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J. W. Pepper's Self instructor for french horn

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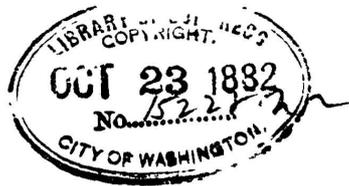
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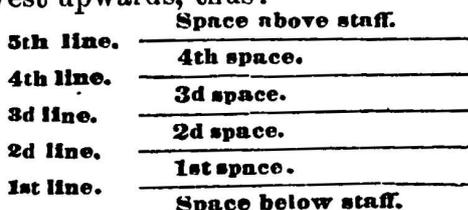
PART FIRST.—ELEMENTARY.

ALL musical sounds which the ear can embrace, are capable of being noted, classified, and represented to the eye by the first seven letters of the alphabet, A, B, C, D, E, F, G, differently placed and arranged.

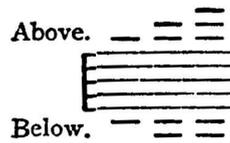
Each of these different sounds, or the character which represents it, is termed a **NOTE**.

THE STAFF.

The notes are written on or between five parallel *Lines*, which form the **STAFF**, or **STAVE**; the intervals between the lines are called **SPACES**; the position of the notes on this Staff representing their pitch, either higher or lower, always reckoning from the lowest upwards, thus:



When the lines and spaces of the staff are insufficient, short lines are added above or below, and are termed **LEGER LINES**.



When notes are written upon the staff, their stems, or tails, may be turned either up or down as is most convenient, although the general rule is, in writing single notes, to turn all stems above B (that is, the note on the middle or third line) *down*, and all below B, *up*, thus:



CLEFS.

Having now the *notes*, their *names*, and the *staff* to place them on, still another thing is necessary to properly determine their pitch, and that is the **CLEF**, a character which commences every staff, and of which there are three varieties in common use, viz:



The "Alto" clef is only used for the Viola, in America. We will now consider the position notes may occupy upon the staff wrote in the different clefs, and the learner is recommended to make himself perfectly familiar with them before proceeding further.

Treble Clef.

Notes on the lines.

Notes in the spaces.

All the notes that can be put on the staff without the addition of Leger Lines.



Leger lines above the staff, (Treble).



Leger lines below the staff. (Treble).

Many more leger lines are often added when the music runs extremely high or low.

Bass Clef.
Notes on the line. Notes in the spaces All the notes without adding leger lines.

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

Leger lines above staff, (Bass.)

B C D E F G

Leger lines below staff, (Bass.)

F E D C B A G

In a continuous scale of musical sounds it will be observed that a note of the same name may occur several times, but always in a different position.

Scale of three octaves, Treble clef.

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

Scale of three octaves, Bass clef.

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

TIME.

By *time* is understood the relative duration of one note to another. There are seven kinds of notes in general use, and the *sound* of each note is indicated by its position upon the staff, but its *length* of sound is indicated solely by the *shape* of the note and its stem.

We herewith present a table of the different notes, their names, and their relative duration to each other.

Whole note.		Sixteenth note.	
Half note.		Thirty-second note.	
Quarter note.		Sixty-fourth note.	
Eighth note.			

THEIR VALUE:

One Whole note

equals 2 Half notes,

or 4 Quarter notes,

or 8 Eighth notes,

or 16 Sixteenth notes,

or 32 Thirty-second notes,

or 64 Sixty-fourth notes. &c.

When two three or more eighth, sixteenth, or thirty-second notes follow each other, their stems are commonly joined together, as in the foregoing table.

Each note has a corresponding "REST" which is used to designate silence, equal, in length of time, to its own particular note.

Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth Note. Thirty-second Note. Sixty-fourth Note.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest. Thirty-second Rest. Sixty-fourth Rest.

Any of the above notes or rests are liable to be augmented in duration by the addition of a character termed a *Dot*. This character, placed after a note, thus: ♩ ·, or ♪ ·, signifies that the value of the note (or rest) is to be prolonged in duration *one half*.

Dotted Notes.

Comparative Value.

Dotted Rests.

Comparative Value.

Rests are never connected by ties, like groups of notes, nor are they confined to any particular position upon the clef, but are placed where most convenient immediately after the note they affect

A **SLUR**  connecting two notes that occupy the same position on the staff indicates that they are to be performed *as one note*.

BARS are perpendicular lines drawn across the staff to divide it into equal portions of duration called **MEASURES**.

A **DOUBLE BAR** indicates the end of a strain or a composition. If there are dots placed on one or both sides of the Double Bar, it signifies that the part towards which these dots point is to be repeated, or played twice.

At the commencement of every composition, after the clef, is placed the **TIME MARK**; which denotes the uniform value of each measure throughout the piece. There are two kinds of time, *Common* and *Triple*, the first being marked by either of these characters:

C or **♩** or $\frac{4}{4}$ or $\frac{2}{2}$ or $\frac{2}{4}$, the latter, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$.

Common or $\frac{4}{4}$ time means the value of a whole note, or four quarters of a whole note in each measure; $\frac{2}{2}$ time, of two quarters of a whole note in each measure. Triple time, if it be $\frac{3}{4}$, indicates three quarters of a whole note in each measure; $\frac{6}{8}$, six-eighths of a whole note to a measure, &c.

In all cases, the upper figure of the time mark signifies the *number* of notes, and the lower, the *kind* of notes in the measure. **EXAMPLE**:

Common Time.

Count. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 1 2 1 2

Triple. Time.

We often see a group of notes with the figure 3 placed over them. These are called TRIPLETS, and the three notes are to be played in the time of two notes.

A group of six notes with a figure 6 over them is played in the time of four notes of the same kind.

All times expressed by *even numbers*, such as $\frac{4}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, &c., are accented or emphasized on the first and middle of the measure.

In $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{9}{8}$ time the accent only falls on the first beat in the bar.

When notes are emphasized upon the unaccented portion of the measure the passage is said to be *Syncopated*.

ABBREVIATIONS.

We often find at the end of a piece, the letters *D. C.* meaning *Da Capo* (from the beginning) which signifies that the piece must be played through again before stopping, or if there be a double bar with a *Pause* over it , the piece is to be played until you come to that pause, which is the finish. This pause  is also often placed over a note, when it allows the performer to dwell a greater length of time on that particular note than he otherwise should.

The word *Bis* placed over a measure or strain signifies a repetition.

Sva. written over notes, means to play them an *octave* or eight notes higher until contradicted by the word *loco*, or by cessation of the dotted lines.

In orchestral and band music, to save time in writing, the following abbreviations are much used, and are generally preferred by musicians.

The sign  means a repetition of the foregoing measure.



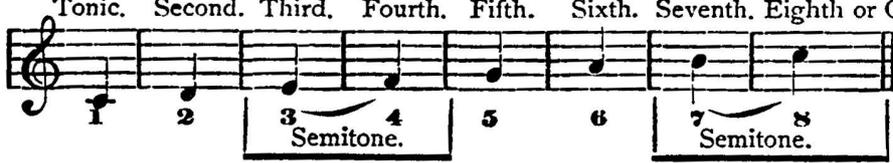
Played.  Written, or so. 



INTERVALS.

The distance between any two notes, counting upward, is called an *Interval*. In a scale of one octave (eight notes) they may be easily represented to the learners.

Tonic. Second. Third. Fourth. Fifth. Sixth. Seventh. Eighth or Octave.

thus: 

The smallest interval possible is that of a second. Intervals may be small or large, *i. e.* *Minor* or *Major*. In the foregoing scale, (which is called the scale of "C Major" because the starting note is C, or the "Natural Scale" because there are no sharps or flats in it,) it will be observed that there is an interval of a full tone between every note except the third and fourth, and seventh and eighth, where the interval is only half a tone (Semitone). Every *major* scale, no matter on what note started, is so formed. If we desire to construct a scale on any other note than C, it will be found that this succession of tones will not so occur. Hence the necessity of

SHARPS AND FLATS.

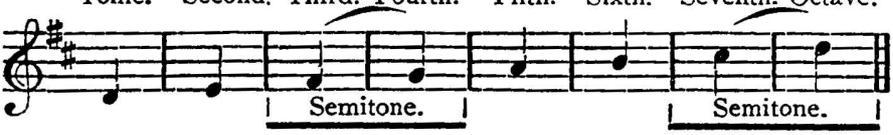
The pitch of any note may be *raised* a semitone by prefixing to it this character (#) called a SHARP. It may be restored to its former pitch by this character (♮) called a NATURAL. It may likewise be *lowered* a semitone by the use of the FLAT, (b,) and be again restored to its original pitch by the (♮) natural.

A *Double Sharp* raises a tone already made sharp still another semitone, and it is restored to its quality of once-sharped thus: ♯♯. These characters, occurring occasionally, are called *Accidentals*, but when it is desired to construct a scale upon a different note than C, they are placed at the clef.

thus:  and, are designated the SIGNATURE.

Each sharp or flat in the Signature affects that note throughout the piece.

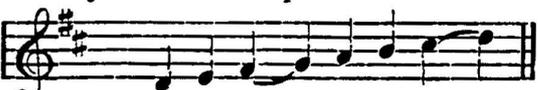
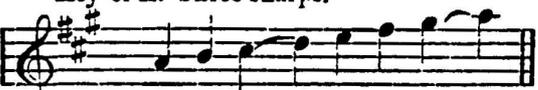
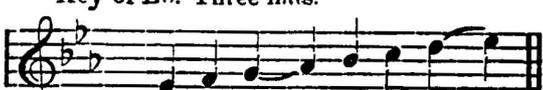
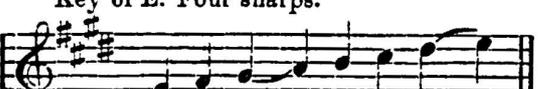
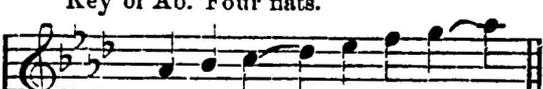
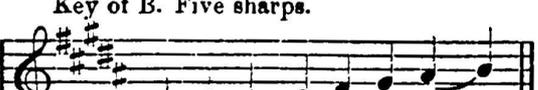
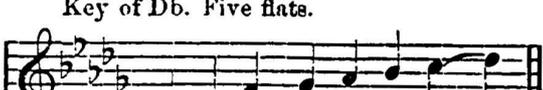
Tonic. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.

Scale of D. Major. 

It will be observed that this scale, starting on the letter D for its keynote, would cause the two intervals of a semitone mentioned before to come between

the second and third, and sixth and seventh degrees of the scale were there no sharps placed at the signature, but making the F or third of the scale one half a tone sharper than is natural, brings the semitone between the third and fourth degrees as is required. Sharping the C or seventh of the scale likewise corrects the second semitone required to occur between the seventh and eighth degrees of the scale.

In the following transposition of keys (or scales) it will be seen that the number of sharps or flats at the Signature in every case brings the structure of the scales as regarding the semitonic intervals correct.

<p>Key of C (Or Natural Key.) 1 2 3 4 5 6 7 8</p> 	<p>Key of C. 1 2 3 4 5 6 7 8</p> 
<p>Key of G. One sharp. 1 2 3 4 5 6 7 8</p> 	<p>Key of F. One flat. 1 2 3 4 5 6 7 8</p> 
<p>Key of D. Two sharps. 1 2 3 4 5 6 7 8</p> 	<p>Key of Bb. Two flats. 1 2 3 4 5 6 7 8</p> 
<p>Key of A. Three sharps. 1 2 3 4 5 6 7 8</p> 	<p>Key of Eb. Three flats. 1 2 3 4 5 6 7 8</p> 
<p>Key of E. Four sharps. 1 2 3 4 5 6 7 8</p> 	<p>Key of Ab. Four flats. 1 2 3 4 5 6 7 8</p> 
<p>Key of B. Five sharps. 1 2 3 4 5 6 7 8</p> 	<p>Key of Db. Five flats. 1 2 3 4 5 6 7 8</p> 

These are called the *Major Scales*. There is another class called the *MINOR SCALES*, entirely different in sound, and the difference is caused simply by displacing the semitones in ascending and descending.

MINOR SCALES.

Each Major Scale has its own *Minor Scale*, called the *Relative Minor*, which is found one third below the Major.

<p>C Major. 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1</p>  <p>1/2 tone. 1/2 tone. 1/2 tone. 1/2 tone.</p>	<p>A Minor. (relative to C Major.) 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1</p>  <p>1/2 tone. 1/2 tone. 1/2 tone. 1/2 tone.</p>
--	--

In *Minor Scales*, *in ascending*, the interval of a semitone occurs between the second and third, and seventh and eighth degrees of the scale; *in descending*, between the fifth and sixth, and second and third. The *Minor Scale* always bears the *same signature* as its relative *Major Scale*, and the difference in its intervals is made by substituting extra sharps or flats instead of writing them at the signature.

A Minor, (relative of C Major).	A Minor, (relative of C Major).
E Minor, (relative of G Major).	D Minor, (relative of F Major).
B Minor, (relative of D Major).	G Minor, (relative of Bb Major).
F# Minor, (relative of A Major).	C Minor, (relative of Eb Major).
C# Minor, (relative of E Major).	F Minor, (relative of A Major).

THE CHROMATIC SCALE.

The previous two varieties of Scales are called the **DIATONIC SCALES**, and they proceed solely by tones and semitones, as has been shown, but the **CHROMATIC SCALE** proceeds *entirely* by semitones. In ascending, sharps are used, and in descending, flats. This scale can be extended throughout the whole compass of the instrument.

GRACES OR EMBELLISHMENTS.

These are sometimes written in small notes, and sometimes indicated by signs. The principal of these are the **ACCIACCATURA**, the **TURN**, and the **TRILL**. The *acciaccatura* is a small note with a dash through its stem, thus: . It takes its time from the principal note and is played very quickly.

A *Turn* consists of two, three, four, or five notes played quickly, and the time taken from the principal notes.

The turn is generally indicated by this sign , or .

The *Trill*  is a rapid alternation of the principal note with the one above it, and should always have a conclusion of one or two small notes to properly finish it.

A DICTIONARY OF TERMS USED IN MUSIC.

Abbandone, Abbandonoco.—Despondingly.
A Capriccio.—Agreeable to our fancy.
Accelerando.—With gradually increasing velocity of movement.
Accent.—A slight stress placed upon a note to mark its place and relative importance on the bar.
Accidentals.—Occasional sharps, flats, and naturals placed before notes in the course of a piece.
Accompaniment.—A part added for one or more instruments.
Adagio.—A very slow degree of movement.
Ad Libitum.—At will or discretion.
Affettuoso, Con Affetto.—With tenderness and pathos.
Agitato, Con Agitazione.—With agitation, anxiously.
Al, All, Alla.—To the, sometimes, in the style of.
Alla Breve.—A quick species of common time formerly used in church music.
Allegretto.—Not so quick as *Allegro*. The diminutive of *Allegro*.
Allegro.—Quick, lively. A term implying a rapid movement, but which is frequently modified by the addition of other words: *ss*.
Allegro Agitato.—Quick, with anxiety and agitation. [tion].
Assai.—Very quick.
Con Brio.—Quick, with brilliancy.
Con Fuoco.—Quick, with fire.
Con Moto.—Quick, with more than the usual degree of movement.
Con Spirito.—Quick, with spirit.
Furioso.—Quick, with fury.
Molto, or Di Molto.—Very quick.
Vivace.—With vivacity.
Al Segno, Al Seg. or the character ♩ signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *Fine*, or the mark 〰 over a double bar.
Amoroso, or Con Amore.—Affectionately, tenderly.
Andante.—Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This term is often modified, both as to time and style, by the addition of other words: *ss*.
Andante Affettuoso.—Slow, but pathetically.
Con Moto.—Slow, but with emotion.
Grazioso.—Slow, but gracefully.
Maestro.—Slow, with majesty.
Non Troppo.—Slow, but not too much so.
Pastorale.—Slow, and with pastoral simplicity.
Andantino.—Somewhat faster than *Andante*.
Animato, Con Anima.—With animation, in a spirited manner.
Arpeggio.—Passages formed of the notes of chords taken in rapid succession.
Assai.—Very; as *Allegro assai*, very quick.
A Tempo. } In time. A term used to denote that, after some short relaxation in the time, the performer must return to the original degree of movement.
A Tem. }
Barcarolle.—Airs sung by the Venetian gondoliers, or boatmen.
Ben.—Well; as *Ben Marcato*, well marked.
Bis.—Twice.
Bravura.—An air requiring great spirit and volubility of execution.
Brillante.—An expression indicating a showy and sparkling style of performance.
Brio.—With brilliancy and spirit.
Cadence.—A close in melody or harmony. An ornamental and extemporaneous passage introduced at the close of a song or piece of music.
Cantabile.—Implies a graceful and singing style.
Cantando.—In a singing manner.
Capriccio.—A fanciful and irregular species of composition.
Coda.—A few bars added at the close of a composition.
Con.—With; as *con espressione*, with expression.
Con Dolcezza.—With sweetness.
Con Dolore.—Mournfully, with grief and pathos.
Con Grazia.—With grace.
Con Gusto, Gustoso.—With taste.
Con Moto.—In an agitated style; with spirit.
Con Spirito.—With quickness and spirit.
Crescendo or Cres.—With a gradually increasing quantity of tone.
Da Capo, or D. C.—From the beginning. An expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
Dal.—By; as *Dal Segno*, from the sign; a mark of repetition.
Decrescendo.—Gradual decrease in quantity of tone.
Delicato. } Delicately.
Delicatamente. }
Diminuendo, or Dim.—This term implies that the quantity of tone must be gradually diminished.
Dolce, or Dol.—Implies a soft and sweet style of performance.
Dolente, Con Dolore, or Con Duolo.—Sorrowfully.
Doloroso.—Indicates a soft and pathetic style.
Elegante.—With elegance.
Energico, Con Energia.—With energy.

Espressivo, or Con Espressione.—With expression.
Finale.—The last movement.
Fine.—The end.
Forte, or For, or simply f.—Loud.
Fortissimo, or ff.—Very loud.
Forzando, Fors, or Fz.—Implies that the note is to be marked with particular emphasis or force.
Fuoco, Con.—With intense animation.
Furioso, Con furia.—With fire.
Furore Con.—With fury.
Giocosamente, or Giocosamente.—Humorously.
Grandioso.—In a grand and elevated style.
Grave.—A very slow and solid movement; also a low pitch in the scale of sounds.
Grazioso, or Con Grazia.—In a flowing and graceful style.
Il.—The.
Impeto.—With impetuosity.
In.—In; as *In tempo*, in time.
Intrada. } A short introductory movement.
Introduzione. }
Larghetto.—Indicates a time slow and measured in its movements, but less so than *Largo*.
Largo.—A very slow and solemn degree of movement.
Legato.—In a smooth and connected manner.
Leggiero, or Con Leggerezza.—With lightness and facility of execution.
Lentando.—With increasing slowness.
Lento.—In slow time.
Ma.—But; as *Allegro ma non troppo*, quick, but not too much so.
Maestoso.—With majestic and dignified expression.
Marcato.—In a marked and emphatic style.
Marcia.—A March.
Marziale.—In a martial style.
Melange.—A composition founded on several favorite airs.
Meno, or Men.—Less, as *Meno mosso*, less quick.
Mezzo.—In a middling degree or manner; as *Mezzo forte*, rather loud.
Mezza Voce.—With moderation as to tone; rather soft than loud.
Moderato.—With a moderate degree of quickness.
Molto.—Very extremely; as *Molto Allegro*, very quick.
Morendo.—Gradually subsiding in regard to tone and time.
Mosso.—Movement; as *Piu mosso*, with more movement, quicker.
Moto, or Con Moto.—With agitation anxiously.
Non.—An adverb of negation, generally associated with *troppo*; as *Non troppo Presto*, not too fast.
Non tanto.—Not too much; as *Allegro non tanto*, moderately quick.
Patetico.—Pathetically.
Perdendo, or Perdendosi.—A gradual diminution of tone and movement.
Pianissimo, or pp.—Extremely soft.
Piano, or p.—Soft.
Piu.—An adverb of augmentation; as *piu Presto*, quicker.
Poco.—A little, or rather; as *Poco Presto*, rather quick.
Portamento.—A gliding from one note to another.
Prestissimo.—The most rapid degree of movement.
Presto.—Very quick.
Rallentando.—A gradual diminution in the movement.
Rinforzando, Rinforzato, rinf, or rf.—With additional tone and emphasis.
Ritardando.—A gradual slackening of the time.
Scherzando.—In a light and sportive manner.
Semplice.—With simplicity.
Sempre.—Always; *Sempre forte*, always loud.
Senza.—Without; as *Senza replica*, without repetition.
Sforzato, sf.—Implies that a particular note is to be played with emphasis and force.
Silentando.—A gradual diminution in the time of the movement.
Smorzando.—A gradual decrease as to tone.
Soave.—In a soft and delicate style.
Sostenuto.—Sustained, continuous in regard to tone.
Sotto Voce.—In an undertone.
Spirito, Con Spirito.—With Spirit.
Staccato.—This term implies that the notes are to be played distinct, short and detached from one another.
Stringendo.—Accelerating the degree of movement.
Tema.—The subject or theme.
Tempo Commodo.—In a convenient degree of movement.
Tempo, or A Tempo.—In time.
Tempo Giusto.—In strict time.
Tempo Primo.—In the first or original time.
Tenuto, Ten.—Implies that a note must be sustained the full time.
Tutti.—All. A term used to point out the passages where all the instruments are to be introduced.
Un.—A; as *un poco*, a little.
Vece, or Con Velocita.—In a rapid time. This term is sometimes used to signify that a particular passage is to be played as quick as possible.
Velocissimo.—With extreme rapidity.
Vigoroso.—Boidly, vigorously.
Vivace.—With briskness and animation.
Vivacissimo.—With extreme vivacity.

PART SECOND.

French Horns are of two species - those without valves, and those *with* valves. We shall mention first

THE FRENCH HORN WITHOUT VALVES.

This instrument has its part generally written in C, without flats or sharps at the signature, and is set in any Key the composer desires by the means of "crooks."

Its part is generally written in the Treble Clef, which is considered to be an octave lower than it really is for the horns sound an octave lower than the Clef represents. No compass of the horn can be exactly stated without knowing the particular Key it is "crooked" to, and it has a crook for every note in the Scale of C.

We append a *Table of Open Tones*, beginning with the horn in High C (seldom used,) and descending to low B \flat .

It will be seen that all the horns are transposing instruments except the first, that is, the written notes do not represent the real sounds.

Horn in High C
Written.

Effect.

Horn in High B \flat
Written.

Transposes one tone
lower than written.

Effect.

Horn in A \natural

Transposes one and
a half tones lower
than written.

Effect.

Horn in A \flat

Transpose two tones
lower than written.

Effect.

Horn in G
Effect.

Horn in F
Effect.

Horn in Eb
Effect.

Horn in Eb
Effect.

Horn in D
Effect.

Horn in low C.
Effect.

Horn in low Bb.
Effect.

French Horn.

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The image shows a page of musical notation for French Horn. It consists of seven systems, each with a main staff and an 'Effect' staff. The keys are Horn in G, Horn in F, Horn in Eb, Horn in Eb, Horn in D, Horn in low C, and Horn in low Bb. Each system contains a melodic line in the main staff and a corresponding 'Effect' line in the lower staff. The 'Effect' lines often feature complex rhythmic patterns and accidentals. A box labeled 'Rare' is present at the end of the melodic line in each system. The page is numbered 12 at the top left. The publisher information 'Pub. by J.W. PEPPER Phila Pa' is located at the bottom right.

It will be observed that Numbers 10 and 11, (low C, and low B \flat), are the same as Numbers 1 and 2, only that the sounds produced are an octave lower, and that the low C Horn requires a crook.

In the preceding examples it has been necessary to begin in the Bass Clef, but those notes are seldom written, Composers rarely going below the G in the Treble Clef, as in the first two examples.

We have now shown the complete table of *open notes* but to finish the Scale we must call attention to the connecting links between them called *closed sounds*, which are produced by placing the right hand within the bell of the horn.

For certain notes the bell should be closed a *quarter*, a *third* or one *half*; for others it requires to be closed almost entirely.

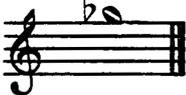
The narrower the opening left in the bell, the duller and rougher the note; and the more difficult it is of certainty and precision in playing.

Hence it follows that Composers should be very chary of writing such notes, and should confine themselves principally to the open notes; or at least to those marked $\frac{1}{2}$ which are the best and most sonorous of the closed notes, for which the bell is only one half closed.

The following is the Compass of the Horn in *open notes* with the closed notes added; the white notes being open and the black closed.

The image shows a musical staff with two systems of notes. The top system is in a Bass Clef and the bottom system is in a Treble Clef. The notes are arranged in a scale. Labels above and below the notes indicate their characteristics: 'Very difficult and dull' for notes marked with a 1/2, and 'Dull' for notes marked with a 1/2. The notes are represented by white circles for open notes and black circles for closed notes.

We will here mention a few open notes not generally used which are very important.

They are the high G \flat  which is a trifle too flat and only appears in tune when between two F's -  and cannot, therefore replace F \sharp .

Then there is the low A \flat  which is obtained by forcing a G and at the same time compressing the lips. Also the low F \sharp  produced by leaving the lips free.

These last two Notes are very valuable, and should be understood by every player upon the horn without valves.

These notes are aptly termed by Berlioz 'factitious notes,' and employing them and the closed notes the complete scale of the horn without valves is found to be as follows.

Quality labels for French Horns:

- Bad
- Factitious Good
- Closed Good
- Factitious Good
- Closed Very Bad
- Closed Good
- Closed Bad. Good.
- Closed Bad. Good.

The lower the horn is crooked, the better the high sounds are produced ; while on the contrary, the higher the Horns are, the easier the lower notes come out.

The favorite Horns for use in ordinary music in this country are the F, E \flat , D, and G Horns. In addition to the crooks already mentioned, "lengthening pieces" are added which attached to the Keys of B \flat and C (low) give A \sharp and B \sharp (low,) and by the same means the Key of D is transposed to D \flat or C \sharp , and the Key of G into G \flat or F \sharp . The Key of high C is transformed into B \sharp or C \flat by drawing the slide of the horn in high C.

Rapid passages are not very practicable on the horn, especially if the Key is low, for then the tube is longer and more difficult to put into vibration.

TABLE OF HARMONICS FOR VALVED HORN.

Open.

*2^d Valve
Lowers 1/2 a tone.*

*1st Valve
Lowers one tone.*

*1st and 2^d Valves
Lowers tone and a half.*

*2nd and 3rd Valves
Lowers two tones.*

*1st and 3rd Valves
Lowers two and one half tones.*

*1st, 2nd and 3rd Valves
Lowers three tones.*

It will be seen, by an analysis of the above, that many notes are capable of different fingerings; but we shall now give the usual manner of fingering for the Valved Horn.

THE COMPLETE CHROMATIC SCALE FOR THE VALVED HORN.

Ascending by Sharps.

Difficult seldom used.

Descending by Flats.

The foregoing table of transposition of tones is represented to the eye as starting from the Key of C (called the "typical key,") and such would really be the case were the performer to use the Horn in high C, which gives out the same sounds as are represented by the notes.

But should he use a horn crooked to any other key, the sounds will be as much lower than C as the horn is set.

For instance, should he use an F horn, the complete table of tones, either open, or with any valve, will be a fifth lower than represented in the typical key of C.

That is to say, the note C when played will really sound F; the note G will really sound C, etc., throughout the entire scale.

The following "Preparatory Exercises" are arranged for either species of Horn, and the figures *under* the notes are the fingering for the Valved Horn, whilst those *above* the notes are intended for the Horn Without Valves, and indicate how much of the bell should be closed by the right hand.

The best and clearest notes are those in which the bell is only closed one-half.

PREPARATORY EXERCISES.

1 

2 

3 

4 

5 

6

1/2 1/2 1/2 1/2 1/2 1/2

7

1/2 1/2 1/2 0 1/2

8

1/2 1/2 1/2 1/2 1/2 1/2

9

0 1/2 1/2 1/2

10

0 1/2 1/2 1/2 1/2

MAJOR AND MINOR SCALES FOR THE VALVED HORN.

French horn parts were formerly always written in the Key of C, with the key of the horn indicated at the commencement of the composition; but since the valved horn has come into general use by reason of its greater facility of execution, it has become quite customary to mark the real signature of the piece in flats or sharps as is done with other instruments. That being the case, we append the Major and Minor Scales in which the valved horn is generally written, omitting the extreme upper and lower tones.

MAJOR SCALES.

Natural Key.

C Major 

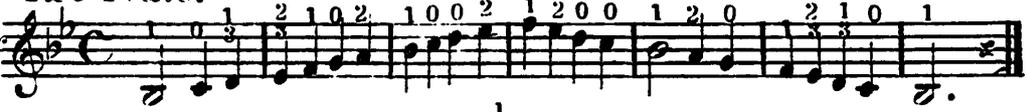
One Sharp.

G Major 

One Flat.

F Major 

Two Flats.

B \flat Major 

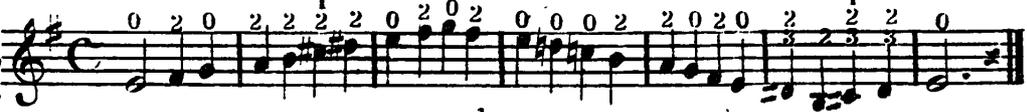
Two Sharps.

D Major 

MINOR SCALES.

Every Major Scale has a Relative Minor Scale with the same signature.

A Minor  Relative to C Natural.

E Minor  Relative to G Major.

D Minor  Relative to F Major.

G Minor  Relative to B \flat Major.

B Minor  Relative to D Major.

EXERCISES FOR THE VALVE HORN.

WITH SHARPS AND FLATS AT THE SIGNATURE.

1



0 2 0 2 2 0 2 0 0 0 2 2 0 0 0 2 0 0 2 3 1



0 1 3 0 0 0 0 0 2 0 0 0 2 0 0 0 0 0 2 2 0 2 0 2 0 0 0

2



0 0 1 2 0 1 0 0 3 0 1 0 0 1 0 1 2 0 0 0 0 0 0



0 0 0 0 0 0 0 1 2 0 0 0 1 2 0 2 1 0 1 2 0 1

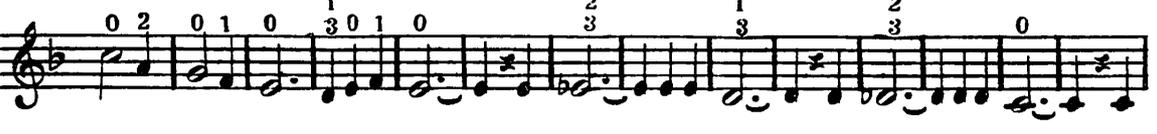
3



0 0 2 0 1 0 2 0 0 1 0



1 3 0 1 1 0 0 3 0 1 0 2 1 0 0 0 0 0 0 0 1 0 0 1 0 0



0 2 0 1 0 3 0 1 0 2 3 1 3 2 3 0



0 1 0 1 0 1 0 0 1

4



0 1 0 1 2 1 0 2 0



2 0 1 0 0 0 2 0 0 0 1 2 0 1 2 0 1 1 2 3



1 3 1 1 0 2 1 1 2 1 2 0 1 0 2 0 0 1 2 1

5

1 0 1 0 1 0 0 2 0 2 0 2 0 0 1 0 0 0 1 0

1 2 0 1 0 2 0 1 0 0 1 1 3 3 1 1 0 1 2 0 0 2 0 2 0 0 0

0 1 0 0 1 2 1 2 0 1 2 0 1 0 1 1 0 1 0 2 1 0 0 0 2 0 0 1 0 1 1

6

1 3 0 2 0 2 2 0 2 0 3 3 0 2 0 2 2 2 0

2 0 0 2 2 0 0 2 0 2 2 2 2 0 0 2 0 0 2 2 0 2 2 1

7

2 3 2 2 1 2 0 1 3 0 1 3 2 2 3 1 0 3 1 0 1 2

0 2 1 0 1 3 2 2 3 0 3 1 0 1 0 0 2 1 3 1 0 1 2 1 0 1 3

8

2 3 0 1 2 0 1 2 0 0 3 0 1 0 2 0 2 2

0 2 2 0 1 0 1 3 0 1 3 1 0 3 1 0 2 2 1 0 3

G Minor.

9

1 3 0 2 0 1 2 0 2 3 3 3 3 3 2 3 0 2 0 2 1 0 0 2 0 2

0 2 2 0 1 0 0 2 1 3 3 0 3 3 0 2 0 2 1 0 0 0 0 1 2 0

E Minor.

10

0 2 0 2 0 0 2 0 0 0 2 2 2 2

0 0 2 3 0 2 0 2 0 1 0 3 2 2

0 0 2 2 0 2 2 0 2 2 0 2 0 3 0

10 RECREATIONS IN PROGRESSIVE ORDER.

MARKED ONLY FOR THE HORN WITHOUT VALVES.

Allegro Moderato.

1

2

Mod^{to}

3

Mod^{to}

4

Mod^{to}

5

Andante.

6 *Andante.*

7 *Moderato.*

8 *Andante.* 1/2

9 *Mod^{to}*

10 *Mod^{to}*

French Horn.

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L'Elisir D'Amore.

Donizetti.

1 *Allegretto.*
p leggiero

mf *pp* *dim.*

Aileen Aroon.

Andante Plaintivo.

Converse.

2

La Violette.

Moderato Molto.

Carafa.

3 *mf*

mf *rall.*

Last Rose Of Summer.

Moore.

4 *Cantabile.*

Cantabile. *poco rall* *a tempo*

How Fair Thou Art.

H. Weidt.

5 *Moderato*

Musical score for 'How Fair Thou Art.' by H. Weidt. It consists of three staves of music in G major and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato'. The music features a melody with eighth and sixteenth notes, and a bass line with a triplet of eighth notes. The second and third staves continue the piece, with dynamic markings of 'p' (piano) and 'ff' (fortissimo) appearing.

Royal Spanish March.

6 *Allegro maestoso*

Musical score for 'Royal Spanish March.' It consists of two staves of music in G major and 2/4 time. The tempo marking is 'Allegro maestoso'. The music is characterized by a driving, rhythmic melody with many eighth and sixteenth notes. The second staff includes first and second endings for a repeat section.

Star Spangled Banner.

7

Musical score for 'Star Spangled Banner.' It consists of three staves of music in G major and 3/4 time. The melody is a well-known patriotic tune, featuring a mix of eighth and sixteenth notes. The music is arranged for a French horn, with a treble clef and a key signature of one sharp.

See The Conquering Hero Comes.

Handel.

8 *Maestoso*

Musical score for 'See The Conquering Hero Comes.' by George Frideric Handel. It consists of three staves of music in G major and 2/4 time. The tempo marking is 'Maestoso'. The music features a strong, rhythmic melody with a mix of eighth and sixteenth notes. The first staff begins with a treble clef and a key signature of one sharp. The piece concludes with a final cadence.

Russian National Hymn.

9 *Maestoso*

Musical score for the Russian National Hymn. It consists of two staves of music in G major and 2/4 time. The tempo marking is 'Maestoso'. The music features a strong, rhythmic melody with a mix of eighth and sixteenth notes. The first staff begins with a treble clef and a key signature of one sharp.

Larghetto from Martha.

Flotow.

10

Robin Adair.

Scotch Air.

11

America.

Maestoso.

12

Die Wacht Am Rhein.

Wilhelm.

Grandioso.

13

Douglas Tender And True.

Scott.

Andante.

14

Caliph Of Bagdad.

Boieldieu.

15 *-8- Andante*

Fine

D.S.-8-

a piacere

Air From Puritani.

Bellini.

16 *Moderato*

Blunchen.

F. Hugo.

17 *Tempo di Valse.*

You'll Remember Me

Balfe.

18 *Andante.*

Standchen.

F. Hugo.

19

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The following 31 Selections are more particularly adapted to the valved horn, and have their signatures in various keys.

The Bridge.

Montgomery.

20

Musical score for 'The Bridge' by Montgomery, measures 20-23. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The second staff includes a mezzo-forte (*mf*) dynamic marking. The third and fourth staves continue the melodic and harmonic development. The piece concludes with a piano (*p*) dynamic marking.

La Straniera.

Bellini.

21

Musical score for 'La Straniera' by Bellini, measures 21-24. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The second and third staves feature a *rit. tempo.* marking. The fourth staff concludes with a *rit.* marking.

Moon Behind the Hill.

Bishop.

22

Musical score for 'Moon Behind the Hill' by Bishop, measures 22-25. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The second and third staves include a *rit. tempo.* marking. The piece ends with a *rit.* marking.

Il Giuramento.

Mercadante.

23

Musical score for 'Il Giuramento' by Mercadante, measures 23-26. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The second and third staves continue the piece, which concludes with a fortissimo (*ff*) dynamic marking.

Katy Darling.

Air by Bellini.

24. 

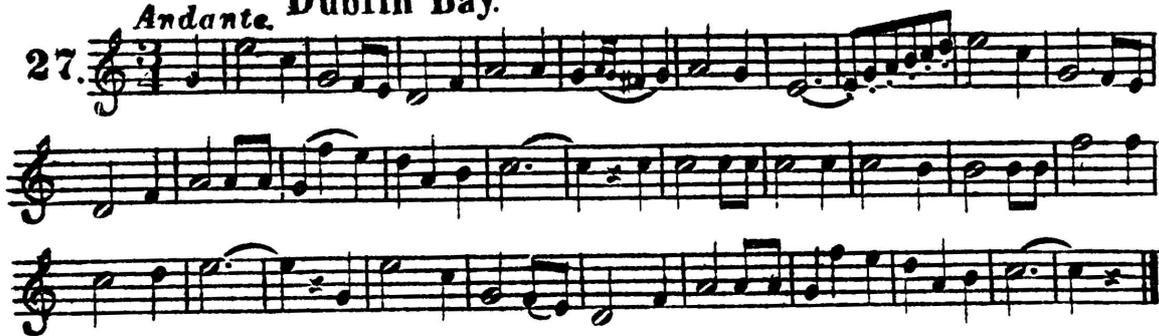
Moderato. A Scrip or A Penny.*English Song.*

25. 

Hail to the Chief.

26. 

Andante. Dublin Bay.

27. 

Andante. Air from Belisario.*Donizetti.*

28. 

Tempo di marcia. Air from Le Prophete. Meyerbeer.

29.

Slow. Norah the Pride of Kildare. Parry.

30.

a piacere. *ff tempo.* Ah Che La Morte. Il Truvatore.

31.

Why do I Weep for Thee. Wallace.

32.

The Old Sexton. Russell.

33.

Andante. Kathleen Mavourneen. *Crouch*

34.

Widow Machree. *Irish.*

Moderato.

35.

Robert Le Diable. *Meyerbeer.*

36.

Once Again. *Sullivan.*

Andante.

37.

Come Sit Thee Down.

Scotch.

Allegretto.

38.

Musical score for 'Come Sit Thee Down' by Schubert, measures 38-41. The score is in 2/4 time and consists of four staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto'. The first staff starts with a dynamic marking of *fz*. The second staff continues the melody. The third staff features a dynamic marking of *fz* and a *tempo.* marking at the end. The fourth staff concludes the piece.

Schuberts Serenade.

Schubert.

Moderato.

39.

Musical score for 'Schuberts Serenade' by Schubert, measures 39-40. The score is in 3/4 time and consists of two staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Moderato'. The first staff starts with a dynamic marking of *f*. The second staff continues the melody.

Funeral March.

Chopin.

Lento.

40.

Musical score for 'Funeral March' by Chopin, measures 40-42. The score is in 3/4 time and consists of three staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Lento'. The first staff starts with a dynamic marking of *p*. The second staff continues the melody. The third staff features a dynamic marking of *p* and a *tr* marking.

Anna Bolena.

Donizetti.

Larghetto.

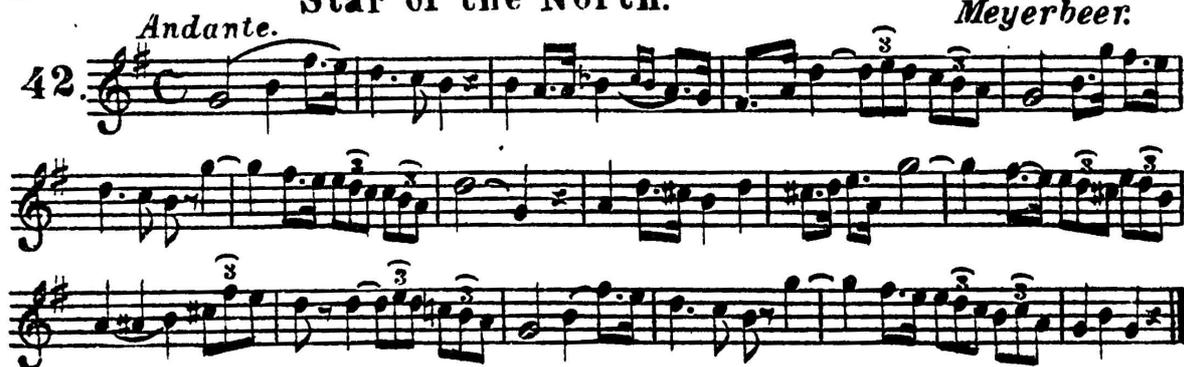
41.

Musical score for 'Anna Bolena' by Donizetti, measures 41-45. The score is in 3/4 time and consists of five staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Larghetto'. The first staff starts with a dynamic marking of *f*. The second staff continues the melody. The third staff features a dynamic marking of *sf*. The fourth and fifth staves continue the piece.

Star of the North.

Meyerbeer.

Andante.

42. 

Friar of Orders Gray.

Allegro moderato.

43. 

In Mia Tu Sei.

Bellini.

Andante.

44. 

The Standard Bearer.

Lindpaintner.

45. Musical score for 'The Standard Bearer' by Lindpaintner. It consists of three staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a trill (tr) on the final note.

Hail Columbia.

Maestoso.

46. Musical score for 'Hail Columbia' by Lindpaintner. It consists of four staves of music in C major, 2/4 time. The tempo is marked 'Maestoso'. The first staff starts with a treble clef and a common time signature. The music is characterized by a steady eighth-note accompaniment and a melody of quarter notes. The second and third staves continue the piece with various rhythmic patterns, including triplets. The fourth staff ends with a final cadence.

Oh Ye Tears.

Adt.

47. Musical score for 'Oh Ye Tears' by Lindpaintner. It consists of two staves of music in C major, 2/4 time. The tempo is marked 'Adt.'. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes. The second staff concludes the piece with a final note.

La Marseillaise.

French National Air.

48. Musical score for 'La Marseillaise' by Lindpaintner. It consists of five staves of music in C major, 2/4 time. The first staff starts with a treble clef and a common time signature. The music is a march-like piece with a strong rhythmic pattern of eighth and sixteenth notes. The second and third staves continue the melody with various rhythmic patterns. The fourth and fifth staves conclude the piece with a final cadence.

Rode's Air Varié.

49. 

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50. *Cantabile.*  *Walston.*

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