

METHOD FOR HIGH-HORN AND LOW-HORN BY LOUIS-FRANÇOIS DAUPRAT

Translated by Jeffrey L. Snedeker

Translator's note: The following is the fifth installment of my translation of Dauprat's pedagogical treatise for horn of 1824. This edition by Schonenberger was originally published in two parts, and the present installment comprises the second section of Part II. My translation of Part I appears in three installments, in Volume 4 (1992), pages 160-92, Volume 5 (1993), pages 42-74 and Volume 6 (1994), pages 269-303, of this journal, while the initial section of Part II appears in Volume 7 (1995), pages 36-66. The translation is to be concluded in Volume 9.

—*J. L. S.*

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ARTICLE 5. EXERCISES FOR HIGH HORN On the general pattern of idiomatic passages applied to different meters.

Observation.

When idiomatic passages encompass the entire range of the [high-horn] type in the major mode of the tonic, they can be transposed only to the minor mode of this same tonic. But when these passages traverse a range of only about an octave, they can be transposed to the lower or upper octave, to the dominant, and sometimes to the sub-dominant, whichever is not hindered by one or more minor modes. Passages that cover the entire range can be truncated by limiting them to an octave or a tenth, so that they can submit to the transpositions mentioned above. Examples of this type are offered on pages 42 and 43. Finally, the entire range of the [high-horn] type can be bestowed on passages limited to an octave or a tenth by means of transpositions, which [as a result] could expand the number of these exercises, here only 330, to almost 1000.

The studious student will understand by this observation that by enlarging the sphere of his work in this way, he will increase his faculties and multiply his resources. [Pages 26-66 contain 330 exercises for high-horn. These exercises contain passages that are stepwise and arpeggiated, as well as figures consisting of expanding intervals (chromatically) from B to d''', mixing meters and subdivisions. Other technical requirements include leaps of up to two octaves, accuracy studies, and expanded handstopping techniques.]

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Observation.

In order to provide an idea of the transpositions to which these passages with a range of only one octave can be submitted, one of the preceding exercises [given] here, transposed to different keys.

Notice that the principal note of each key, that is to say, the tonic, is an open sound in all transpositions.

[Exercises 143-150 present one exercise in C transposed *8va*, and also to the keys of e, E, g, c, c *8va*, and B \flat . Which "preceding exercise" he means is unclear. While it resembles several—most notably 141—it is not an exact match. It does, however, seem a likely next step.]

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ARTICLE 6.

EXERCISES FOR LOW-HORN
On the general patterns of passages
applied to different meters.

Observation.

When idiomatic passages encompass the entire range of the [low-horn] type in the major mode of the tonic, they can be transposed only to the minor mode of this same tonic. But when these passages traverse a range of only about an octave, they can be transposed to the lower or upper octave, to the dominant, and sometimes to the subdominant, whichever [transposition] is not hindered by [that range] of one or more minor modes.¹

Passages that cover the entire range can be truncated by limiting them to an octave or a tenth, so that they can submit to the transpositions mentioned above. Examples of these are offered on pages 89 and 90. Finally, the entire range of the [low-horn] type can be bestowed on passages limited to an octave or a tenth by means of transpositions, which [as a result] could expand the number of these exercises, here only 370, to almost 1000.

The industrious student will understand by this observation that by enlarging the sphere of his work in this way, he will increase his faculties and multiply his resources.

[Pages 67-116 contain 370 exercises for low-horn. The average range of these exercises stretches from B to a'', with a few instances of c''' as well as chromatic notes from e to c'. These exercises focus on larger leaps and arpeggiated passagework. They include both treble and bass clef notation.]

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Observation.

In order to provide an idea of the transpositions to which these passages in a range of only one octave can be submitted, we present here one of the preceding exercises, transposed to different keys.

It will be noticed that the principal note of each key, that is to say, the tonic, is an open sound in all transpositions.

[Pages 89-90 contain six unnumbered exercises closely resembling No. 181 transposed to the keys of G, g, e, E, B♭, c.]

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ARTICLE 7. ADVICE TO STUDENTS On Musical Studies.

In composing this method with the intention of giving a new direction to the study of the horn that we believe more appropriate to its nature, to its means of execution, and to all that it could be obliged to render in music, as well as to help the student himself progress more rapidly [and with] more certainty, we have not pretended that other extant methods for the same instrument should be forgotten, least of all that of Mr. *Domnich*. Consequently, if we have provided a new way of looking at our work as a result of the system we have formulated, [and] if we have presented a multitude of exercises and observations upon so many things omitted up to now, and which appear essential to us, [then] we [must] happily acknowledge the counsel that Mr. *Domnich* gives to students, which one would have to copy literally in order to say it as well as he does. So it is on page 91, on *the manner of studying*, where this professor first prescribes the execution of pieces in different tempos one after another. Considering that if an *Adagio* gives quality of *sound* and steadiness, [and] if *Allegro* helps [the student] acquire lightness and brilliance, then an exclusive penchant for one or the other distracts [the student] equally from the goal [i. e., that of being able to play in different tempos]. Second, [Domnich says] to practice all the crooks of the horn in order to become familiar with each of them, and to understand the degrees of force or energy that each demands in performance. Third, [he says] to compare the natural and factitious sounds (*sons factices*) on all these crooks in order to promote all desirable accuracy and equality between them.²

In the same article, Mr. *Domnich* rightly condemns the fad of preludes and separated phrases, which can never provide suitable steadiness and constancy of the embouchure for long-winded pieces. [Also] exaggerated zeal in prolonging work beyond a reasonable length of time causes one to lose the capability to start again each day [i. e., because of fatigue], and at the same time increases the fatigue in proportion to the increase in practicing.

“Work a little bit and often” is the precept of every good professor. It must therefore be the rule for students, but for the reason that one cannot practice for long periods at a time on our instrument, it is necessary to fill the times in between with other studies. Among those [studies] that have an immediate bearing on the subject presented to the musician are the different branches of musical art, such as harmony, melody, composition, and the

study of a string instrument, conforming still to the advice of Mr. *Domnich*, and to the reasons that he gives on page 92.⁴

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It is not sufficient to excel in the mechanics of an instrument or to conquer its greatest [technical] difficulties. It is also necessary to acquire the talent to perform music [in ways] that will always be better than others, because one will understand it [i. e., the music] well, as well as its true character, intentions, and harmony, which allow its ideas to vary, [and] to be added to or shortened appropriately. Or if the study of *solfège* should precede that of the instrument adopted, then the study of composition must either be combined with that of the principal instrument, or follow it immediately.

It is also well to understand other instruments through training, in order to know how to use them when composing concert pieces. It is therefore regrettable that current methods for different instruments do not give sufficient instructions for their use. To avoid reproaches in this regard, we have devoted the entire third part of this method to this type of instruction, addressed to young composers.⁵

Also added here is the advice to procure in good time the best books related to the art that one practices, so that one can be called upon to teach.

A man who wants to write in his own language knows well that [even] the most complete high-school studies are insufficient, and that he must nourish and enrich his spirit with the writing of the best poets and writers of prose, not only of his country, but also of other nations. It is the same for the musician. To didactic works for specific study he must add the best scores of opera, symphonies, quartets, etc., and look at them constantly. This is still not enough unless he listens often, and until perfect understanding [is achieved], to the works he has read about until the ideas which the reading alone has given him are confirmed or corrected. Thus, despite the sentiment of some persons that flatter themselves by judging whatever music and its effect only by seeing it, we advise the young musician to listen, more than to read.

Finally, just as those destined to act must frequent theaters and profit from the examples given by the best actors, the musician must also hear the most famous instrumentalists and singers of the greatest renown as much as possible, in order to shape his taste and his style from them. But there is here an error to avoid, and this error consists of frequently confusing fashion with reputation. This [error] increases unabated because the true connoisseurs of the preference on which it is based are as severe in their criticism as [they are] measured in their praise, and [because] the artist knows how to benefit from one and appraise the others. *Vogue*, on the contrary, weakens and falls away quickly because it is based most often only on a fortunate circumstance, a public infatuation,

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the fashion, the taste of the day. If therefore a young artist wants to choose a model among

the renowned singers or instrumentalists, then he must protect himself from making his choice by chance, and before his taste is developed. [He must also guard against] allowing himself be seduced by pleasure even though he can feel the effects [of it], and which he sees apportioned to others. The thoughtless applause of flattery or of ignorance has more than once spoiled the most dignified artists, who moreover serve as models, and who, foolishly proud of certain successes, are [eventually] outdone by the digressions that they have undertaken [in the process]. Reasonable praise of some sincere connoisseurs is often worth more to the artist than thousands of bravos resounding in the largest hall.

Only in this way can the reputation deserving of a real talent be acquired; and this talent can only be the fruit of studies and reflections that keep us on a good path such that nothing can make us deviate from it.

ARTICLE 8.
SHYNESS, OR MISTRUST OF ONESELF,
In Public Performance.

We have already said that the playing of wind instruments, far from hurting one's health, appears to be favorable to it when practice is moderated. Indeed, it is natural to imagine that the lungs must acquire more strength by the almost continual exercise of dilation and contraction, which, furthermore, they get used to without pain. It is [true] of these organs as all the faculties of man: he who is accustomed to handle and shape iron has the most sinuous arms; the dancer and the soldier have the steadier, more assured walk; the mind of the man used to thinking [and] studying resists [the effects of] age, and rarely experiences derangement. But that which is acquired by work and continual practice can also be lost in many ways, whether through laziness, through a less-ordered life, or finally through an excessive shyness which seizes some artists, a sentiment upon which those who do not understand it weigh their comfort.

Adolescence, which copies and recites, does not understand fear. Sensed only by others, it allows itself to be guided by the master's advice, which leaves nothing for it to interpret above its strengths. In addition, it ignores danger, and audacity augments its means. It is at a more advanced age, when solitary work and some public trials have made us conscious of our means, that we often want to risk a lot without dreaming that all indulgence [of others] has ceased for us, and that we are exposed, henceforth, to severe judgements of true connoisseurs,

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to the malignancy of ignorants, [and] to critics embittered by some jealousies. But at the moment of appearance in front of these different judges, and especially when finally we are

seen by them, the intense emotion that hinders us [then] paralyzes our abilities to the point that it gives us the appearance of mediocrity. This ordeal, many times repeated, is enough to remove any assurance forever. Therefore, as long as one does not feel the strength or the tranquility necessary to master himself and his feelings, he must play only the pieces for which he has no doubt in terms of difficulty. As success is almost infallible [for bolstering confidence], the encouragements that one receives increases confidence, and one feels capable, each time, to venture further.

We can say nothing of childhood, which knows only how to imitate. Even little prodigies, or [those] reputed as such, seem to us to cause less surprise than sadness and discomfort for their future. The fruits, which maturity augments, have little zest and wilt promptly.⁶

ARTICLE 9. SIMPLE AND OBBLIGATO ACCOMPANIMENT.

Musicians who do not have an active love for the art they practice, or who feel the sensations that are [to be] experienced weakly, will not only never acquire a refined talent, but will also feel their weakness in the whole as well as in the simplest details. Without steadiness, they [i.e., the musicians] will only be cold and monotonous on real instruments of coiled, bendable tubing. But those who feel actively, who experience all that is beautiful, [and feel] this conveyance, this enthusiasm that enflames true artists, put care, life, warmth into the smallest details, especially when they perceive that the composer has written nothing that is really useful to the general effect, or to specific intentions [of the music]. One is always capable of being remiss in accompaniments, whatever their simplicity. One is more comfortable to change them, to transform them at will, by an exaggerated expression, or by ornaments from a refined taste; this is lost on the public and himself. The performer is in the orchestra to fill a need in the performance for which he must find his own satisfaction, as well as the manner of acquitting himself in [doing] it.⁷

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Reputation is given to us by the public [based] only on that which impresses it. But our colleagues judge us on the most hidden things, as well as those which are most in evidence.

We will show thus jealously [how] to deserve their preference on all points, in order that they mention us to our contemporaries or to our successors, whether in an honorable comparison to some, or as an indirect rebuke to others.

In masses [i.e., with full orchestra], in loud passages, where the vigor, the energy of sounds must be felt, they [i. e., musicians] fill the place where they are, they strike, stun, draw in the listener, and penetrate his soul with the emotion that the author wanted.

In accompaniment of voices or instruments, on the contrary, they soften enough to support either of them, [but] not so much as to appear to abandon them.

Finally, if the accompaniment is obbligato, the sounds must be modified in strength and fullness so that they blend with the other voices and are heard enough but never more than them [i. e., the other voices]. This combination is sometimes a duet, a trio, a quartet, etc., so their nuances are equal, or their modifications are universal, [according to] the specifics that are marked [in the music].

The performance of quintets of Mr. [Anton] *Reicha*, for flute, oboe, clarinet, horn, and bassoon⁸ would certainly make an excellent study for wind instruments, to learn [how] to accompany carefully, [how] to sacrifice oneself appropriately for those who play the melody, [how] to make an *entrance*, a resolution, or [how] to become in turn the master of the terrain in a solo.

We believe that the last school year for laureate students at the conservatory would be usefully filled with the study of these works, under the scrutiny and inspection of professors who are used to this music.

The greatest difficulty for the horns who begin to accompany in the orchestra is to follow the modulations, all the while counting a number of rests more or less long, [and] after which, they must bring in the notes with which they re-enter in the right key, and in the chord of which they are a part. It is not enough to be a good musician. Sustained attention is also necessary, [as well as] keeping track of one's place, [and] great comfort with the degree of pressure appropriate to the production of such and such a sound, on whatever crook.

The nature of the horn and the manner in which its music is written result in a note that always looks the same to the performer, [but] becomes for the ear a different sound on each crook.

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ARTICLE 10. THE CONCERTO.

All compositional genres and all musical characters executed on string or wind instruments have [also] been done on the horn. Thus *solos* and *concertos*, duets and *concertantes*, trios, quartets, quintets, etc., have [have been composed and have included] one or several horns. The different genres are equally appropriate to it, as long as they do not depart from the nature of the instrument, that is to say that the tempo [and] the number [and] length of the notes [must] be suitable. Consequently, the gravity of *Maestoso*, the solemnity of *Cantabile*, the grace of *Andante*, the innocence of the *Pastoral*—[all] suit the horn. But the vivacity of the *Menuet Allegro*, the brilliance of a *Rondo*, [and] the lightness of a *Presto* need to be tempered in speed or note values in order to be successful on an instrument whose vibrations are slow, [and] whose range comprises those of the viola, the violoncello, and the contrabass [combined], even on the crooks most appropriate for [performing] a solo.

Some people criticize the [concept of a] concerto on the horn, whose [i. e., the concerto's]

nature, they say, is uniquely for singing [i. e., long melodies], and not for [short] idiomatic passages. The instrument's lack of resources is held out as a convincing reason by these few exclusive judges who, never having practiced the horn, not only do not understand all its resources, but still do not at all take into account what the skillful performer can produce from slender resources. If they are to be believed, [then] the horn would be reduced to purely *sing-song* pieces. But in order to perform the simple ornaments of a Cantabile with grace, precision, [and] clarity, it is necessary to conquer the difficulties associated with faster passages. In order to play a Rondo with the brilliance, lightness, [and] refinement it demands, it is necessary to practice a long time on studies of a still quicker tempo. Therefore [if this opinion is followed], it would be necessary to practice the idiomatic passages that can produce results required in songs of diverse characters and speeds, and [then] afterwards prohibit public performance of pieces in which the idiomatic passages are of a typical and customary use—that is to say, to suppress almost all musical genres on the horn, finally limiting it to a simple phrase in a slow or moderate tempo.

Instead of following such advice, one may be permitted to observe that the concerto is to the instrumentalist what the bravura *arietta* is to the singer. And what is the bravura *arietta*, if not a type of concerto for the voice? Are not the most difficult idiomatic passages that the voice can do required in these pieces? And their effect, when they are performed properly, do they not make

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the public happy, or are they not, for them [i. e., the public], more of a pleasure?⁹

With this principle as a point of departure, a person can believe himself authorized to incorporate some idiomatic passages into songs, persuaded that if these passages are related to the character of songs, to the nature of the instrument, and the capabilities of good performers, [then] these passages, when rendered well, will produce as good an effect [and] will create as much pleasure on the horn as on any other instrument. Horn concertos will therefore be accepted when, instead of [merely] ruffling [through] difficult passages, one simply adds new ideas, salient and graceful, related to the melody; when these passages, suitable for performance and conforming to the nature of the instrument, do not demand too much effort on the part of the performer; [and] when finally the *tutti* passages of these pieces connect naturally to the solo; or [when], conveying them artfully, they [i. e., concertos] no longer have this unmeasured, tiring, pretentious slowness that has been asked of them for such a long time, whatever the instrument for which they have been composed. Because if this happens, separating one [i. e., a soloist] from his colleagues and placing him conspicuously as a principal part, people will want to hear this above all, and not a full orchestra performing a Haydn symphony or a Mozart overture, which afterwards overwhelms the concertante with its tutti, if it extends them [i. e., the tutti sections] beyond a reasonable length of time.

With regard to the instrumentalist [i.e., instrumental soloist], it seems that the orchestra must [function as it does when accompanying] a singer; that is to say, to play only

ritornellos, whether beginning the piece, or relieving the performer for a moment.

In the concerto as in the bravura air, the virtuoso hopes to please the public with the gifts that he has received from nature, developed from the results of long and painful work. In short, the concerto is the most varied piece that this virtuoso can offer to the public, because three very distinct characters [i.e., movements] are presented.¹⁰ In the first, ordinarily at a moderate, slow or majestic speed, the performer shows the range of his instrument, the beauty of its sounds, [and] the flexibility of its resources. In the Cantabile, he searches to move [the audience] by the delicacy of his sounds, the expression that he gives to them, [and] the emotion that he propagates in his songs. In the Rondo, lastly, he follows the tender or religious emotion that he has brought to life [in the second movement], with a lively and pure joy, by brilliant, light and graceful accents.

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Without a doubt, it is difficult to combine in a superior manner those qualities that *pass from sad to gentle, from pleasant to serious*. Nature rarely accords all her favors to the same individual. But with regular work, great perseverance, much reflection, [and many] attempts and comparisons, while knowing above all how to judge oneself severely, to receive gracefully the advice of experience, and to correct defects well, one can compensate for many deficiencies in that very nature.

The bravura arietta often has the variety of the concerto, although in its formal structure, the three movements are linked [together]. It [also] has, moreover, the recitative, which some have tried to adapt to instrumental music, but without success. No one knows, in fact, how a recitative can be represented without words. Besides, there is a type of recitative, sung and measured, accompanied most often by a *tremolo*, that can find a place in the course of a piece, but not as an introduction.

The recitative in this genre can be treated as a type of musical *prosopopoeia*, since it is what composers use to express this rhetorical figure. The third Solo of our Opus 16 offers an example of this.¹¹

Before and during [the time of Giovanni] *Punto*, horn concertos were composed in three parts, just like those for other instruments. Since then, composers have contrived to connect these three movements [without a break], and this innovation has not been as successful [in concertos] as in the recitative. In airs, this connection can be propelled by the sense of the words. But in the concerto, this is out of place because it offers a hermaphroditic formal structure, bizarre [and] singular, which in wanting to say everything, in fact says nothing well. The first two movements [of the concerto], primarily, having neither development nor termination, are vague in meaning, so people will not know what it wants to say, or why it stops at an instant where perhaps people are beginning to become interested. Meanwhile, in the third movement, the listener is transported again to a completely new sphere. Here the piece has a good beginning, middle, and end, as in any rondo, but the displeasure that one has experienced, to be, so to speak, fooled two times already, throws a shadow of distaste on all that remains. One still fears surprises, one distrusts, and that

hinders the performer and the composition.

One [common] excuse has been that three separate movements are too long for wind instruments, which have fewer resources than string instruments. Cannot less development be given to each of these pieces, and would not this abridgement, without removing the unity of the composition, at the same time diminish the performer's fatigue?

The French public, which does not want to fix its attention on the same thing for too long, will always find three separate pieces shorter than three connected [ones]. People like to express their thoughts, their observations on what they hear; and

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what do they say after the third movement of the concerto in [this] fashion? People do not remember more than the last [thing they hear]. It is only upon this that they decide what they think about it. We [personally] also have fallen into this folly, and we do [offer] voluntarily a sincere apology.

[Some] composers have written horn *solos* in the manner of grand airs of song as an alternative to concertos of three separate parts which seem long in public [performance], or [an alternative] to three continuous movements—[an expedient] that displeases connoisseurs. Our Opus numbers 16 and 17, composed of three solos each, present pieces of this type, each of which is of a different form. Other forms exist; still other new ones can be conceived. And [with] their ritornellos arranged artfully for orchestra, they could replace a concerto.

Performers, who understand the use of an instrument as much as its theory, are not the only ones who compose concertos and varied airs (which will be discussed in a separate article). If therefore it is important for the composer to acquire a specific understanding of the mechanism of the instruments that he employs, [then] it is no less [important] for the artist who wants to compose concert music to study a science [i. e., composition] that will give him an inexpressable advantage when playing his own works.

ARTICLE 11. THE CADENZA AND IMPROVISATION.¹²

In the past, the end of the first part [i. e., movement] and [the end] of the Adagio [i. e., slow movement] of a concerto could not pass [without] a cadenza. String instruments have preserved this habit, which has progressively fallen into disuse among wind instruments. The horn is not exempted from this more than any other; the proof is the concertos of *Punto*. The reason for this abandonment is apparently that people are not very much interested in melodic and harmonic knowledge, which is necessary for this type of prelude, or that people are deprived of imagination.

What people can do in a cadenza is not notated in printed music, so the artist, supposedly inspired at this moment, is the master of liberating his inspirations and improvising his thoughts.

These inspirations, these supposed improvisations, are often from a long time ago,

[and] have been well thought-out [and] well elaborated, but that is of little consequence to the public, so long as the public is pleased by him [i.e., the performer].

Therefore, reflect for a long time on what will please you in your cadenza. Transcribe it with painstaking care. If it connects naturally with the piece, if it does not cause the primary [musical] character to be forgotten (despite the apparent disorder it can spread there), if it is skillfully performed, and expression, warmth, grace, lightness in turn are found there, [then] you are assured of success.

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The more an instrument offers in resources for this type of exercise, the more the skillful artist must know how to profit from it, without in the meantime exceeding a certain length of time.

Meter and rhythm being banished from this improvisation, the performer is given more latitude, and can, at his will, change the values of notes, stop for a moment, give more length to a melodic phrase taken from the piece, [and] then speed up the passages, which, if they have some relevance there, will only be more relished.

Generally, a cadenza [devised] as a type of variant of the piece, [or] a short resume, will be all the more agreeable.

It is the final cadenza that is in question here; but as for those [cadenzas] that interrupt a piece, on a hold or suspension, it would be [contrary to] the purpose [of these types of cadenzas] to expand on ideas which have already received some development, and which will receive more still, after the cadenza.

The final cadenza is placed on a perfect tonic chord, in its last [i. e., second] inversion; this is also called "cadence." It finishes with a trill on the second scale degree, and the note that precedes this trill can be the tonic, the mediant, or the dominant.

Example and Notation



A fermata or suspension is placed on the dominant supporting a perfect chord or dominant seventh, and the note of the melody can be any of the notes in these chords. The point of resolution, which is also placed on the dominant, is sometimes confined to a simple placing of the note, or to a trill on this same note, or finally to a very short gesture. Thus it is notated as follows:



and the note is played before beginning the trill.

One can modulate at will in the first two species of cadenza, but it is necessary that these modulations, [which are] purely melodic, be connected to each other according to the most pure harmonic laws. These two terms [i. e., melodic and harmonic] never imply contradiction, because it is, as one knows, by means of broken chords that one can modulate on wind instruments.

The explicit requirement of the cadenza for singers is to do it in one breath, which prevents them from being too long. But on wind instruments,

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and even more so on strings, where all the resources of his skill and imagination can be used at once, a single breath would seem to be very insufficient for some, [just] as a single stroke of the bow [would be] for others.

The high-horn player can imitate the singer, or be guided by him for an appropriate type of cadenza. The low-horn player, having a wider range to traverse, has even greater resources, and this is the context in which to employ them.

It is difficult to write out these sorts of improvisations, considering that the type of disorder it creates removes all steady movement [i.e., tempo] from the whole as well as the details. The different note values, as well as the indications of nuances and articulations, can individually replace the speed and the meter.

Here are some idiomatic passages belonging to different cadenzas. We provide them as an idea of what the horn can do in this genre, and not so that they can be used, unless they are relevant to the character, spirit, style of the piece. But it would be better, in all cases, [if] one used one's own [ideas], [rather] than expose oneself by rendering others' thoughts poorly.

EXAMPLES Of Final Holds and of Suspensions.

CADENZAS
On Half-cadences, and on Final Cadences.

On Half-Cadences

High-locs in E or F

Indication

Exp.

slow

Canto

The same

Indication

Canto

or

The same for low-locs in E or Eb

Canto

Ritardando

Canto

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Ritardando

Canto

Fast

slow

The [previous] fermata comes from the Adagio of the 2nd Quartet, Op. 21 of Beethoven

Canto

Canto

On Perfect Cadences

Low-horn

Indication

Moderato

Lento

High-horn

Moderato

Ritardando

High-horn

Rinf.

Accelerando

Lento

tr

tr

Indication for cadenza preceding for high-horn and for that of the low-horn which follows.

Detailed description: The score consists of ten staves of music. The first staff is for the Low-horn, starting with a trill (tr) and an 'Indication' for a cadenza, followed by a 'Moderato' section. The second staff continues the Low-horn part, ending with a 'Lento' section. The third staff is for the High-horn, starting with a 'Moderato' section. The fourth staff continues the High-horn part, ending with a 'Ritardando' section. The fifth staff continues the High-horn part, ending with a 'High-horn' section. The sixth staff continues the High-horn part, ending with a 'Rinf.' section. The seventh staff continues the High-horn part, ending with an 'Accelerando' section. The eighth staff continues the High-horn part, ending with a 'Lento' section. The ninth and tenth staves show trills (tr) and are part of the cadenza indication.

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The preceding for
Low-horn

The musical score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The second staff continues the melody. The third staff features a long, sweeping melodic line with a fermata. The fourth staff is marked "Lento" and contains a slower, more melodic passage. The fifth staff concludes the piece with a final melodic flourish and a fermata.

*(Ed. note: orig. 8vb)

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ARTICLE 12 THE VARIED THEME.

Of all the [musical] genres performed on the horn, the least cultivated is the varied theme. This is due as much to the slender resources that the instrument presents for variations as to the ignorance of many performers, who compose their music according to the means that the melody and harmony place at their disposition.

The horn is found to be partially restricted to individual variations called melodic. And it is known that [while] a singer ornaments or embellishes his melody, on the whole he does not really make [the type of] variations implied here: *specific figures followed by passages subordinate to the general figuration of the theme, and to principal notes of the mode.*

Without speaking of the piano, [an instrument] very favorable to this type of composition, [let us remember that] violins and violoncellos have a low string, a high string, and intermediate strings. They also have double-stops, harmonics, and arpeggios. Together these advantages allow them to play the same theme or its variations in three ranges, in one octave or another, in several different timbres, resulting from the string differences, with or without the harmony played by the same instrument, whether by [means of] double-stops or arpeggios. Finally, the *pizzicato*, the *ponticello*, and harmonics, placed appropriately, procure other means to vary their themes.

Wind instruments that are fingered have barely a two-octave range in which they can repeat the song or its variations. The equality that must be assumed throughout the entire range of the instrument gives it but a single timbre, or at least does not produce a very great difference between low and high sounds, so this must be taken into account. Only the clarinet could offer a particular [i.e., different] timbre in its chalumeau [register], but this part of the instrument belongs only in bands; a melody could have little grace on the low notes of this instrument. Finally, the horn, which can change the timbre only by changing the crook, has only one range to traverse because of the low notes that it lacks and the stopped sounds, which are avoided on the essential notes of a key. This is why a figure that is used cannot always be followed, although this figure is, in the song, most often only an ornament, an embellishment, an amplification of the melody, and not a variation proper.

Therefore, for the horn, more than any other instrument, it is more difficult to compose and harder to find a melody that lends itself to variations and distinct, well-characterized figures.

Major scales on the first, fourth, and fifth degrees on each of the middle crooks of the horn are more favorable to the varied theme because they offer the fewest stopped sounds. Moreover, the first two [scales] permit the low-horn player the use of the tonic and the dominant as open sounds in the low [octave], which are primary considerations in this type of composition.

The minor scales on the first, third, and sixth degrees could be attempted, although they present very great difficulties, especially in a second reprise, where the stopped notes

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of the low [octave] are often found to be more plentiful than in the first [reprise], because even if one has the skill or the good luck to avoid them in the theme, one can rarely do so in the variations.

Musical periods composed for the horn must not be too long because the pressure of the mouthpiece on the lips, [if] held for a long time, often tires them. Also, a varied theme presenting a complete period where each reprise contains eight measures, could seem lengthy if the tempo is very moderate, and above all, if the reprises must be repeated.

We think that [if] the melody of a theme is composed in a such a way that its principal form is sufficiently heard in two sections, one could dispense with all other repetition.

A theme of twenty measures can have place in this fashion, but it is not necessary to make it longer. On the contrary, if it has only sixteen measures, or even twelve, [which is] less tiring, and of [less] length, it could better support a certain number of variations. A ritornello [accompaniment] after the theme and each variation, as well as short entrances at half-cadences, obtaining more rest for the primary part [i. e., the soloist], will diminish the fatigue of the performer even more.

The variations placed here will give an idea of what can be done on the horn in this style.

Varied theme for the Horn on the First Major Scale Degree

[Page 132-137 present a theme and nine variations, each twenty-five measures long, in a symmetrical ABA' form. Dauprat prescribes "high-horn or low-horn in E"; the part is transposed, and there is a figured-bass accompaniment. Throughout the variations, the horn part stays in the middle of the range and requires advanced handstopping technique. Each variation has a descriptive title preceding it: Varied by Syncopation, Anticipation, Appoggiatura from Above and Below, by Trill, Mordent and Other Ornaments, by Staccato, by Triplets, by Broken Chords, by Thirty-second Notes, and Chromatically.

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Observations.

A tenth variation can be conceived in a sequential manner, recalling the different figures of the preceding variations.

Syncopations, anticipations, broken chords, etc. can also be presented in the following fashion, of which only four measures are given, in order to leave to the student the pleasure of continuing these new figures, while conforming to the spirit of the theme, and to its harmony. Although on occasion this [theme] can undergo some small changes, nevertheless, the principal notes of the melody must always be adapted.

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Variations on the figures shown previously.

[Page 138 contains additional suggestions for varying the theme given above. Some of these suggestions are new, while others are combinations of previous treatments, and are identified as “Cut Syncopations,” “Varied Syncopations,” “Appoggiaturas and Portamentos,” “Anticipations,” “Appoggiaturas and Triplets,” “The Same [appoggiaturas] and Thirty-second Notes,” “Lower and Upper Appoggiaturas,” “Passing notes of six over four,” and “Broken Chords.”

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The two themes that will be seen [below], one in the major scale of the fourth degree, the other in that of the fifth, are embellished only according to the species of variation that follow it. True variations of the type described above appear difficult on these themes, and can seem to lend themselves to few amplifications. Meanwhile, we are convinced that with patience, interesting figures can be adapted to them.

Theme in the Fifth Major Scale Degree.

[Translator’s note: This is a simple melody of twenty-six measures (ABA, with ritornello) for low-horn in E \flat with figured-bass accompaniment.]

Since this theme is a bit long, those who would find us in contradiction with our principles established on page 44, should consider well that the E \flat crook that is employed here, which permits more long periods, is less tiring than the E crook and even more so than that of F. Meanwhile, [since] the key of E \flat is a bit lower, and this range presents some stopped sounds that are less familiar to the high-horn player, we advise him to use the F crook for this theme, that is to say, to transpose it to C major.

[Pages 140-141 present three variations on the preceding theme. One is a simple variation or embellishment, the second transposes the theme to the fourth scale degree in the major key for horn in E, and the third is an embellishment of the second.]

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ARTICLE 13
MUSIC FOR HORN IN SEVERAL PARTS
The Duet

The first horn duets were, as one has seen, really only fanfares or hunting airs, in which only natural sounds were used. Since then, [Carl] *Turrchmidt* and [Jean] *Palsa* have not given another name to what they composed for two horns, [and] although stopped sounds are used, their music in this style does not in fact merit the name of duet.¹³

In the three collections that they have put out up to now, each containing fifty fanfares, barely twenty offer useful work for the low-horn only. One perceives that, of these two performers, one sacrificed his talent to the other, at least in this music, receiving the salient idiomatic low-horn, and combining them, after a fashion, with a melody that merely revolves around perfect [i.e., root-position] tonic and dominant chords. And what songs! What melody! If thus the low-horn allows the high-horn to control his career, he will immediately take unfair advantage by putting the highest notes of the instrument into [certain] passages, which should be used [only] in the melody. *Kohl, Spandau* [first names unknown], and others who have often been cited, made the same misuse of their abilities in the emission of high sounds. Their music has furnished proof of this.

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The first collection of Mr. [Philip] Kenn,¹³ a work of his youth, is no longer performed, with the exception of a half-dozen pieces which, combined with those of the second collection, could carry the number to thirty in a new edition. The majority of these duets are arranged airs. The same may be said for the trios by the same author, who did not make a secret of it, as can be seen in the old titles, although most of them are entirely of his composition. Mr. Kenn, moreover, can claim to be the first to play this type of music in France. [It makes] a very beautiful effect on the horn, even on similar crooks. Each duet and trio, taken individually, [and] being of short duration, is thus appropriate for beginners, whose resources are not greatly developed, but who later must become familiar with pieces requiring longer breaths [i.e., phrases].

It was therefore a shortcoming in all old music employing the horn that these mixtures [i.e., of high and low horn] were supplied [according] to the abilities of the performers. The custom of playing pieces in which the lack of development promoted neither strength nor endurance of the lips caused the ritornellos to be heard more often and longer than the principal part, in concertos, quartets, and any type of accompanied music with violins and basses, or [with] a full orchestra. And the performers on the horn were correctly blamed for their tiny, disjointed phrases, and their poor excerpts of music, without connection, without unity.

More than one author has composed duets and trios for horn without understanding the instrument through practice. [François] *Devienne* and *Mr. Reicha* never played the horn, and [yet they] have brought forth nothing less than trios [for horns]. The merit of these two artists as composers is far from equal, yet they are equally successful, in relation to the horn's mechanics, in what best suits its effect, as well as the normal abilities of performers. Their example could well be followed some day by the skilled composers in which Paris takes pride, [in music] not only for the horn, but [also] for other wind instruments, which have so little good music.

The duet taken from Opus 12, for high-horn and low-horn, as well as the Opus 13 trio for two high-horns and one low-horn (of our own composition), demonstrate that this instrument, compared to the voice, is adaptable to all varieties of composition, in

combining it with the orchestra, as one would do with regard to song.

Finally, the sextet having been discussed, nothing prevents the quartet and the quintet from being [treated] similarly, and all the parts of song, if new ones cannot be found, from being reproduced on the horn. As for arranged airs, whether they are taken from vocal or instrumental music, one should know how to encourage [composition of] this type. It is always more profitable to seek and produce novelty than to repeat [a passage] on the horn, next on the flute, then on the clarinet, that which has been composed for the voice or for

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the violin, then arranged for violoncello, varied for the piano, etc.

Symphonies have been arranged as quintets. They have been arranged for wind band, where the wind instruments play, if they can, violin and bass passages. Overtures arranged for two flutes are laughed at, but individual artists do justice to these follies that some young amateurs pursue, guided in this less by their taste, [which is] still malformed, than by the less fastidious masters who teach them.

(To be concluded)

NOTES

¹ Dauprat apparently means that some octave transpositions, especially those to the lower octave, might be hindered by the notes required in certain minor modes.

² Translator's note: Heinrich Domnich's method is *Méthode de Premier et de Second Cor* (Paris, 1808).

³ Translator's note: In this method, *Sons factices*³ are stopped notes. In order to avoid confusion, this term will be translated henceforth as "stopped notes" (or "stopped tones").

⁴ The violoncello, as we have already said, is the most appropriate instrument to accompany the horn in its studies, [and] should be preferred. This does not prevent the piano, so useful or compatible, from joining in [as well], independent of the resources that it otherwise offers.

⁵ Translator's note: Since this third part, which is intended for composers, is not included in this particular edition, it will not be included in the present translation. For those interested in an English translation of this part, consult the translation of this method supervised by Viola Roth, published by Birdalone Books, Bloomington, Indiana, 1993.

⁶ The exceptions that could negate our observation are too rare, and the experience of time has proven that the artist reaches the height of his talent only at about forty years of age. He remains stationary for a more or less long time, according to the physical strength with which he is endowed, after which he gains in expression [and] in feeling what he loses in performing abilities.

⁷ One does not lose the public any less by preceding a performance with preludes that fatigue him, obsess him, and amuse only those whose ears can tolerate a similar cacophony. These preludes remove a part of music's effect and the pleasure of surprise from the listener, so that he is [continued

on page 121] already jaded by the sounds before having heard the first notes of the overture or the symphony. Even a chord is too much there, where the means must be hidden in order to show only the results. Some individual preludes are good for preparing for performance, to assure the intonation of the instruments, to give flexibility to the lips, and agility to the fingers. But in front of the public, if you try something new, whether for amusement, distraction or vanity, you can only bore and appear ridiculous.

⁸ The fourth part [i. e., in the score] of this music can only be performed by a low-horn.

⁹ If the difficult ideas do not suit the horn at all, they are no more suited to male voices. Meanwhile, suppress the bravura air, and the art of singing can lose much.

Some singers abuse their facility through excessive technical display. They are wrong without doubt. But those who prohibit it completely, even in concert pieces, can only succeed in providing more evidence of their laziness or their narrow faculties.

¹⁰ Translator's note: Dauprat uses the word "character" (*caractère*) here to identify the different expressive qualities of the individual movements in a concerto. With the three movements come three different musical "characters." All further instances of the word *caractère* will be translated as "movement" wherever the context confirms this interpretation.

¹¹ *Trois solos pour cor alto en mi, et dans trois [autres] gammes différents*, Op. 16 (Paris: Zetter [ca. 1828; reprint available from Pitzka Editions]).

¹² Translator's note: It is clear from Dauprat's discussion that *point d'orgue*, translated literally as "organ point" or sometimes as "pedal point", really refers to a "cadenza," so this word will be used from here on.

¹³ Palsa (1752-92) and Turrschmidt (1753-97), first and second hornists respectively, traveled together as a duo for eighteen years. They appeared in Paris at the Concerts Spirituels in 1770. In 1783 the pair joined the court orchestra at Hesse-Cassel, but continued to tour. In 1786 they joined the royal court of Prussia, where they remained until their respective deaths. After Palsa died, Turrschmidt formed a new duo with Jean Lebrunn and continued to perform and tour. Dauprat's concern for their published duos stems from the fact that while the first horn parts reflect his desired characteristics, the second horn parts consist primarily of open notes, which Dauprat apparently saw as too simple and not very creative. Clearly Dauprat saw the second horn as equal to the first, replacing the physical difficulty of the high range with the technical difficulties of the middle and low ranges and accompanying stopped notes.

¹⁴ Kenn, it will be remembered, was Dauprat's first teacher at the Conservatoire, and a low-horn specialist.