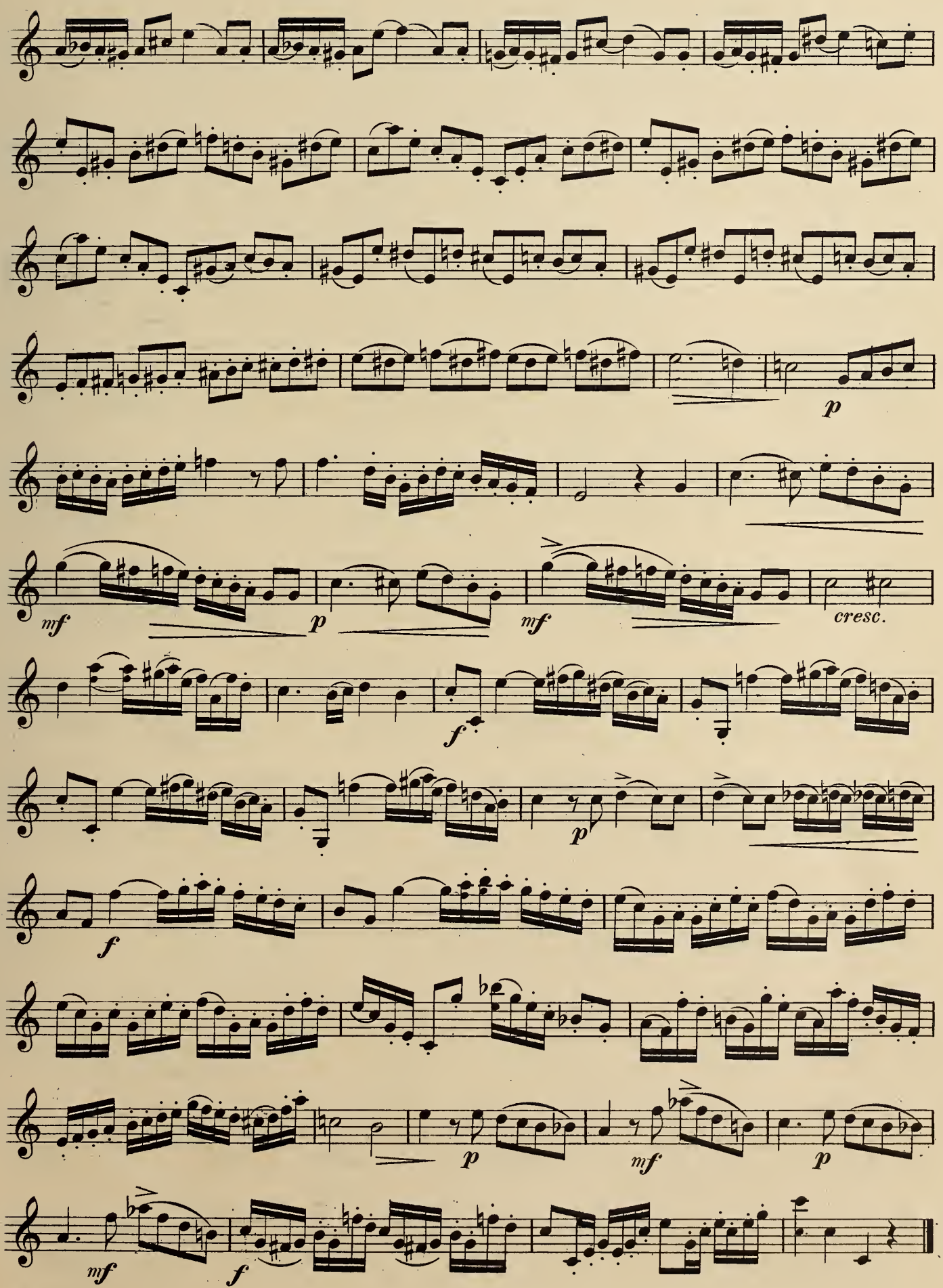

No5. Allegro grazioso.

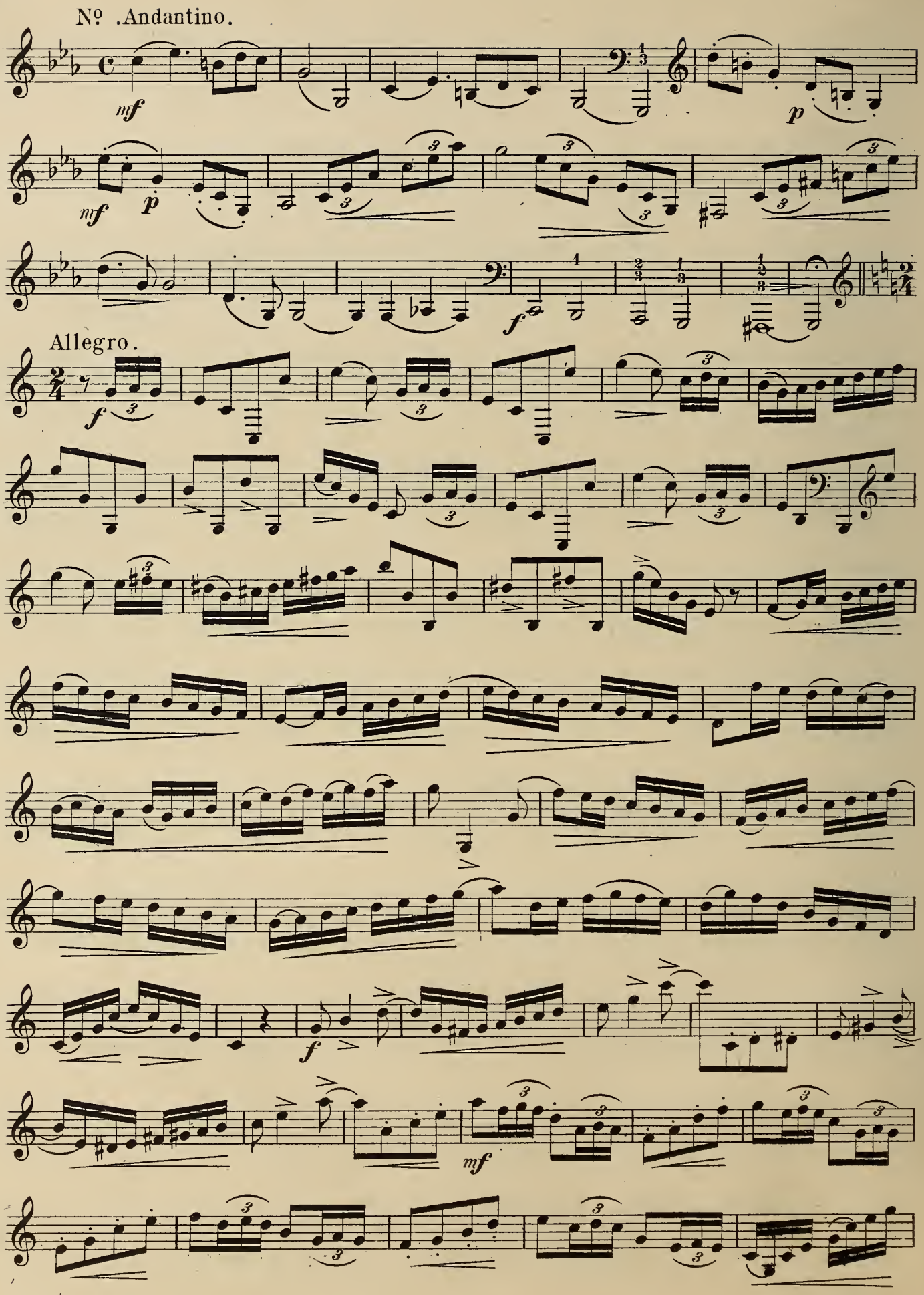


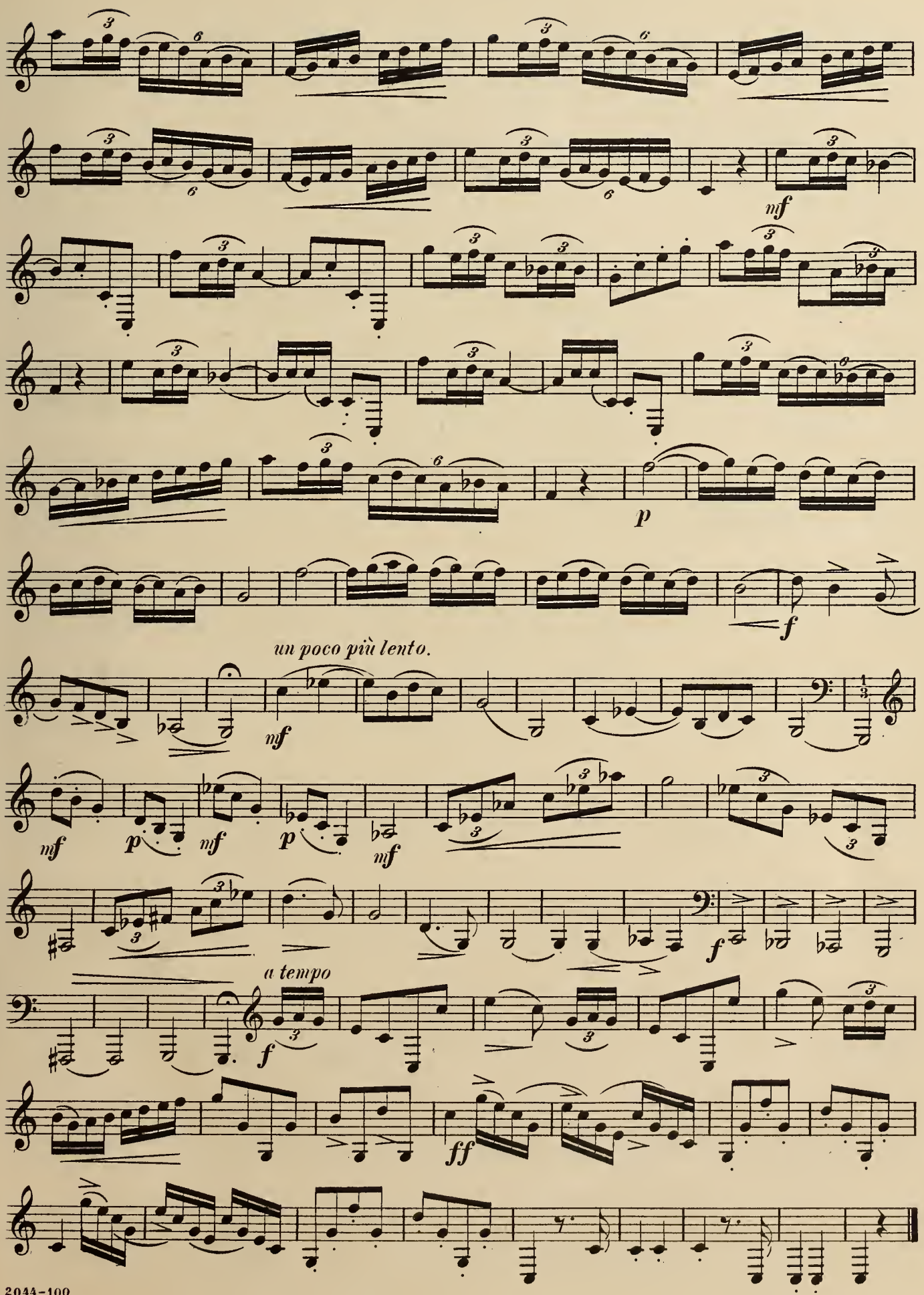
## Nº 6. Allegro.

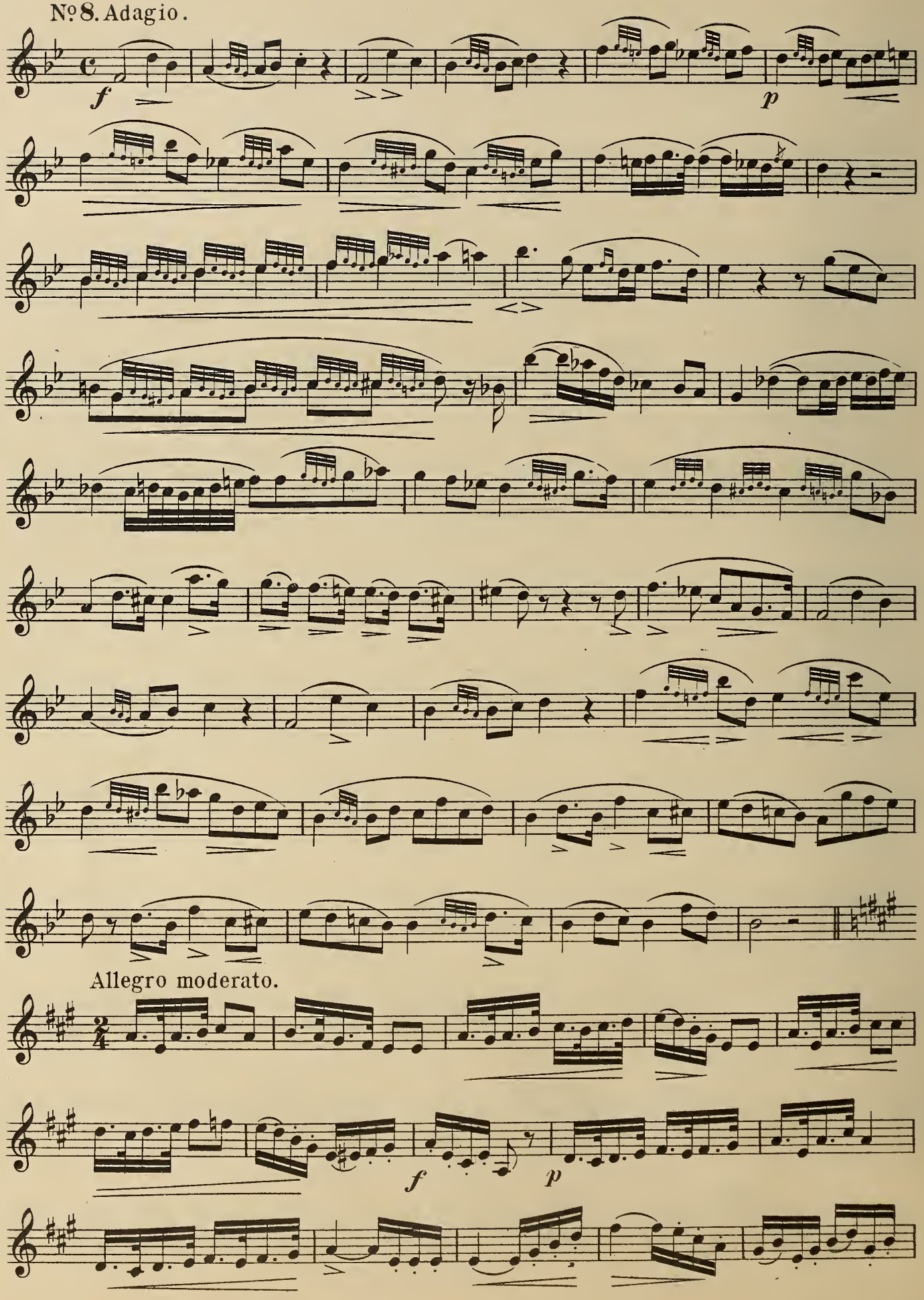
A. BELLOLI.

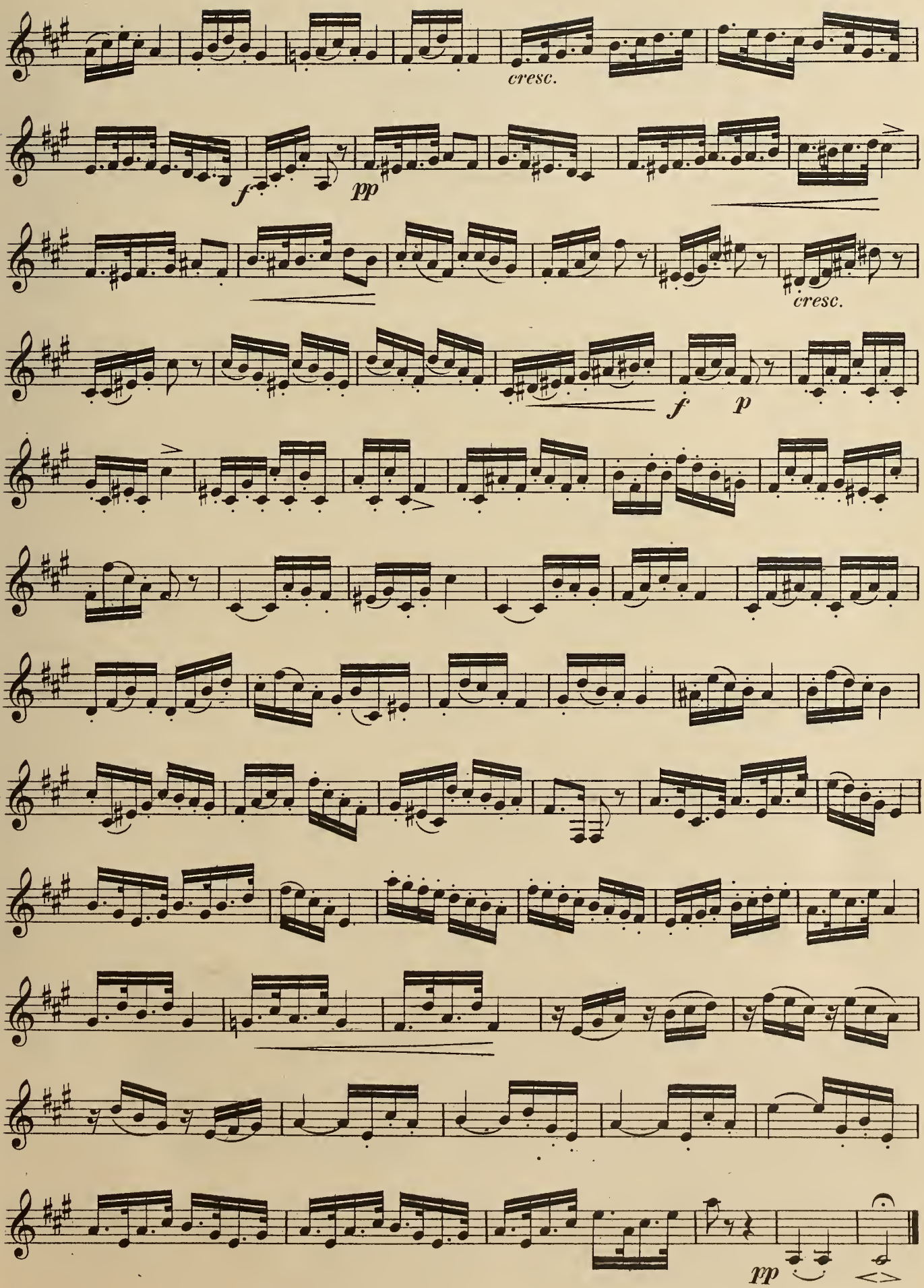



p
mf
p
mf
cresc.
f
p
f
p
mf
p
mf
f

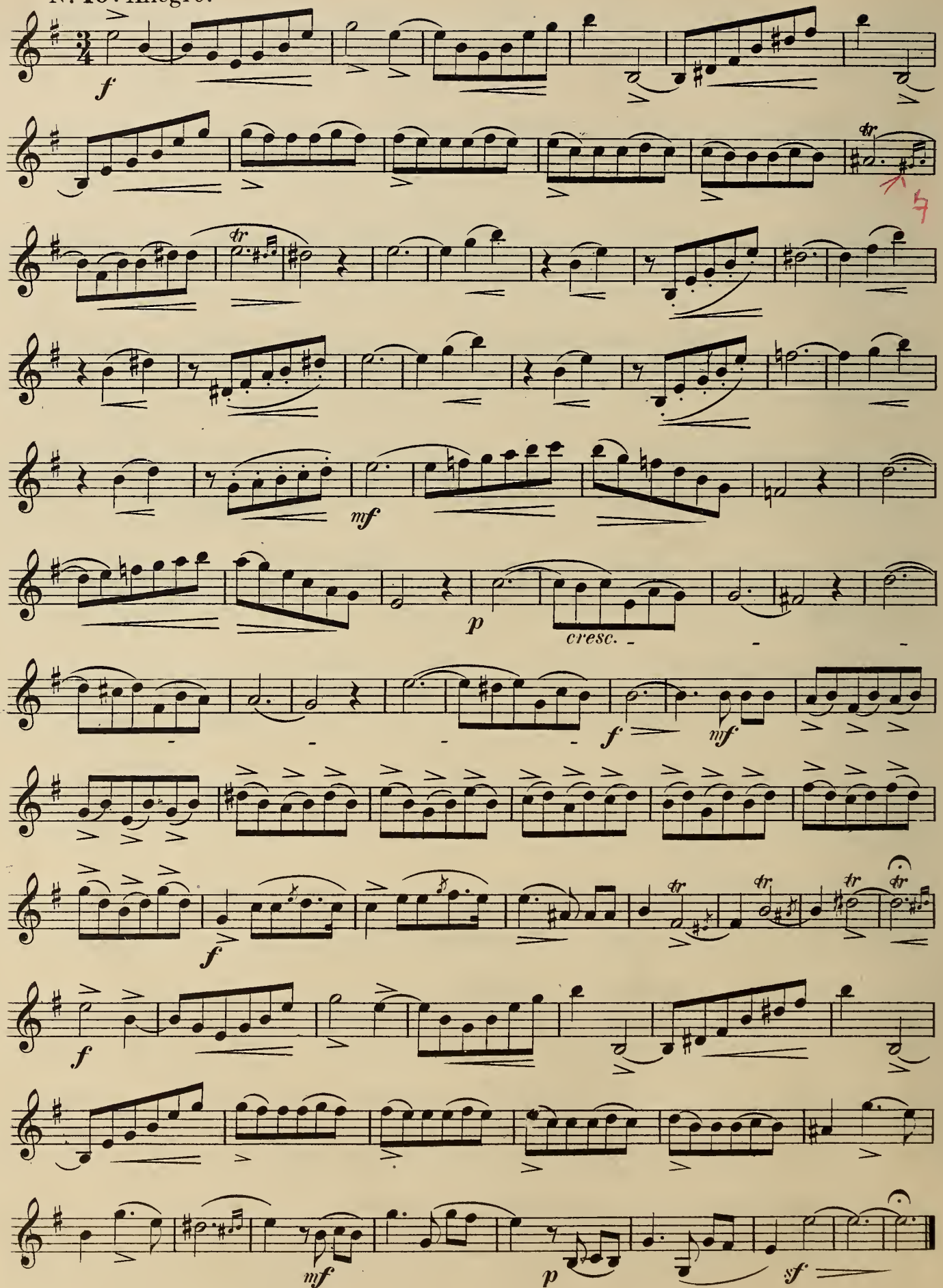

Nº .Andantino.
Allegro.


mf
p
f
un poco più lento.
mf
mf
p
mf
p
mf
f
a tempo
f
ff

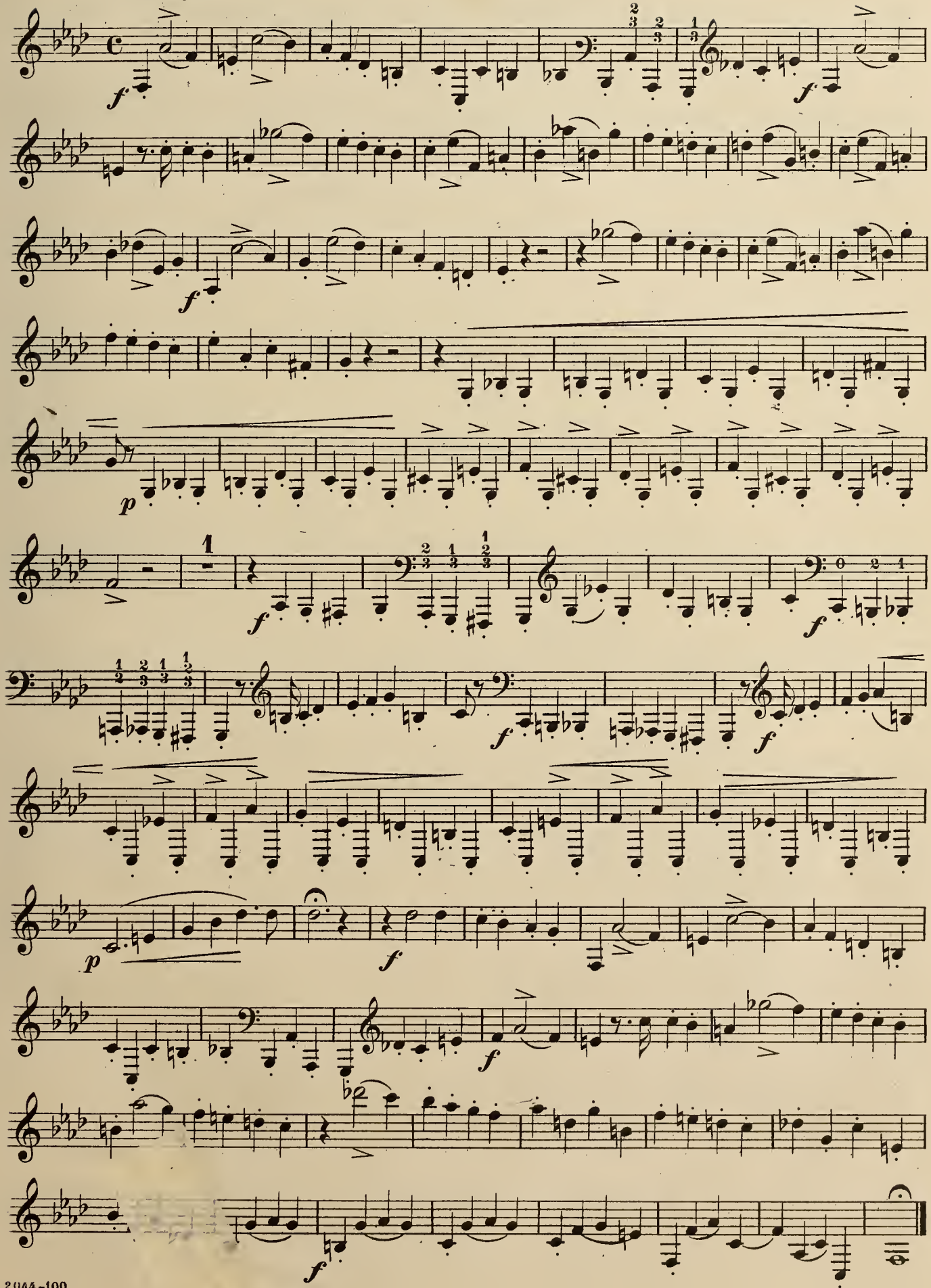

№ 8. Adagio.
f
p
Allegro moderato.
f
p


cresc.
f
pp
cresc.
f
p
pp

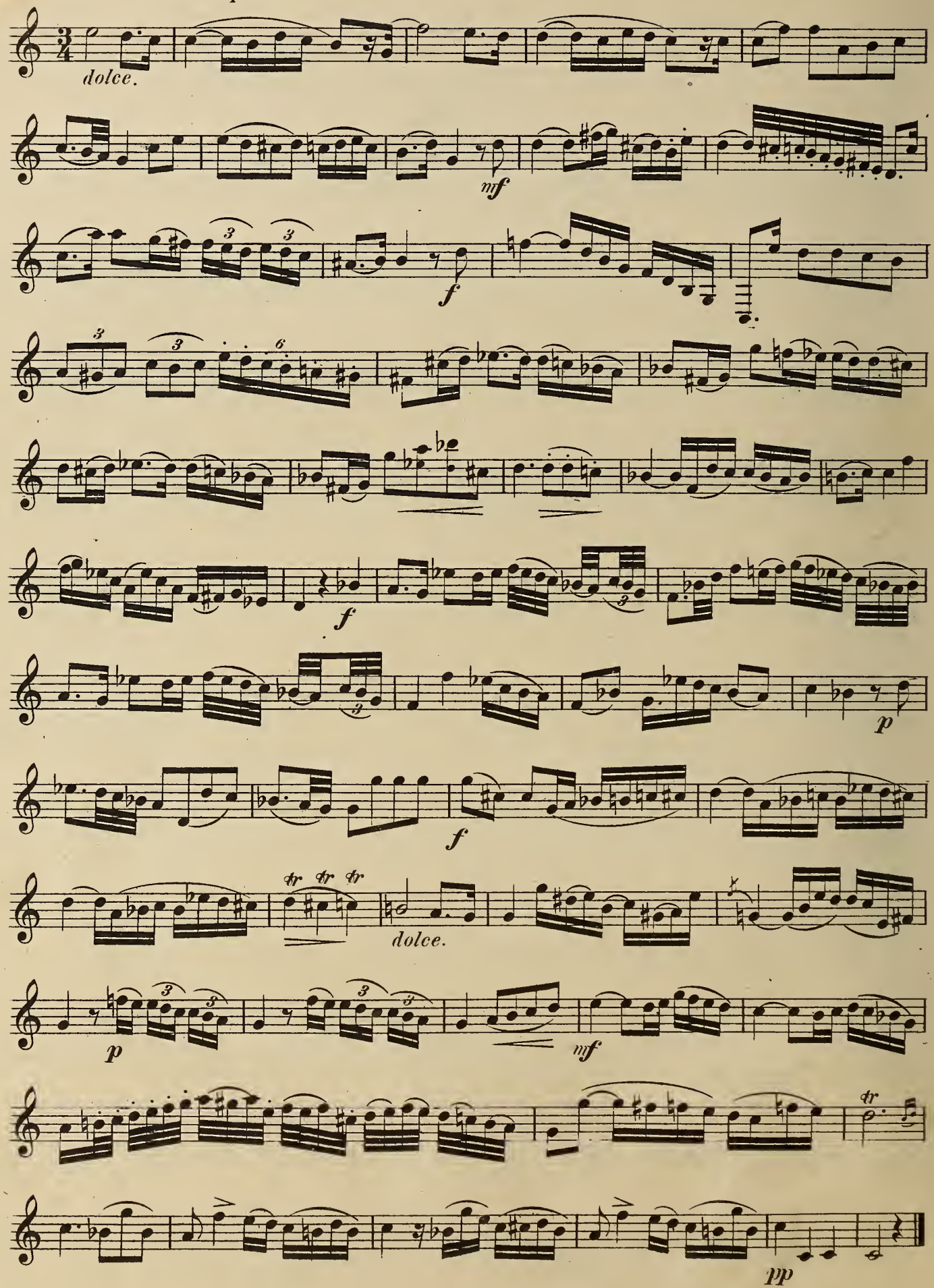
## Nº 10. Allegro.



## Nº 11. Allegro vivace.



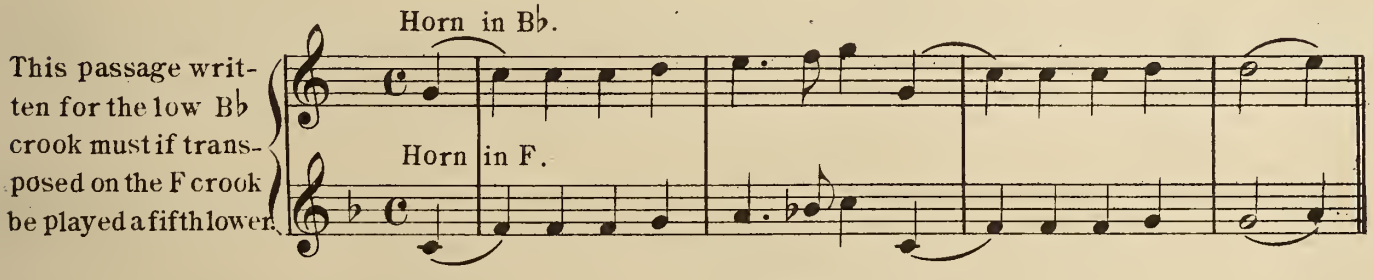
## Nº 12. Andante espressivo.

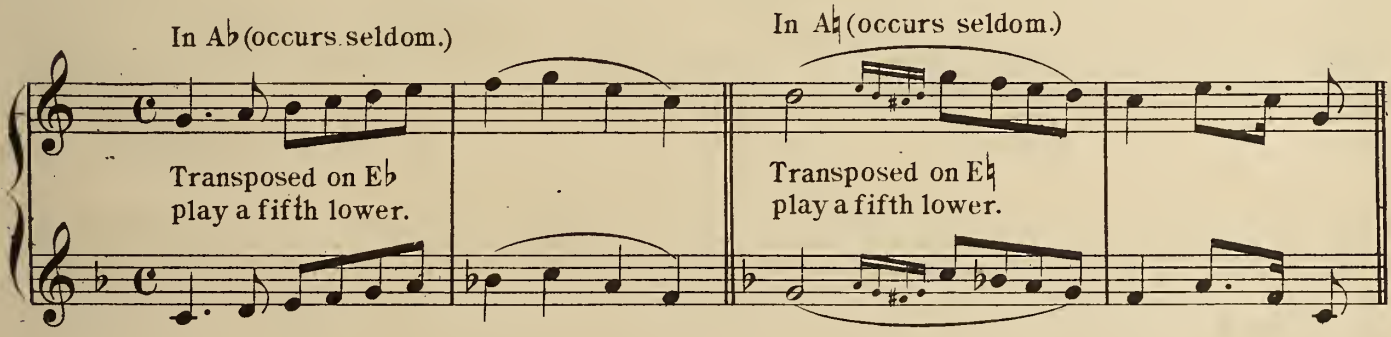


# TRANSPOSING.

The French Horn having crooks for almost any key, the music for it is generally written without any signature. In many compositions however the player has not sufficient time to change the crook, the rests not allowing time enough for doing so. It is therefore very important that the player should be able to transpose, *i.e.* by playing the notes on another crook, than the one marked by the composer wether higher or lower.

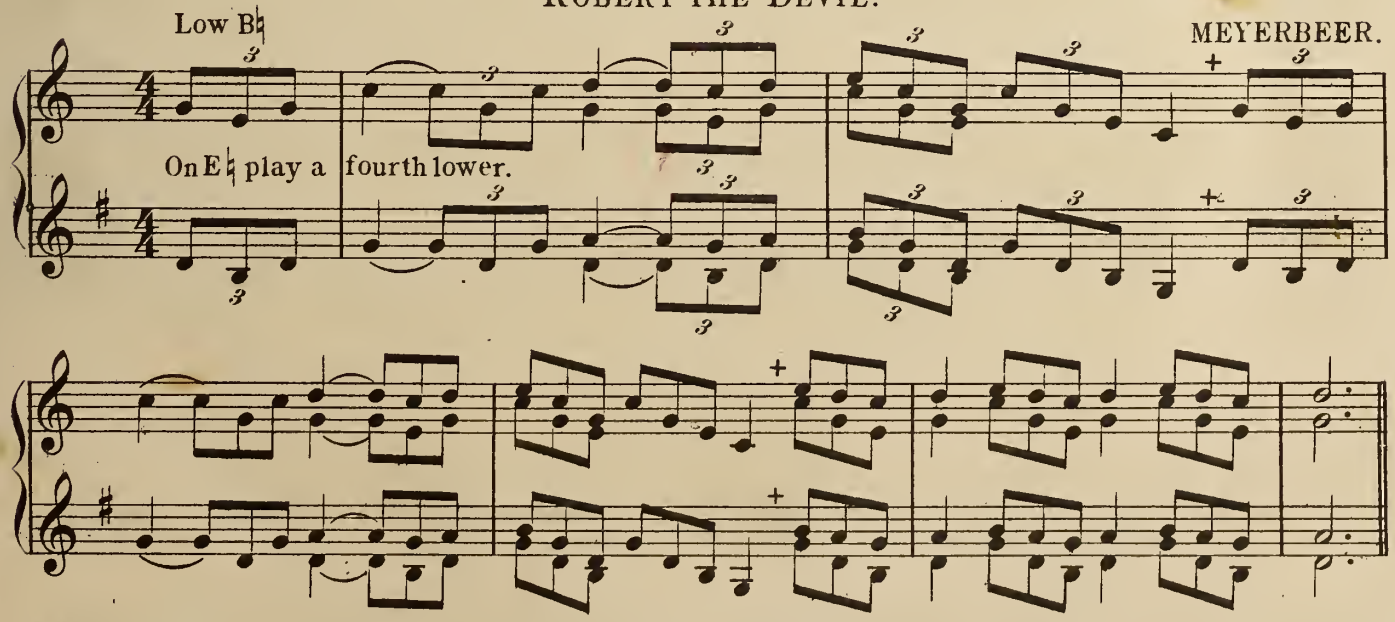
The following examples will show, on which crook the various Transpositions are most easy to execute.




ROBERT THE DEVIL.

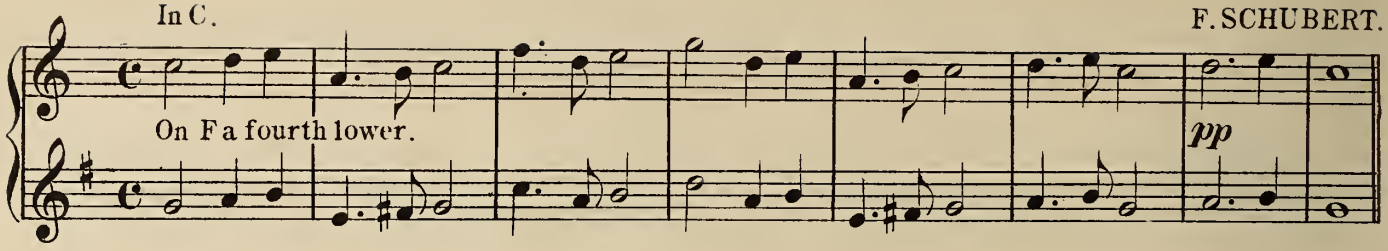
MEYERBEER.



## SYMPHONIE in C.

In C.

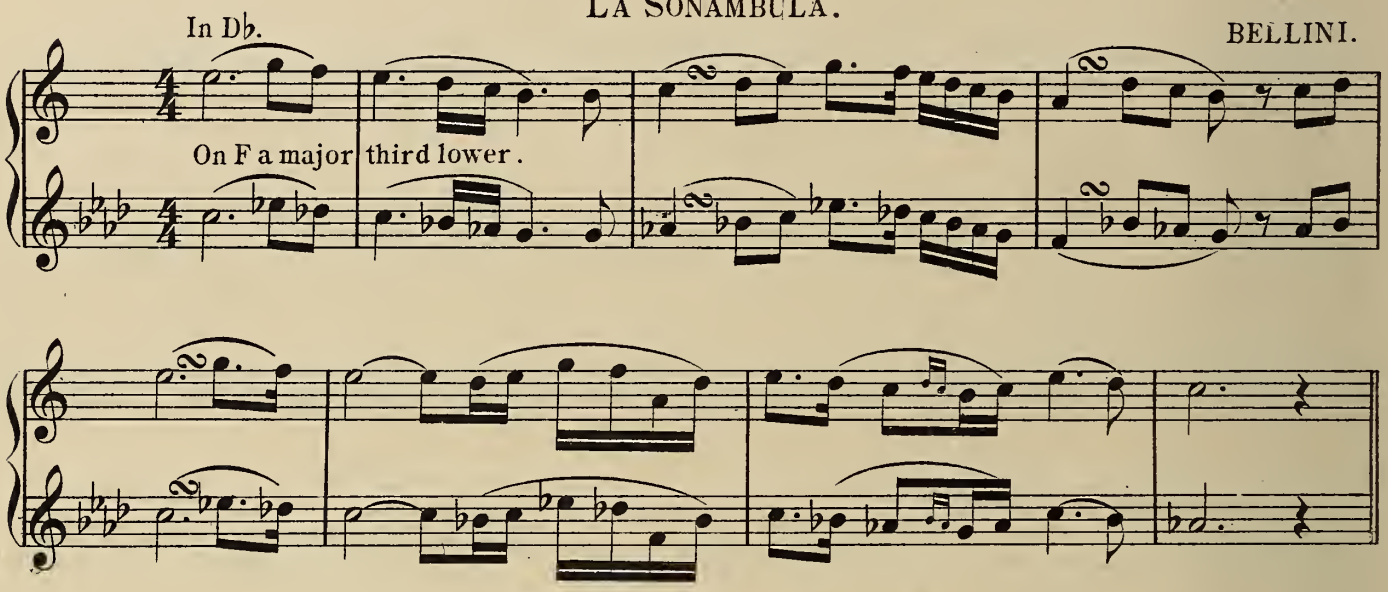
F. SCHUBERT.




## LA SONAMBULA.

In D♭.

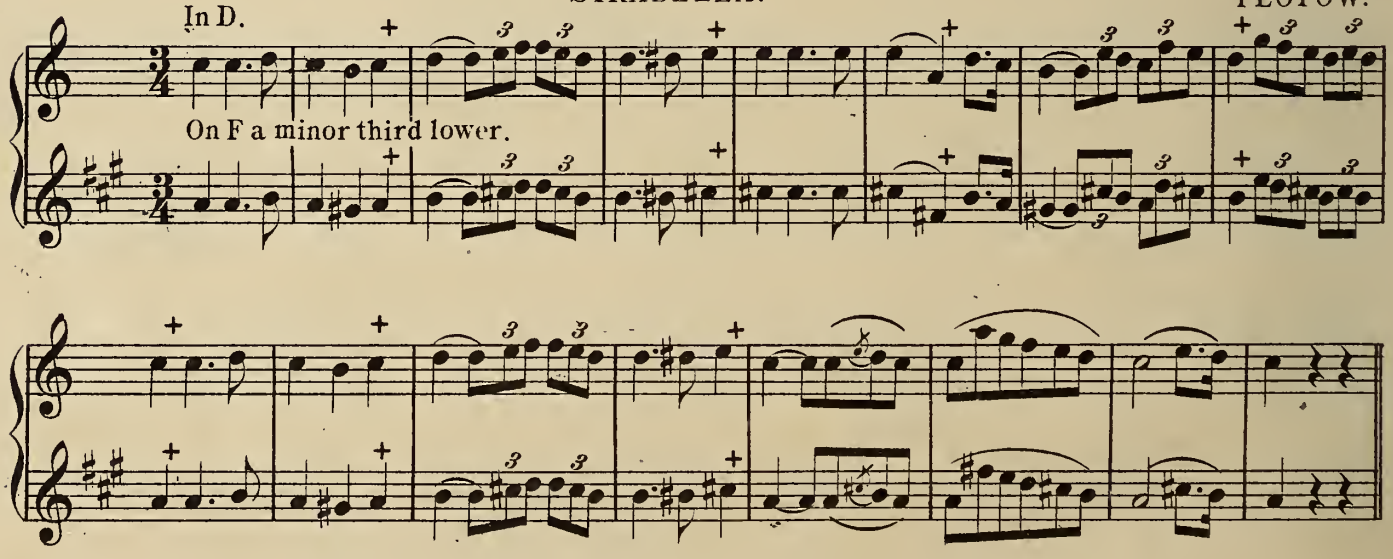
BELLINI.




## STRADELLA.

In D.

FLOTOW.

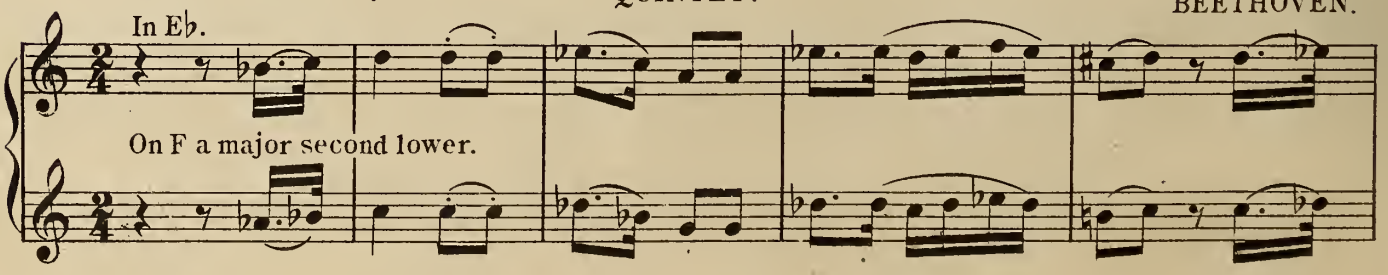


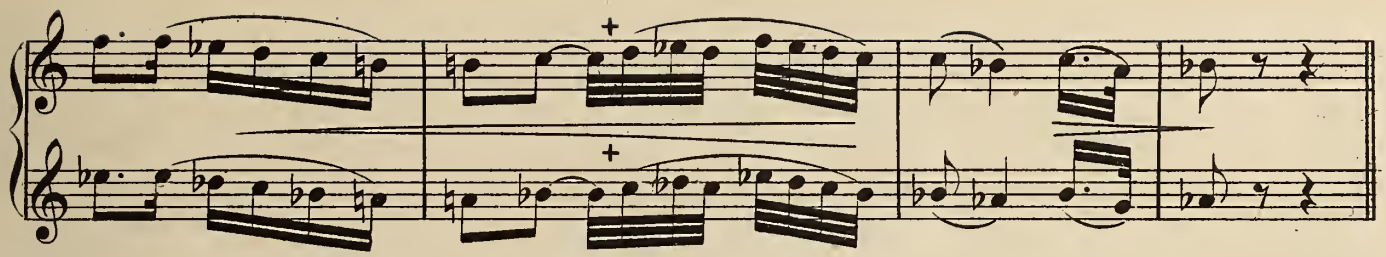

Andante cantabile.

## QUINTET.

In E♭.

BEETHOVEN.

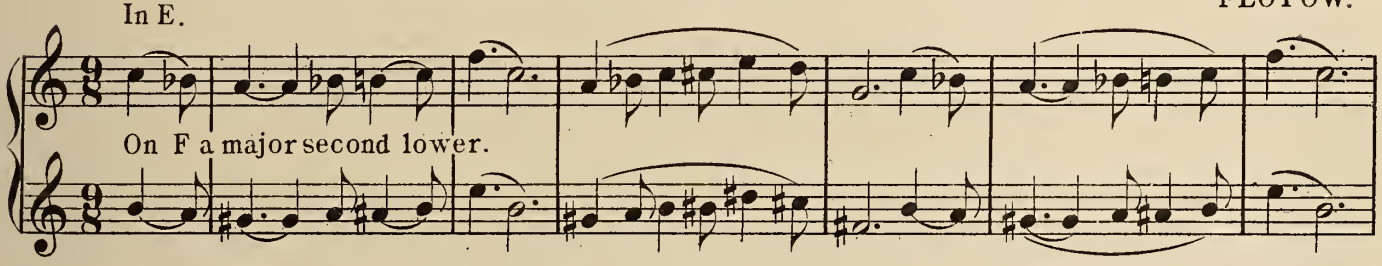




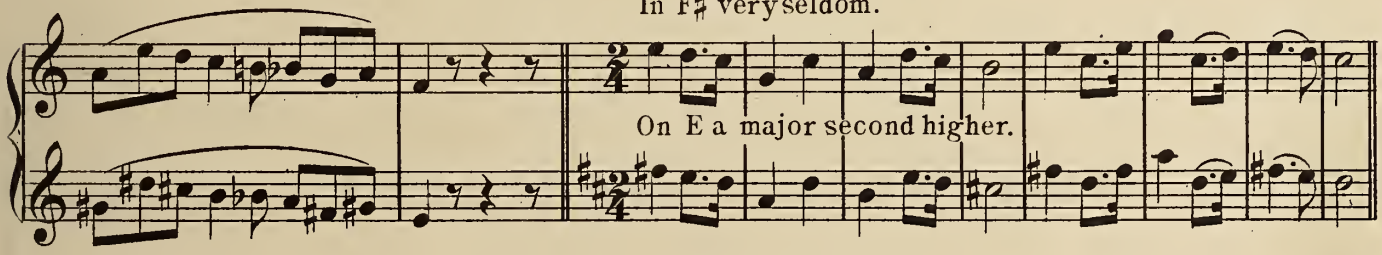
## OVERTURE MARTHA.

FLOTOW.

In E.



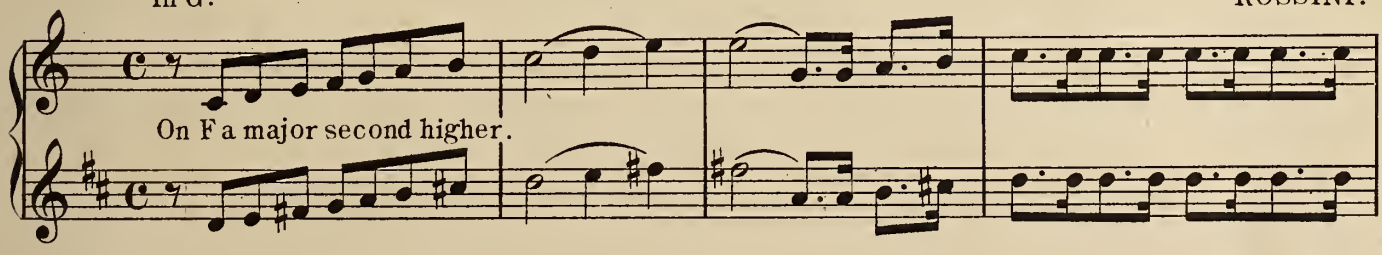

In F♯ very seldom.

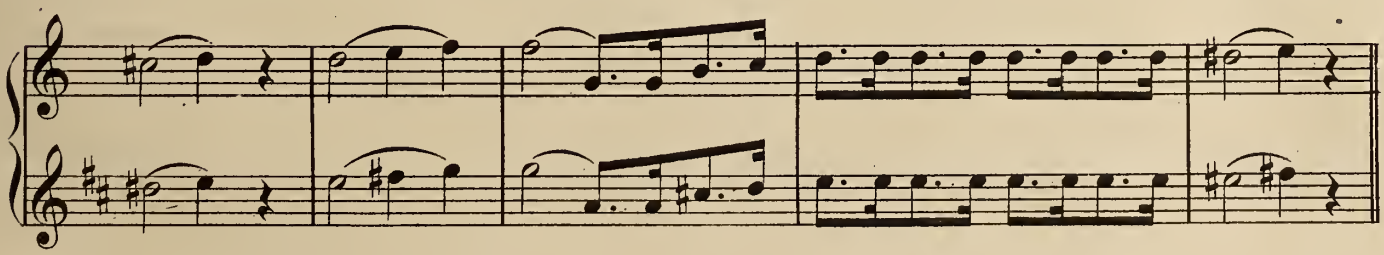



## OVERTURE ELIZABETH.

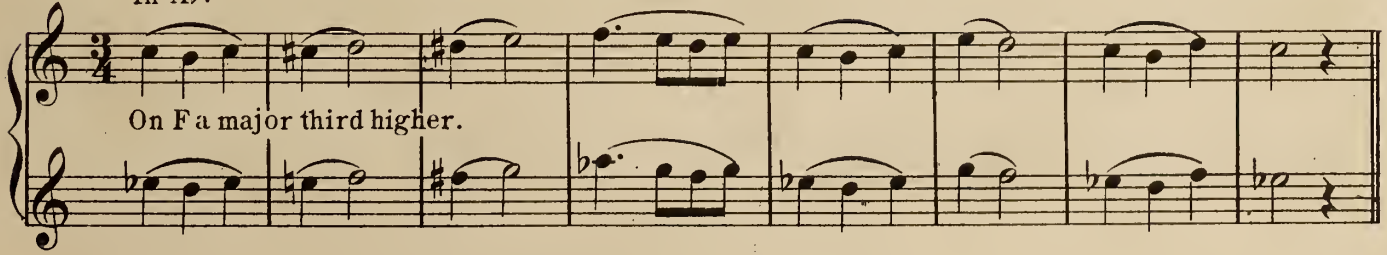
ROSSINI.

In G.



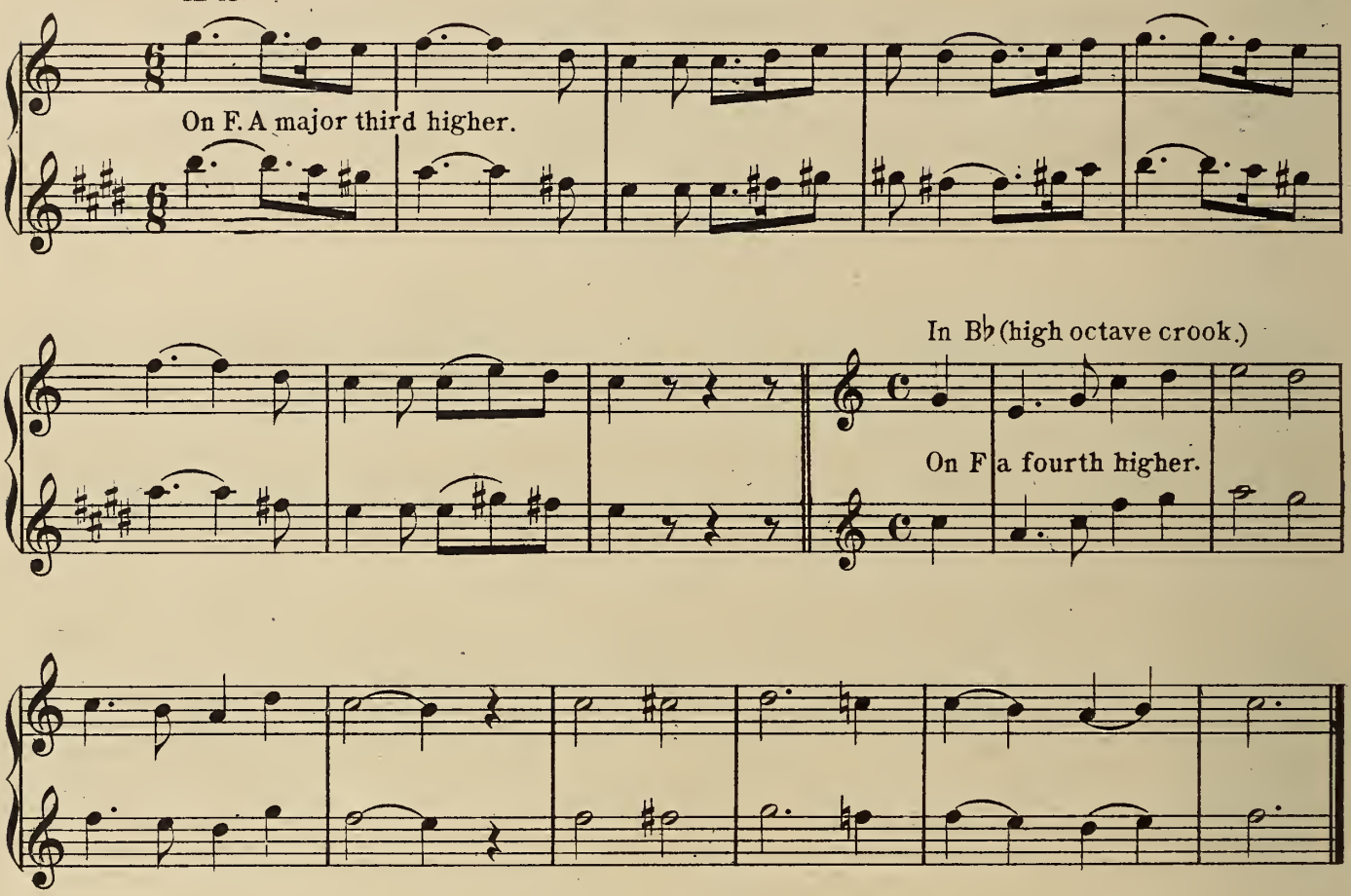



In A♭.



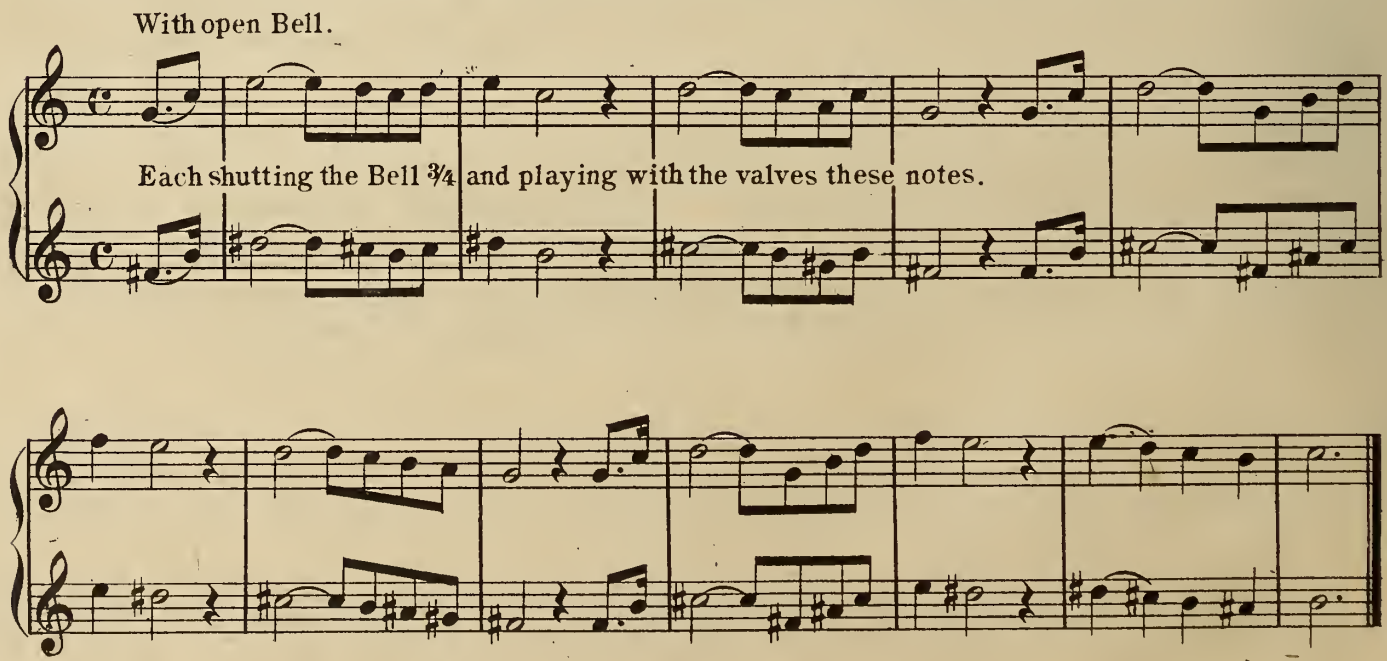
For the following passage it would be preferable to use the original A crook, at it is much easier on it than on the F crook.

A MAJOR SYNPHONIE. BEETHOVEN.




## THE ECHO.

A charming effect called the "Echo" can be produced by a clever player on the French Horn, by shutting the Bell ¾ with the right hand and at the same time transposing the notes half a tone lower. By shutting the Bell ¾, the sound is raised a half tone, this the transposition produces the original pitch.



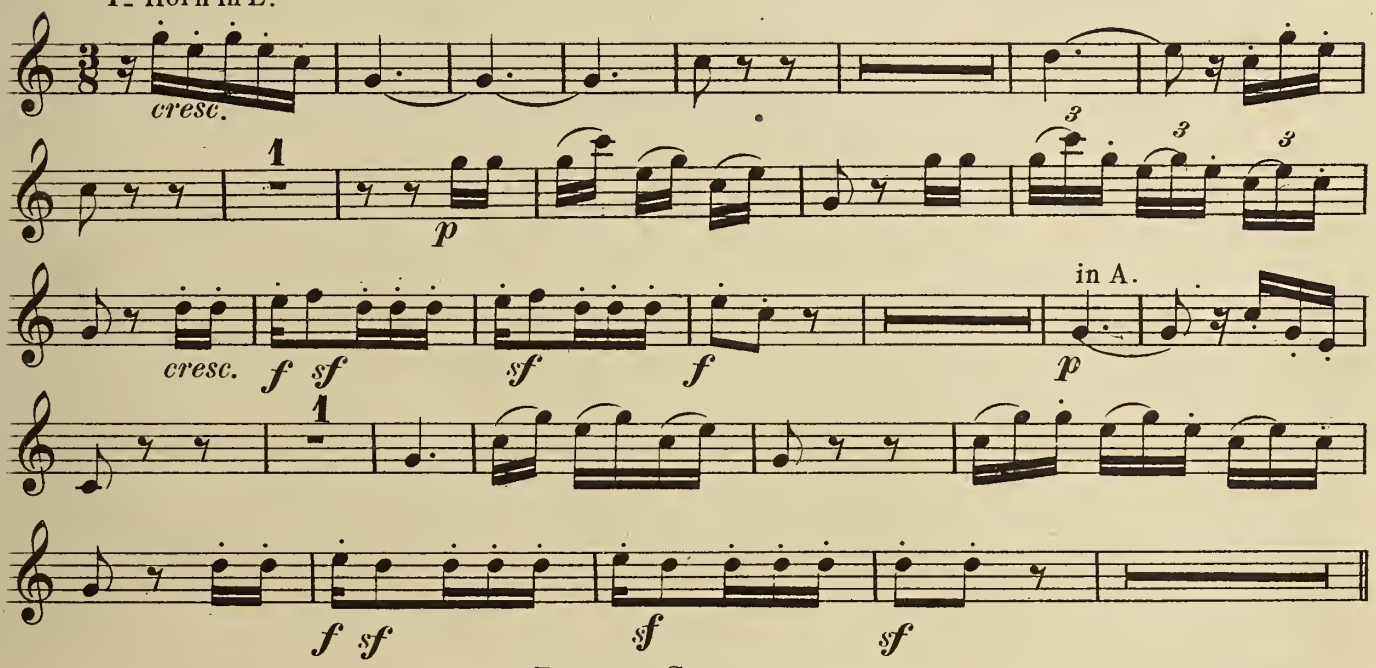
# VARIOUS PASSAGES FROM ORCHESTRAL PIECES.

## SYMPHONIE IN D.

Larghetto.

1st Horn in E.

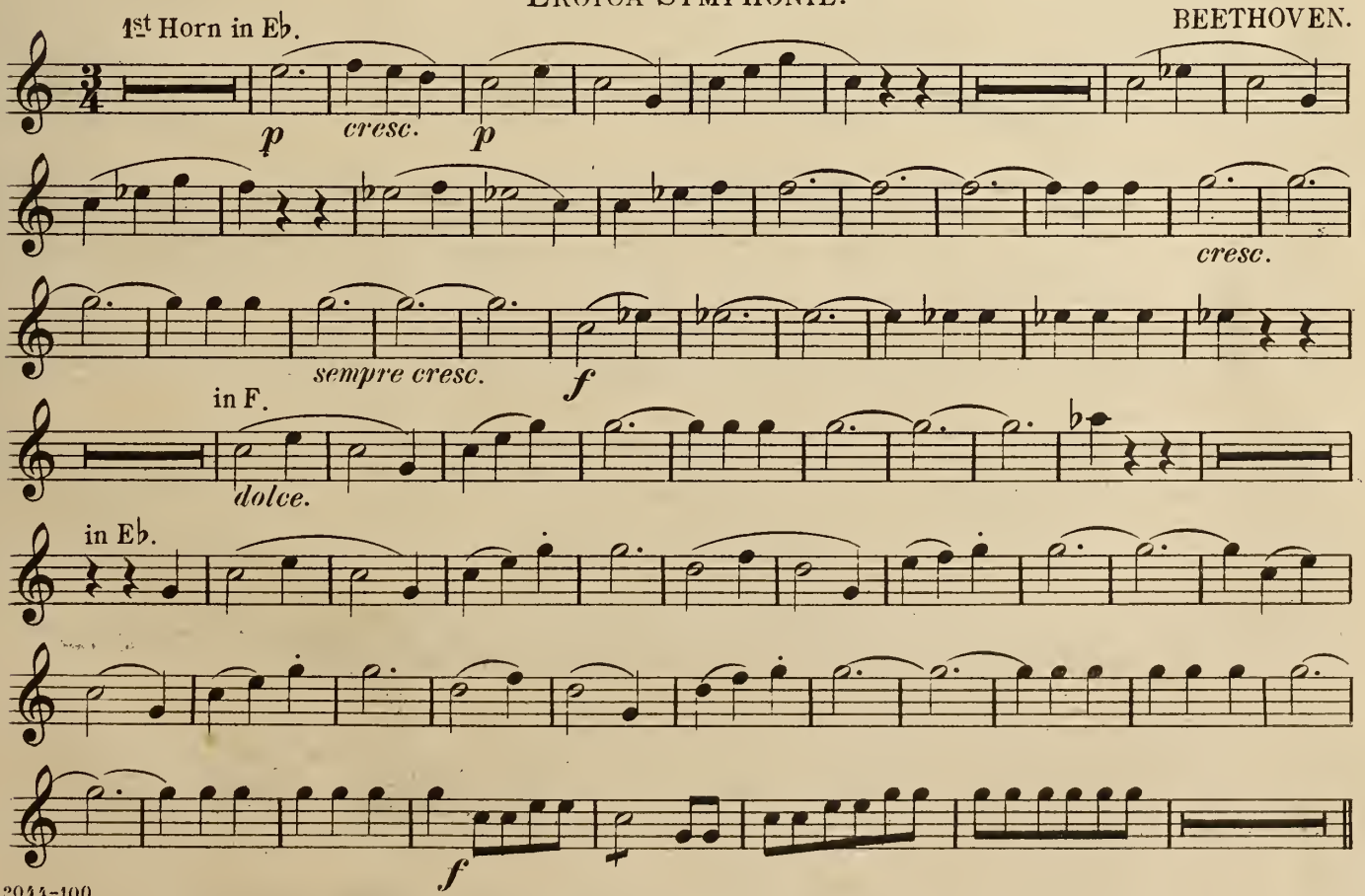
BEETHOVEN.




## EROICA SYMPHONIE.

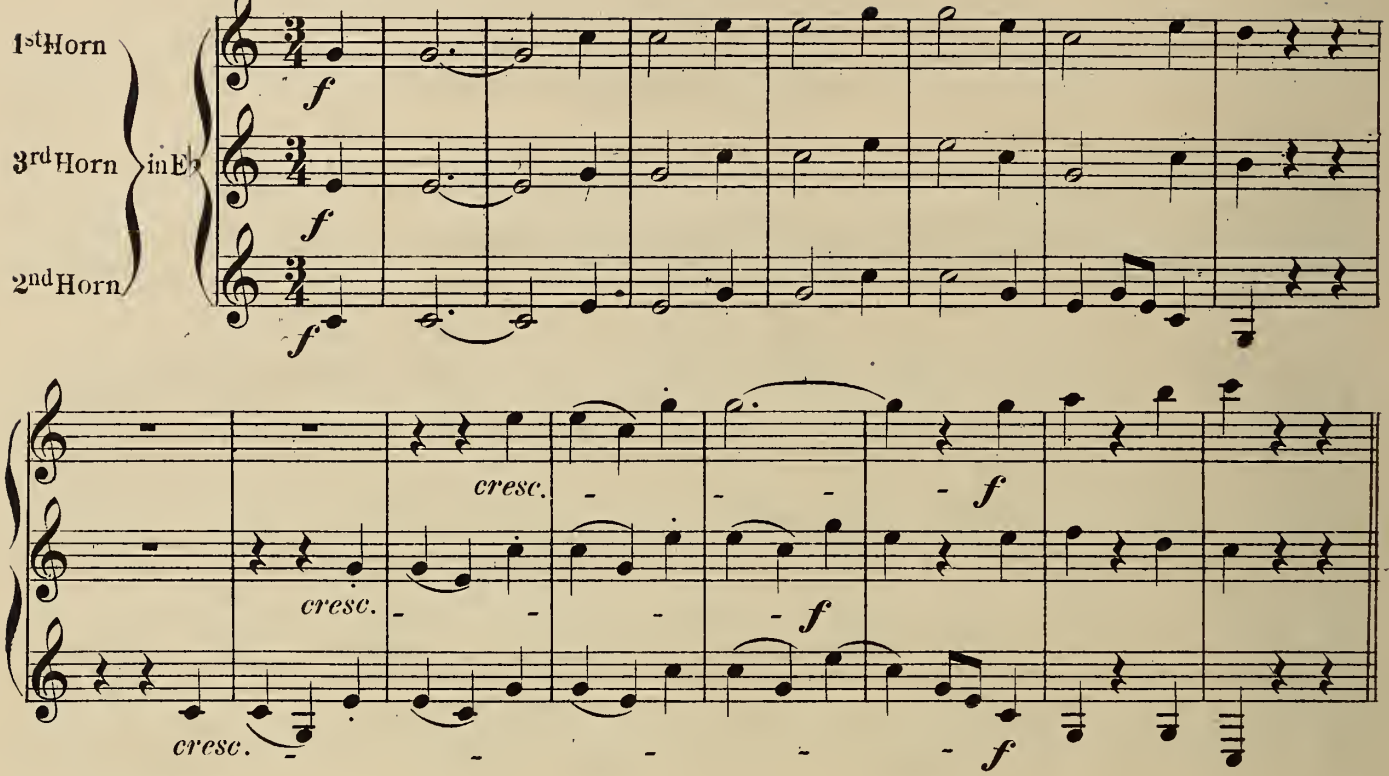
1st Horn in Eb.

BEETHOVEN.



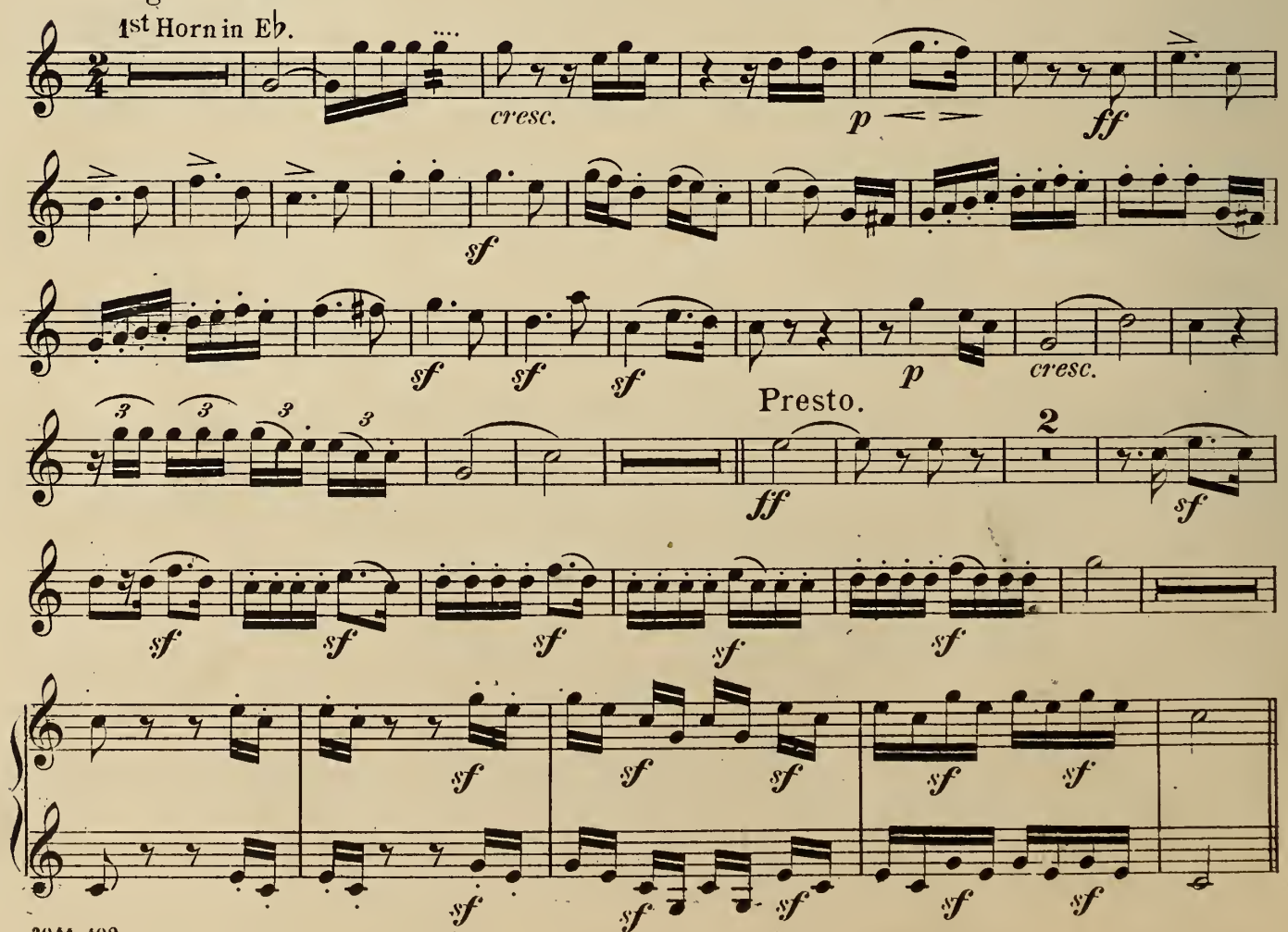
## SCHERZO.

Allegro vivace.



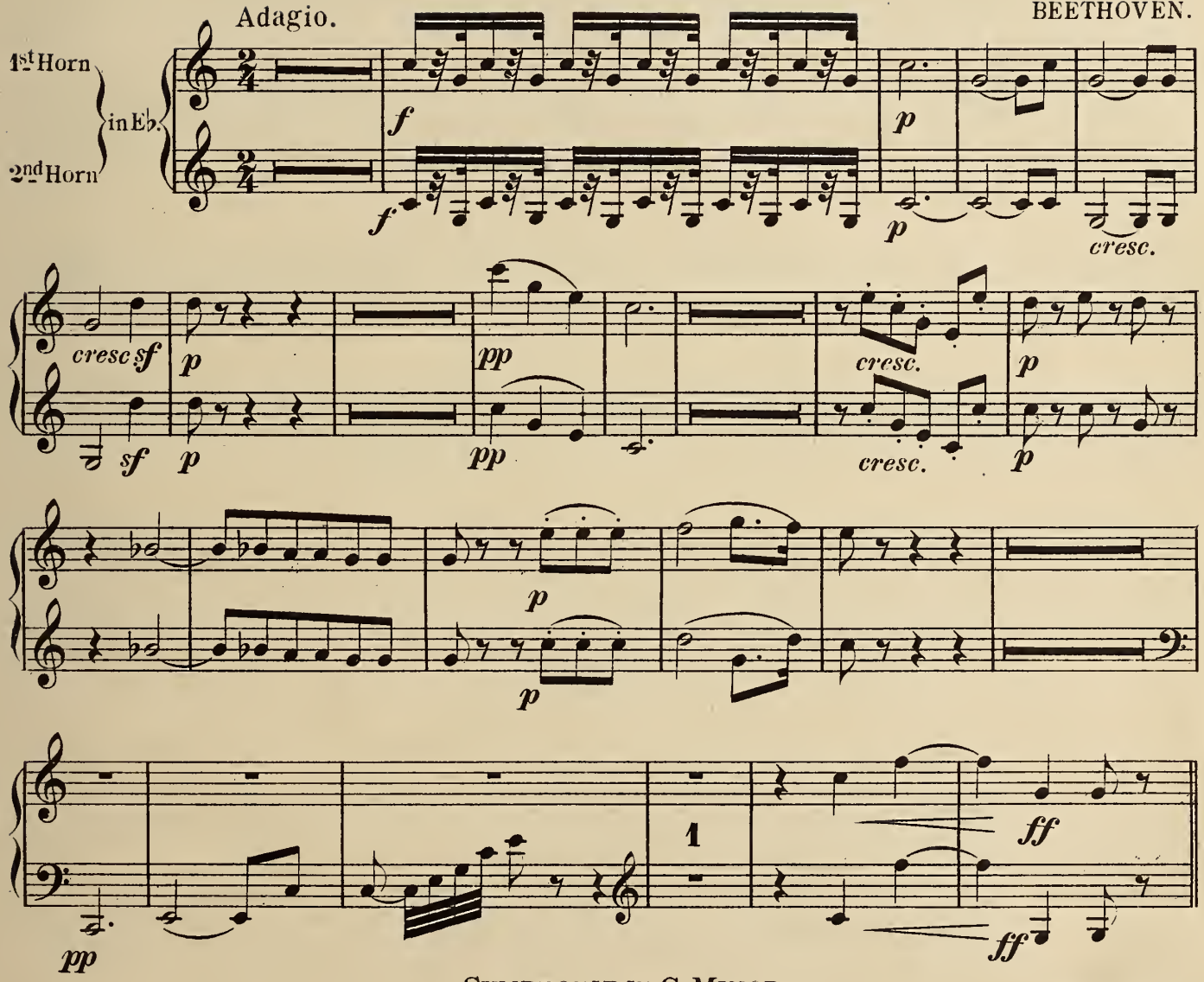

## FINALE.

Allegro molto.



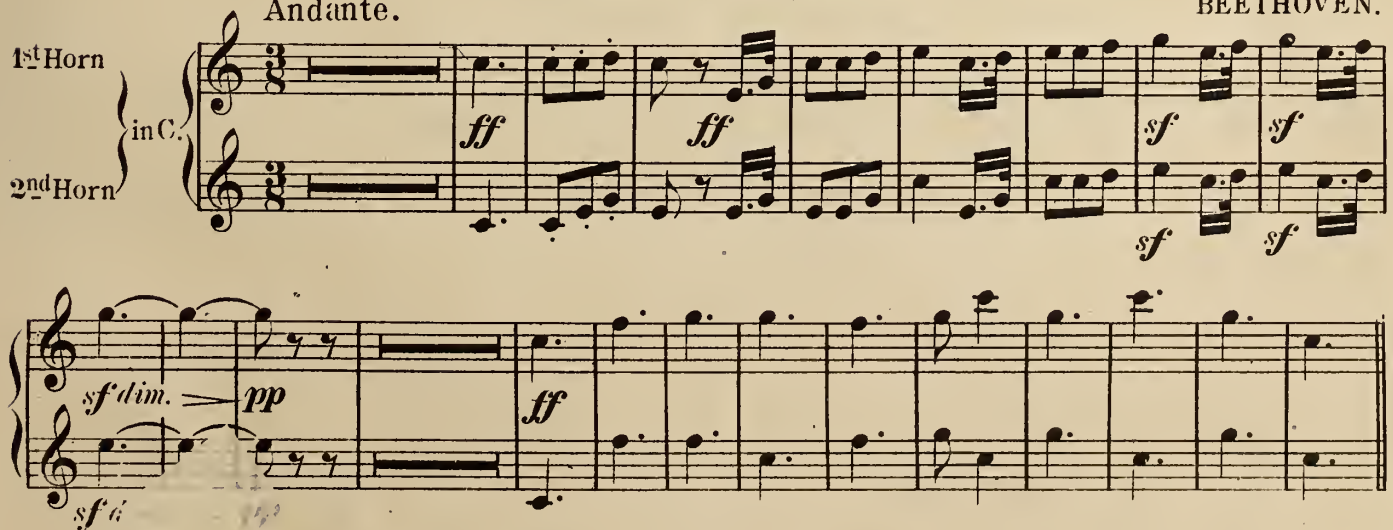
## SYMPHONIE IN B.

Adagio. BEETHOVEN.

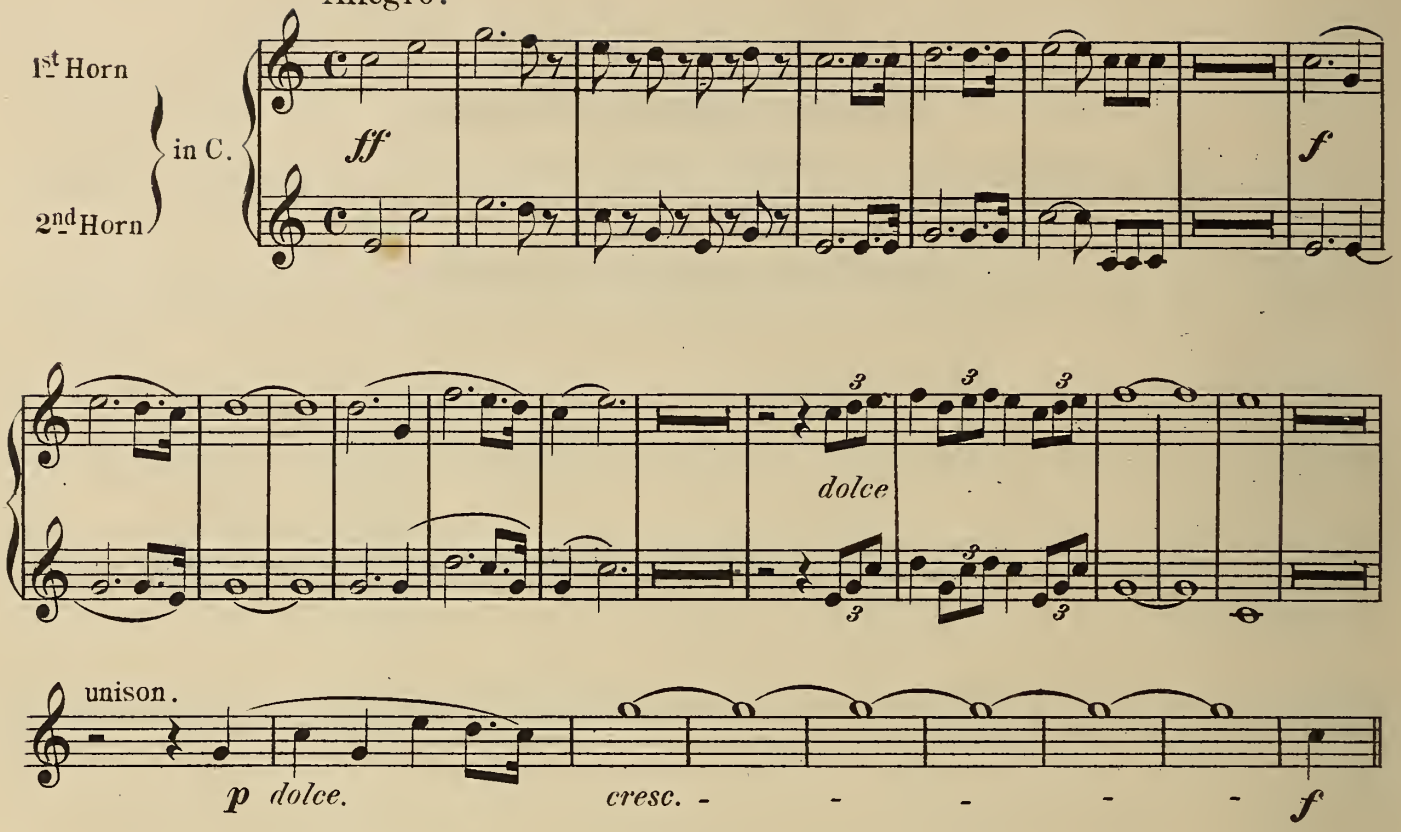



## SYMPHONIE IN C MINOR.

Andante. BEETHOVEN.

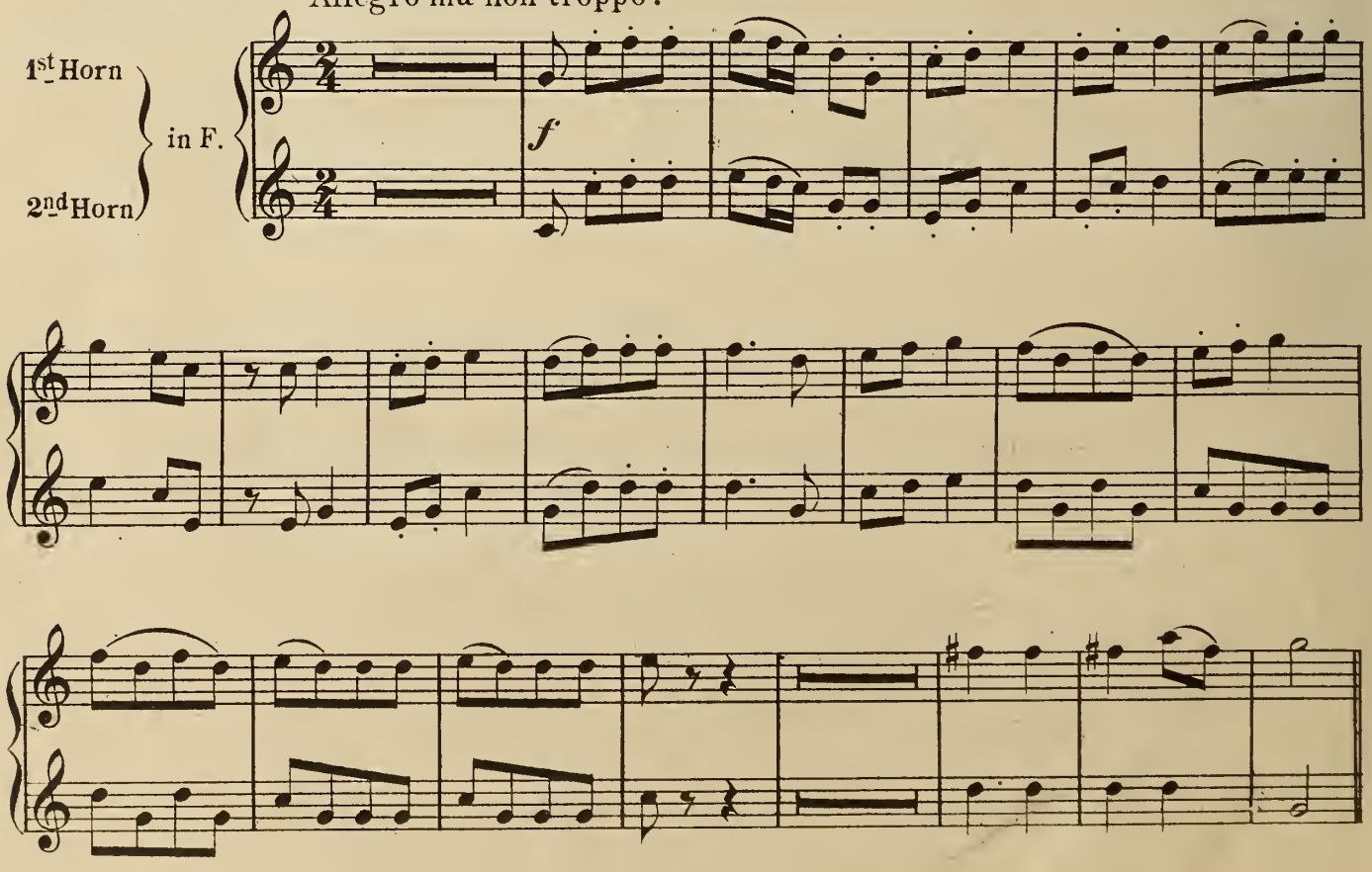


Allegro.




## SYMPHONIE PASTORALE.

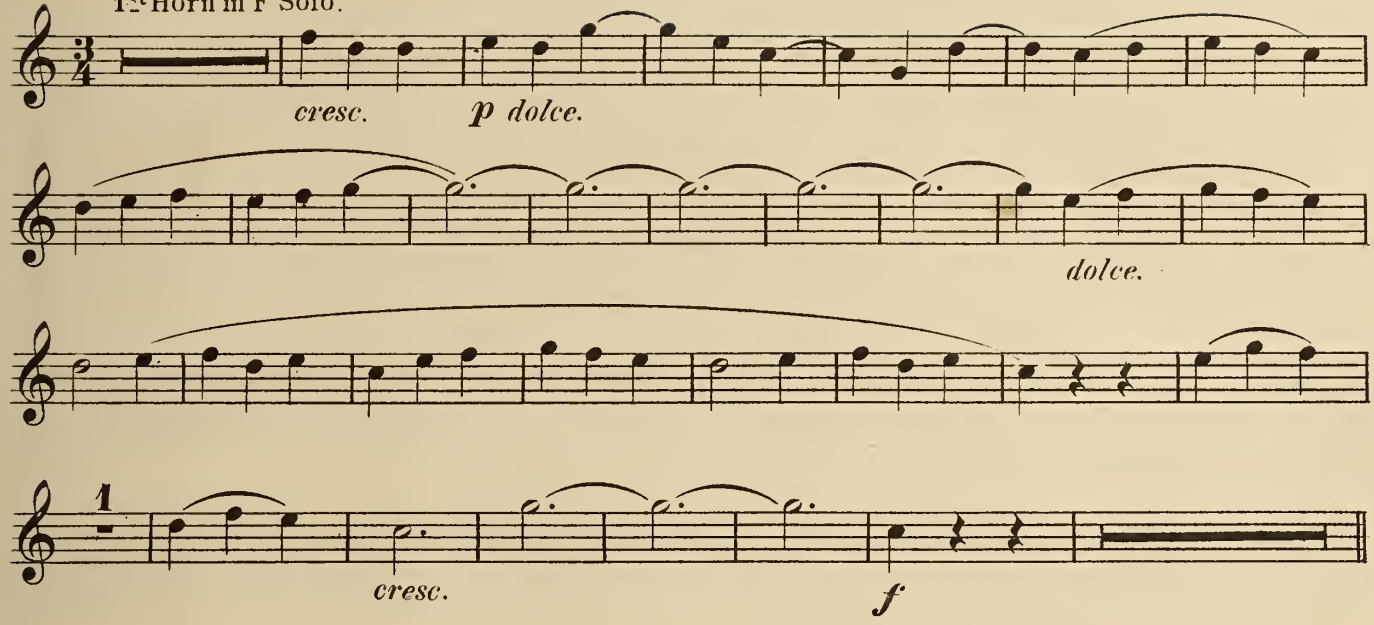
Allegro ma non troppo. BEETHOVEN.



SCHERZO.

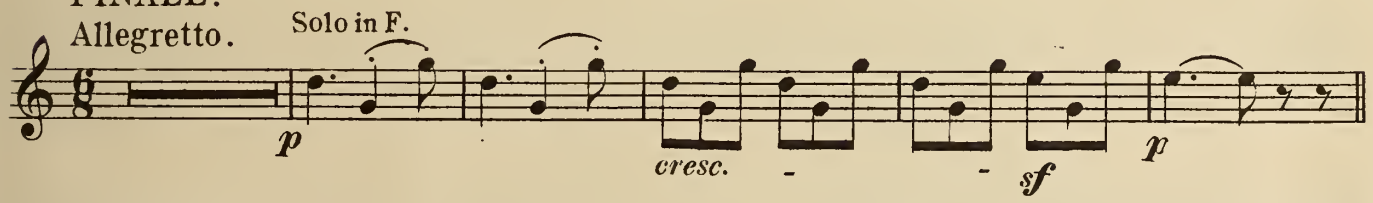
Allegro.

1st Horn in F Solo.




FINALE.

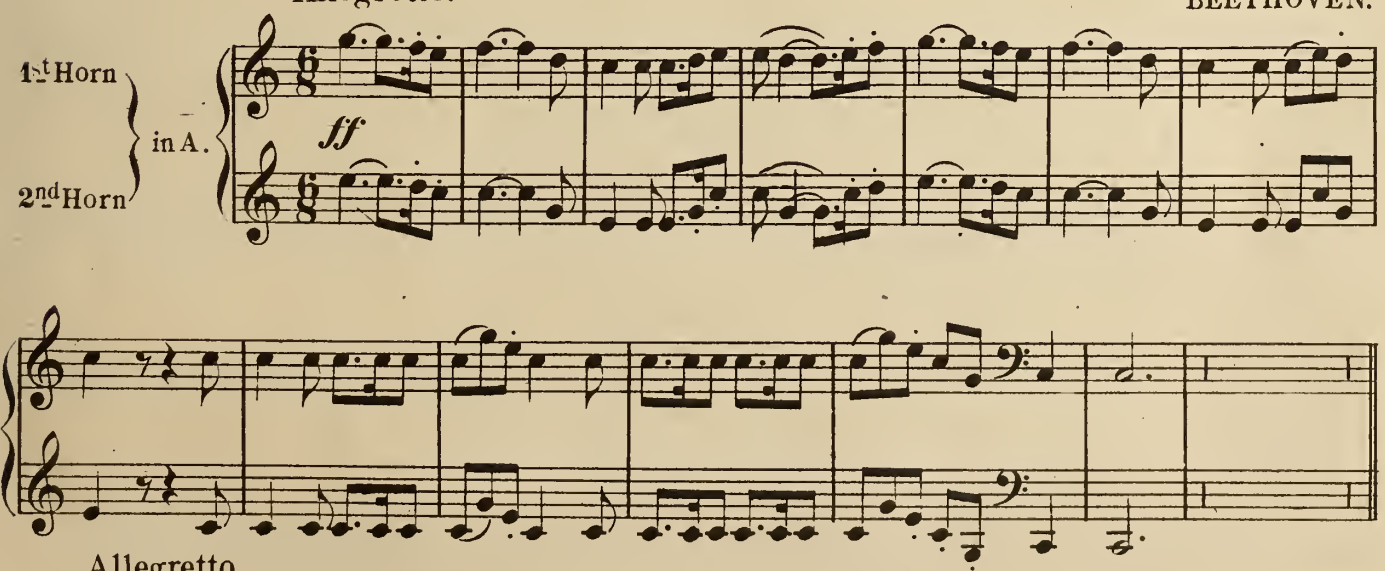
Allegretto.




SYMPHONIE IN A.

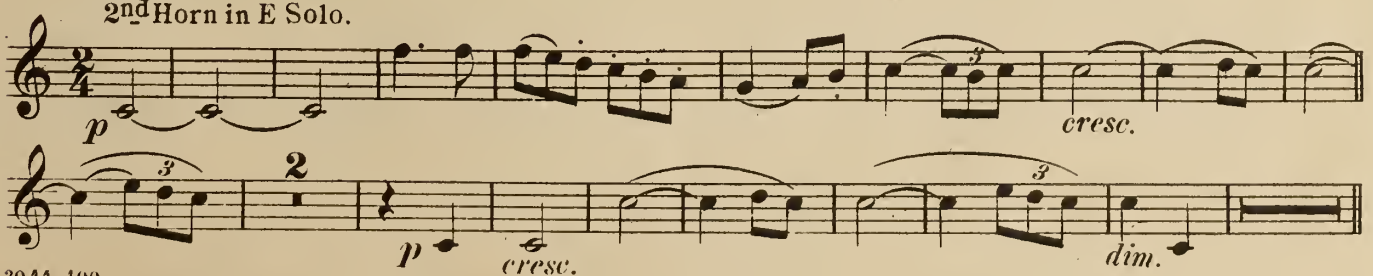
Allegretto.

BEETHOVEN.



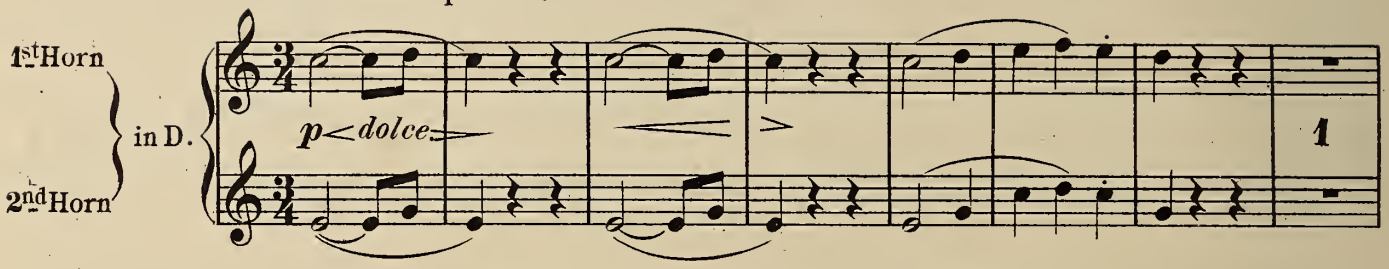

Allegretto.

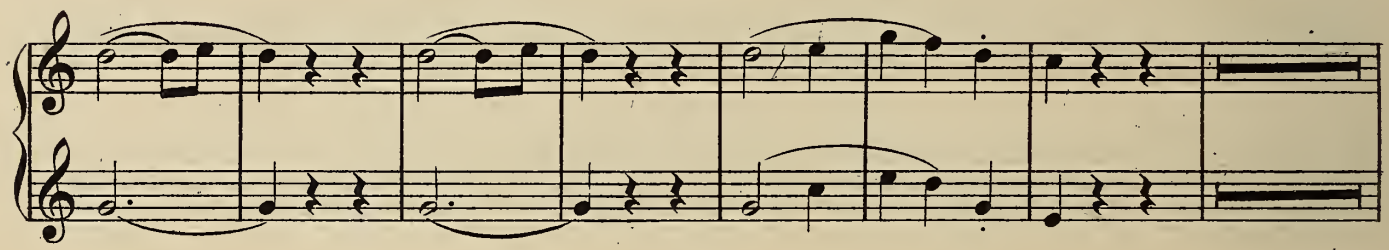
2nd Horn in E Solo.

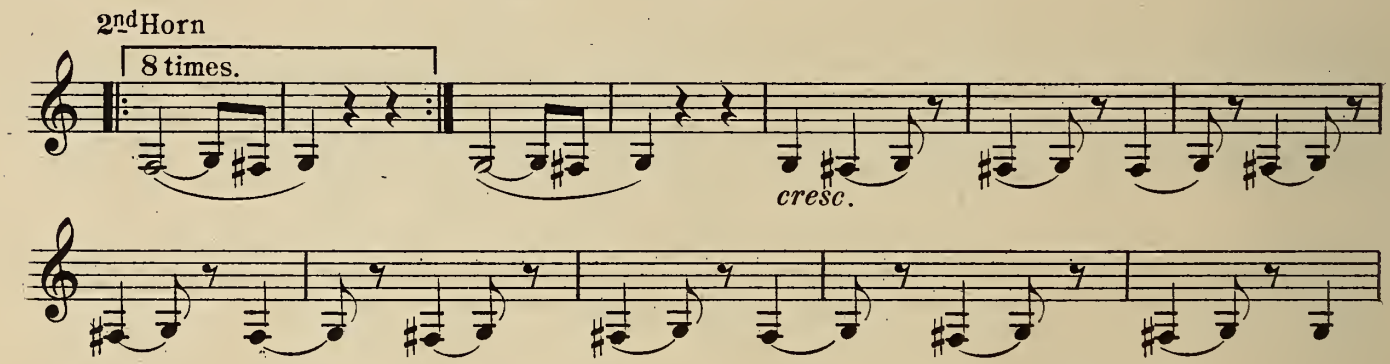


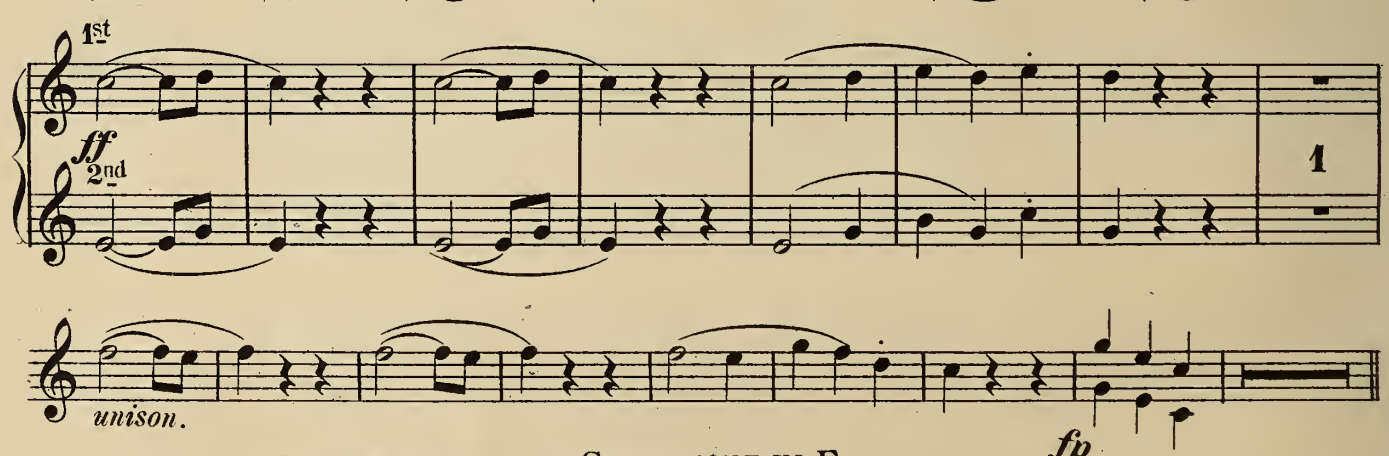
SCHERZO.

Assai meno presto.



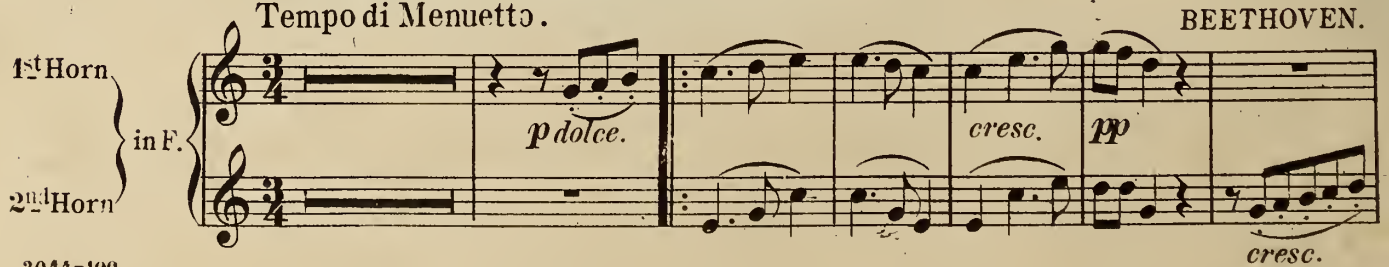



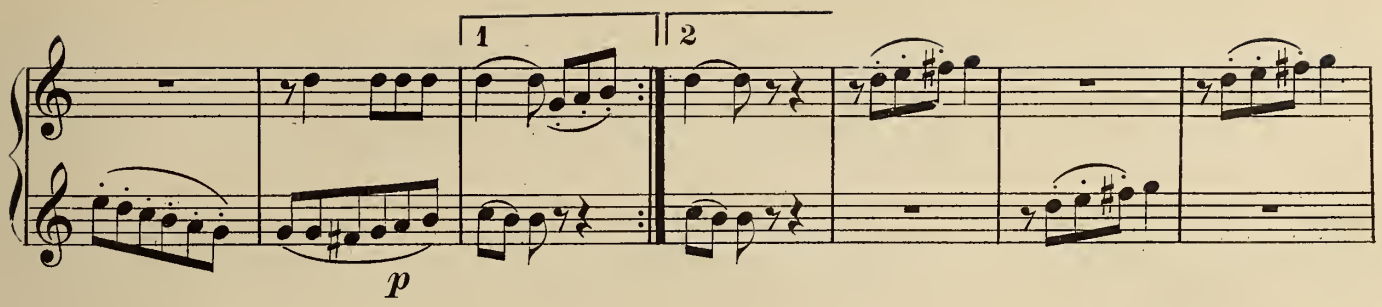


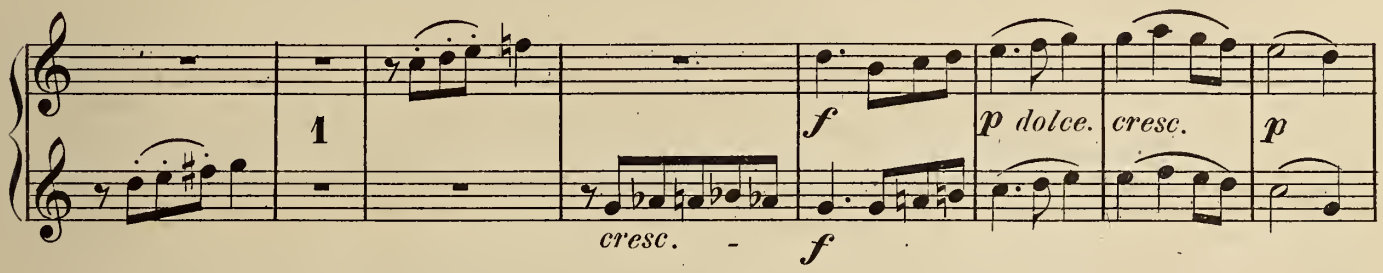



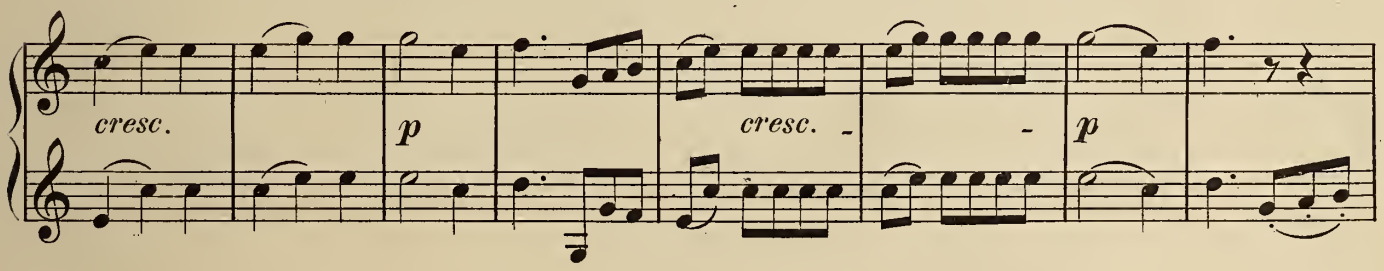

MENUETTO. SYMPHONIE IN F.

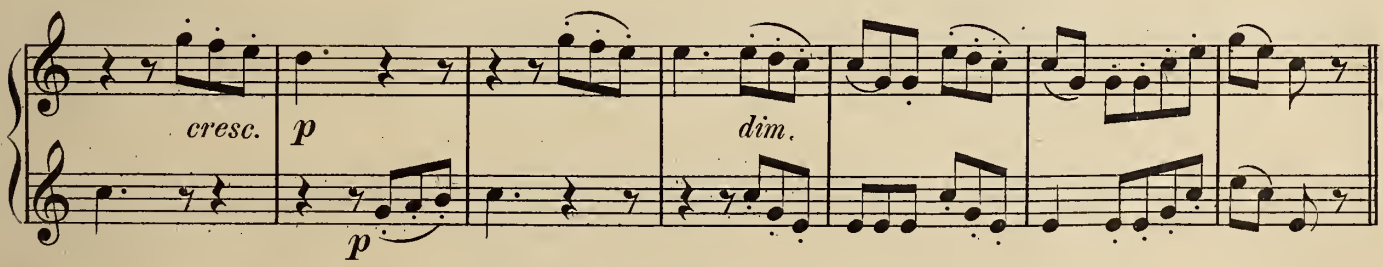
Tempo di Menuetto. BEETHOVEN.





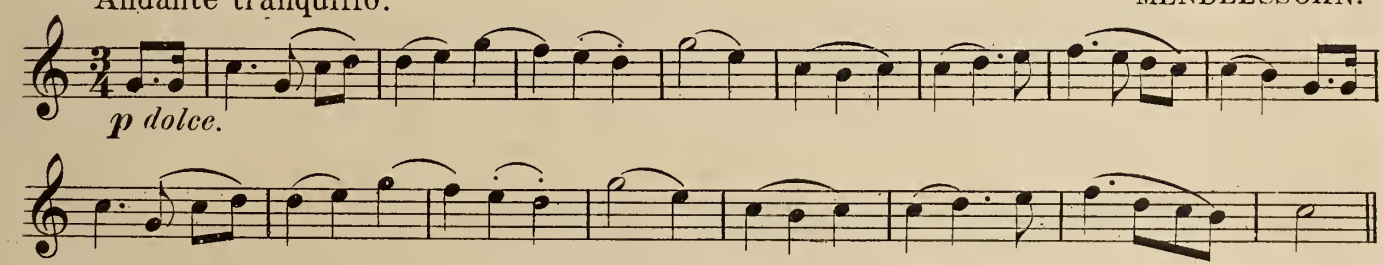



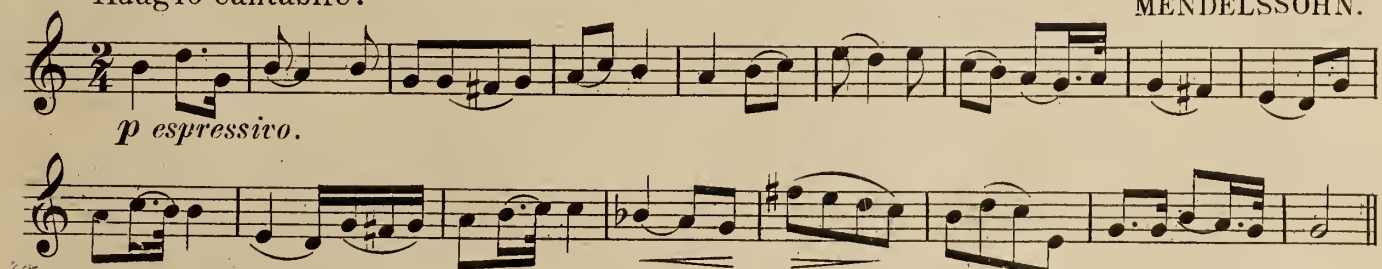

## NOCTURNE FROM A SUMMER NIGHTS DREAM.

Andante tranquillo. MENDELSSOHN.




## SYMPHONIE IN A MINOR.

Adagio cantabile. MENDELSSOHN.

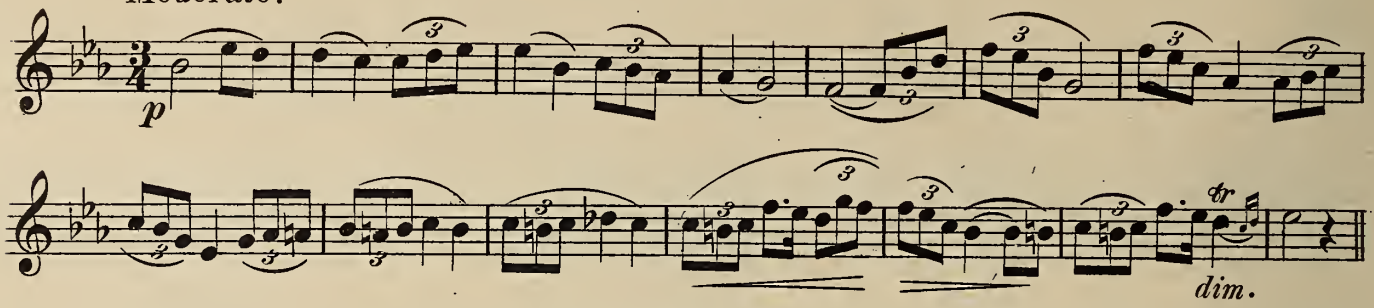


In F.

## THE BIRD IN THE FOREST.

Moderato.

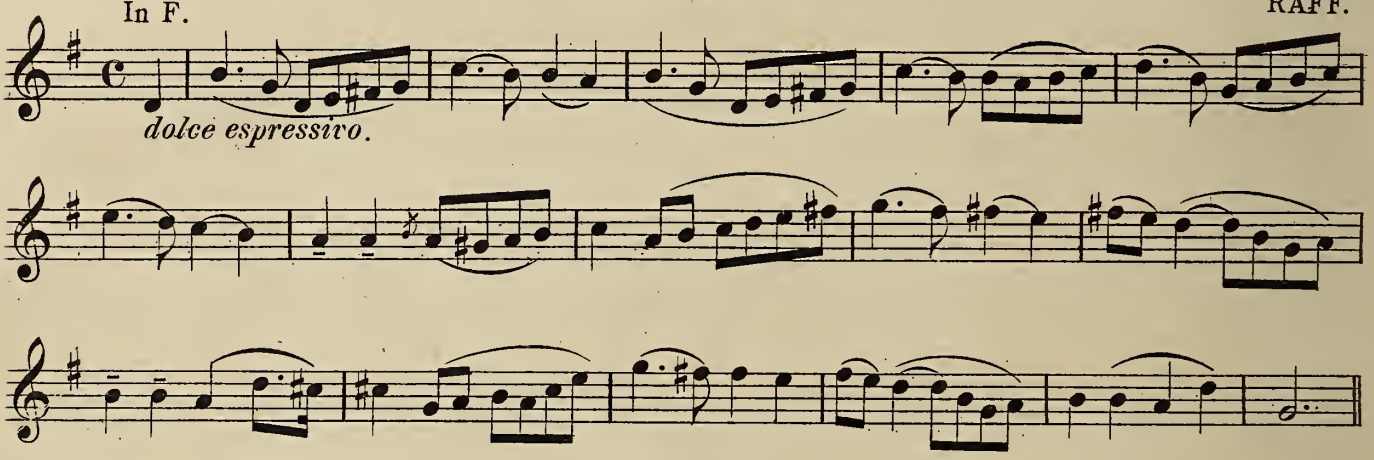
F. LACHNER




## OVERTURE.

In F.

RAFF.

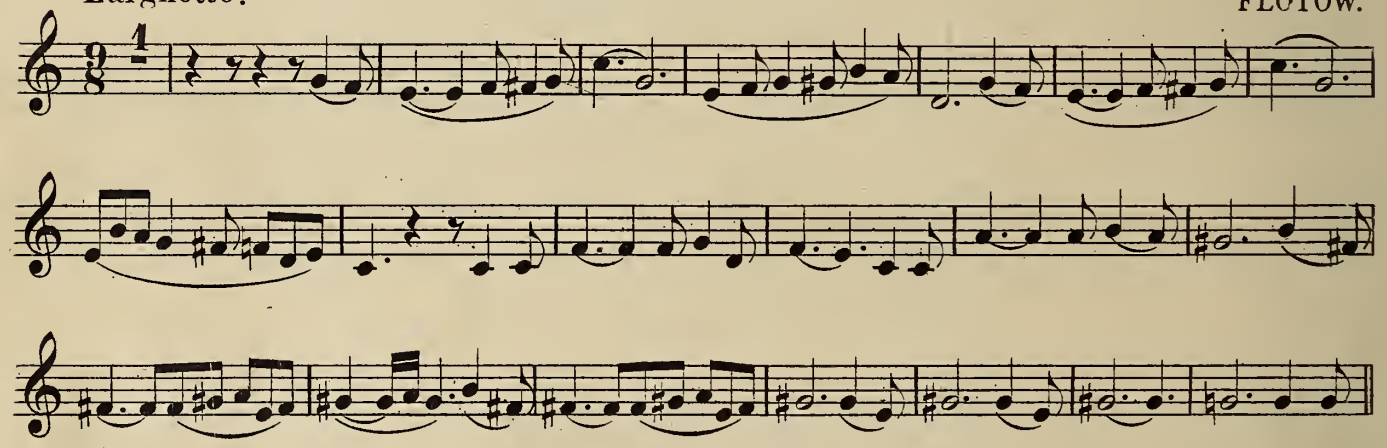



In A.

## OVERTURE "MARTHA"

Larghetto.

FLOTOW.

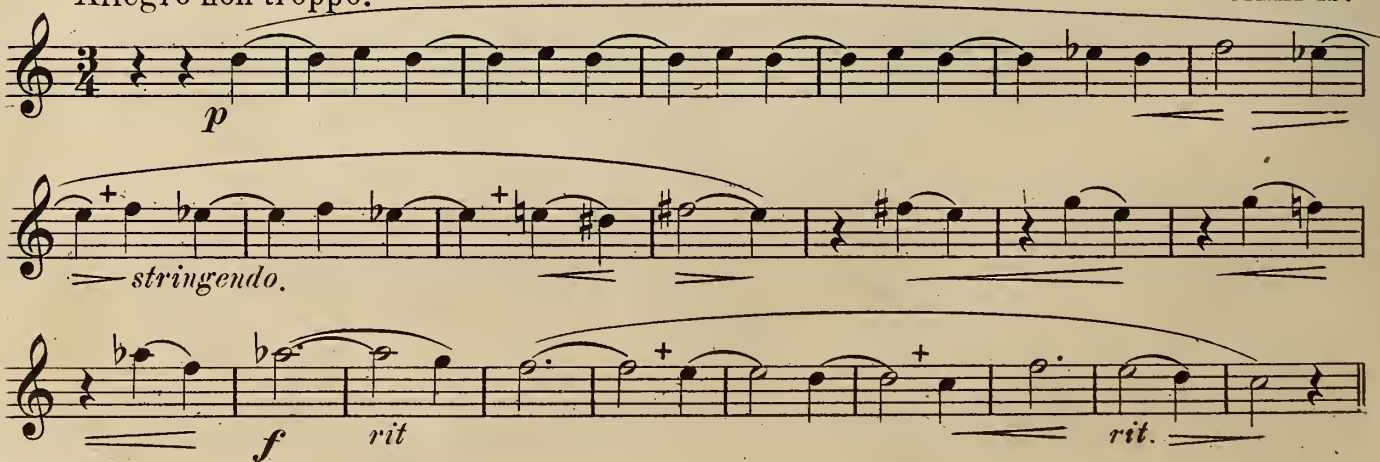


In D.

## SYMPHONIE IN D MAJOR.

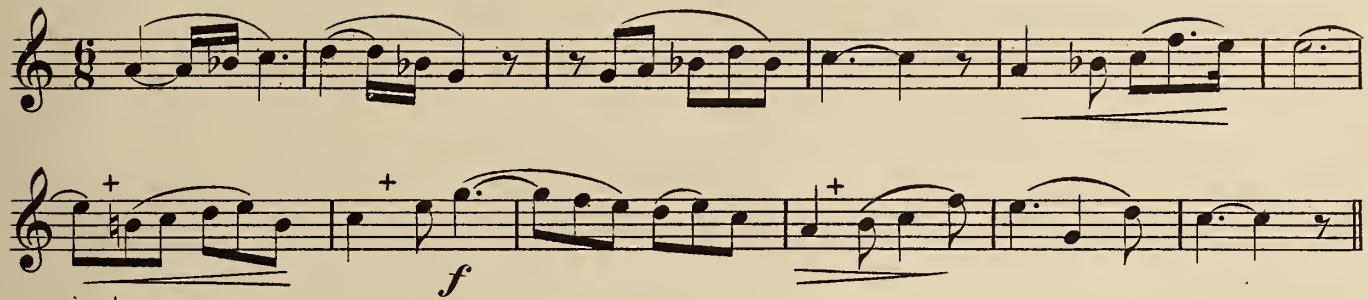
Allegro non troppo.

BRAHMS.



## Overture "Mignon."

IN D. THOMAS.

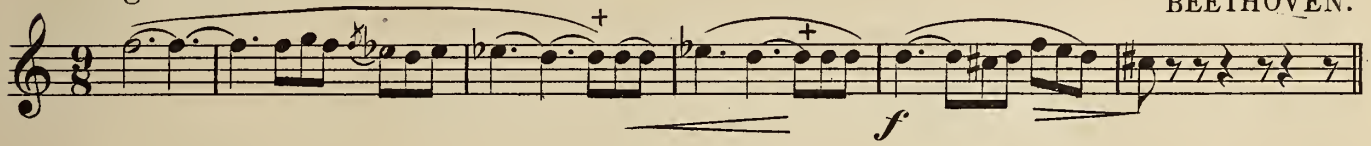



IN Eb.

Adagio cantabile.

## Septett.

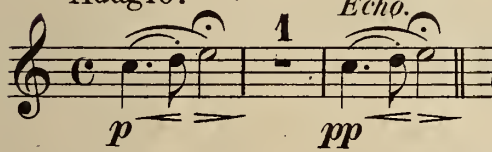
BEETHOVEN.




## Overture "Oberon."

IN D. WEBER.

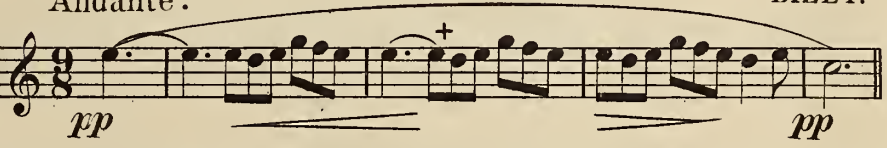
Adagio. *Echo.*




## Carmen.

IN Eb.

Andante. BIZET.

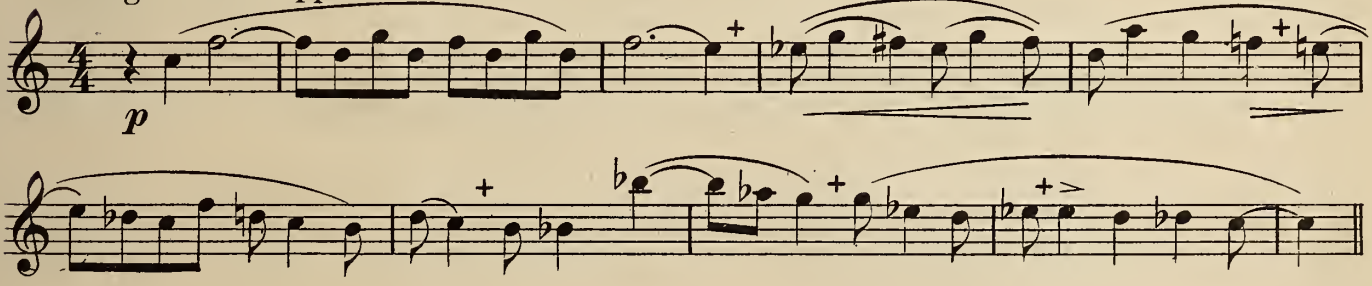



IN B♮.

Adagio non troppo.

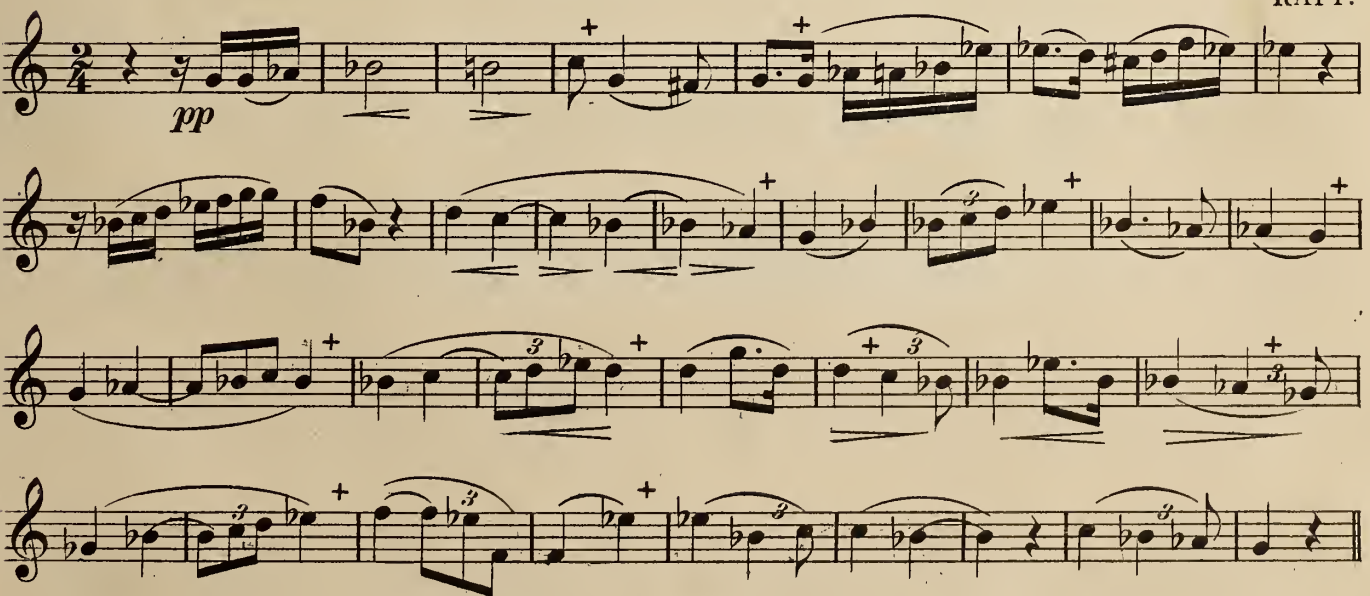
## Symphonie.

BRAHMS.



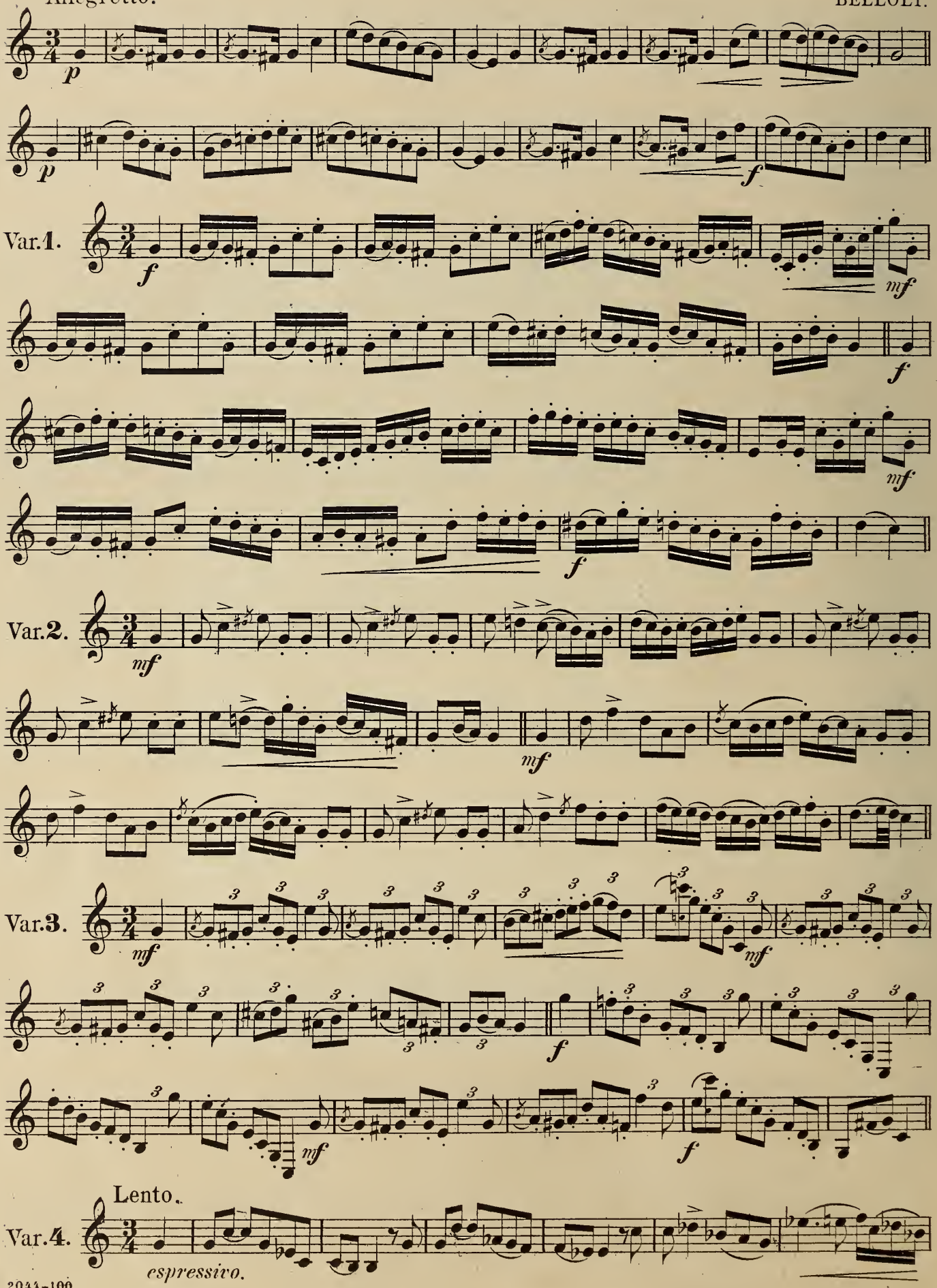

## Symphonie "Forest."

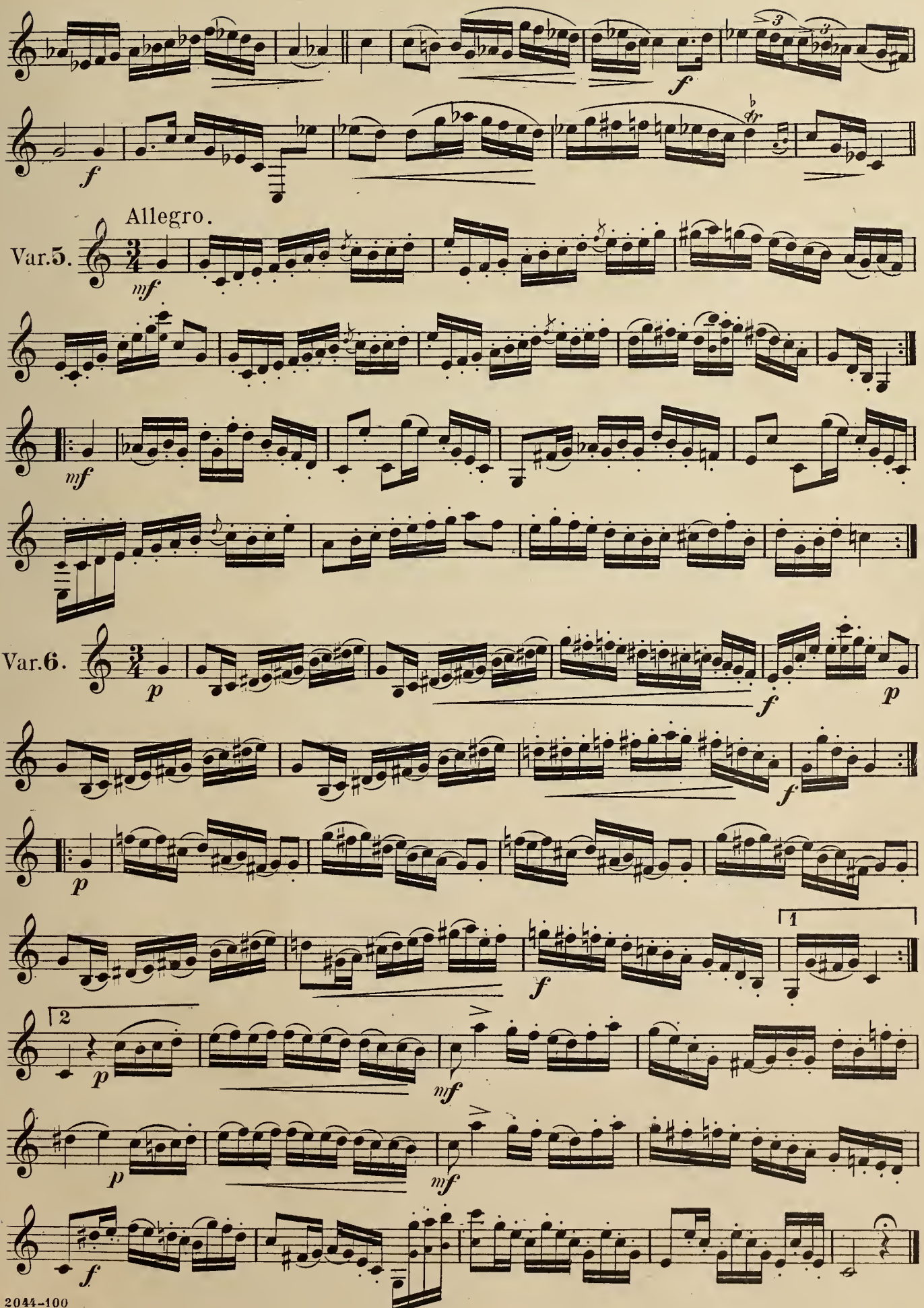
RAFF.



# THEMA WITH VARIATIONS.

Allegretto. BELLOLI.




Allegro.
Var.5.
Var.6.
1
2

## With their Abbreviations and Explanations.

*A*.....to, in, or at; *a tempo* in time.
*Accelerando*.....Gradually increasing the speed.
*Adagio*.....Very slow. [strict time.
*Ad libitum*.....As the performer pleases; not in
*Agitato*.....Restless with agitation.
*Al* or *Alla*.....To or in the style of a March.
*Alla Marcia*.....In the style of a March.
*Allegretto*.....Moderately quick.
*Allegro*.....Quick and lively.
*Andante*.....In moderately slow time.
*Andantino*.....A little less slow than Andante.
*Amoroso*.....Affectionately.
*Anima, con* / *Animato*.....With animation.
*A piacere*.....At pleasure.
*Appassionato*.....Impassioned. [chord.
*Arpeggio*.....Separating or breaking the notes of a
*Assai*.....Very.
*A tempo*.....In time. [movement.
*Attacca*.....Proceed at once to the following
*Barcarolle*.....A boating song.
*Ben*.....Well. *Ben marcato,* well marked.
*Bis*.....Twice.
*Bravoura*.....Brilliant execution.
*Brillante*.....Gay, rapid, brilliant.
*Brio, con*.....With much spirit. [belishment.
*Cadenza*.....A passage introduced by way of em-
*Calando*.....Gradually softer and slower.
*Cantabile*.....In a singing style.
*Canzonetta*.....A short song or air.
*Capriccio* / *Caprice*.....A composition of irregular construction.
*Cavatina*.....An Italian air.
*Chord*.....A combination of two or more sounds.
*Coda*.....A supplement at the end of a compo-
*Col* or *con*.....With. [sition.
*Crescendo* or *cres.*.....Gradually louder.
*Da* or *dal*.....From.
*Da Capo* or *D. C.*.....From the beginning.
*Dal Segno*.....From the sign.
*Decrescendo* or *decresc.*.....Decreasing in strength.
*Diminuendo* or *dim.*.....Gradually softer.
*Dolce* or *dol.*.....Softly, sweetly.
*Duetto* or *duo*.....A piece for two performers.
*E*.....And.
*Energico*.....With energy.
*Espressivo*.....With expression.
*Fine* or *Il Fine*.....The end.
*Forte* or ***f***.....Loud.
*Fortissimo* or ***ff***.....Very loud.
*Forzando* or ***fz***>.....Accentuate the note.
*Forza*.....Force of tone.
*Fuoco, con*.....With fire.
*Furioso*.....Furiously.
*Gracioso*.....Graceful.
*Giocoso*.....Joyously.
*Giusto*.....Just, exact.
*Grave*.....Very slow and solemn.
*Gusto*.....Taste.
*Harmony*.....A combination of musical sounds.
*Key note*.....The first degree of the Scale.
*Larghetto*.....Slow, but not so slow as Largo.
*Largo*.....Broad and slow.
*Legato*.....Smoothly, the reverse of Staccato.
*Leggiero*.....Lightly.
*Lento*.....Slow.
*L'istesso tempo*.....The same time. [octavo higher or lower.
*Loco*.....In place. Play as written, no longer an
*Ma*.....But. *Ma non troppo,* but not too much.
*Maestoso*.....Majestically.
*Maggiore*.....Major Key.
*Marcato*.....Marked.
*Mancando*.....Dying away.
*Meno*.....Less.
*Mezzo*.....Half.
*Minore*.....Minor key. [ly quick.
*Moderato*.....Moderately. *Allegro moderate,* moderate-
*Molto*.....Much.
*Morendo*.....Dying away.
*Mosso*.....Moved. *Più mosso,* quicker.
*Moto*.....Motion. *Con moto,* with animation.
*Non*.....Not.
*Obligato*.....An indispensable part.
*Opus* or *Op.*.....A work.
*Ottava* or *8va*.....To be played an octavo higher.
*Pause*.....The sign indicating stoppage.
*Perdendosi*.....Dying away.
*Pesante*.....Heavily.
*Pianissimo* or ***pp***.....As soft as possible.
*Piano* or ***p***.....Soft.
*Più*.....More.
*Più tosto*.....Quicker.
*Poco* or *un poco*.....A little.
*Poco a poco*.....Gradually, by degrees.
*Poi*.....Then, afterwards.
*Prestissimo*.....As quick as possible.
*Presto*.....Very quick.
*Primo* or *1mo*.....The first.
*Perdendosi*.....Losing itself, dying away.
*Pomposo*.....Pompous, grand.
*Quartetto*.....A piece for four performers.
*Quasi*.....As if, similar to.
*Quintetto*.....A piece for five performers.
*Rallentando* or *rall.*.....Gradually slower.
*Ritardando* or *rit.*.....Slackening speed. [peats.
*Replica*.....Repetition. *Senza replica,* without re-
*Rinforzando*.....With emphasis.
*Risoluto*.....Resolutely, bold.
*Ritenuto*.....Retarding the time.
*Scherzando*.....Playfully.
*Secondo* or *2do*.....The second.
*Seconda volta*.....The second time.
*Semplice*.....Simply.
*Sempre*.....Always.
*Senza*.....Without. *Senza sordino,* without mute.
*Simile*.....The same.
*Sino*.....As far as.
*Smorzando*.....Diminishing the sound.
*Solo*.....For one performer only. *Soli,* for all.
*Sordino*.....Mute. *Con sordino,* with the mute.
*Sostenuto*.....Sustained.
*Sotto*.....Under. *Sotto voce,* in a subdued tone.
*Spirito spiritoso*.....Spirit, spirited.
*Staccato*.....Detached.
*Stretto*.....An increase of speed.
*Tacet*.....Silent.
*Thema*.....The subject of melody. [commencemer
*Tempo*.....Time. *Tempo primo,* the same time as at t
*Tenuto* or *ten.*.....Held for the full value.
*Tranquilla*.....Quietly.
*Tremolando* / *Tremolo*.....Trembling, rapid movement.
*Trio*.....A piece for three performers.
*Troppo*.....Too much. *Allegro, ma non troppo,* quick, but not too quick.
*Tutti*.....All, all the instruments.
*Un*.....A, one.
*Unisono*.....In unison.
*Una corda*.....On one string.
*Veloce*.....Quick.
*Vivace*.....With vivacity.
*Vivo*.....Lively.
*Variatione*.....Variation of a me
*Volkslied*.....A national song.
*Voce*.....The voice.
*Volti Subito* or *V. S.*.....Turn over quickly

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