

New Instructions  
for the  
**FRENCH-HORN,**

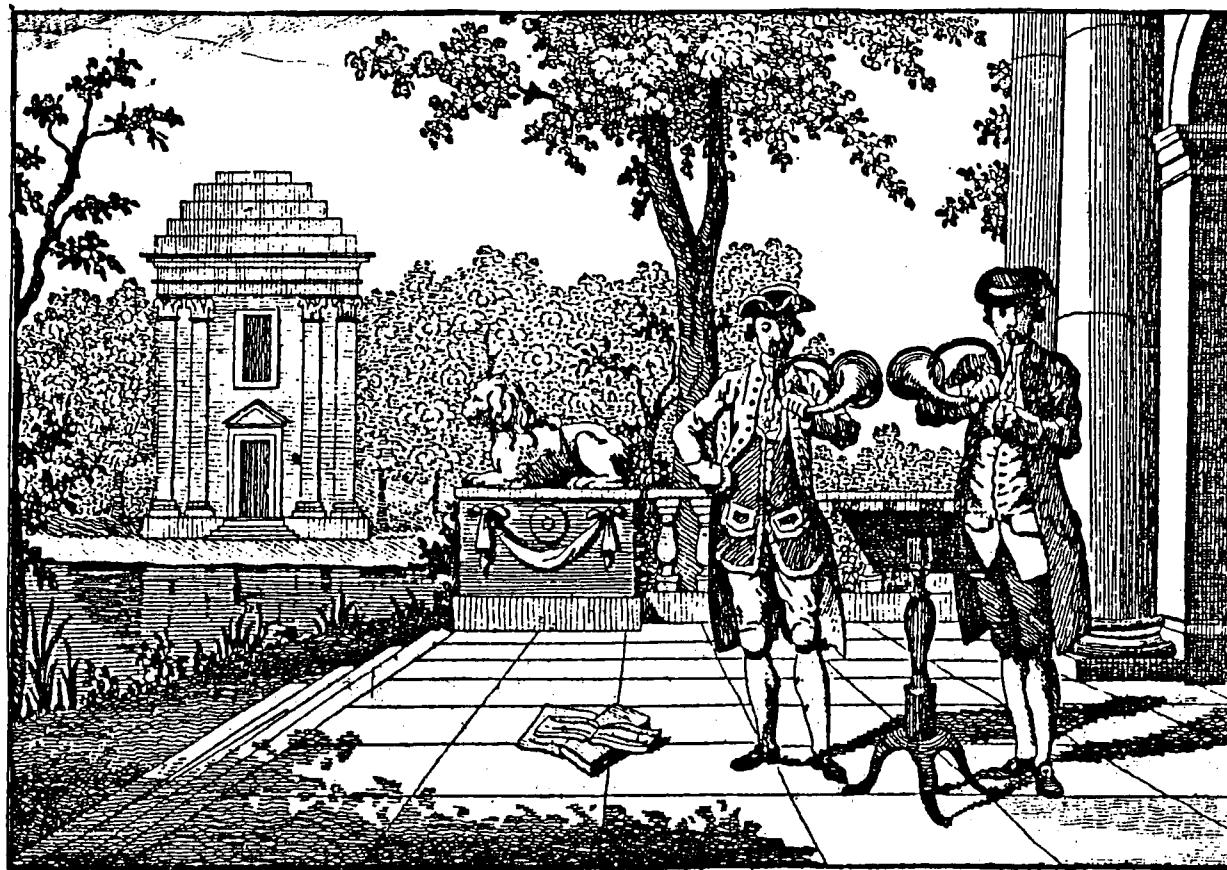
Containing,  
The most modern and best methods for Learners to Blow,  
To which are Added,

all the Hunting notes, and a Collection of Tunes, Marches, Minuets, &c.  
purposely adapted for that Instrument by an Eminent Performer:

— (LONDON.) —

Pr. 16.

Printed & sold by Longman & Broderip, N<sup>o</sup> 26, Cheapside, Where may be had,  
French Horns of all sizes, Concert Horns, Trumpets, &c. likewise all kinds of Wind Instruments, Flutes, Oboes, &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 cheerfully on to Battle.

The Art of Blowing  
**THE FRENCH HORN.**

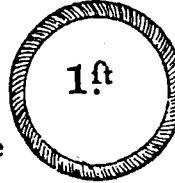
**On the Horn.**

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 $\flat$ ; 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

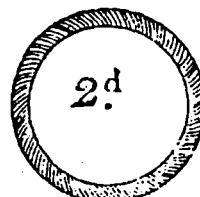
the Mouth-piece for the first Horn should be about this bigness,



1 ft

and for the

second Horn, about this size,



2d

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 Echo and try the experiment; let one Bell face the Echo, 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 occasionally, 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 Bars.

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 direct. 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.

Nº 1. C D E F G A  
Nº 2. G F E D C G E C \*  
Nº 3. B C D

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 N° 1. you should also learn Scale N° 2. perfect. To go lower than the C. which has this mark \* over it will be pernicious to the Embouchure.

Before you attempt N° 3. you should certainly be perfect in the Scales N° 1. and 2. thus proceed to N° 3. and as much higher than the three notes B,C,D, as you can execute.

### Proper Scale for the Second Horn .

N° 4      C E G C D E F G      N° 5      F E D C G E C B G      N° 6      F E C A R

The reason of N° 4. beginning at C is also proper for fixing the Embouchure for the second Horn .

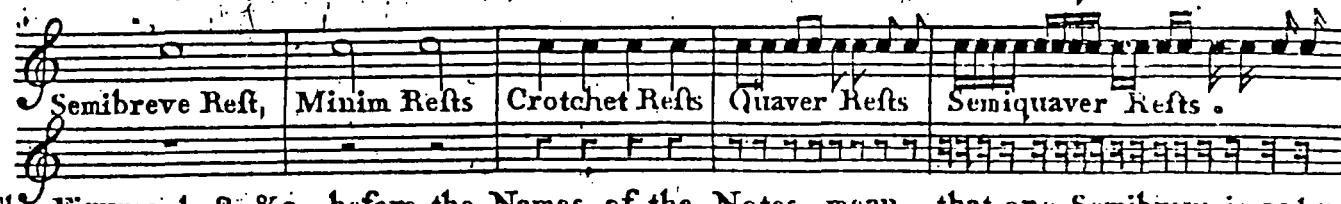
N° 5. Proceed as the Example directs and lower if you find the notes Familiar .

N° 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 Crotchet, &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		Rests Dotted	
Explained		Explained	

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

signifies

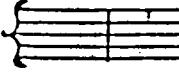
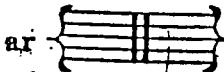
nifies that the three Crotchetts are to be played in the Time of one Minim the Quavers in that of a Crotchet and the Semiquavers to one Quaver.

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.

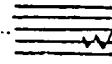
A Sharp (♯) this Character put before any Note shews it is to be played half a Note higher.

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 (\*S.) 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.

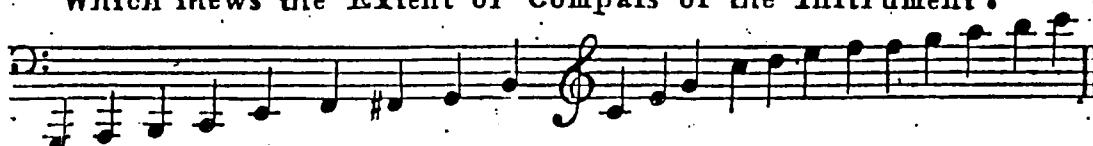
A Legatur or Tye,  when put over two Notes, the first only is to be struck, though it must be held the full time of the two.

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 (  $\overline{\textcircled{S}}$  ) is to be played as eight Quavers, with two Strokes (  $\overline{\overline{\textcircled{S}}}$  ) as sixteen Semiquavers. A Minim with a Stroke {  $\textcircled{Q}$  } is to be played as four Quavers, two Strokes {  $\textcircled{Q}$  } as eight Semiquavers. A Crotchet thus {  $\textcircled{F}$  } 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     $\frac{C}{4}$      $\frac{\Phi}{4}$      $\frac{4}{2}$  Compound Common Time by these.     $\frac{12}{4}$      $\frac{12}{8}$      $\frac{6}{4}$      $\frac{6}{8}$ .

Simple Common Time Ex-} } explained.

Compound Common Time } } Explained.

Simple Triple Time is thus distinguished 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 Ex-  
plained.



### 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

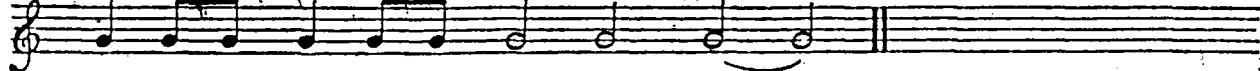


When you meet with the following Notes which are slurred they must be express after a jirking manner with the Tongue.

Example



Example



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

The call in the Morning.

A musical score for a single instrument, likely a fife or flute, consisting of four staves of music. The music is written in common time with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by small vertical strokes above the main stems. The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a sixteenth-note pattern. The third staff begins with a quarter note followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern.

The uncoupling the Hounds.

A musical score for a single instrument, likely a fife or flute, consisting of four staves of music. The music is written in common time with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by small vertical strokes above the main stems. The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a sixteenth-note pattern. The third staff begins with a quarter note followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern.

The Hark away.

A musical score for a single instrument, likely a fife or flute, consisting of four staves of music. The music is written in common time with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by small vertical strokes above the main stems. The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a sixteenth-note pattern. The third staff begins with a quarter note followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern.

The Running.

A musical score for a single instrument, likely a fife or flute, consisting of four staves of music. The music is written in common time with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by small vertical strokes above the main stems. The first staff begins with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a sixteenth-note pattern. The third staff begins with a quarter note followed by a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern.

*The second Running.*

Sheet music for a musical piece titled "The second Running". The music is written in six staves, each consisting of five horizontal lines. The first three staves begin with a treble clef, while the last three begin with a bass clef. The music is in common time, indicated by a "C" at the start of the first staff. The notes are represented by vertical stems with small circles at their ends, and some notes have small horizontal dashes or dots above them. The lyrics are written below the staves:

- The first staff has no lyrics.
- The second staff has the lyrics "Cherish when the Hounds are in full Cry."
- The third staff has the lyrics "Another Cherish."
- The fourth staff has no lyrics.
- The fifth staff has no lyrics.
- The sixth staff has the lyrics "Breaking Cover."

A handwritten musical score consisting of three staves of music. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with a bass clef. The music is written in common time. The score includes three lyrics: 'The View.' in the first measure of the top staff, 'The Fault or call back.' in the fourth measure of the middle staff, and 'The foil.' in the fifth measure of the bottom staff. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm.

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.



Uncoupling the Hounds.

The Hark away.

The Running.

The Cherish when the Hounds are in full Cry.

Sheet music for a hunting tune, featuring six staves of musical notation. The music is in common time, with a key signature of one sharp. The lyrics are integrated into the music:

- Staff 1: The Cherish when the Hounds are in full Cry.
- Staff 2: When you stop the Hounds.
- Staff 3: Breaking Cover.
- Staff 4: (No lyrics)
- Staff 5: (No lyrics)
- Staff 6: (No lyrics)

Accents and dynamic markings are present throughout the music, particularly in the later staves.

## 'The Fault or Call back .

Musical score for 'The Fault or Call back.' The score consists of six staves of music. The first three staves are in common time (indicated by '2' over '4') and the last three are in 2/4 time. The key signature is one sharp. The music features various note heads (solid black, open circles, and open squares) and rests. Measure numbers '3' and '3' appear above the first two staves, and '3' appears below the third staff. The title 'The Fault or Call back .' is written above the first staff, and 'The View.' is written above the fourth staff.

The Soil.

The score consists of six staves of handwritten musical notation. The first five staves are in common time (indicated by a 'C') and the last staff is in 6/8 time (indicated by a '6/8'). The notation includes various note heads (solid black, open, and cross-hatched) and rests, with some notes having vertical stems and others horizontal. Measure numbers are present above the first few staves. The sixth staff begins with a treble clef and a '6/8' time signature, followed by a series of eighth-note patterns.

The Death.

The score consists of two staves of handwritten musical notation. Both staves are in common time (indicated by a 'C'). The notation consists of eighth-note patterns. The first staff begins with a treble clef, and the second staff begins with a bass clef.

A musical score consisting of six staves of music. The first five staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2/4'). The music is written in treble clef. Measure numbers 1 through 11 are present above the staves. The score includes dynamic markings such as 'hr' (hrisztov) and '3' (trio). The title 'The Retreat from the Field.' is centered below the fifth staff.

The Retreat from the Field.

Foot's Minuet..

Miss Bowis's Minuet.

Marshall Saxe's Minuet.

Air by Handel

Da Capo

The sweet Rosy Morn,

Cotillon.

Bellisle March.

Da Capo

*Fair Hebe.*

A handwritten musical score for two staves. The top staff is labeled "Fair Hebe." and the bottom staff is labeled "Lovely Nancy." Both staves begin with a treble clef and a common time signature. The music consists of six measures per staff. The first two staves are identical. The third staff begins with "Var. 1." and continues with six measures. The fourth staff begins with "Var. 2." and includes a measure with a 3/4 time signature. The fifth staff continues with six measures. The sixth staff concludes the piece with three measures. Measure numbers 1 through 6 are written above each staff. Measures 1-2 are identical for both staves. Measures 3-6 are identical for both staves. Measures 7-9 are identical for both staves. Measures 10-12 are identical for both staves.

*Horse Grenadiers March.*

The musical score consists of two parts. The first part, 'Horse Grenadiers March.', is in common time (indicated by 'C') and features four staves of music. The second part, 'Britons Strike home.', follows immediately and is also in common time (indicated by 'C'). Both parts use a treble clef and include various musical markings such as slurs, grace notes, and dynamic changes. The 'Britons Strike home.' section includes lyrics: 'Britons strike home.'

Minuet.

The image shows a handwritten musical score consisting of two parts. The first part, labeled "Minuet.", consists of eight staves of music for a three-part setting (likely strings). The second part, labeled "Air by Handel", consists of two staves of music for a two-part setting (likely oboe and bassoon). The music is written in common time, with various note heads and stems. Measure numbers are present above the staves in some sections. The handwriting is clear and legible.

Air by Handel

Pomposo

A musical score consisting of six staves of music. The first five staves are in common time (indicated by a 'C') and the last staff is in 3/4 time (indicated by a '3'). The music is written in treble clef. The lyrics "God save the King ." appear between the fourth and fifth staves. The score concludes with a final staff in 3/4 time.

## Gigg by Handel.



## Air by Handel.



A handwritten musical score consisting of six staves of music. The first five staves are grouped together and follow a similar melodic line, while the sixth staff is a single, distinct melody. The music is written in common time, with various note heads and stems. The title "Minuet by Festin." is written below the first staff.

Minuet by Festin.

## The Eagle Horn.

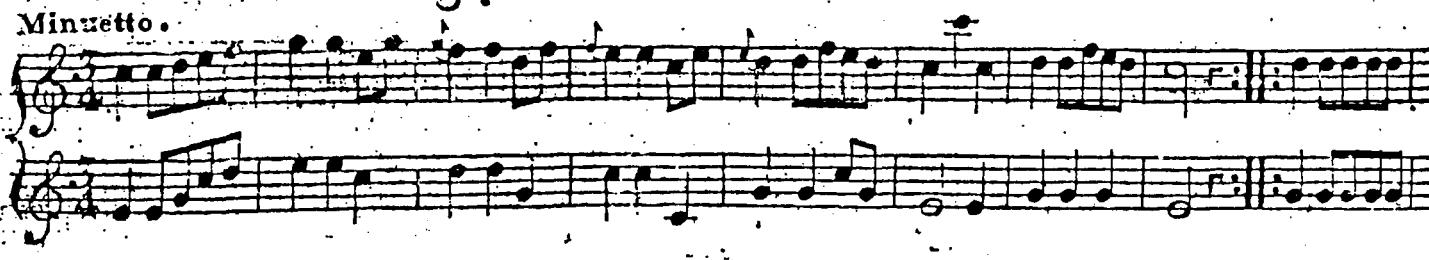




## March.



## Minuetto.





Air by Handel.

Allegro

## Handel's Water Piece.



A handwritten musical score for a piece titled "In Infancy". The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The music is written in common time. The first four staves are grouped together by a brace. The tempo marking "Moderato" is placed above the fifth staff. The score concludes with a double bar line and repeat dots at the end of the eighth staff.

## The Echo Tune.



## Minuet.



## Andante.



Air in Atalanta.

Lady Coventry's Minuet.

## Rule Britannia.



When first I saw.

A musical score consisting of four staves of music. The first three staves are in common time (C) and the fourth staff is in 2/4 time. The key signature changes from C major to G major at the beginning of the fourth staff. The music features various note values including eighth and sixteenth notes, and rests. The score is written on five-line staves with black stems for most notes. The word "Slow" is written above the first staff of this section.

## INDEX.

Air by Handel . . . . .	22	Miss Bowles's Minuet . . . . .	22	The fault or call back . . . . .	15
Air by D <sup>o</sup> . . . . .	27	Marshal Sax's Minuet . . . . .	22	The soil . . . . .	{
Air by D <sup>o</sup> . . . . .	28	Minuet . . . . .	26	The Death of the stag . . . . .	
Air by D <sup>o</sup> . . . . .	33	Minuet by Festing . . . . .	29	or any other Game . . . . .	
Air in Atalanta . . . . .	37	March . . . . .	32	Another set of	16
Andante . . . . .	36	Minuetto . . . . .	32	Hunting Notes . . . . .	
Bellisle March . . . . .	23	Minuet . . . . .	36	The call in the Morn . . . . .	
Britons Strike home . . . . .	25	Rule Britania . . . . .	38	The Uncoupling . . . . .	{
Cotillon . . . . .	23	'The sweet rosy Morning . . . . .	23	The Hark away . . . . .	17
Cotillon . . . . .	23	A Set of Hunting		The Running . . . . .	
Echo Time . . . . .	36	Notes . . . . .		The Cherish when in full cry . . . . .	
Fair Hebe . . . . .	24	The Call in the Morning . . . . .		To stop the Hounds . . . . .	18
Foot's Minuet . . . . .	22	The Uncoupling the Hounds . . . . .	{	The Breaking Cover . . . . .	
God save the King . . . . .	27	The Hark away . . . . .	13	The fault or call back . . . . .	{
Horse Grenadier's March . . . . .	25	The Running . . . . .		The view . . . . .	19
Handel's Water piece . . . . .	34	The second Running . . . . .		The soil . . . . .	{
Infancy . . . . .	35	The Cherish when in full cry . . . . .	{	The Death . . . . .	20
Jigg by Handel . . . . .	28	Another Cherish . . . . .	14	The Retreat from the field . . . . .	21
Lively Coventry's Minuet . . . . .	37	The breaking Cover . . . . .		With Early Horn . . . . .	30
Lovely Nancy with Var. <sup>s</sup> . . . . .	24	The view . . . . .	15	When first I saw . . . . .	38