New Instuctions
for the
FRENCH-HORN,

Containing,

The most modern and best methods for Learners to Blow,

To which are Added,

all the Hunting notes, and a Collection of Tunes, Marches, Minuets, &c.

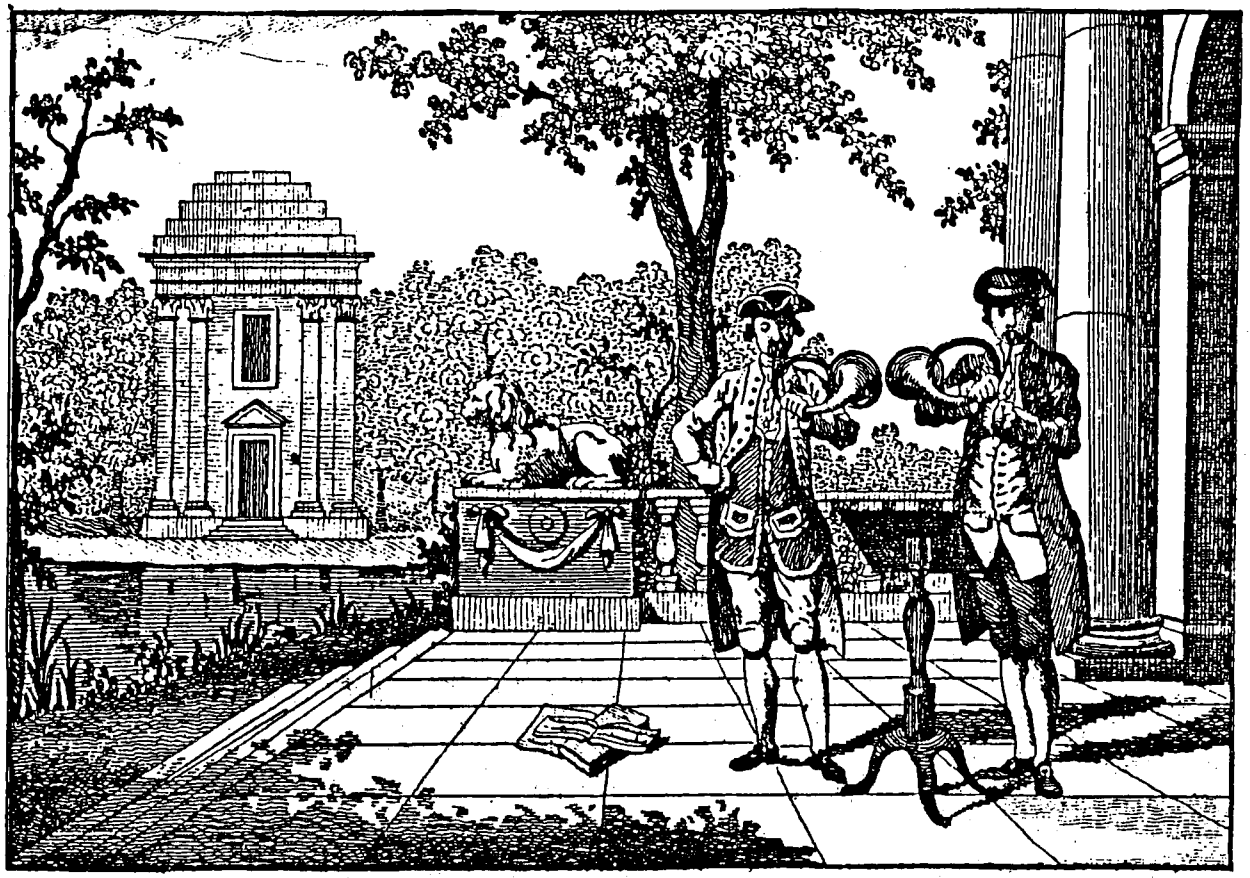
purposely adapted for that Instrument: by an Eminent Performer.

Pr. 1/6.

LONDON,

Printed & sold by Longman & Broderip. *No. 26, Cheapside,* Where may be had,

French Horns of all sizes, Concert Horns, Trumpets, &c. likewise all kinds of Wind Instruments, Music Books, Rods, &c.



PREFACE.

IT is very remarkable although the French Horn has been known ſo many years in England, brought to ſuch perfection, and in ſuch general eſteem, that no one of late has attempted to Publiſh proper directions for Blowing it. The Inſtructions which have hitherto appeared being very ſhort, and of little uſe to either Learner or Proficient.

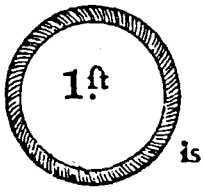
Of all wind Inſtruments Horns are allowed to have the preeminence, eſpecially on the Water, or near the ſide of Cliffs or hanging Woods, Melodious in the Vales, and diverting to the Hunters. The addition and their power in a Concert is too well known to expatiate on. They are the Beauties of a Band and the Life of Martial Muſic. In competition with the Trumpet, as it Exalts the Soul, elevates the Spirits, and leads the Soldiers chearfully on to Battle.

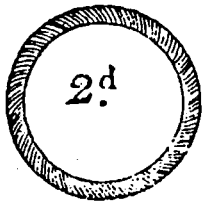
The Art of Blowing
THE FRENCH HORN.

On the Horn.

THE firſt thing neceſsary to be conſidered before you attempt to blow, is to get a Horn of a proper Pitch, ſound and eaſy, the Key note of which ſhould be D, or E♭; next it will be neceſsary to get a ſuitable Mouth-piece.

On the Mouth-piece.

THE Mouth-pieces commonly uſed are made of Braſs, ſome are made of Silver, and ſome of Ivory, in the Tone of which there is no material difference; but Silver I would give the preference to, as Braſs, when firſt you apply it to your lips, has a diſagreeable taſte, and Ivory often ſplits, but Silver is generally ſweet and wholeſome. There are two ſizes neceſſary ſuppoſing two peoples lips of equal thickneſs & they intend to play firſt and ſecond; The ſize of the Mouth-piece for the firſt Horn ſhould be about this bigneſs, 

and for the ſecond Horn, about this ſize, 

It is well known there is great difference reſpecting the thickneſs of lips, & ſhould yours be very thick, chuſe your Mouth-piece of the

the ſize of that laid down for the Second Horn & if extreme thin in proportion leſs than that for the firſt Horn. The reaſon why Mouth-peices are uſed of different diameters for the firſt and ſecond Horn is principally owing to the extenſive compaſs of the Inſtrument, for it would be very difficult for any one perſon to execute a firſt and ſecond alike or ſo well as a perſon who practiſes the firſt or ſecond Horn only. Having now treated on the Horn and Mouth-piece I ſhall proceed to the Poſition of holding it.

Poſition of holding the Horn.

THE common method of holding it, is with the right hand nearly in the middle of the Hoop. the Bell hanging over the ſame arm; but it would be very abſurd to adopt only one peculiar method, as different poſitions will hereafter be found very convenient, and abſolutely neceſſary, I would recommend many different Poſitions, ſometimes in the left hand, the Bell hanging over the ſame arm, ſometimes the Bell perpendicular, which laſt method is generally uſed in Concerts.

When two are blowing firſt & ſecond, & their tones of equal Strength, the two Bells of the Horns ſhould be in one direction, as the Tones will more equally unite. An Inſtance why they ſhould be ſo, may be experimentally proved from a man's Voice, or the ſounding of a ſpeaking Trumpet; if a perſon turns his back and ſpeaks to you, you cannot hear him equally loud as if his face was toward you, and was a ſpeaking Trumpet alternately made uſe of in the ſame manner, it would be equally different. If a further explanation is wanted, let two perſons

find

find out a ſingle correct Eccho and try the experiment; let one Bell face the Eccho, and the other be turned from it, by which means you will be convinced.

Should you want to make the Cromatic tones, you may hold the Horn with your Left or Right hand as near as you can to the Mouth-piece, the Bell to bear againſt your ſide, one hand muſt be within the Edge of the Bell ready to put into the Pavilion or Bell of the Horn as notes may require; but this will be better found out by Practiſe than it is poſſible here to deſcribe; Mr Ponto and many others, famous on this Inſtrument, conſtantly uſes this method, by which means the half tones are expreſſed, which is not to be done by any other method; but it is deemed by Judges of the Horn that the principle beauty, the Tone, is greatly impaired thereby.

On Fixing the Mouth-piece &c.

THE Center of the lips is the moſt approved place, but this ſhould not be abſolute, as every perſons teeth do not ſtand quite equal, and ſhould this be the caſe, it will affect the lips greatly, and ſubject them to be bruiſed more than if there could be a level part or eaſy bed for the Mouth-piece to bear even againſt. The method of fixing the Mouth-piece for a good Embouchure, is in the Center, but there has been many great Performers who did not fix it there, but on various parts of the mouth, ſo that it would be an injuſtice to confine the learner to one particular place.

To blow the firſt Horn, I would recommend the major part of the Mouth-piece to reſt upon the upper lip, the under lip if made uſe of in the like manner will anſwer the ſame purpoſe.

If.

If to blow the ſecond Horn, your Mouth-piece ſhould rather bear equally againſt the lips, for this reaſon. The Diſtances of the notes for the ſecond Horn is ſo great that a confined Embouchure cannot execute them.

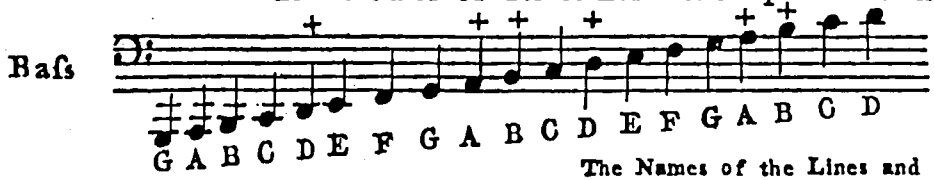
A firſt Horn generally makes uſe of two Octaves and ſometimes more notes. A complete ſecond Horn ſhould abſolutely make uſe of three Octaves and ſometimes more notes.

It is now neceſsary that you ſhould know the different Marks and Characters uſed in Muſic, ſo much as relates to the Horn.

And firſt of the Clefs, of which two are uſed by Horns, the Treble Clef moſt commonly, which is marked thus 𝄞 the Baſs clef occaſionly, when the Notes go very low, and is marked thus 𝄢:

The Names of the Lines and Spaces in the Treble.

The Names of the Lines and Spaces in the Baſs.



The ſtrokes drawn thro' the Notes above or below the five fixed Lines are called Ledger Lines.

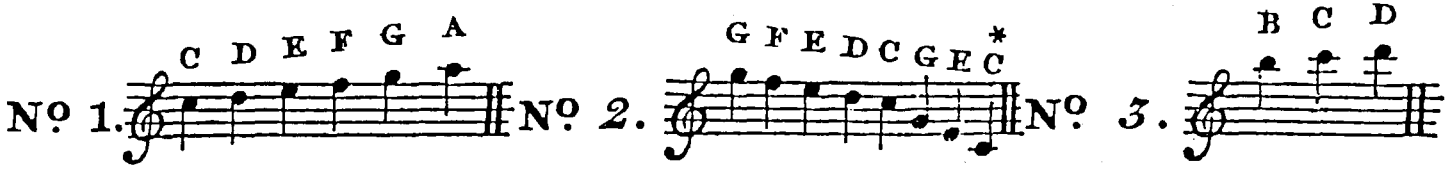
The Names of the Lines and Spaces in the above Scales are put progreſsively, but thoſe marked with a + over them cannot be played by the Horn in its proper Tone.

On Blowing.

THE methods of tonguing and blowing the Horn are various, and tho' various, there has been, and may be great proficients who uſe different methods. To explain the beſt method, is really too hard a taſk to communicate, but it may be diſcovered by hearing a good performer blow: But uſe what method ſoever you will, let not your cheeks by any means be puffed out, for it deprives you of a juſt Execution, and looks alſo very diſagreeable. Another Obſervation to the Learner muſt not eſcape, which is, that he never uſe himſelf to any lazy poſture, ſuch as leaning his Horn or arms againſt any place.

Having proceeded thus far, it will be neceſſary for the learner to make a Trial, as the following Scales derect. Where obſerve, that the firſt Note muſt be blown ſmooth and even, that it will require a little more force of Breath, and a little contraction of the lips to make the Notes in Tune, as they riſe higher and higher.

Proper Scale for the Firſt Horn.



This Scale Nº 1. ſhould be practiſed and got perfect before you proceed farther, the reaſon why this Scale ſhould be ſtudied firſt is on account of properly fixing the Embouchure.

for

for the firſt Horn.

When you have learned Scale Nº 1. you ſhould alſo learn Scale Nº 2. perfect. To go lower than the C. which has this mark * over it will be pernicious to the Embouchure.

Before you attempt Nº 3. you ſhould certainly be perfect in the Scales Nº 1. and 2. thus proceed to Nº 3. and as much higher than the three notes B, C, D, as you can execute.

Proper Scale for the Second Horn.

The reaſon of Nº 4. beginning at C is alſo proper for fixing the Embouchure for the ſecond Horn.

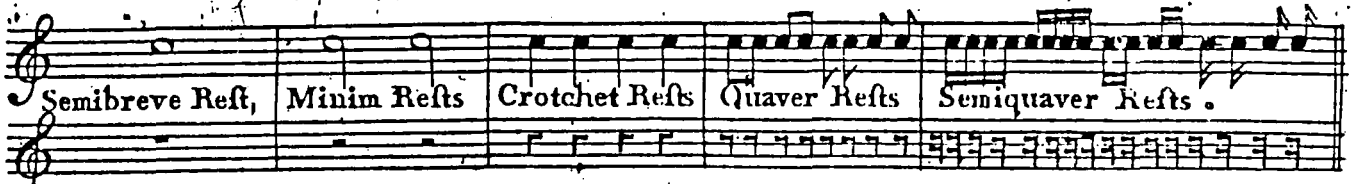
Nº 5. Proceed as the Example directs and lower if you find the notes Familiar.

Nº 6. Should not be attempted untill you are far advanced, as the high notes are rather pernicious to the Embouchure of a ſecond player.

We will now proceed to the Names of the Notes and the other muſical Characters.

The Names of the Notes, with the marks expreſſing Silence or Reſt anſwering to the Time of each Note.

1 Semibreve. 2 Minims. 4 Crotchets 8 Quavers 16 Semiquavers.

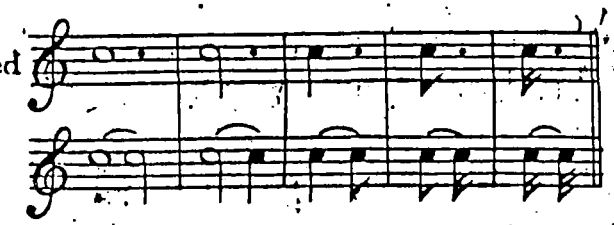


The Figures 1, 2, &c. before the Names of the Notes, mean that one Semibreve is as long as two Minims, four Crotchets, eight Quavers, or ſixteen Semiquavers.

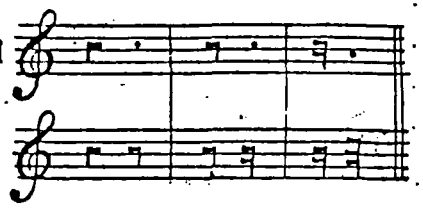
When any of the above Marks expreſſing Reſt occur on either Line or Space, the part is always ſilent for the time of a Minim or Crothet, &c.

A Dot or Point, added to a Note, makes the Note half as long again, or added to a Reſt, increases that one half.

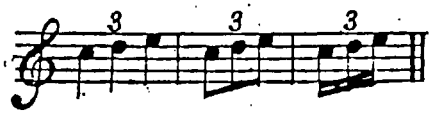
The notes Dotted Explained



Reſts Dotted Explained

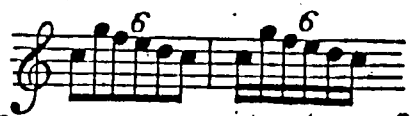


A 3, put over Crothets, Quavers, or Semiquavers, thus



ſignifies

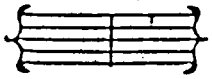
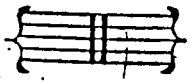
nifies that the three Crothets are to be played in the Time of one Minim the Quavers in that of a Crotchet and the Semiquavers to one Quaver.

A 6. put over Quavers or Semiquavers thus  the ſix Quavers muſt be played in the Time of one Minim and the ſix Semiquavers in that of a Crotchet.

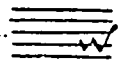
A Sharp (♯) this Character put before any Note ſhews it is to be played half a Note higher.

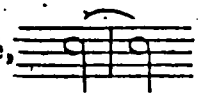
A Flat (♭) put before a Note makes it half a Note lower.

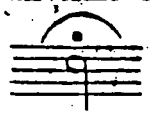
A Natural (♮) when put before a Note that as been made Sharp or flat brings the Note to its natural ſound as it would have been had no ſuch Sharp or Flat been uſed.

A Single Bar  A Double Bar  The Bars divide the Notes into an equal Meaſure according to the Time marked at the beginning of an Air a double Bar divides the firſt part of an Air from the ſecond and when dotted on each ſide thus ſhews that each Part muſt be played twice.

A Repeat (𝄋) ſignifies that that part of an Air muſt be played over again from the Note over which the Repeat is placed.

A Direct  is put at the end of a Stave to ſhew what Line or Space the Note is put on that begins the following Stave.

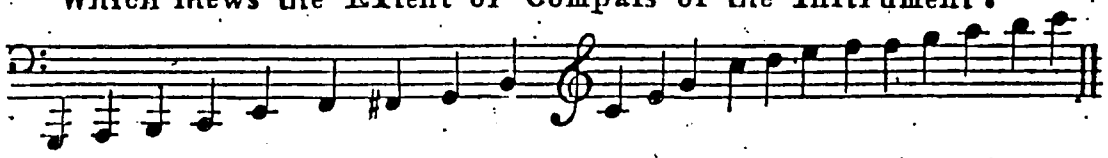
A Legatur or Tye,  when put over two Notes, the firſt only is to be ſtruck, though it muſt be held the full time of the two.

A Pauſe or Stop  ſhews the Note is to be held longer than its proper length, or to make a Pauſe or Reſt, before the Air is continued.

A Semibreve with a Stroke over it ( ) is to be played as eight Quavers, with two Strokes ( ) as ſixteen Semiquavers. A Minim with a Stroke { } is to be played as four Quavers, two Strokes { } as eight Semiquavers. A Crotchet thus { } is to be ſounded four times as Semiquavers.

A Complete Scale for the Horn.

Which ſhews the Extent or Compaſs of the Inſtrument.



The Horn will go an Octave higher than the above Scale if required but that is very ſeldom or ever wanted.

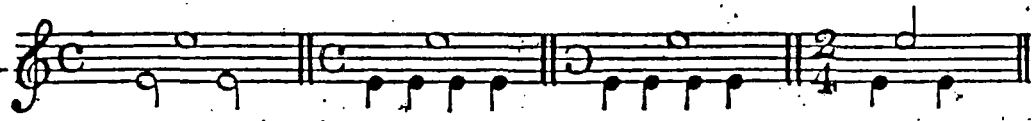
Concert Horns.

THERE are Horns called Concert Horns, which have the advantage of all other Horns, that they can play in any Key, by the help of pieces called Crooks, and Shanks, the adding of which to a Horn, makes the Tone lower, that is, an A Horn, may play in G, F, E, D, C, or B, by the addition of more or less Crooks, another advantage is also derived from the Crooks and Shanks, and that is, that the Horn can be put perfectly in Tune to the Pitch of other Instruments whatever Key they play in. The most common Keys wherein Horns are used are C, D, E, F, and G. B, is rather too low, and A, Horns, though sometimes used in Concert, have not a good Effect, as the Tone they produce is rather harsh and bawling. N.B. The Part from which the Horns play is always wrote in the Key of C: But though they appear to play only in the above Key of C, yet by the help of the Crooks as before mentioned, they play in the same Key as the other Instruments.

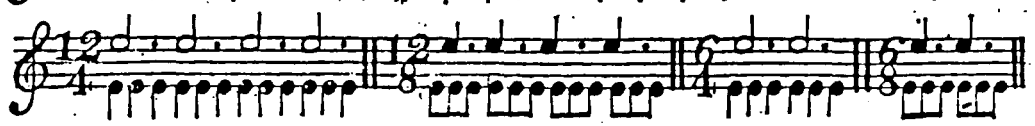
Of Time.

THERE are two sorts of Time, Viz. Common Time, and Triple Time. Simple Common Time is known by any of these Characters. C ¢ ϕ $\frac{4}{2}$ Compound Common Time by these. $\frac{12}{4}$ $\frac{12}{8}$ $\frac{6}{4}$ $\frac{6}{8}$.

Simple Common Time Explained.

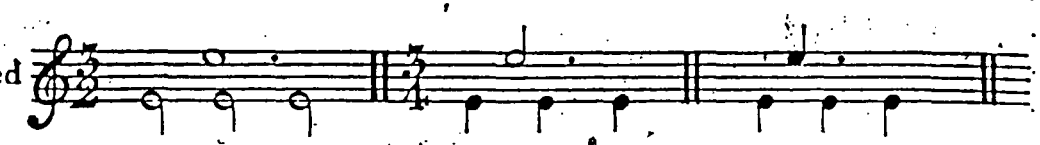


Compound Common Time Explained

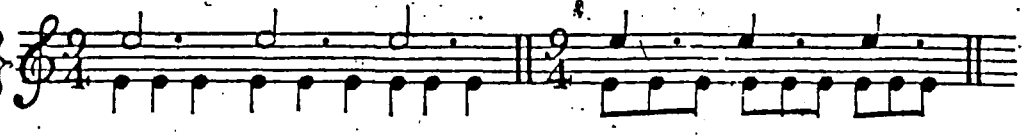


Simple Triple Time is thus diſtinguiſed by $\frac{3}{2}$ or $\frac{3}{4}$ or $\frac{3}{8}$ Compound Triple by $\frac{9}{4}$ or $\frac{9}{8}$.

Simple Triple Time Explained

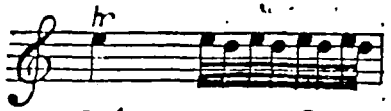


Compound Triple Time Explained.



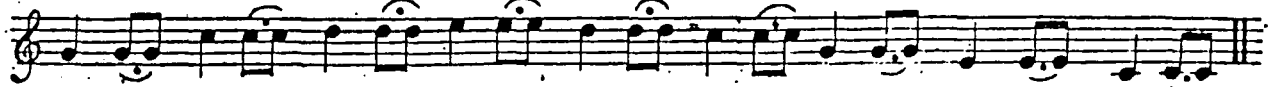
To make a Shake on the Horn.

A Shake is derived from the Note above and motion of the lips of the Mouth-piece aſſiſted by the Breath which is difficult to Explain. Example

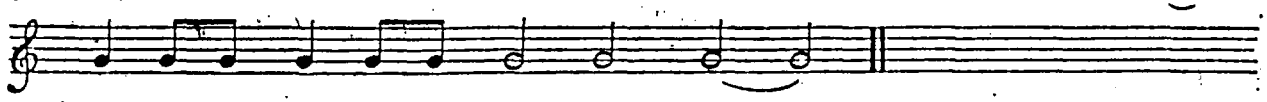


When you meet with the following Notes which are ſlurd ⁀ they muſt be expreſt after a jirking manner with the Tongue.

Example

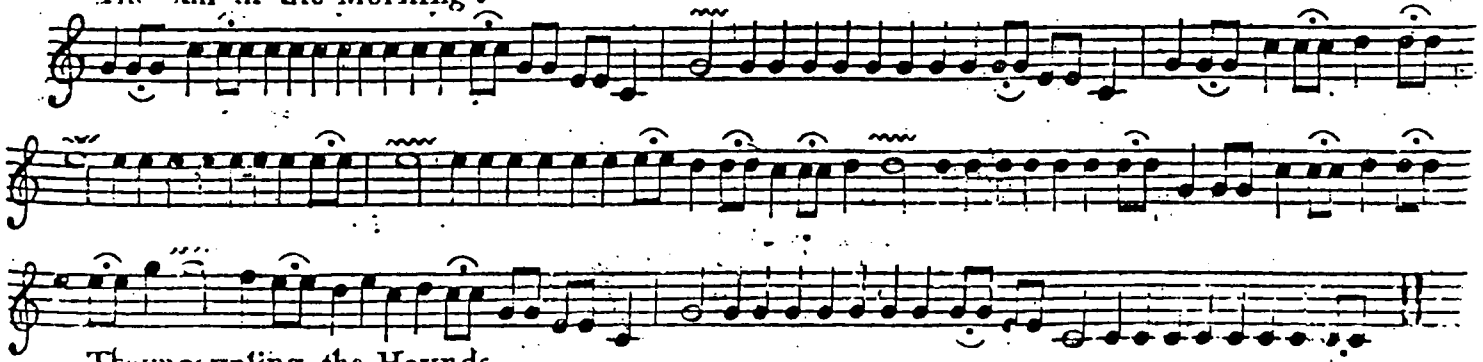


Example

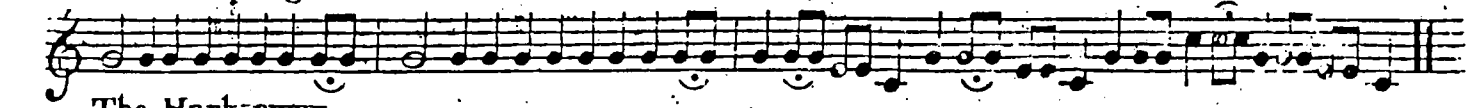


Obſerve to ſound the four Minims in one breath, and jirk the two laſt only.

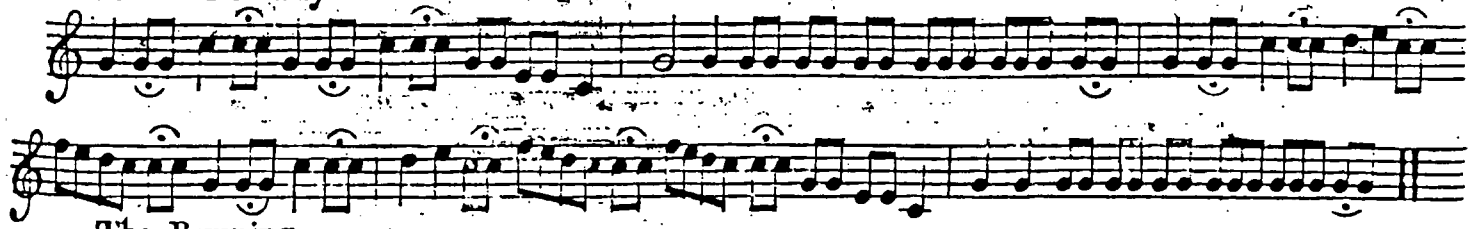
The call in the Morning.



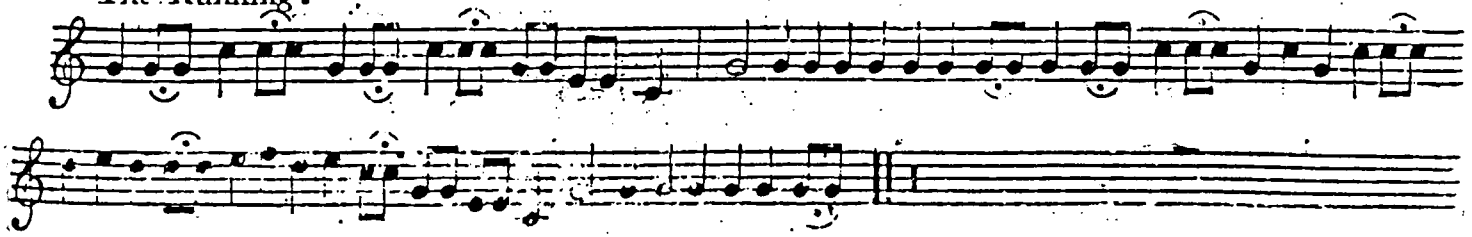
The uncompling the Hounds.



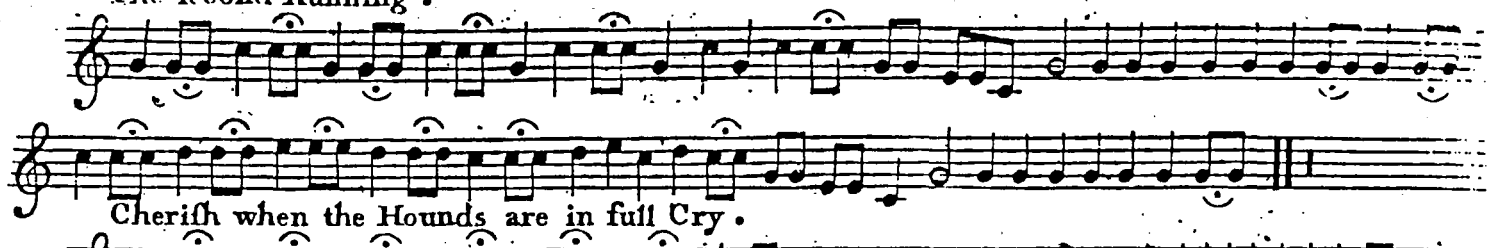
The Hark away.



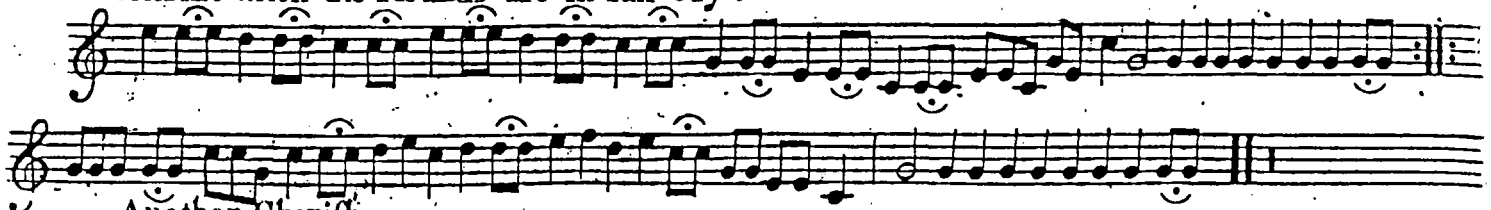
The Running.



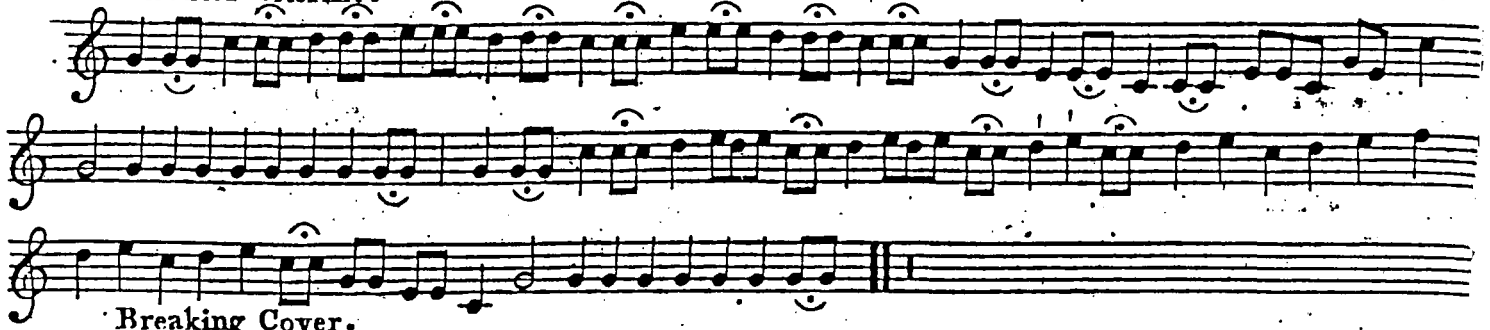
The ſecond Running.



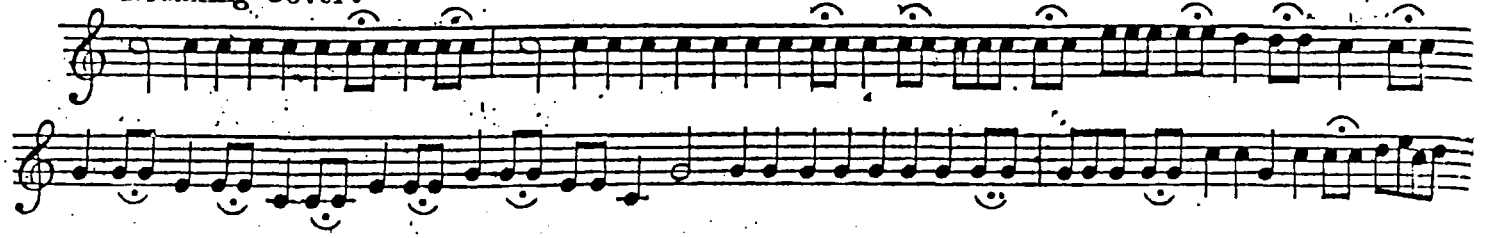
Cheriſh when the Hounds are in full Cry.

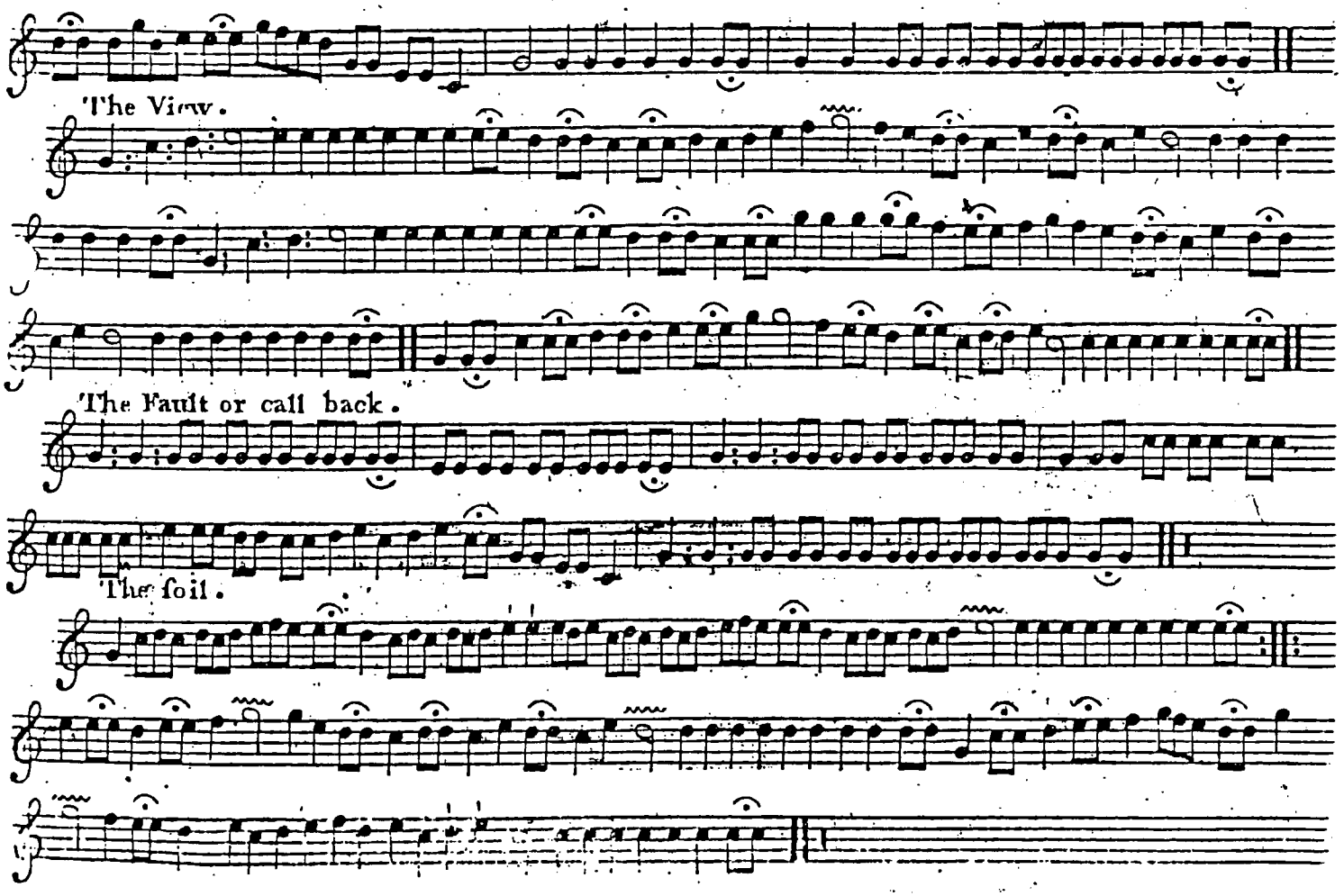


Another Cheriſh.

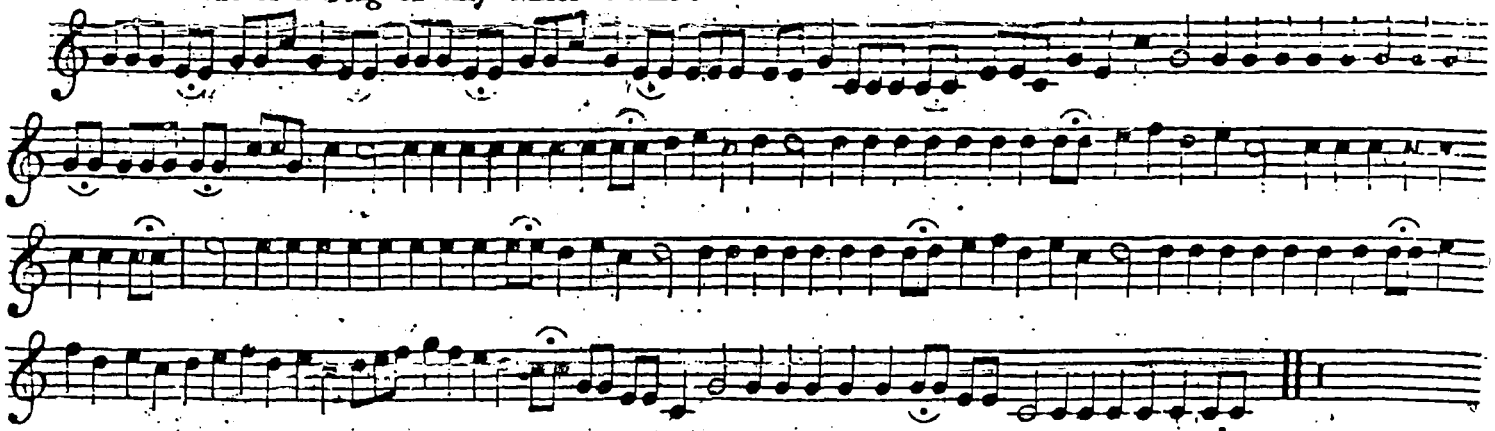


Breaking Cover.



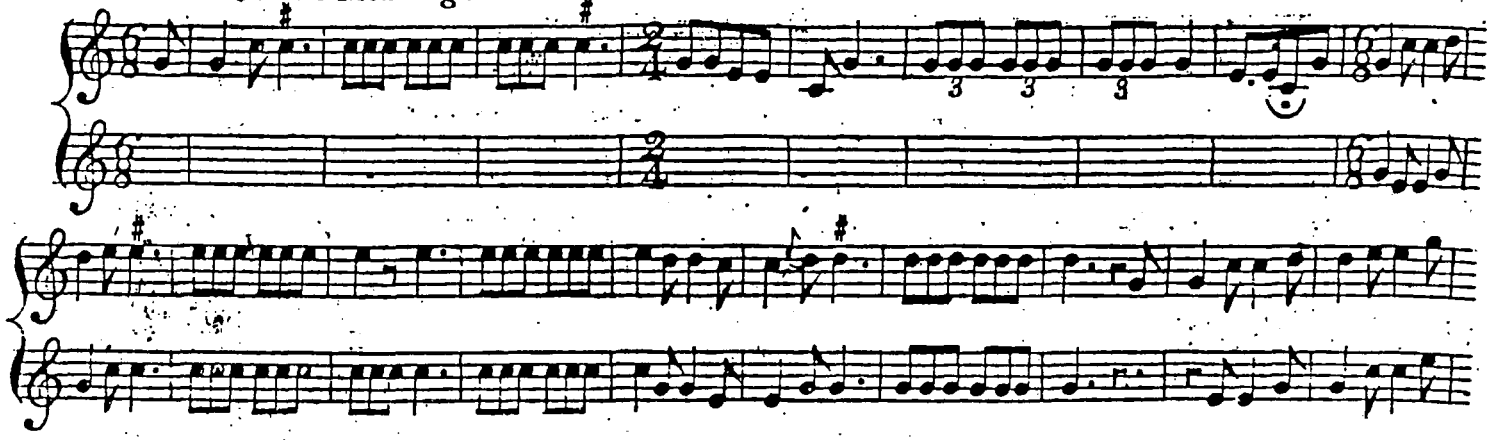

The View.
The Fault or call back.
The foil.

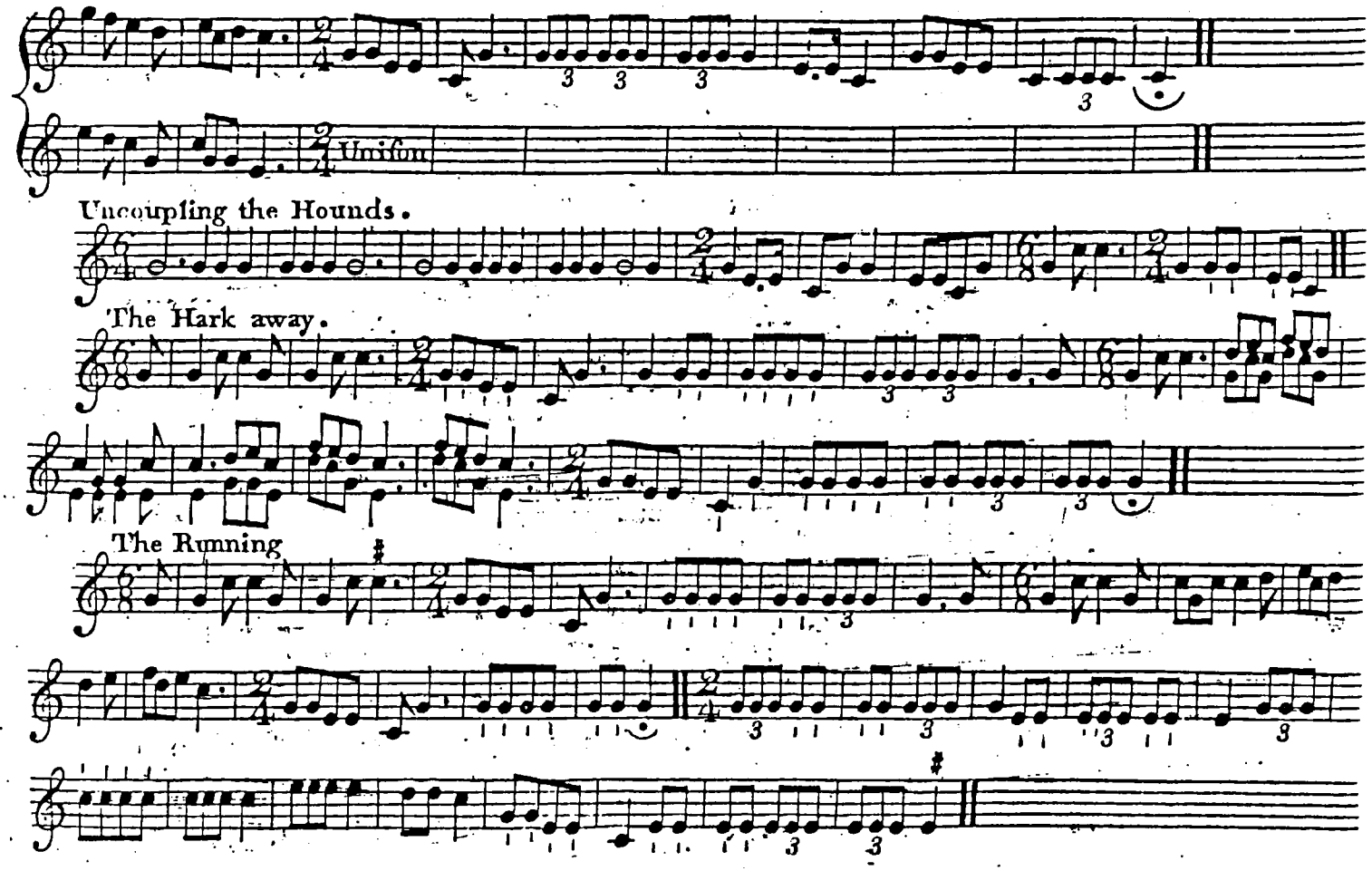
The Death of a Stag or any other Game.



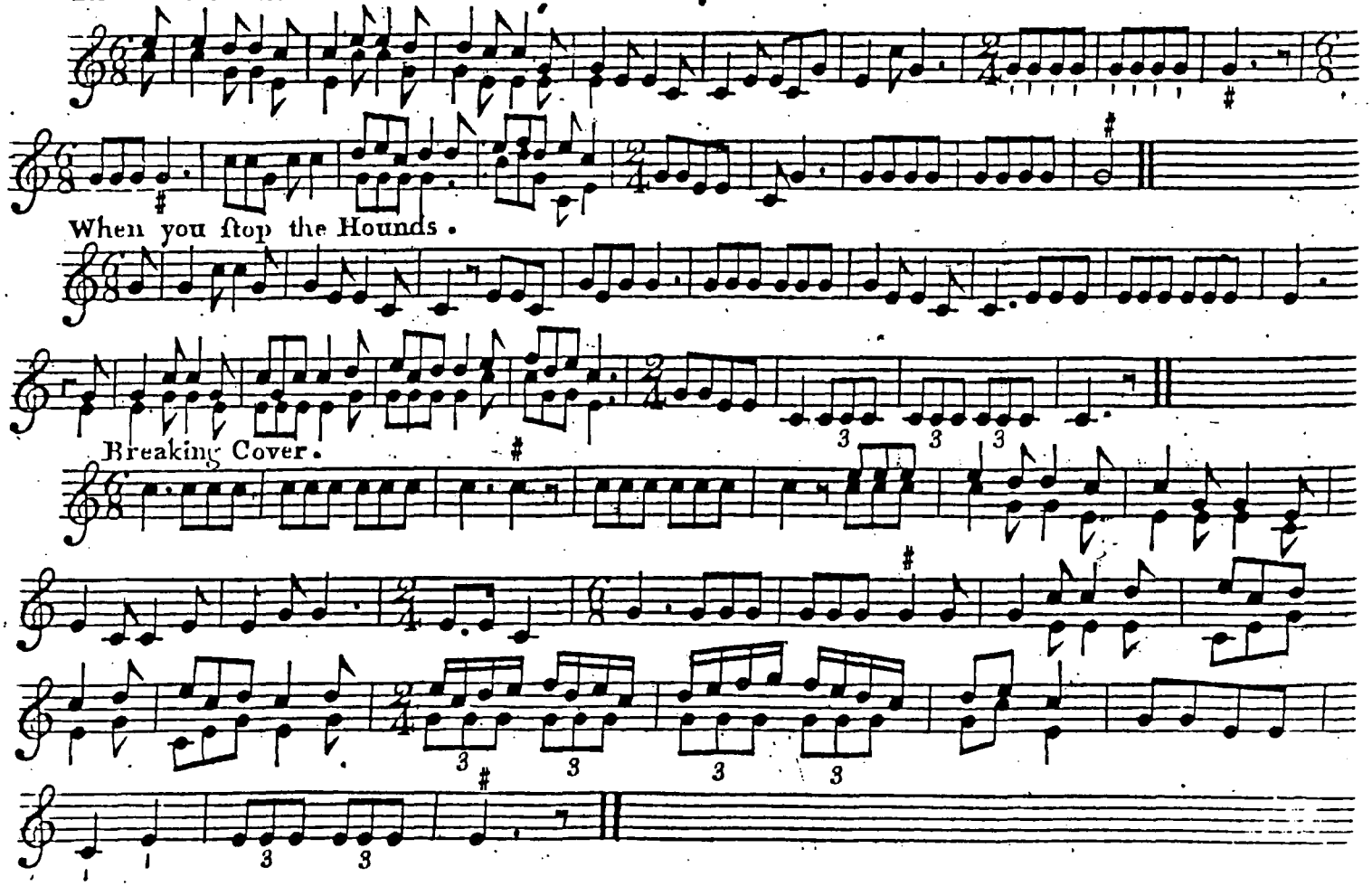
Another set of Hunting Notes after a new method, by Mr. Winch.

The Call in the Morning.




Unison
Uncoupling the Hounds.
The Hark away.
The Running

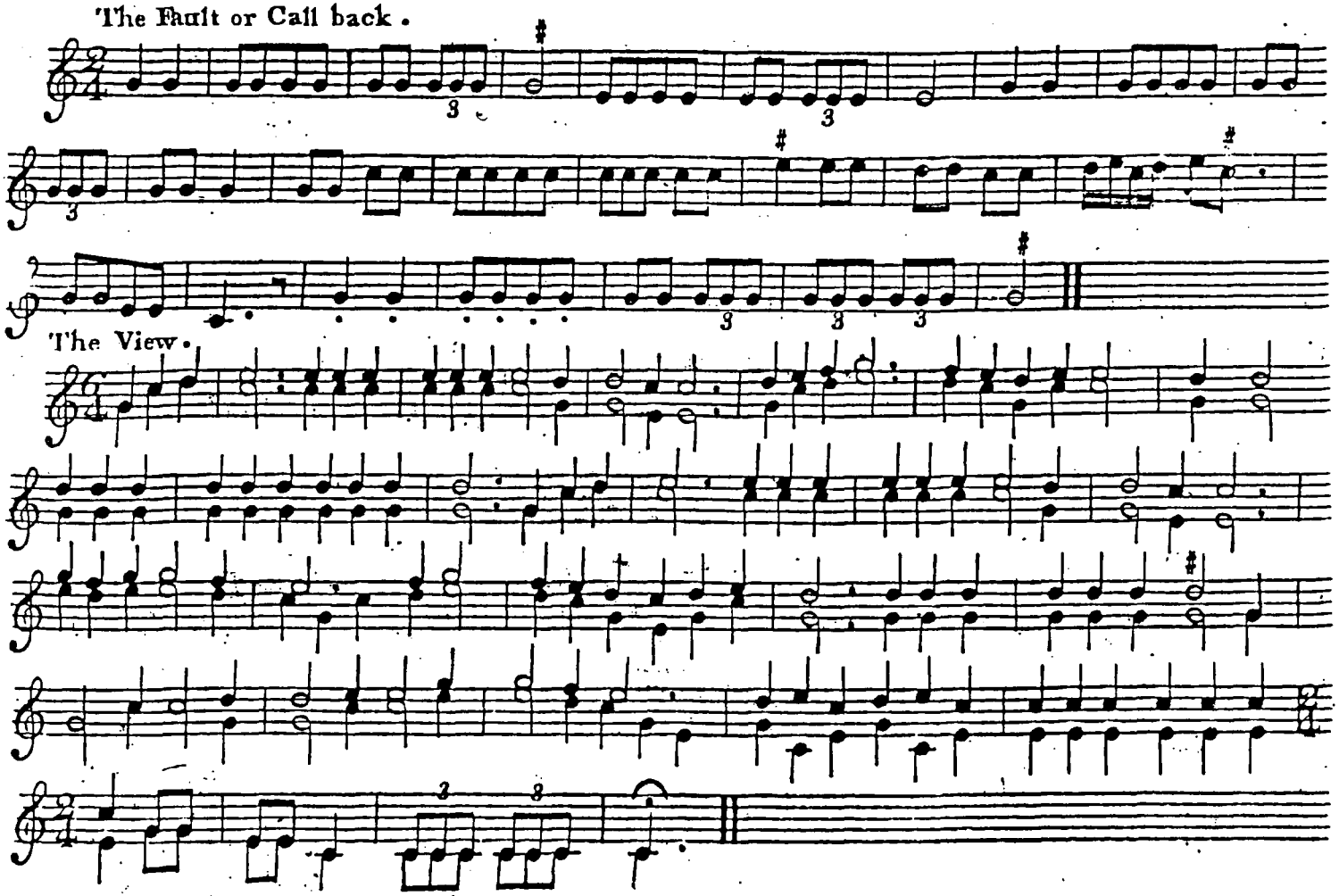
The Cheriſh when the Hounds are in full Cry.



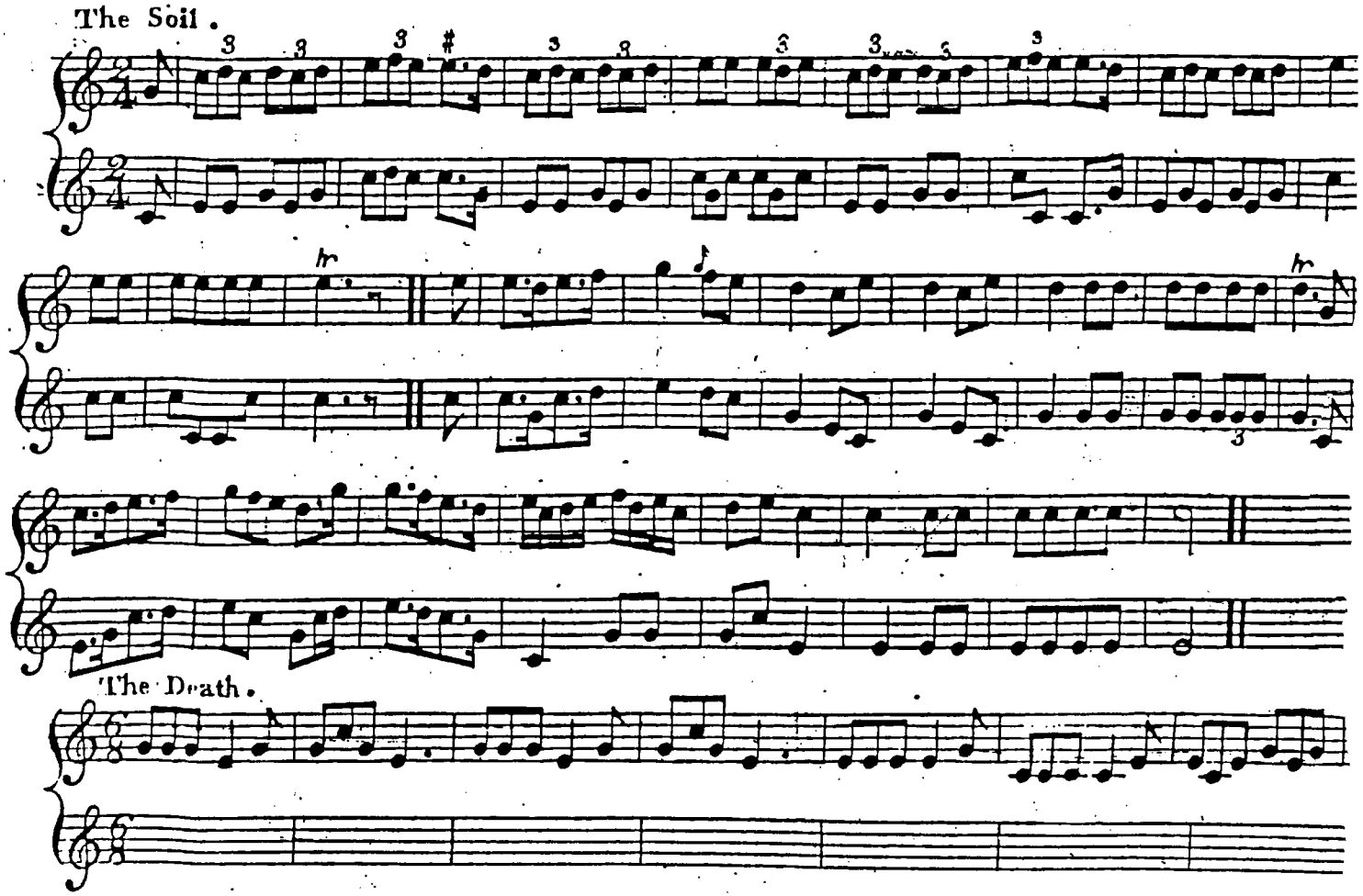
When you ſtop the Hounds.

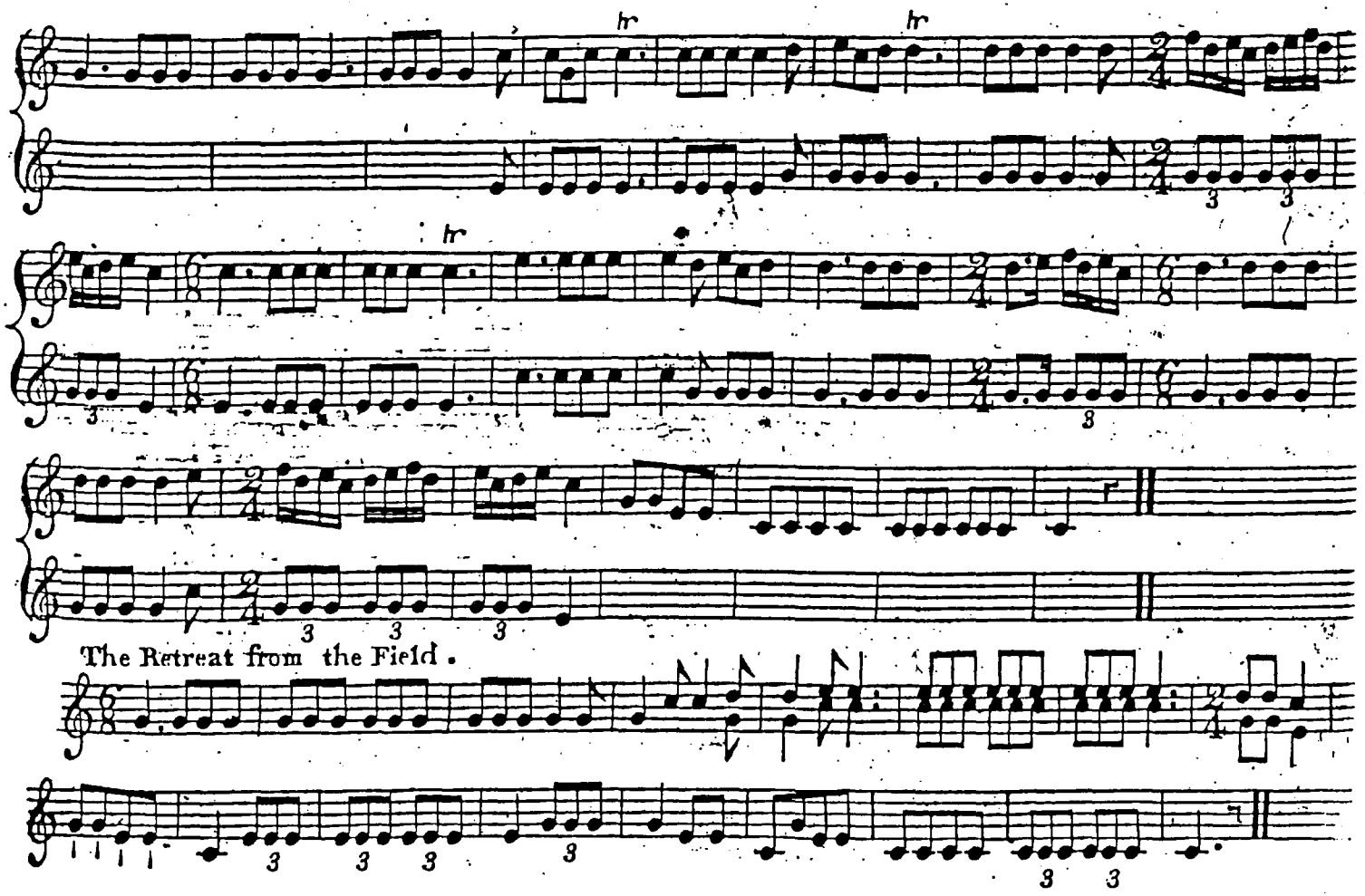
Breaking Cover.

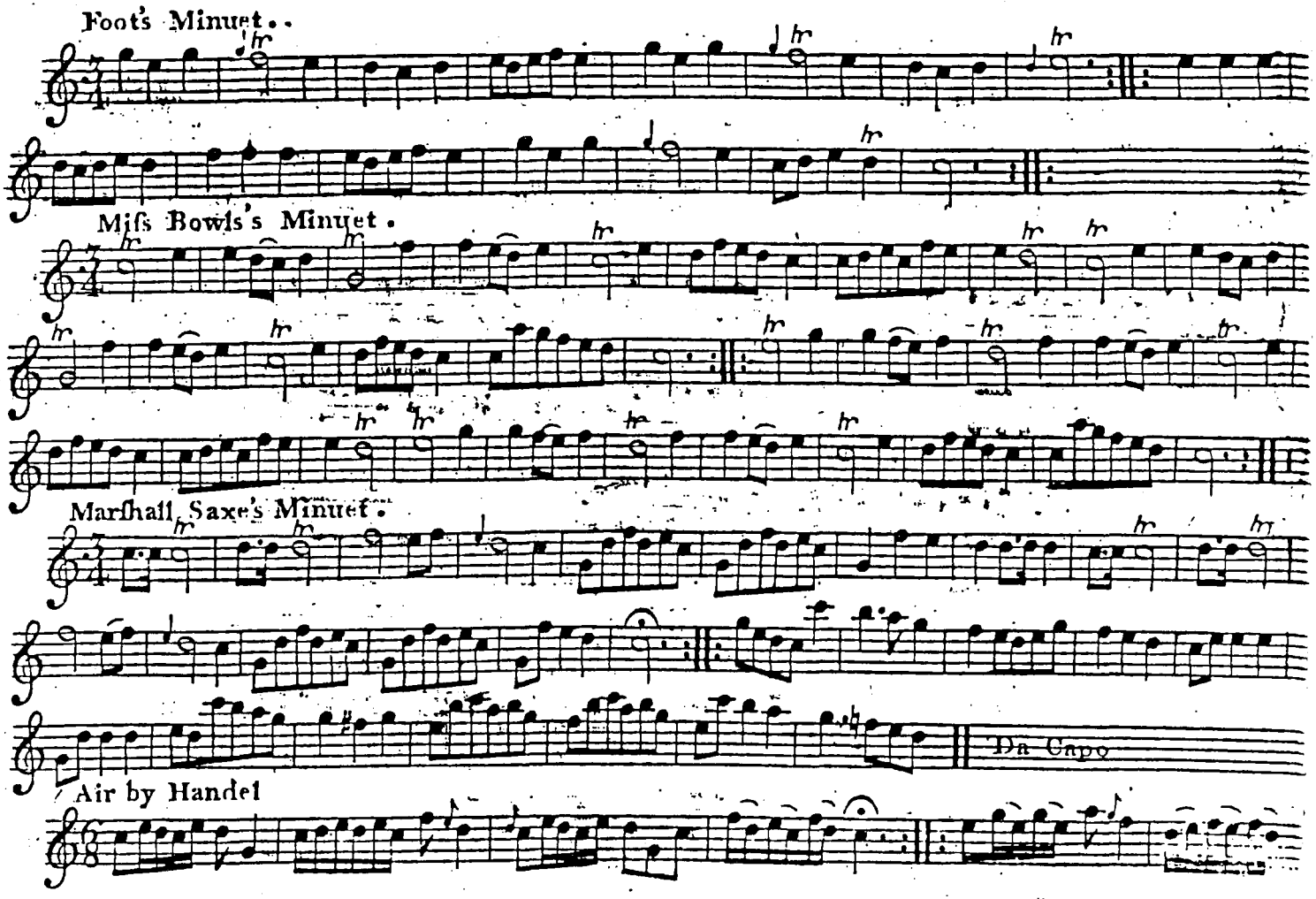
The Fault or Call back.

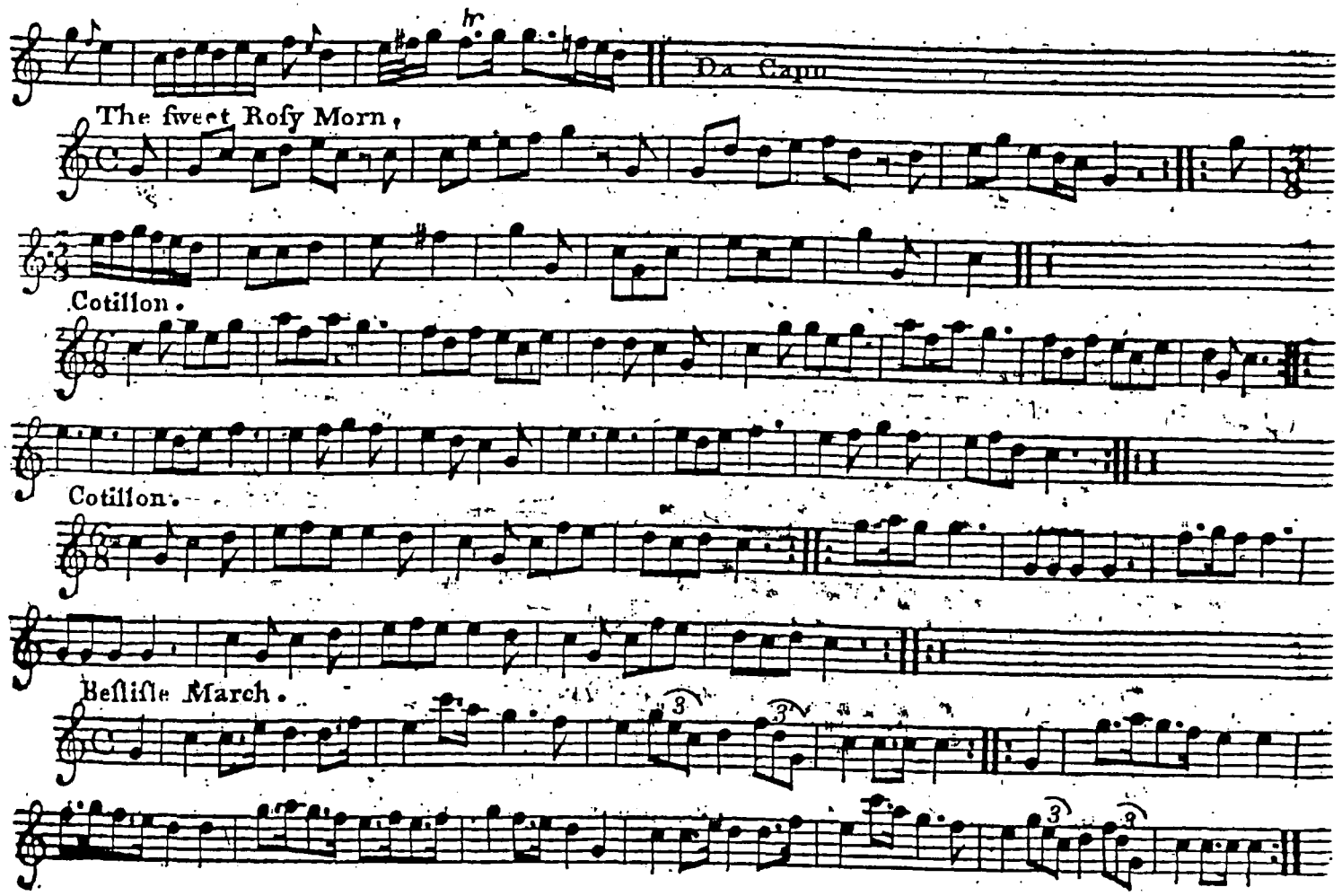


The View.

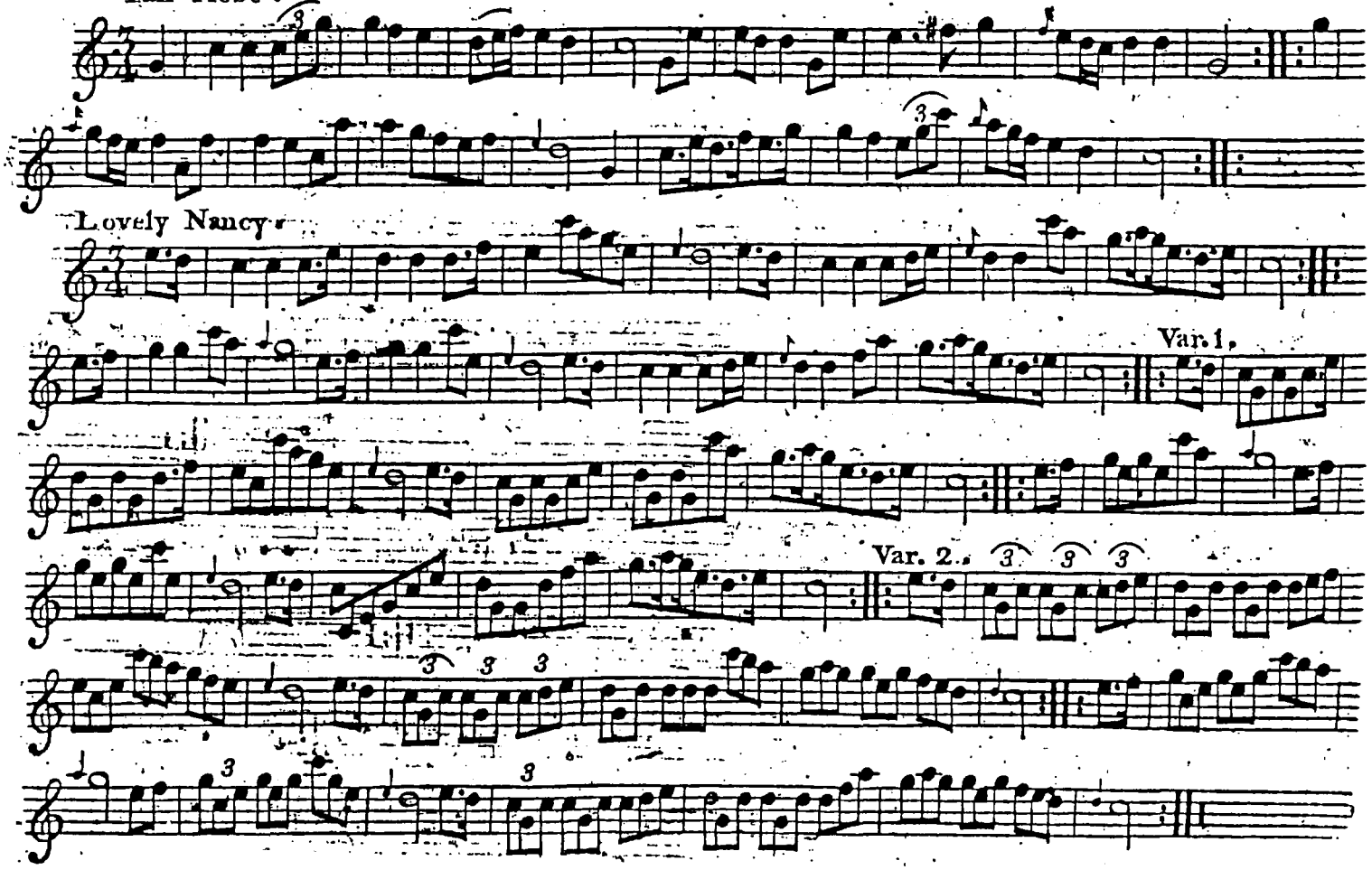

The Soil.
The Death.


The Retreat from the Field.

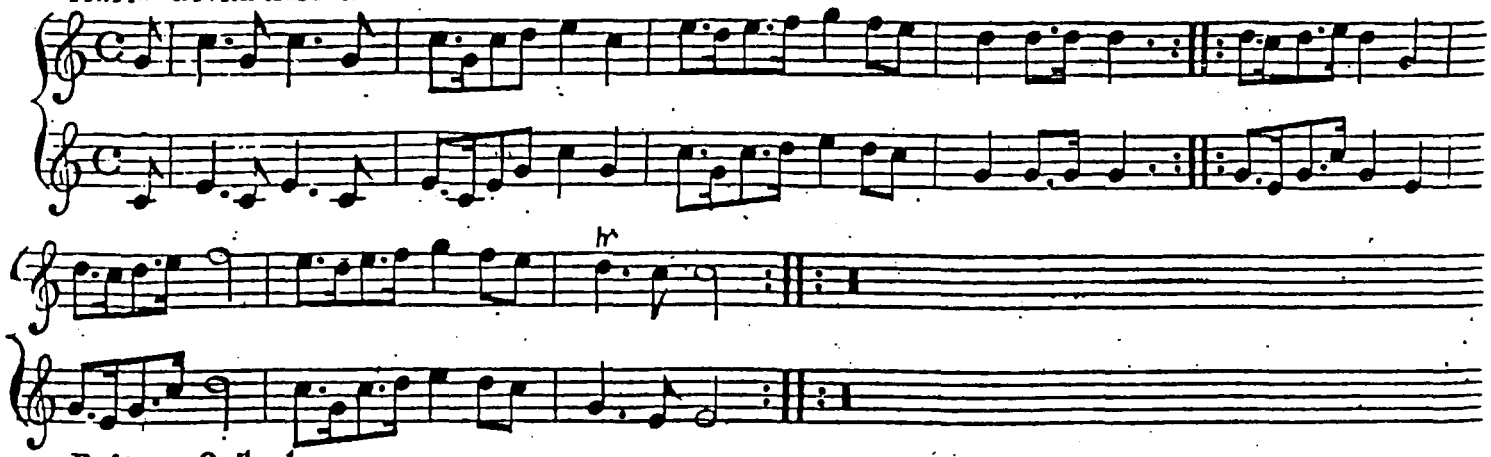

Foot's Minuet.
Miſs Bowls's Minuet.
Marſhall Saxe's Minuet.
Da Capo
Air by Handel


Da Capo
The fweet Rofy Morn.
Cotillon.
Cotillon.
Beſſiſle March.

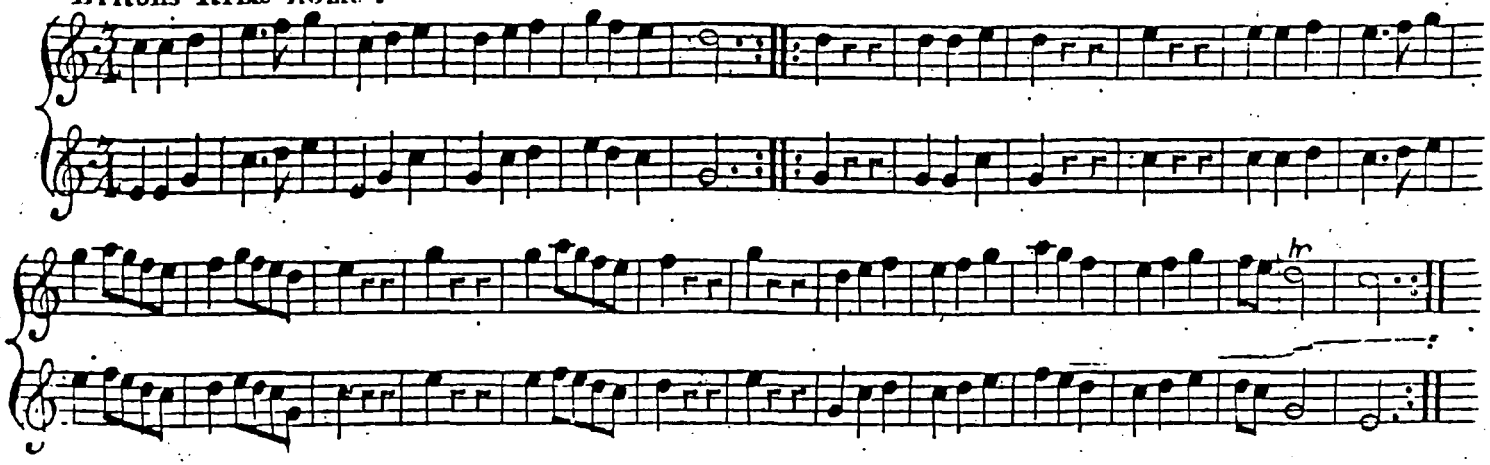
Fair Hebe.

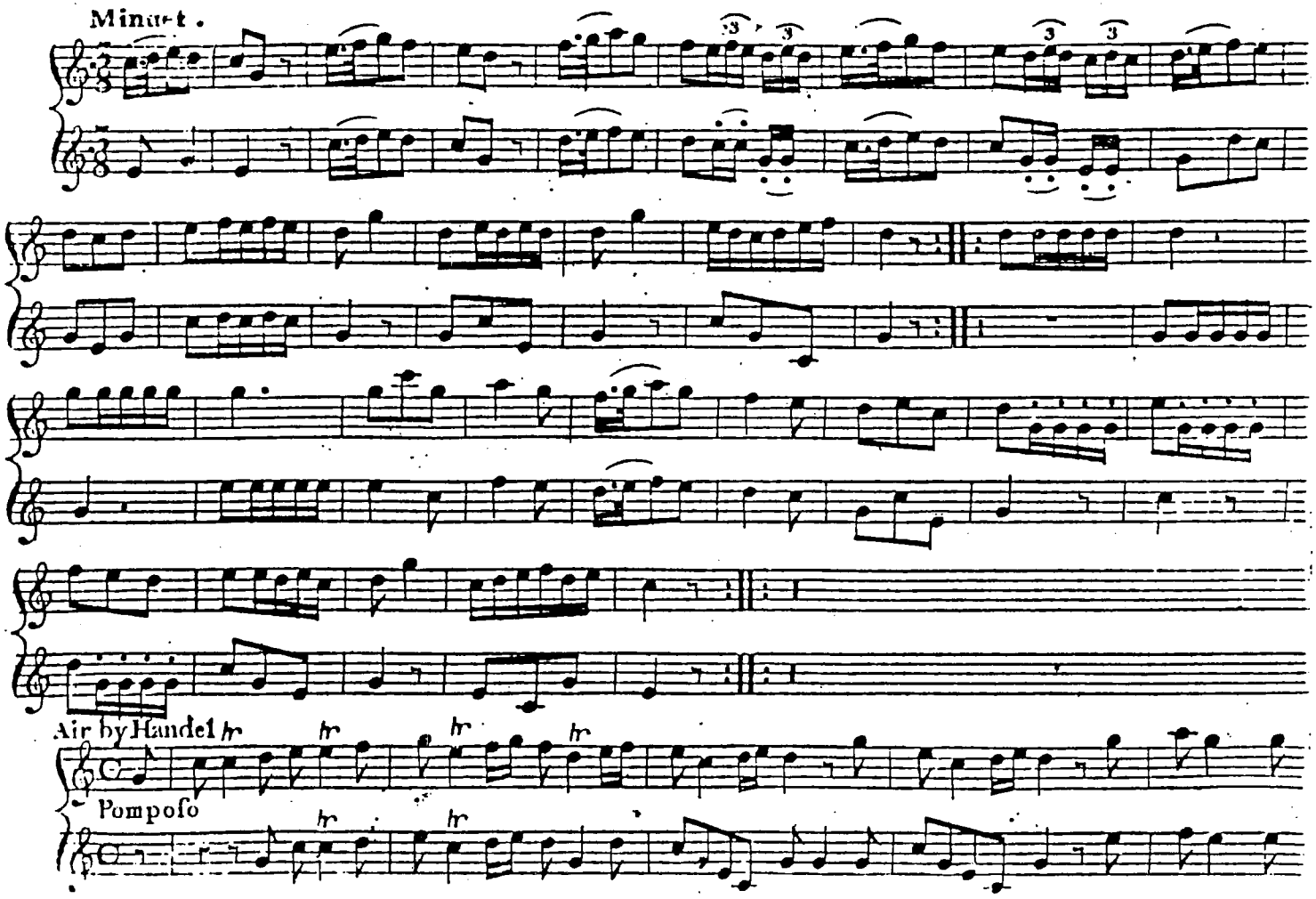


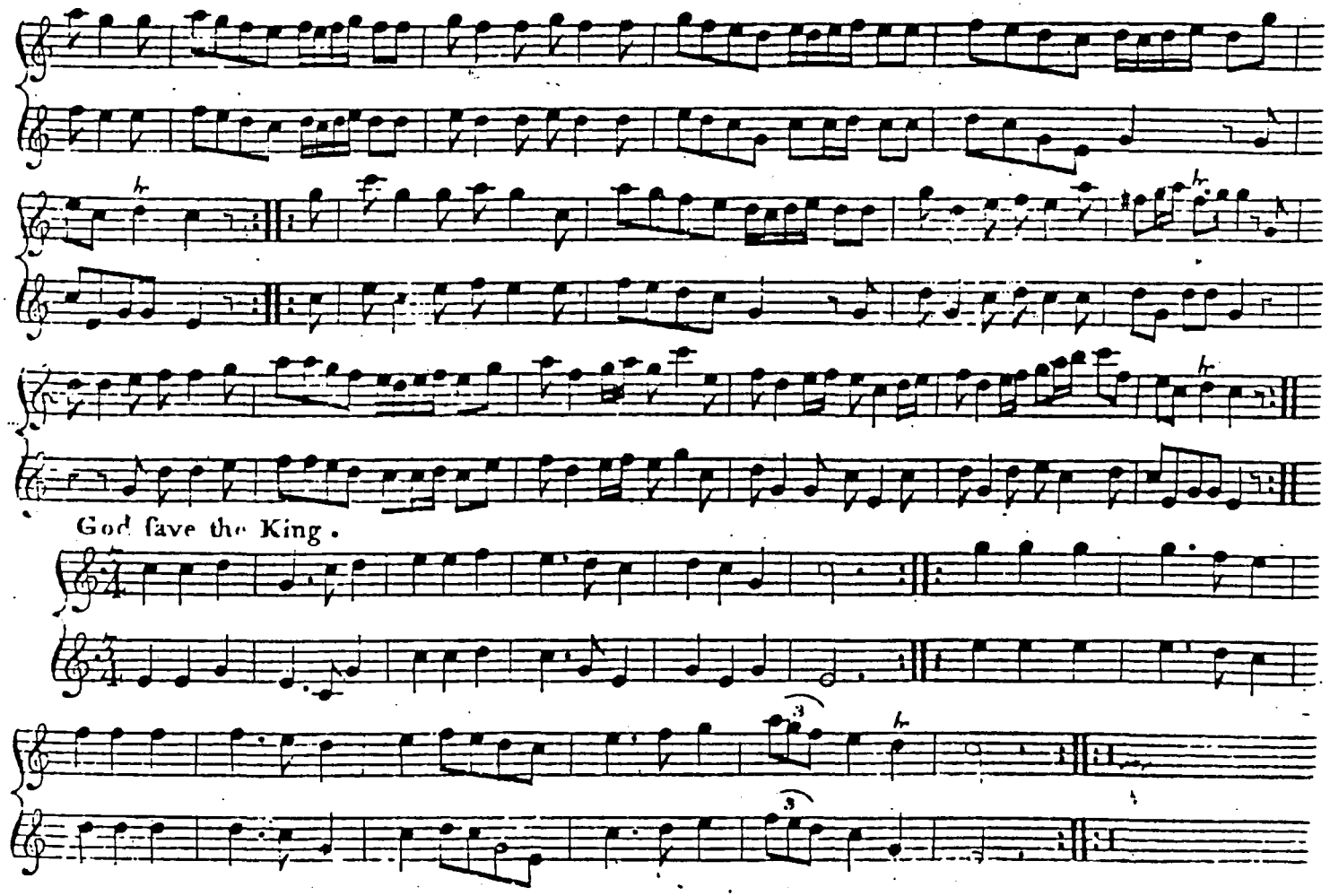
Horſe Grenadiers March.



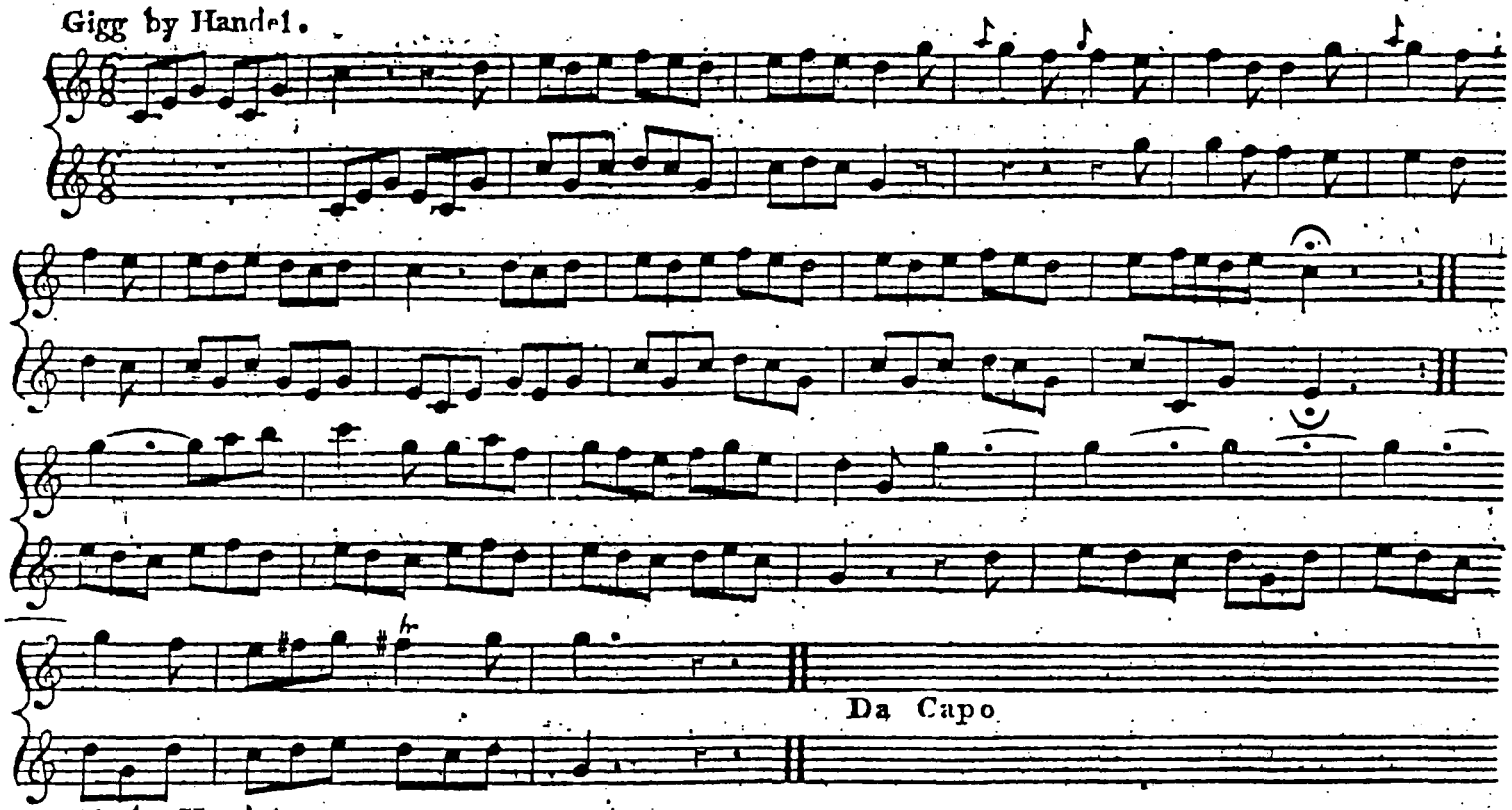
Britons ſtrike home.



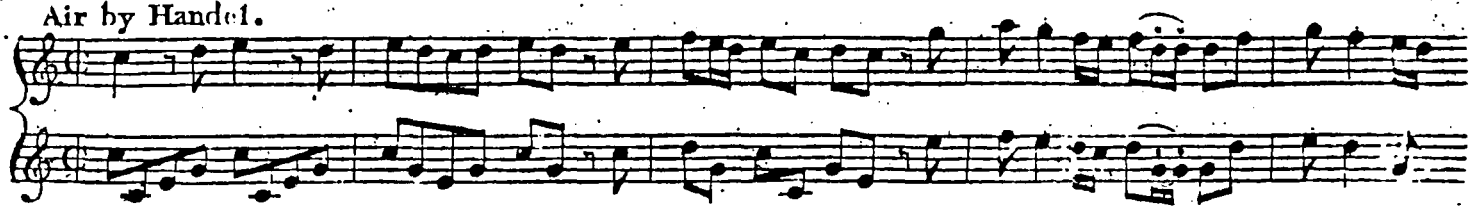

Minuet.
Air by Handel
Pompoſo

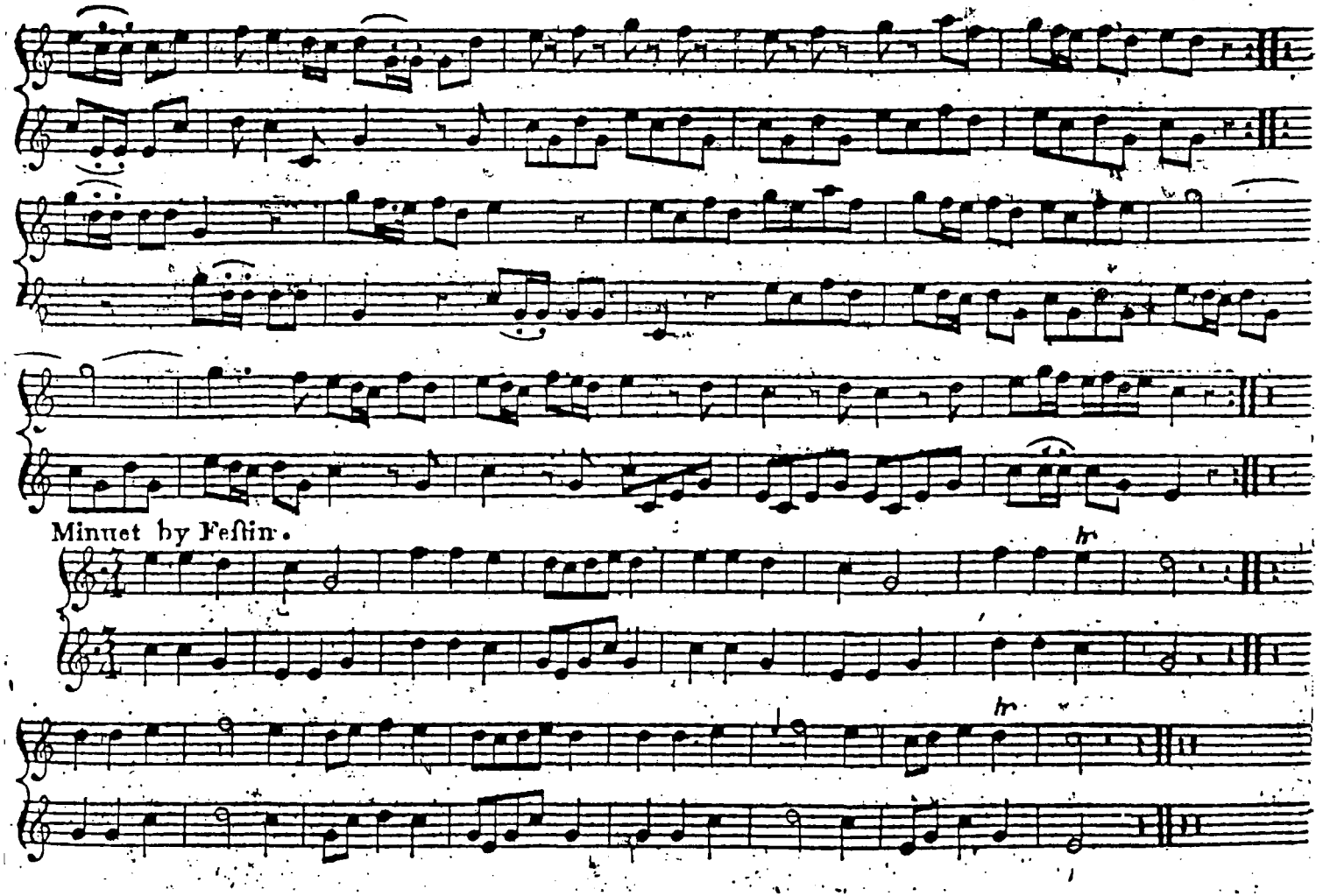

God save the King.

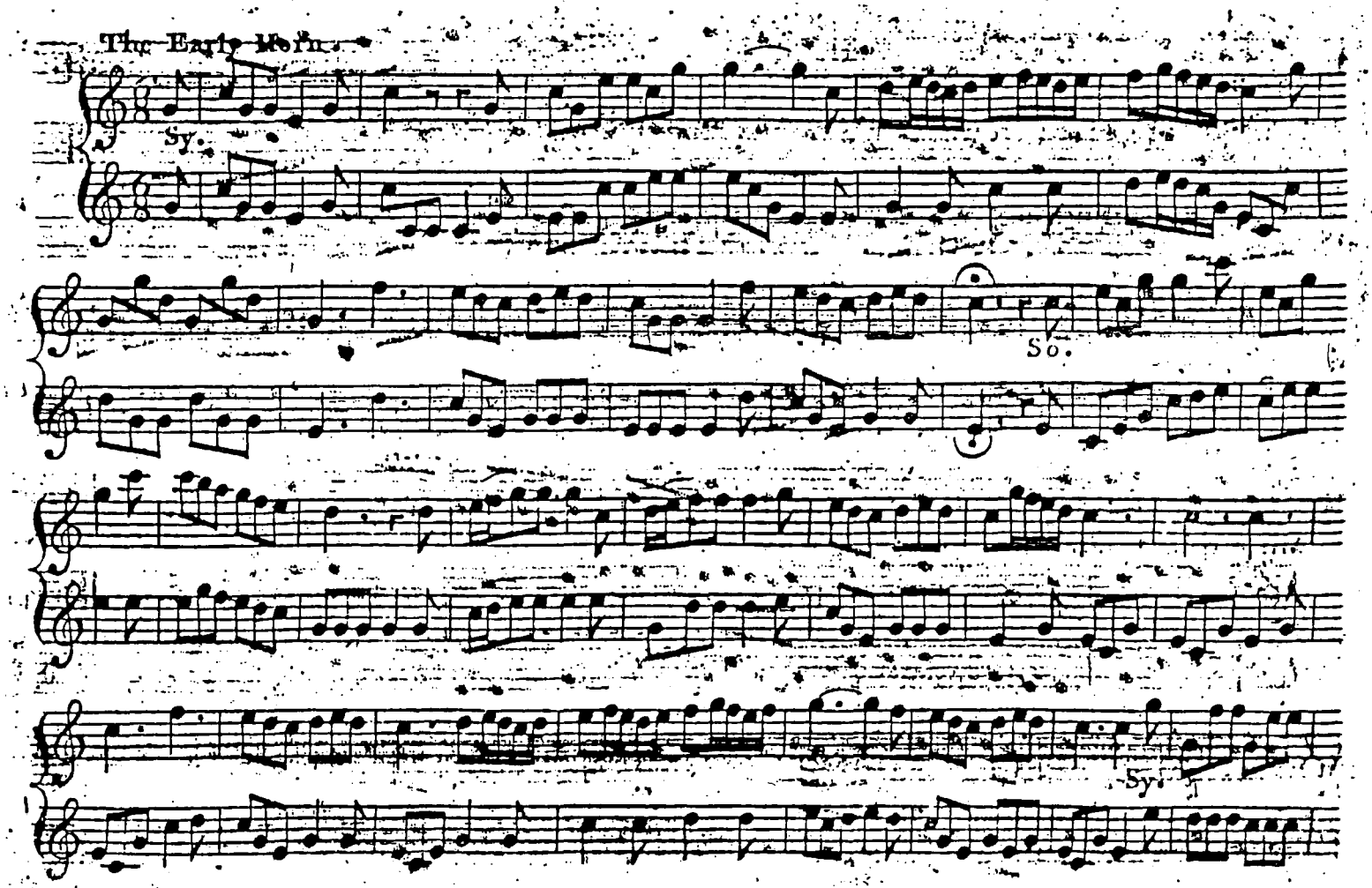
Gigg by Handel.

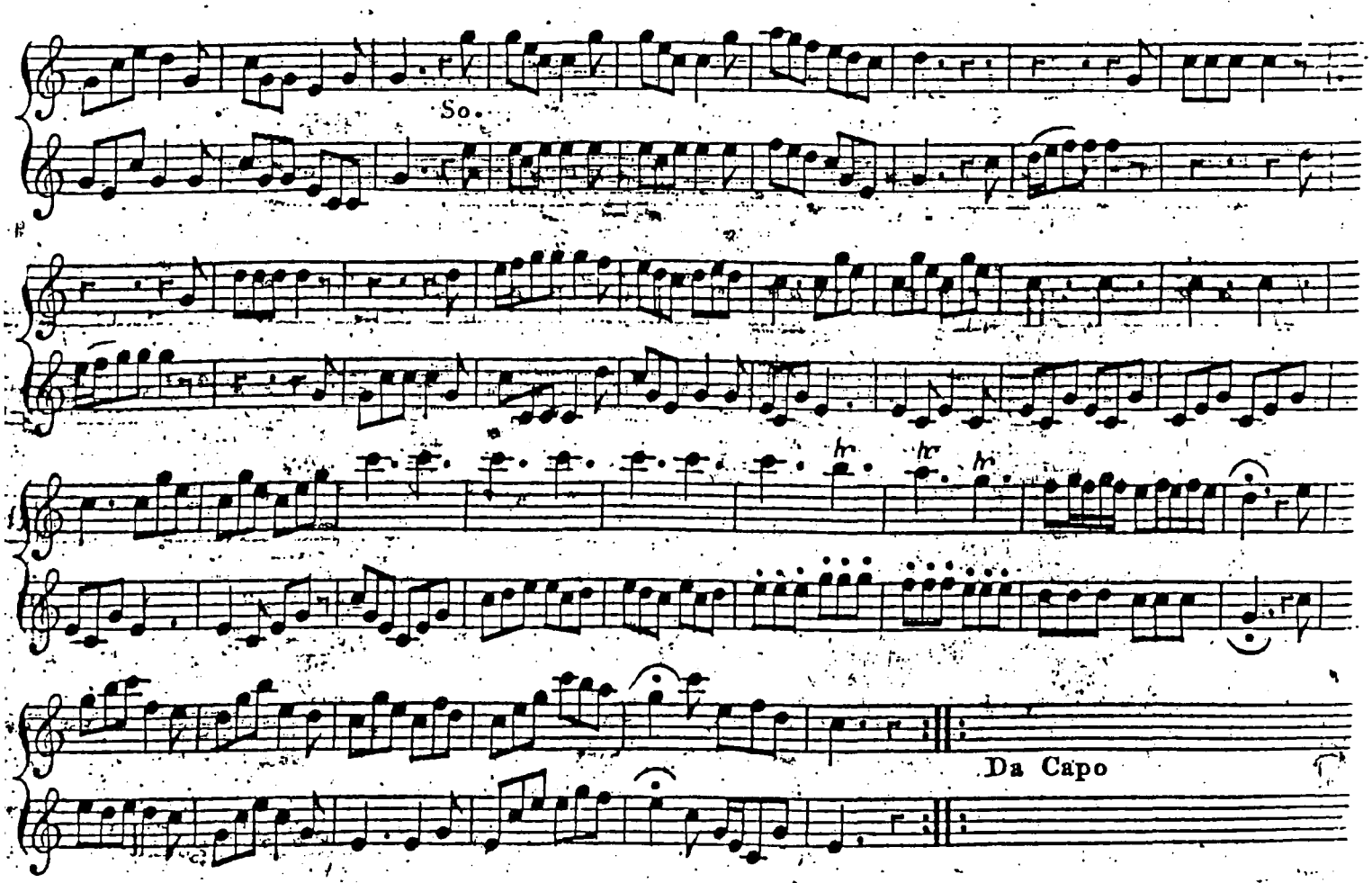


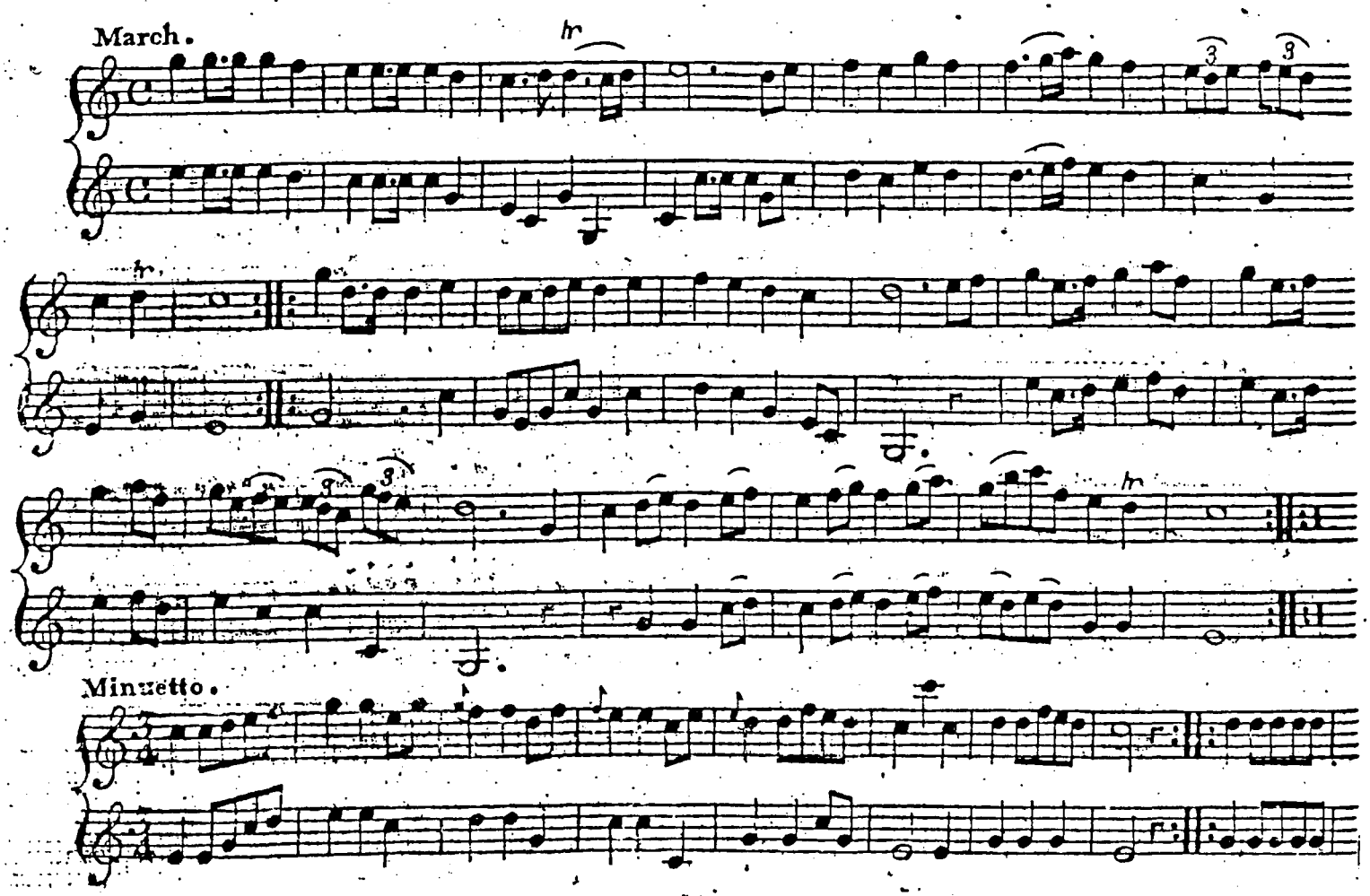
Air by Handel.

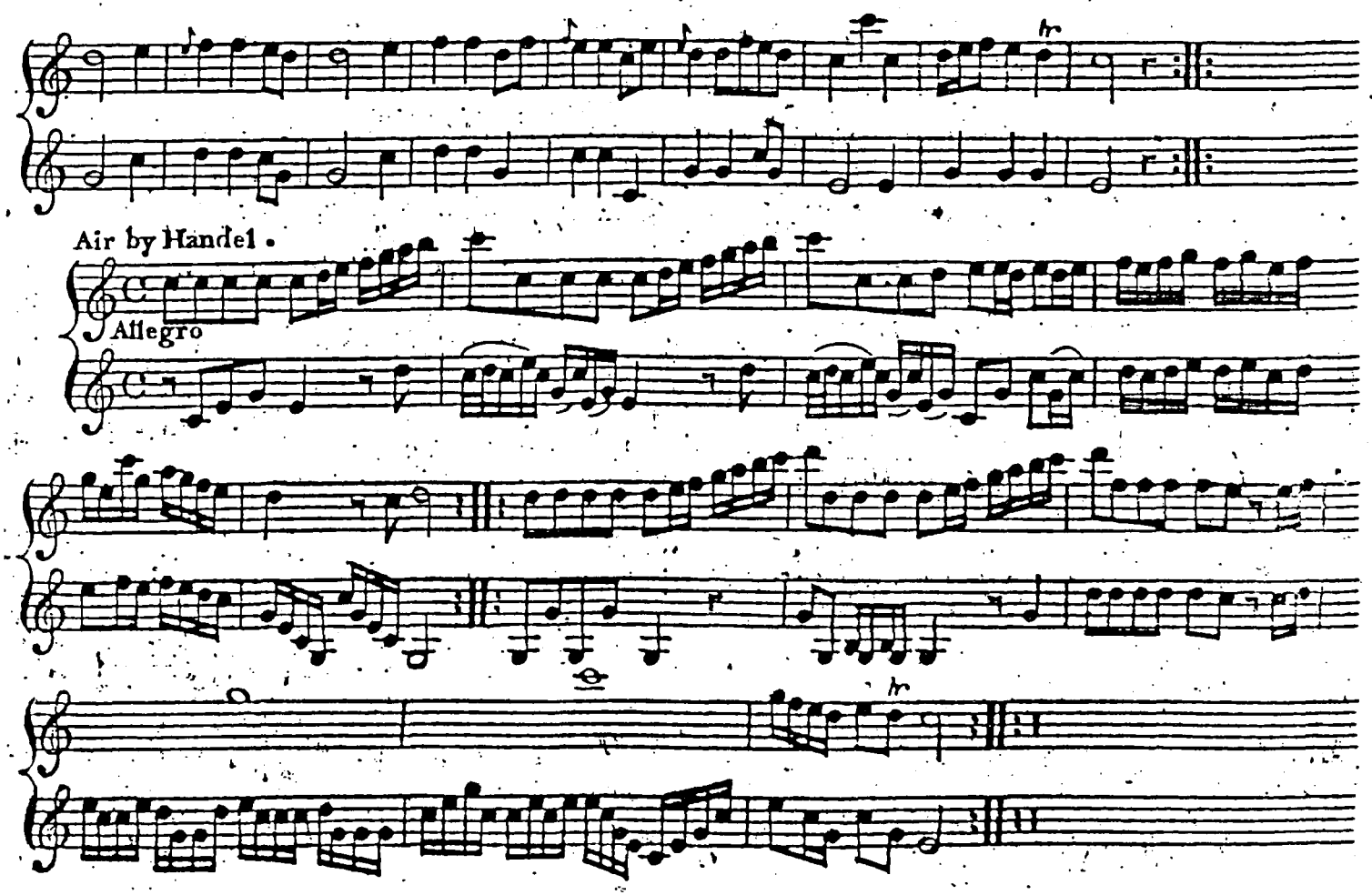



Minuet by Feſtin.

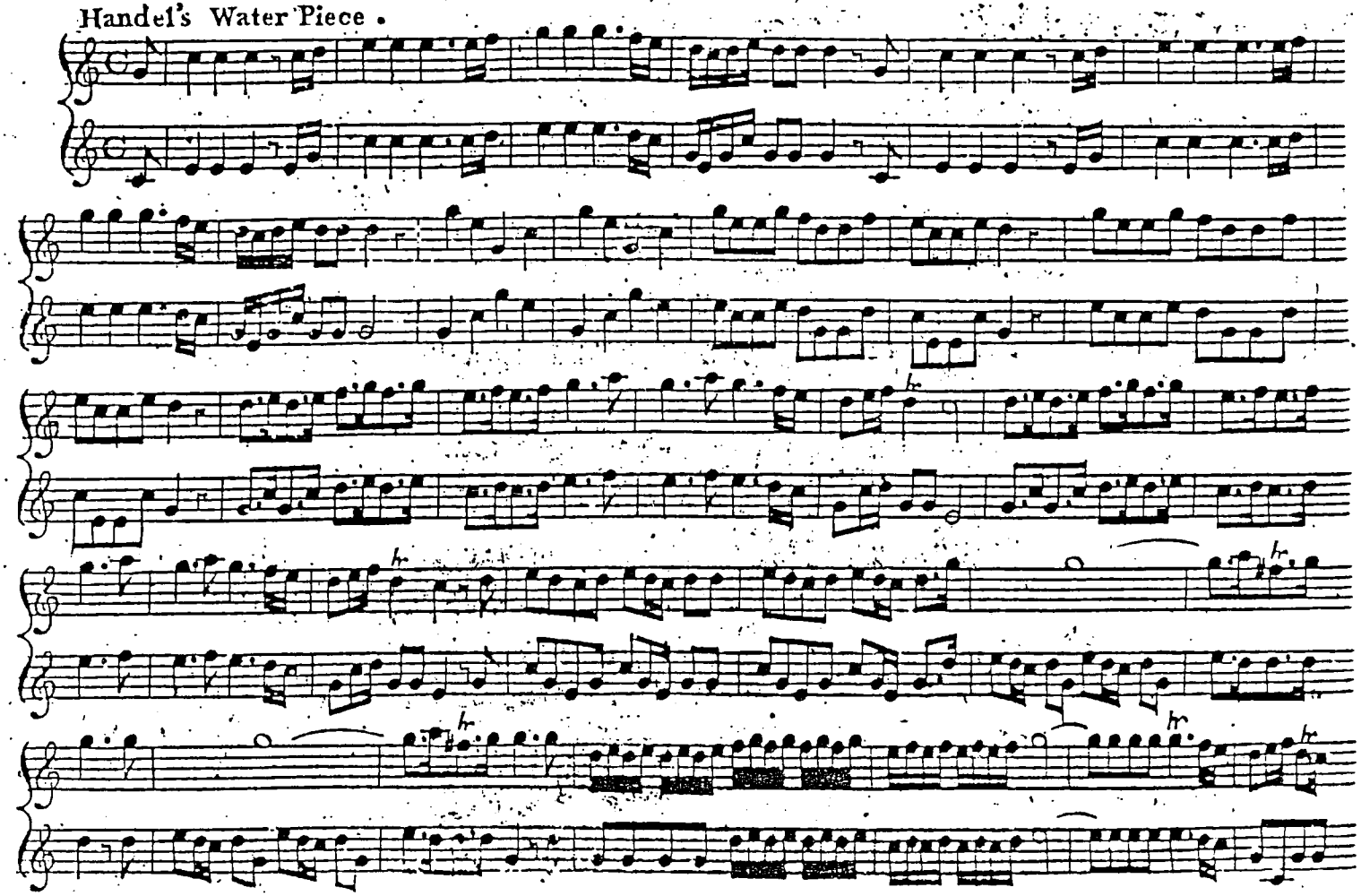

The Early Morn.
Sy.
So.
Sy.

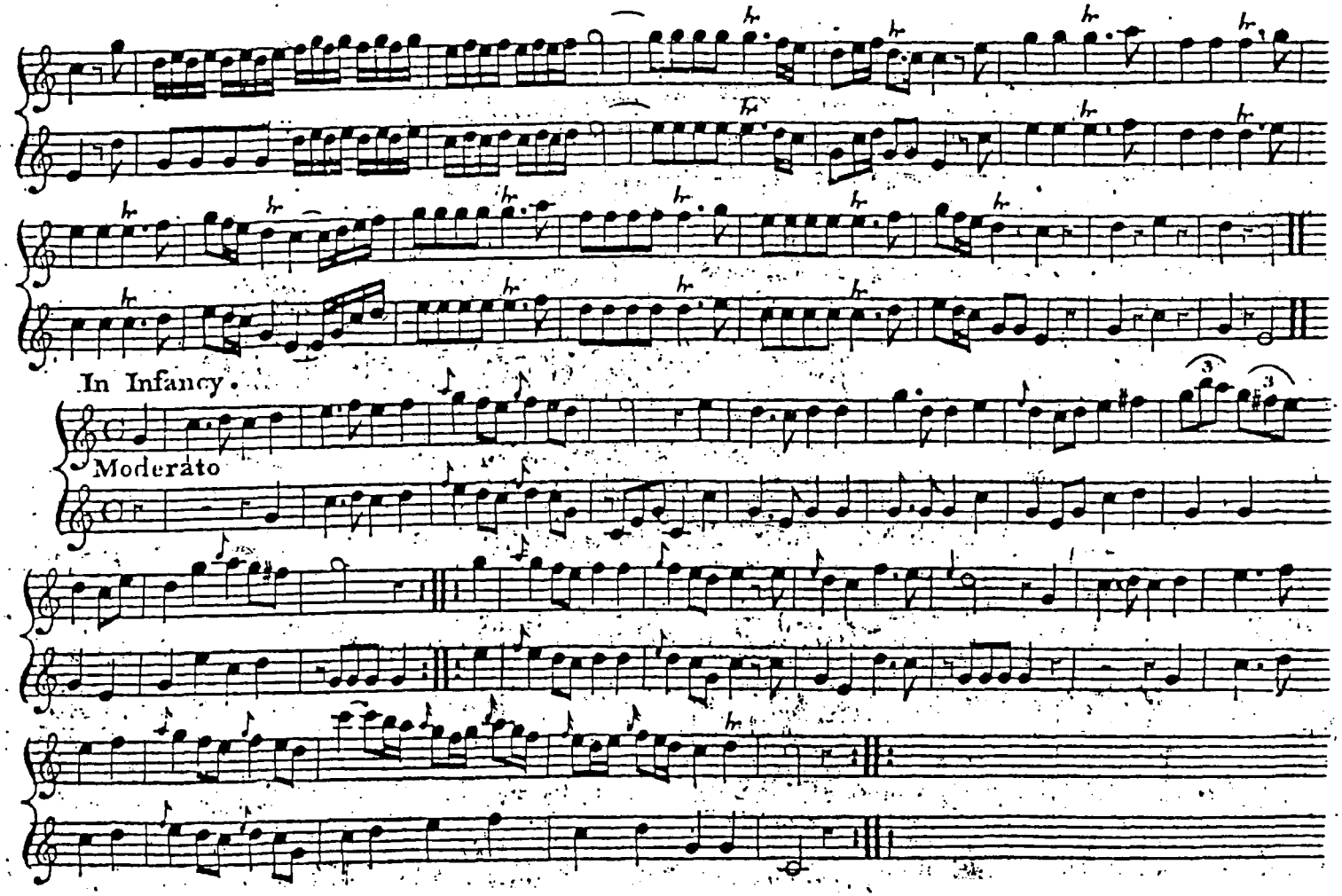

So.
Da Capo


March.
Minuetto.

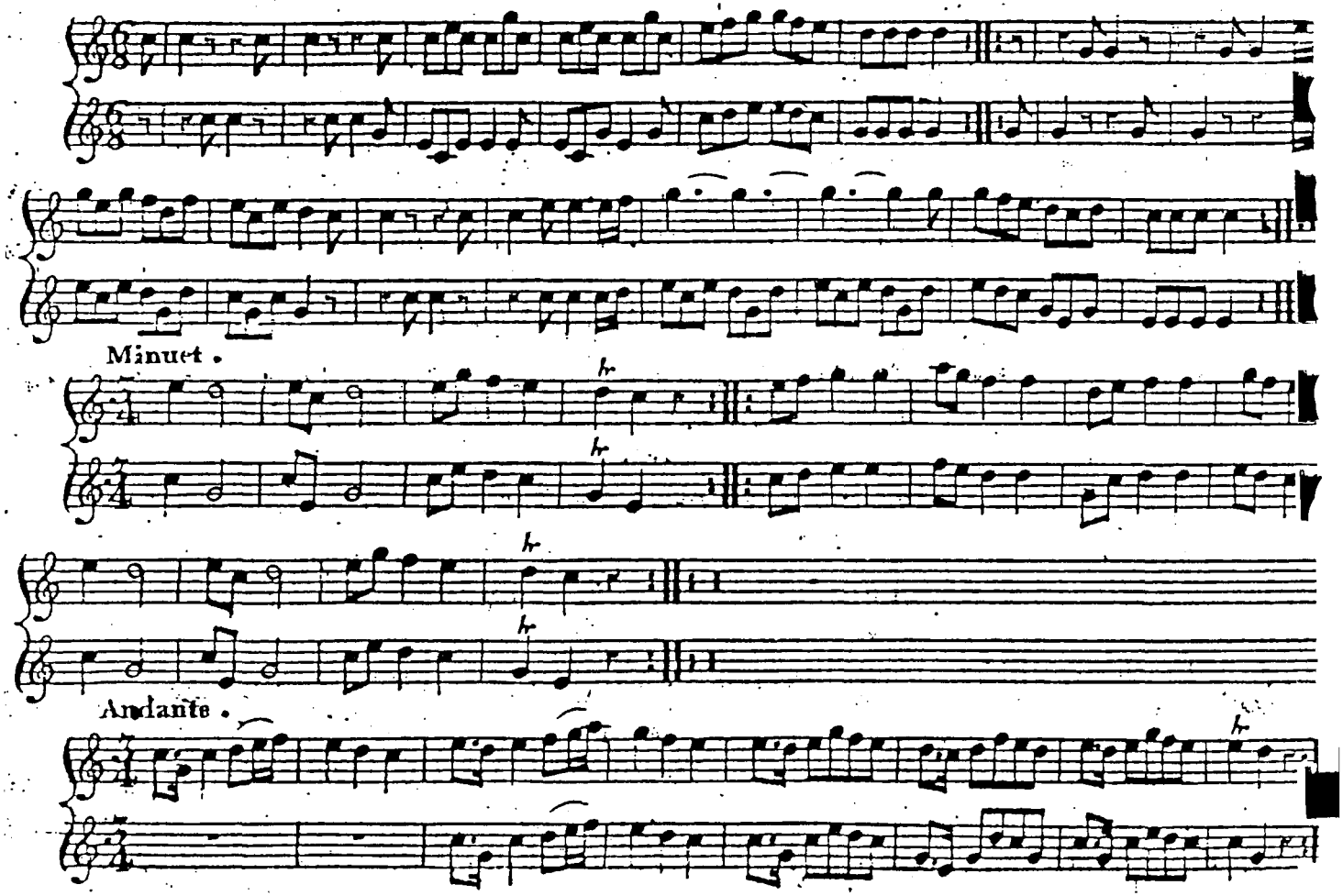

Air by Handel.
Allegro

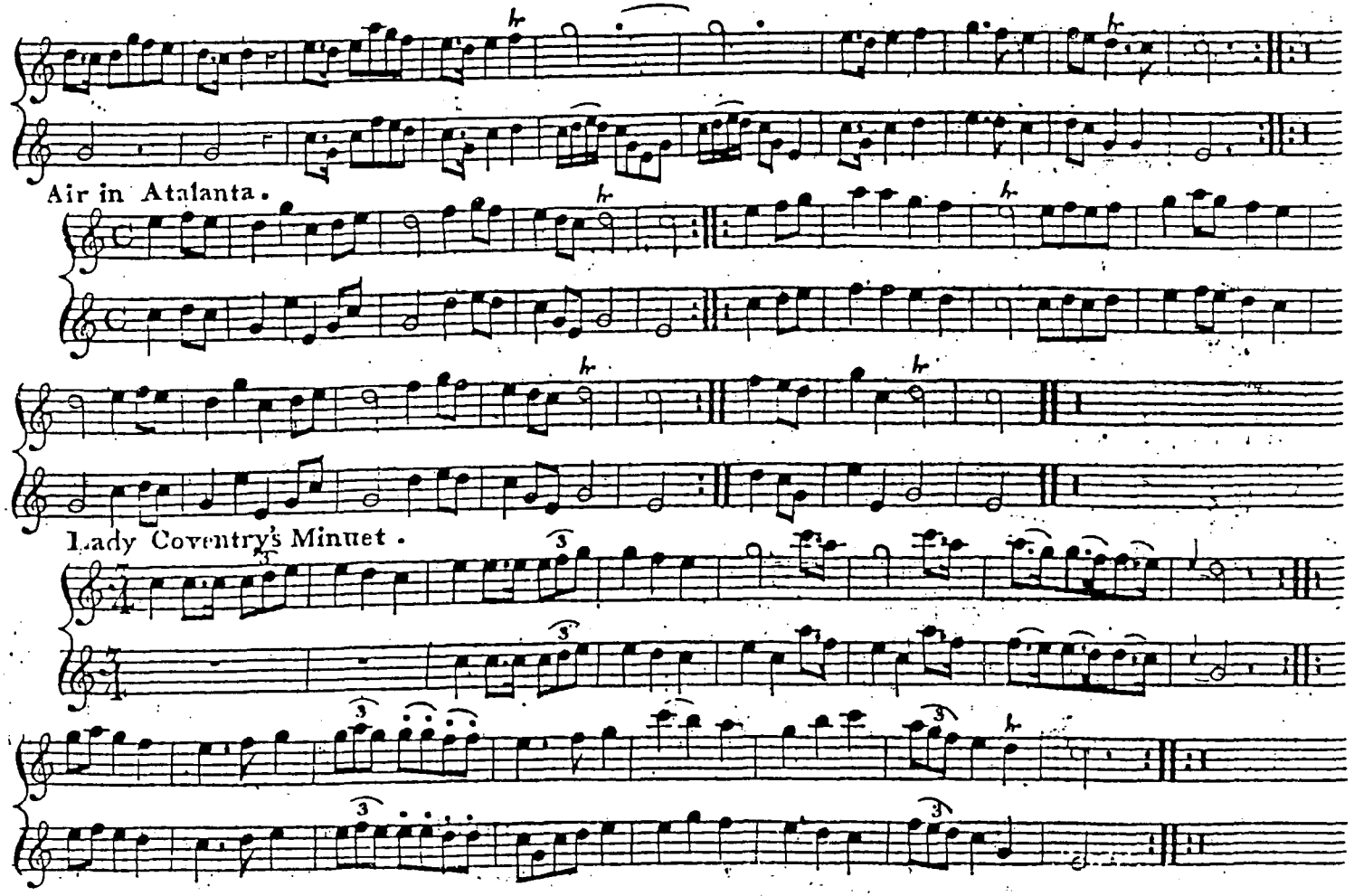
Handel's Water Piece.



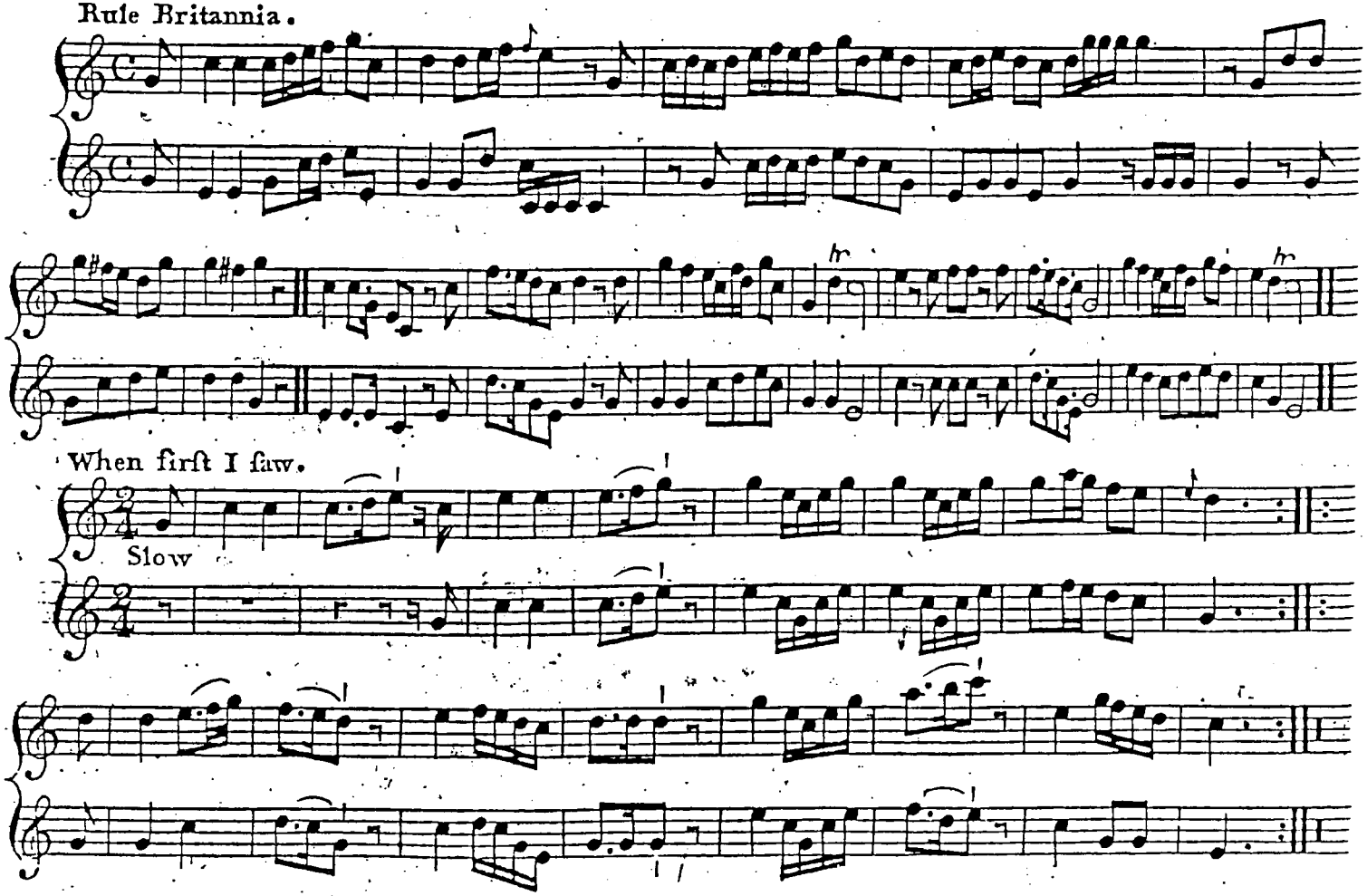

In Infancy.
Moderato

The Recho Tune.




Air in Atalanta.
Lady Coventry's Minuet.

Rule Britannia.



INDEX.

Air by Handel 22
Air by D? 27
Air by D? 28
Air by D? 33
Air in Atalanta 37
Andante 36
Belliſle March 23
Britons Strike home 25
Cotillon 23
Cotillon 23
Eccho Time 36
Fair Hebe 24
Foot's Minuet 22
God ſave the King 27
Horſe Grenadier's March . . 25
Handel's Water piece . . . 34
Infancy 35
Jigg by Handel 28
Lady Coventry's Minuet . . 37
Lovely Nancy with Var.s . . 24
Miſs Bowles's Minuet . . . 22
Marſhal Sax's Minuet . . . 22
Minuet 26
Minuet by Feſting 29
March 32
Minuetto 32
Minuet 36
Rule Britania 38
The ſweet roſy Morning . . 23

A Set of Hunting Notes.

The Call in the Morning . . .
The Uncoupling the Hounds . } 13
The Hark away . . . . . .
The Running . . . . . .
The ſecond Running . . . .
The Cheriſh when in full cry } 14
Another Cheriſh . . . . .
The breaking Cover . . . .
The view 15
The fault or call back . . . } 15
The foil . . . . . }
The Death of the ſtag . . . .
or any other Game . . . . } 16
Another ſet of Hunting Notes.
The call in the Morn . . . .
The Uncoupling . . . . . }
The Hark away . . . . . } 17
The Running . . . . . }
The Cheriſh when in full cry }
To ſtop the Hounds . . . . } 18
The Breaking Cover . . . . }
The fault or call back . . . } 19
The view . . . . . }
The foil . . . . . }
The Death . . . . . } 20
The Retreat from the field . . 21
With Early Horn 30
When firſt I ſaw 38