

A Window on the Horn in Early Nineteenth-Century Italy: The *Brevi Cenni* of Giovanni Simone Mayr¹

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Giovanni Simone Mayr, an Italian composer of German origin, was an important figure in the development of Italian opera in the nineteenth century, as pointed out by Ludwig Schiedermair in his *Beiträge zur Geschichte der Oper um die Wende des 18. und 19. Jahrh.*² and in the biography of the composer by Girolamo Calvi (1801-1848), recently reprinted in an edition by Pierangelo Pelucchi.³ Mayr studied in Venice (with Ferdinando Bertoni, *maestro di cappella* of S. Marco, a composer of opera and sacred music), where he had the opportunity to hear a broad range of Italian sacred, theatrical, and instrumental music. In Venice his first oratorio and several cantatas were performed between 1791 and 1794. But when Niccolò Piccinni and Peter Winter encouraged him to begin composing theatrical works, he wrote his first opera, *Saffò*, for the Teatro La Fenice in 1794. Then *La Lodoiska* (La Fenice, 1796) immediately earned him a reputation as one of the finest Italian composers of the time. His first opera buffa, *Un pazzo ne fa cento* (Venice, S. Samuele, 1796), reinforced his popularity; it was performed seventeen times in Vienna during the following year!

In 1802 Mayr moved to Bergamo, where he was an active force in the community, helping to found several important civic and cultural institutions and promoting performances of the music of Mozart, Haydn (e.g., *The Creation*), and Beethoven. Mayr infused his solid German musical training with a fine Italian taste for rich harmonies and colorful instrumentation, the latter particularly evident in his contrapuntal writing for concertato woodwinds and horns. Composers of the caliber of Verdi viewed Mayr with lively interest, and Rossini, clearly influenced by the older composer, adopted the characteristic Mayrian “orchestral crescendo” in his own works.

Unfortunately Mayr—who turned down prestigious musical posts in St. Petersburg, Lisbon, London, Milan, Dresden, and even that of official composer at the court of the Emperor Napoleon—is best remembered today for having been Gaetano Donizetti’s teacher at the music school that he founded in his adopted city of Bergamo in 1805 (called *Le Lezioni caritatevoli*). It was primarily for this school that he prepared some of his interesting didactic works, including the manuscript which is the subject of this essay, as he himself wrote in his *Pagine autobiografiche*.⁴

Mayr’s *Brevi Cenni intorno alla maniera di scrivere per lo strumento musicale chiamato Corno, o Corno da Caccia*⁵ comprises sixteen handwritten pages, complete with thirteen musical examples, that embody all of Mayr’s experience as a composer and attentive scholar of instrumentation. In fact the manuscript, from the point of view of the contents and their exhaustive argumentation, is a particularly significant work in the realm of Italian treatises of the early nineteenth century. This is the reason I decided to dedicate to it a thorough

study, out of which have emerged, among other things, significant elements regarding the performance practices of that period.⁶

Dating

The author donated the undated manuscript of the *Brevi Cenni* to the Liceo Comunale of Bologna, an institution with which he had many contacts. A letter from the archivist of the Liceo to Mayr⁷ demonstrates this relationship, as does the existence of another written work, *Pareve intorno ad un apposito maestro per la composizione teatrale, e particolarmente per l'istromentazione*,⁸ now lost, that undoubtedly represented further investigation into the subject. A descriptive page added to the *Brevi Cenni* bears the protocols of 1827; nevertheless, it is uncertain if it was conceived in precisely that year. It seems more likely that Mayr presented this manuscript to the Liceo Comunale as a gesture of gratitude to the leadership of that institution.⁹ At any rate, in the *Cenni* there are explicit references¹⁰ to two Italian horn players, inventors of two different mechanisms, which Mayr calls “keys,” applied to the *corno da caccia ordinario*¹¹ (natural horn). The first, Benedetto Bergonzi, is the subject of an article by the present author in *Recercare*.¹² Bergonzi was a composer and the inventor (1822) of a particular system of keys for the *corno da caccia*, similar to those already applied to other brass instruments. Bergonzi, descendent namesake of a family of Cremonese luthiers, had the opportunity to perform for Mayr a concerto for horn, now lost, of his own composition, on an instrument with these new keys. The performance took place during a musical academy in the old town of Bergamo on the occasion of the 1823 feast of S. Alessandro. That horn was awarded a silver medal at the biennial competition of the Imperial Regio Istituto di Scienze Lettere ed Arti of Milano in 1824, thanks in part to Mayr’s interest in it, as revealed in a letter of recommendation to that institution.

The other horn player cited by Mayr, Luigi Pini,¹³ presented to the Duchess of Parma, Maria Luigia,¹⁴ a *corno da caccia* equipped with two valves, which won an award from the Conservatorio di Musica di Milano on 26 June 1823.¹⁵ In this case, fortunately, the horn has survived and is preserved at the Museo Civico Medievale di Bologna, where it has been restored.¹⁶ Presumably Mayr obtained news of Pini’s invention from chronicles of the day, but perhaps because of the incompleteness of these accounts, he refers to “holes made in the instrument,” though these can be found only on Bergonzi’s horn. However, in Mayr’s view these mechanisms “altered somewhat the natural sound” of the instrument so much that “most players prefer simple crooks and use of the hand.”

In any event Mayr’s manuscript could not have been finished before August 1823, when he first learned of Bergonzi’s horn. In addition, considering that the *Pagine autobiografiche* do not go beyond 1825 (at least according to the dates of the compositions listed there), and given Mayr’s use of the word “recently” in reference to the invention of the *chiavi*, we can narrow the period of the writing of the manuscript to late 1823 through 1825. Mayr’s objective in writing this treatise remains unclear, but it seems likely that he was genuinely interested in improving horn instruction at the *Lezioni caritatevoli*.

Comparison with contemporary treatises

An analysis of Mayr's *Brevi Cenni* shows that the author derived part of his material from contemporary publications in his own library.¹⁷ In the course of his work at the *Lezioni caritatevoli* (the music school), Mayr obtained some instrument method books in use at the Paris Conservatoire,¹⁸ among which was the *Méthode pour le cor* by Frédéric Duvernoy (Paris, 1803). Without doubt he drew on the *Méthode* for a great deal of information on the pedagogy and performance technique of the instrument. Traditional horn technique—particularly in France—employed two distinct roles of study and practice called *cor-alto* and *cor-basse*. Translating verbatim from Duvernoy's French, Mayr acknowledges these two roles, affirming that the distinction depends primarily on the mouthpiece (*embouchure*), which must be shallow and narrow for first horn in order to facilitate the playing of high notes, but deep and wide for second horn in order to favor the low range.

There are at least two other publications in Mayr's personal library that he may have consulted in the preparation of the *Brevi Cenni: La scuola della musica in tre parti divisa* by Carlo Gervasoni¹⁹ and the *Dizionario e bibliografia della Musica* of Pietro Lichtenthal.²⁰ Gervasoni, in the chapter "Horn Lessons," underlines the two distinct roles of the horn on the basis of different "embouchures," in this instance referring to the position of the mouthpiece on the player's lips. Thus "the first [horn] normally holds the mouthpiece down and the second up; in this way the first proceeding upwards brings the mouthpiece down as needed and the second, proceeding downwards, brings the mouthpiece up as needed."²¹ Gervasoni indicates that the instrument should normally be held with the bell facing up (p. 322) so that the sounds are clean and clear; but the bell should be put in a more comfortable position if it is necessary to insert the hand to obtain stopped notes (p. 329).

Pietro Lichtenthal maintained an active correspondence with Mayr,²² to whom he turned for advice on the draft of his *Dizionario*; so in Lichtenthal's "horn" entry we find many similarities to Mayr's manuscript. In the introduction to the *Dizionario*, Lichtenthal attests to help given him on the subject by his "esteemed friend, celebrated scholar and current *maestro di cappella* in Bergamo, Giovanni Simone Mayr, who generously assisted me in the undertaking and from whom I obtained the very latest information."²³

The instrument

Let us now turn to Mayr's discussion of the three parts that make up a horn: in addition to the mouthpiece, which has already been discussed, the *corpo rotondo* and the *padiglione*. By *corpo rotondo* (round body) Mayr means the central part of the instrument (excluding the crooks, which will be treated subsequently), "equipped nowadays with a tuning slide." This remark suggests that the tuning slide became common only at the beginning of the nineteenth century. In Italy, other writers referred to the *padiglione* (bell) as *tuba*, or more commonly, *campana*, which at the beginning of the 1800s was already built with a

broad flare²⁴ that facilitated the use of the hand, which Mayr calls *maneggio* (“handling”). In addition, says Mayr, it is possible to insert into the bell a *sordina* (or *sordino*, mute), a cardboard tube that darkens the sound and creates an echo effect. Here he mentions that there are horn players capable of creating an echo without the help of the mute, probably referring to those soloists capable of obtaining such an effect by simply playing *pianissimo*, a technique most likely not accessible to all performers at that time.

Finally, Mayr makes an historical allusion to the development of horn manufacture: “[At] the beginning, the number of instruments corresponded to the most important keys in our musical system.”²⁵ In his youth, Mayr certainly had occasion in Germany to hear duet players still using natural instruments without crooks, as attested to by Gerber²⁶—making the point that only later were the *corpi di ricambio* or crooks widely used.²⁷

Use in the orchestra

Mayr’s discussion of horn notation affirms that whatever crook is used, the melody remains stationary—that is, the instrument must always be written in C major in treble clef, in what was by then called “classical notation.”²⁸ It is necessary, however, to indicate “the key at the beginning of the musical piece for the player’s convenience”;²⁹ this would then be the instrument that produces notes at the right pitch. It is interesting to note that Mayr associates the use of instruments without crooks (see *Cenni*, f. 4r) with writing in various traditional clefs,³⁰ a style of writing widely used in Italy. Concerning the use of bass clef for the keys F and G, he refers to scores of composers of the Neapolitan school. In fact, after Alessandro Scarlatti,³¹ composers of this important school used the horn more and more in their scores as an instrument of color and reinforcement and no longer as a solo instrument. Therefore the bass clef³² was evidently held to be in accord with the instrument’s new aesthetic use, eventually leading to the abandonment of the *clarino* register by orchestral horns. Mayr further suggests that sufficient rests always be allotted to the performer to allow for any necessary change of crook, as dictated by modulations. As a composer, Mayr himself usually followed this dictum.

It is good practice, according to Mayr, to write the orchestral horn parts in the main key of the composition, while for minor keys he advises the use of crooks in the relative major (*Esempio secondo* = Example 2) because this key is a frequent goal of modulations and also because the natural harmonic series on this tone has the largest number of notes in common with the minor key in question.

If two pairs of horns are available, Mayr proposes placing one pair in the principal key (which will obviously be major) and the second pair in a relative key (*Esempio settimo* = Example 7). When two or three horns with different crooks are combined, difficulties may ensue due to the fact that blending the three instruments is not always easy and there is the risk of not having capable performers on hand.

Another interesting concept regards the use of horns constructed in the central keys of the instrument, recognized by Mayr as the best, to play pieces written in a relative key.

For example, he suggests using the E \flat horn for a piece in B \flat major (see Examples 3-4), above all if a trumpet is also used. Many examples of this particular usage can be found in concerted works of the Neapolitan school, not to mention solo works as well. In addition to the well-known solos from *La Vestale* and *Milton* by Spontini,³³ we find one in the *Messe pour le Jour de la Proclamation de sa Maestè Imperiale l'Empereur de Français Napoléon premier* (1804) by Giovanni Paisiello, in which the horn in F plays a solo and several virtuosic passages in the tonality of C major in duo with both the solo singer and the harp ("Et incarnatus est").³⁴ Mayr does not approve of those instrumentalists who adopt this system in order to avoid changing crooks, thereby going against the composer's wishes. In works requiring horns in B \flat *alto* (characterized as "witty"), some performers used horns in E \flat with deeper, darker tones. We should not, however, confuse this choice on the part of some instrumentalists with the diffusion at the beginning of the 1800s of an intermediate role between *cor-alto* and *cor-basse*, defined as *cor-mixte*. As we know, those players who were fond of *cor-mixte* achieved a high level of performance with hand technique, setting aside completely the *clarino* technique typical of their predecessors of the Baroque era.

Highly interesting is the consideration of the use in all *cappelle* (orchestras) of four instrumentalists in spite of the fact that the score calls for a single pair of horns. The purpose of this was to allow the instrumentalists to rest because two solo horns "could barely withstand the effort" (*Cenni*, ff. 6v-7r), and to have quick changes of crooks, above all in ballets. In *Il trattatello sopra agli strumenti ed istromentazione* (s.v. "corno"),³⁵ Mayr advises having at least three pairs of horns available, instead of the usual two, in large orchestras. The first pair would be used only in the keys of low B \flat , C, and D; the second, in E \flat , E, and F; and the third, for the remaining keys of G, A, and high B \flat , since "he who plays in the key of B \flat *basso* and changes [crooks] to play in *A acuto* ... cannot consider the quality of sound and must be content merely to be in tune."³⁶ These final considerations lead us to rethink the idea of using horns in some scores in which there is not sufficient time for the horn player to change crooks or where one or two arias appear with four horns while the other numbers are entrusted to a single pair, considered the main pair. Othon Vanderbroeck recommends in his *Traité général des tous les instruments a vent a l'usage des compositeurs* (1793) the use in orchestras of "two horns for the playing of the higher crooks and two others for the playing of the low crooks";³⁷ and Bertil van Boer reached the same conclusion in an essay appearing in the *Historic Brass Society Journal* in which he offers a series of examples (from the works of Mozart and Haydn) to support this thesis.³⁸

Timbre and the use of the hand

In all of his musical output, Mayr demonstrates a particular interest in the exploration of timbre. At times this exploration pushes him to the point of experimenting directly with unusual or newly invented instruments³⁹ in some of his compositions. Considering the horn from this point of view, our author makes some interesting observations. The instrument, depending on its length (i.e., the crooks used), emits sounds with notable timbral differences that offered composers of the period the opportunity to characterize each piece. For

example, horns in high B \flat , which Mayr calls “witty,” have a very clear, shrill sound, while those in low C are softer and darker. Horns in the central keys (F, E, E \flat , considered the best in *Il trattatello*) have a relatively dark timbre, are more adaptable, and, as stated previously, even substitute excellently for those in neighboring keys, both high and low.

Mayr goes on to explain in detail the range of sounds of the horn from the point of view of timbre. First he advises availing oneself of the natural harmonic notes, which are absolutely preferable even if some turn out to be inconvenient for intonation: for example, the d^2 (see *Cenni*, f. 7v), being very sharp, must be stopped as much as the f^2 . Then there are those Mayr calls “easier stopped notes” that make for good sonic effect and are sufficiently in tune. These are often used in orchestral writing: b^1 , bb^1 , e^2 , a^1 , a^2 , $f\sharp$, $f\sharp^1$, $f\sharp^2$, and ab (see *Cenni*, f. 7v).

By “more difficult stopped notes,” Mayr means those notes obtained by completely closing the bell. In his opinion, if care is not used with these, they take on a character quite unlike those of natural notes and can even be unpleasant. Mayr does not offer any examples of such notes, so apparently he considers them unfit for use in orchestral writing.⁴⁰ In fact, we should not forget that he makes a clear distinction between orchestral horn players and the so-called *concertisti*,⁴¹ who are capable of attaining consistency of sound and timbre throughout the compass of the instrument. Concertizing players are even capable of playing chromatic scales in the middle register (see *Cenni*, f. 8v), in addition to otherwise unusual low notes or those so high they seem beyond the compass of the instrument so that, as Mayr says, “such sounds provide only a sterile surprise” (see *Cenni*, f. 9r).

Grace notes and chords

Mayr notes that it is of course possible to perform on the horn various graces that ornament the melody (appoggiaturas, trills, *gruppetti*) and “above all those that are appropriate for this instrument, and not difficult of execution, are the most varied arpeggios formed by natural sounds” (see Example 10). A peculiar consideration is that concerning the possibility of “producing on the horn two or three harmonic sounds simultaneously.” This subject is not even mentioned in other horn method books of the period,⁴² with the exception of Dauprat’s invective addressed to all those “charlatans” who take advantage of “double sounds” to win the favor of “ignorant people.”⁴³ In any case, we are dealing here with a technique lacking in sonority and, more importantly, reserved for soloists, which is probably why it is not mentioned in the most important method books on instrumentation. Mayr, in his *Cenni*, envisaged the insertion of an example of this effect (Example “ultimo”), which unfortunately has been lost. He may have intended to use an excerpt from the Concertino for horn and orchestra in E Minor, op. 45, by C.M. von Weber,⁴⁴ in which a series of chords appears in the cadenza. Mayr certainly knew Weber’s music well, for in the *Cenni* he provides other musical examples from Weber’s opera *Der Freischütz*.⁴⁵

Advice, comments by Mayr

Having finished explaining the use of the instrument, Mayr offers practical advice on learning to write for the horn. First of all, he says, “it is recommended to listen to compositions by great, brilliant masters—study their scores—read a horn method book or two and examine compositions written expressly for two⁴⁶—three—and four horns ... and listen to concertos written both for first and second horn” (*Cenni*, fol. 9v). Mayr further notes the propensity of the horn to produce “a pure and simple song (*il filar la voce*’), and for this reason sustained sounds are more suited to the nature of this instrument and they render the most delightful sensations.” In the *Trattatello* he speaks similarly of the horn: “... a magnificent instrument, noble, substantial, elevating. But demand from it nothing other than simple *canto* [insofar as] a true, natural sound is more expressive than all the leaps and flights of a paper horn player⁴⁷ who lacks strength and dignity; ... nature is forced to the detriment of art.”⁴⁸

Of course this philosophy is ascertainable, as previously mentioned, in the composed works of Mayr, a scholar and researcher always alert to novelty in instrumentation despite his decisively “conservative” attitude toward other matters. Thus we find him interested in the application of “keys” to brass instruments, to the point of writing a *Gloria in Excelsis* with *tromba a chiavi obbligata*⁴⁹ as well as a *Iuravit Dominus* with four trumpets, two of them with keys,⁵⁰ and supporting *in toto* Bergonzi’s invention.⁵¹ His invective in the *Trattatello* should not seem incongruent with his criticism of “so-called improvements, keys, and other [innovations],” inasmuch as he refers here not only to the possible abuse of innovations on the part of instrumentalists, but also to the inappropriate use of the instruments by inexpert composers as well. As mentioned previously, the discussion naturally changes course when these new inventions are used by soloists capable of fully exploiting them. For this reason he felt the need to approve their use in orchestra only when the improvements “did not compromise the natural sound.” This last remark is amply verifiable not only in later composed works but also in the *Grand traité d’instrumentation et d’orchestration modernes* by Hector Berlioz,⁵² where the writer speaks of the possibility of attaining the lowest harmonics through the use of valves.

[The] timbre of the *cor à pistons* is quite different from the *corno ordinario* [handhorn] and for this reason one cannot identify a suitable substitute in all cases. It seems to me that it should be employed as a special instrument ... and many composers declare themselves hostile to this new instrument, the reason being that from the moment of its introduction in the orchestra, some horn players, using the valves to play parts [written] for the natural horn, find it more comfortable to produce in open notes, using this mechanism, the stopped notes written expressly by the composer.⁵³

Of the opposite opinion was an Italian horn player named Antonio Tosoroni,⁵⁴ author of one of the first method books for valve horn (*Metodo per corno a 3 pistoni*⁵⁵) and *Trattato*

pratico di strumentazione,⁵⁶ a publication almost contemporary with that of Berlioz, in which he calls the *corno da caccia* “ancient” (*antico*)⁵⁷ and affirms

that it was truly in need of improvement from the vantage point of performance and composition. The *Corno a pistoni* [horn with piston valves] *o con macchina a cilindro* [horn with rotary valves] ... does not differ from the *Corno antico* [ancient horn]. The same conditions are present by nature except that ... it has applied to it a machine formed by a keyboard with 3 pistons; these not only take the place of the *tuffate* [stopped] notes which should be made with the hand in the bell, but it is possible to play a more extensive and even scale.⁵⁸

The use of the horn in Mayr's compositions

In his own compositions Mayr often prefers simple *canto*, but sometimes he explores the dynamic and harmonic possibilities of the instrument, being careful to avoid virtuosic interludes of little musical value. He capitalizes on the horn's hunting associations and its natural propensity for fanfares. He often entrusts the horn pair with exposed harmonies to sustain a solo vocal part.⁵⁹ Like many other composers of his era, he often inserted a horn solo where he knew he could count on the presence of a capable horn player in the orchestra, as in the case of the opera *Alonso e Cora*. This work was written for the Teatro alla Scala and was staged for the first time 26 December 1803. The score⁶⁰ includes several demanding horn solos,⁶¹ beginning with the *Sinfonia*, which were in all probability performed by the celebrated Luigi Belloli.

Mayr also left us a great number of compositions with one or more obbligato horns.⁶² An interesting example is the cantata *Annibale a Cartago*⁶³ for bass voice with obbligato horn, composed in 1816. It calls for two horns in the first three movements and the first horn in the guise of soloist in the concluding aria. The aria begins with a *cantabile* theme for the horn in F minor in the style of the Italian *bel canto* tradition, which is then taken up by the bass. It continues with dialogues between the two soloists, with the insertion of chromatic passages for the horn that build into brief virtuosic moments based on descending sixteenth-note arpeggios in F major near the end of the piece.

Another evocative example is *Qui sedes a due corni obbligati*.⁶⁴ In this liturgical composition for two horns there is a virtuosic part for this instrument, uncommon in Mayr's repertoire. In the first movement there is even a cadenza written for two instruments that begins with a fanfare rhythm, followed by a *cantabile* theme in the first horn with an accompaniment of four-note groupings of thirty-second notes, based on the tonic-dominant chords in the second horn. This thirty-second-note movement then passes to the first horn, which carries it through a series of “games” on open and stopped tones, alternating with the second horn. After a series of ascending arpeggios in canon, there are fast chromatic passages leading to the classic trill, with both instruments in thirds, concluding the cadenza.⁶⁵ We can imagine that this *Qui sedes* was composed for two virtuosi—perhaps the

same Belloli brothers, whom the maestro from Bergamo knew. Mayr's acquaintance with these two virtuosi is confirmed also by the existence of a letter from Agostino Belloli to Mayr, inviting him to attend a performance of the piece. The score forbids substitution of the obbligato instrumental parts, something often allowed in other compositions written by Mayr for the Cappella of S. Maria Maggiore,⁶⁶ where he was *maestro di cappella*.

Certainly some of these compositions merit being "unearthed" and brought to the attention of the public and of modern musicians who could benefit from "new" musical delights. The same may be said of the theoretical output of this little-known *maestro bergamasco*. Several Italian-language publications concerning his music have appeared recently, but he deserves to be known to a much broader audience.

Appendix 1
Bilingual text of *Breve Cenni*

[f. 1r]

Proprietà della Comune

Sopra il modo di comporre per li
 Corni da Caccia

Autografo
 deli Signore Mae. Mayer [sic]

Regalato all'archivio del
 Liceo Comunale

Vedi Prot. del 1827.

[f. 2r]

Brevi Cenni

intorno alla maniera di scrivere per lo stromento musicale
 chiamato *Corno*, o *Corno da Caccia*.

Il Corno, strumento più di frequente che qualunque altro da fiato Adoperato nell'orchestra, divideasi in due *generi*, l'uno chiamato *Primo*, i di cui suoni s'effondono verso l'*acuto*, e l'altro, di cui scendono i suoni verso il *profondo* appellasi *Secondo*.

Dipende dalla disposizione fisica del suonatore a dedicarsi od all'uno od all'altro genere, poiché la differenza consiste principalmente nell' *Imbocatura*.

Ed è facile a comprendersi che quella del *secondo* destinata per i suoni profondi dev'essere più *larga*, e quella per gli *acuti* più *ristretta*—di modo chè per produrre i suoni acuti conviene *serrare* le labbra a misura, che si ascende ed aprirle proporzionatamente nel discendere. Quindi i *Bocchini* con cui s'intuonano i Corni debbono essere'

[f. 2v]



[f.1r]

[cover page added to the manuscript at a later date]

City Property

On the Manner of Composing for Hunting Horn

Autograph
by Maestro Signor MayerDonated to the archive of the
Liceo Comunale

See Protocol of 1827.

[f. 2r]

*Short Hints*On the way to write for the musical instrument
called the *Horn* or the *Hunting Horn*.

The horn, the most frequently used wind instrument in the orchestra, is divided into two types, one called *First*, whose sounds are high, while the other, whose sounds are low, is called *Second*.

The player's physical disposition determines to which of the two types he will dedicate himself, since the main distinction is in the *embouchure* [i.e., mouthpiece]. It is clear that the [mouthpiece of the] *second*, destined for the low sounds, must be *wider* and that destined for the high sounds, *narrower*. In order to produce high sounds, the lips must be progressively more closed as one goes higher and

[f.2v]

opened proportionally while descending. Therefore, horn *mouthpieces* are wider or narrower, respectively.

relativamente più, o meno larghi.

Quegli, che si dedica ad uno di questi generi produce con difficoltà i suoni che competono all'altro. Nullameno a forza d'esercizio, ed attitudine naturale giungono alcuni suonatori a riuscire plausibilmente in ambedue li generi.

Nell'orchestra si adoperano tutti due li generi, cioè: il *primo* ed il *secondo* Corno nell'istesso tempo; ed il suono di amendue ben combinato rinforza ed empisce mirabilmente il concerto.

Qualche volta vengono essi raddoppiati, cioè: si scrive per *due primi* e *due secondi*, con differente melodia per tutti.

Quando si adopera un solo Corno, vien'esso per lo più combinato con altri stromenti in *forma concertante*.

vedi [esempio] N° 13

[f. 3r]

Lo stromento divide si in trè parti

1) nel *Bocchino*, il quale è separato— e di cui si è già parlato

2) Nel *Corpo rotondo*, munito al giorno d'oggi da una *Pompa*, la quale affondata più o meno, allunga o raccorcia il tubo, per cui s'innalza o s'abbassa il suono dello stesso strumento, e

3) Nel *Padiglione* infondo, atto a ricevere la mano, la quale assieme all'imboccatura serve a produrre i varj suoni che dalla manipolazione prendono il nome di *suoni stoppati*, mentre gli altri, che ne sortono naturalmente diconsi *suoni aperti*.

Talvolta introducesi nel padiglione un tubo di cartone, che si chiama *Sordina* o *sordino*, per dare all'istromento un suono più cupo—e per formare il così detto *Eco*, per cui sembra, che ripetendosi la medesima frase musicale, dapprima suonata con forza, e dappoi con la *sordina* venga in questo caso da lontano, come l'*Eco* naturale.

[f. 3v]

He who dedicates himself to one of these types of horn will have difficulty producing sounds on the other. Nonetheless, with rigorous practice and natural talent, some players manage quite well on both types.

Both *first* and *second* horn are used in the orchestra at the same time, and their combined sound strengthens and fills out the ensemble admirably. Sometimes they are doubled; that is, music is written for *two firsts* and *two seconds*, with different melodies for each. When just one horn is used it is combined with other instruments in *concertante* form. See [Example] no. 13.

[f. 3r]

The instrument is divided into three parts:

- 1) the *mouthpiece*—mentioned above—which detaches from the body;
- 2) the *round body*, equipped with a [tuning] *slide* which when inserted, lengthens or shortens the tube, thereby raising or lowering the pitch of the instrument; and
- 3) the *bell* at the end, adapted for the hand which, along with the embouchure, serves to produce various sounds called *stopped sounds* by manipulation, while others that occur naturally are called *open sounds*.

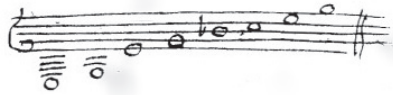
At times a cardboard tube called a *mute* is inserted into the bell to give the instrument a darker sound and create a so-called *echo*, because by repeating the same musical phrase first loudly,

[f.3v]

then with the mute, the second one seems to come from far away, like a natural echo.

Alcuni suonatori hanno l'arte di formar codesto Eco anche senza l'ajuto della Sordina.

Non potendo il Corno produrre se non che alcuni que' suoni armonici, li quali nascono dalla vibrazione di una corda sonora p:e: in quel dato tuono che proviene dalla rispettiva forma e grandezza dell'istromento—si dovettero dapprincipio formar tanti differenti stromenti, quanti eranvi *tuoni maggiori* nel nostro sistema musicale.



Affine di rimediar a quest'inconveniente vennero dappoi inventati i *Corpi di ricambio*, detti comunemente *Ritorti*, ossia tubi di maggiore o minore lunghezza a norma de' tuoni più profondi o più acuti per cui si ottiene il vantaggio, che mediante l'introduzione di questi tubi, con un solo istromento si possa suonare in tutti i tuoni.

[f. 4r]

A ciò contribuisce anche la *Pompa*, come venne digia indicato sopra.

Altri mezzi vennero recentemente inventati in Italia da *Bergonzi* e da *Prini* [*sic; recta Pini*], onde facilitar il suonar con un sol corno in tutti i tuoni, e produrre con maggior facilità e sicura intuonazione i suoni cromatici, e questi sono *le chiavi*. Ma alterando queste, per causa de' fori, alquanto il suono naturale dell'istromento, la maggior parte de' suonatori preferisce i semplici ritorti e l'applicazione della mano.

Per quanti e varj ritorti si adoperino la Melodia resta però sempre immobile e la stessa, cioè: il corno produce naturalmente, sempre la *prima* ossia il tuono fondamentale, la *quinta*, la *terza* ecc. ecc. di qualunque tuono (come fu segnato sopra) e perciò si scrivono le parti de' corni sempre in *Do*, tale *do* diventa poi successivamente un *Rè*, un *Mi*, un *Fa* ecc. ecc.

Some players are even able to produce this echo effect without the aid of a mute.

The horn produces only certain harmonic sounds, like those



caused by the vibration of a musical string, in a given key, for example those formed naturally by the relative size and form of the instrument. Formerly, then, the number of instruments used had to equal the number of major keys in our musical system.

The *Corpi di ricambio*, commonly called *crooks*, invented in order to remedy this inconvenience, are tubes of greater or lesser length, corresponding to lower or higher keys, which have the advantage of allowing a player to play in all keys with just one instrument.

[f. 4r]

The *tuning slide* contributes to this as well, as indicated above.

Other means of obtaining the same result recently have been invented in Italy by *Bergonzi* and *Pini*: these facilitate playing in all tonalities with just one horn and facilitate the production of chromatic notes with more secure intonation, and are called *keys*. Because the holes required for these somewhat alter the natural sound of the instrument, most players prefer the simple crooks and use of the hand.

The melody remains the same regardless of the number or variety of crooks adopted; that is, the horn always produces naturally the *root* or fundamental sound, the *fifth*, the *third*, etc. of any key (as mentioned above), and for this reason horn parts are written in *C*, which then becomes *D*, *E*, *F* etc., etc. [with the use of crooks].

In earlier times, in which, as we said, an appropriate horn was used for every key, in order to avoid marking every piece in *C*, *various clefs* were used to indicate the actual key of the composition. For example,



Ne' tempi passati, in cui, come si disse, usavasi per ogni tuono un apposito strumento, e volendo nullameno segnare ogni suonata in *Do*, si adoperavano *varie chiavi* da trasporto, affine di indicar il vero tuono delle composizioni

p: e:

[f. 4v] Talvolta incontransi nelle vecchie carte [partiture] la chiave di basso segnata per i tuoni di *fa*—e di *sol*.

Al giorno d'oggi, segnandosi soltanto l'armonia di *Do*, non si adopera in generale che la chiave di *Violino*. Rendesi perciò necessario d'indicare in capo ad ogni pezzo musicale il tuono del medesimo per norma del suonatore p:e:

Se nel progresso si cangia tempo e modulasi in altro tuono, conviene segnarlo per il pronto cambio degli stromenti (lorchè si fa prima che finisca il primo tempo, lasciando alcune pause per il necessario preparativo) e di nuovo s'indica il ritorno al primo tuono.

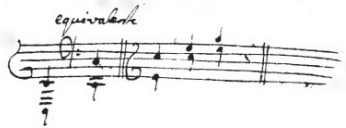
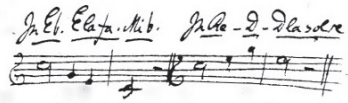
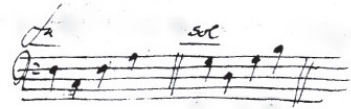
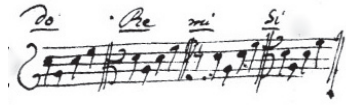
Volendo pertanto scrivere de' suoni molto profondi, per cui converrebbe tirare molte linee, al di sopra della testa della nota di Violino, come nel *Do* profondo, vi si sostituisce la chiave di *Basso*, particolarmente per i suoni del secondo Corno. Ma ciò si fa come per accidente rimettendo la chiave di violino, allorchè ritornano de' suoni più acuti.

Usasi di armar questa chiave di Violino anche con *diesis* e *Bemolli* a norma della circostanza di modulazioni, cantilene particolari, combinazioni d'armonia non ordinarie, come si vedrà negli esempj.

[f. 5r]

Tuttociò intendesi sempre de' tuoni maggiori, a cagione de'suoni armonici naturali.

Per i tuoni minori si prendono per lo più i Corni ne' tuoni più vicini ed affini, com'è quello della *terza // p: e: in Rè minore* quello di *fa* maggiore, // a cagione che si



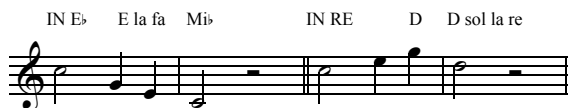
vedi Esempio 2°

[f. 4v]

Occasionally one finds the bass clef marked in old scores for the tonalities of F and G.



Nowadays when the harmony is in C, one simply uses the *treble clef*. For this reason it is necessary to indicate the key at the beginning of the piece for the player's information.



If during the course of the piece there is a tempo change or modulation of key, it is a good idea to indicate this, allowing time enough for a change of instrument (this should be done before the end of the first movement, leaving some measures of rest for preparation), and again indicating the return of the initial key. Consequently, to write very low notes which require many ledger lines below the treble clef, as with low C, the *bass* clef is used, particularly in the second horn part. But this is done as with an *accidental*, rewriting the treble clef upon return of the higher notes.



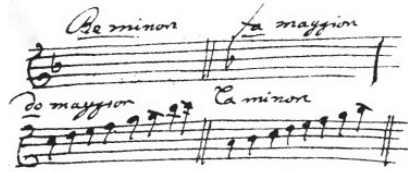
The treble clef can also be equipped with *sharps* and *flats* according to the

[f. 5r]

circumstances of the modulations, particular *melodies*, and unusual harmonic combinations, as will be shown in the examples. See *Example 11*. All this concerns the major keys on account of the natural harmonics.

For minor keys, horns from the nearest relative keys are used, such as that of the *third*; for example, in *D minor*, [one uses the crook of] *F major* (see *Example 2*), because modulations are made to the relative key in which one finds all of the notes belonging to the minor scale in the diatonic series of the relative major scale. This is one of the first rudiments taught: that the minor key always has the same accidentals in the key signature as the relative major key, for example:

modula principalmente in quel tuono relativo, trovandosi anche nella serie diatonica della relativa scala maggiore, tutti que' suoni che appartengono alla scala minore. Cosa che si rileva già da' primi elementi, in cui insegnasi, che il tuono minore ha sempre la stessa segnatura (accidenti) in chiave, la quale ha il tuon relativo maggiore p: e:



Anzi succede rare volte, che si prendono ne' tuoni minori, i corni del tuono.

[f. 5v] In tal caso vengono segnati i rispettivi accidenti o nella chiave, o per ogni che li richiede nel corso del pezzo.

Essendo i più bei suoni del Corno, quei, che si ottengono colla proporzione media de' tubi, ne proviene, che i compositori si servono spessissimo, e con ottimo effetto d'armonia /particolarmente quando si combinano con trombe/ de' Corni d'un altro tuono, in vece di quello, in cui è scritta la composizione. Il qual tuono però ha per lo più relazione col tuono principale, ed alle più usitate modulazioni, come p: e: in *Corni in E_b* suppliscono assai bene a que' di *Bfa*.

vedi gli esempi N° 11 e 12.

Non di rado i suonatori moderni, per schifar la fatica, adoperano arbitrariamente in *Corni in Mi_b*, benchè sia segnato il pezzo con i Corni in *Sib*, trasportandone i suoni—a danno però sempre del giusto effetto e della pura armonia—particolarmente se sonovi segnati i Corni in *Sib alto*, che sono da se spiritosi, mentre quei di *Mi_b* hanno suoni gravi e profondi.

esempi 3° e 4°

[f. 6r] Nella Sinfonia a grande orchestra, ne' finali, Cori, e Ripieni si adoperano *due paja di Corni*, o nel medesimo tuono (come si accennò dappincipio)—o con altre combinazioni di tuoni, cioè: *due* in un tuono e per lo più nel principale, e *due* in un

vedi esempio Quarto [sic; recta Quinto]



Indeed it rarely happens that in the minor key, horns of the parallel [major] key are used. In such a case the corresponding sharps and flats

[f. 5v]

are marked either in the key signature or each time they are required during the course of a piece. *See Examples 11 and 12.*

Since the most beautiful sounds on the horn are those obtained with tubes of medium proportion, one can deduce that composers use horns in keys other than the one in which the piece is written, with optimal harmonic effect, particularly when combined with trumpets. This key, however, must be related to the principal key and the most frequently used modulations. For example, *horns in E \flat* substitute quite well for those in B \flat . *See Examples 3 and 4.*

In order to avoid fatigue, it is common for modern players arbitrarily to use *horns in E \flat* , even if the piece is marked *horns in B \flat* , transposing—but always to the detriment of proper effect and harmonic purity, particularly if it is marked *horns in B \flat alto*, which sound spirited, while those in E \flat are low and serious.

[f. 6r]

In symphonies for large orchestras, finales, choruses, and *ripieni*, two pairs of horns in the same key are employed (as suggested at the beginning; *see Example 5*) or other combinations of keys are used, that is, *two* in the main key and *two* in another key, usually at the *fifth* so that the harmony will remain complete at important modulations and cadences. *See Example 6.*

altro, e di consueto nella *quinta*, restando in tal guisa le armonie nelle modulazioni principali e nelle cadenze ognor complete.

vedi esempio Sesto

Il compositore però è in libertà di far quelle combinazioni, che gli aggradano, regolandone la scelta a norma delle sue idee, occorrenti armonie e modulazioni.

Egli avrà pertanto in vista principalmente i suoni naturali de' differenti Corni, ch'ei voglia combinare, e quindi non riuscirà tanto difficile di adoperargli in modo, che or gli uni, or gli altri, or tutti insieme servono a far armonia fra di loro, e rinforzarla ove gli sembri atto e di effetto. Combinazioni poi con tuoni stoppati e degli uni e degli altri possono talvolta mirabilmente servire all'espressione del sentimento e produrre

[f. 6v] degli effetti particolari.

Adoperandosi quattro corni ne' tuoni minori, si combinano di uso que' del *tuono principale* con quelli della *terza maggiore*, perchè questi è il tuono più prossimo e correlativo.

vedi esempio Settimo.

Talvolta si congiungono insieme *due o tre corni e tutti in differenti tuoni*; cosa però di non frequente uso e di difficoltà.

vedi esempio Ottavo.

Si segnano non di rado *quattro Corni* benchè in realtà non si adoperano che due // nel dato tuono // e ciò per la prontezza del cambio, e perchè le ultime frasi musicali de' rispettivi tempi non restino senza il corredo di questi strumenti.

In tutti i teatri grandi vi sono al giorno d'oggi impiegati quattro suonatori di corni, affinchè // essendo quasi tutti i pezzi di Musica composti con *Corni //* vi sia riposo necessario, perchè due soli non solo reggerebbero

But the composer is at liberty to use whatever combinations he likes, according to his ideas, the harmony, and the modulations.

He should therefore mainly keep in mind the different natural sounds of the horns that he wants to combine so that it will not be difficult to use them in such a way that one pair or the other or all of them together can create harmony among themselves and reinforce it where it seems suitable and will make a good effect. Combinations of stopped tones from one or the other pair can then sometimes admirably serve the expression of feeling,

[f. 6v]

producing particular affects.

To employ four horns in the minor keys, those of the main key are combined with those of the *major third* because this is the closest correlating key.

See Example 7.

Sometimes *two or three* horns *all in different keys* come together; however, this is infrequent and difficult to realize in practice. *See Example 8.*

Often *four horns* are indicated although only two // in the given key //⁶⁷ are used, the objective being to facilitate a change of crook and also that the last musical phrases of the respective movements are not left without these instruments. In all large theaters of today, four horn players are used, since nearly all musical pieces include *horns* and there is the necessity to rest: not only could two players barely

[f. 7r] appena alla fatica, ma non potrebbero essere (come si disse) abbastanza pronti per i continui cangiamenti de' tuoni, particolarmente ne' balli.

La scala semplice del Corno è la seguente:



questi sono i suoni profondi, ossia la scala armonica



suoni acuti, ossia scala diatonica

Il compositore, che vuole prevalersi di quest'istrumento deve dunque osservare


1) I suoni naturali od armonici

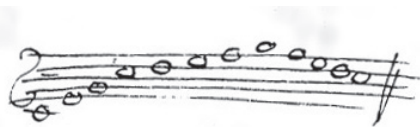
i quali produconsi senza alcun ajuto della mano, e sono quelli dell'accordo di terza, quinta cioè:

Avendo però sempre riguardo alla distinzione del primo e secondo Corno, poiché difficilmente ascende il secondo al sol acuto,

[f. 7v] mentre al primo riescono malagevoli i suoni più bassi del Do sotto le righe.

NB. Queste regole si riferiscono al suonatore d'Orchestra, e non già al concertista.

2) I suoni diatonici i più facili, per cui deve notarsi, che la seconda ossia il re  per essere perfettamente intonato, ha bisogno di essere alquanto stoppato—e così pure la quarta ossia il



[f. 7r]

endure the exertion, but they would not be, as we said, ready for the continual key changes, particularly in ballets.

The simple scale on the horn is as follows:



These are *the low sounds, or the harmonic scale*.



The high sounds, or the diatonic scale.

The composer who wants to take advantage of this instrument must therefore observe

1) *The natural sounds or harmonics*, which are produced without the help of the hand and are the third and fifth of the chord, i.e.:



Care must be taken, however, with the distinction between *first and second horn* since the *second reaches a high G with difficulty*


[f. 7v]

while the *first cannot easily manage sounds* lower than *C* below the staff.

Note: these rules refer to orchestral players and not soloists.

2) *Concerning the easier diatonic tones*—It is important to note that the *second* [note of the scale] or *D*, to be perfectly in tune, needs to be *somewhat stopped*—the same is true for *the fourth* [note of the scale] or *F*.



fa.  Nullameno questi suoni si scrivono francamente per qualunque orchestra, e sono d'indispensabile uso.

vedi esempio primo

Dal fin qui detto risulta, che tutti gli altri suoni della scala diatonica debbono essere *stoppati*, siano essi naturali, o muniti da *Diesis* e *Bemolli*.

Vi sono però fra questi

3) I suoni *stoppati* più *facili*, li quali vengono adoperati di frequente nell'orchestra odierna, come la *settima maggiore* (a), la *settima minore* (b), la *terza minore* (c), o *2da superflua* la *sesta maggiore* (d), la *4ta maggiore* (e) e particolarmente al di sotto delle righe per i secondi—e così del pari sotto le righe la *6ta minore* (f)

[f. 8r]



4) I suoni *stoppati* più *difficili*, i quali se non sono bene maneggiati, prendono un carattere affatto dissimile da' suoni naturali; ed alcuni di essi, quant'espressivi in certe situazioni, se non sono bene prodotti—altrettanto riescono disgustosi, quando non sono bene moderati, e ben intunati.

Egli è chiaro, che i suoni naturali od armonici, che si producono senza l'ajuto della mano sono i più *forti* e sonori de'suoni *stoppati*, poichè sortono essi senz'impedimento; mentre la mano introdotta nel padiglione /or più, or meno. Or tutt'intera/ impedisce ogn'ora la libera uscita del suono, e lo rende più ottuso.

Perciò i suoni naturali e diatonici vengono preferiti ed usati comunemente nell'orchestra, benchè al giorno d'oggi si usano più di frequente anche i suoni *stoppati*, e particolarmente negli *a soli*.

[f. 8v]

Il concertista poi deve assolutamente rendersi padrone di tutti i suoni che competono all'estensione del suo genere, sia *primo* o *secondo*—e far uno studio particolare affine di

These very sounds are usually written for any orchestra and are indispensable. See *Example 1*.

It turns out that all other sounds of the diatonic scale must be *stopped*, whether natural or marked with *sharps* or *flats*. There are, however, among these

3) *The easiest stopped notes*—those used frequently in orchestra today, include the *major seventh* (a), the *minor seventh* (b), the *minor third* (c), or the *augmented second*,



[f. 8r]

major sixth (d), the *perfect fourth* (e), and particularly [the notes] below the staff for the second horn. The same goes for the *minor sixth* appearing below the staff (f).



4) *The most difficult stopped tones*—those that if not well managed take on a character very different from the natural sounds; some of these, if not well produced, however expressive they are in certain situations, sound equally distasteful when not well controlled and in tune.

It is clear that natural or harmonic sounds produced without the use of the hand are *stronger* than stopped notes, as these are obtained without impediment, while a hand placed inside the bell // either completely or partially // impedes the free emission of sound, making it more obtuse. For this reason natural and diatonic sounds are preferred and commonly used in orchestra, though today stopped sounds are quite frequently used, particularly in solos.

[f. 8v]

The concert performer must then absolutely master all extended sounds for his part, be it *first or second*, and practice rendering them equally in both strength and quality of sound.

renderli tutti uguali sì nella forza, che nella qualità del suono.

Dall'esposto rilevasi dunque, che oltre i suoni *naturali ed armonici*; ed i *diatonici* per mezzo della mano si possono produrre sul corno anche i suoni *cromatici*—come facilmente ottengono que' della scala cromatica nel recinto della quinta, tanto sul *primo* quanto sul *secondo* corno (a)—mentre il *secondo* si prevale con effetto anche di que', che scendono al di sotto del *dò* sotto le righe (b).

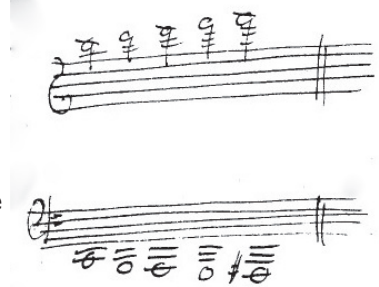
Ma simili passi appartengono più al concertista, che al semplice suonatore d'orchestra.

[f. 9r] E per quelli non vi sono al giorno d'oggi quasi più limiti, poichè essi si prevalgono // particolarmente per mezzo delle *chiavi* // di tutti i suoni cromatici; ed alcuni che trattano il *primo* Corno s'innalzano al di sopra del *do* acuto—benchè con simili suoni non destano che una sterile sorpresa, giammai piacere— / —ed altri che trattano il *secondo* vogliono produrre anche i seguenti profondissimi.

Il Corno è pure suscettibile di esprimere quegli ornamenti, con cui si abbelliscono le melodie come le *appoggiature mordenti* *trillo gruppetti* e soprattutto sono proprj di questo istromento /e di men difficile esecuzione/ li più variati arpeggi formati da suoni naturali.

Non è impossibile di produrre anche sul corno *due o tre suoni armonici simultaneamente* ...

Per conoscere poi tutto il maneggio, non che l'effetto, che produce il bel suono del Corno da caccia, conviene ascoltare le composizioni de' grandi e geniali maestri—osservare le loro partiture—legger qualche [f. 9v] (qualche) *metodo* di Corno non che esaminare delle composizioni scritte



vedi esempi Nono e Decimo

vedi esempio Ultimo.

This explanation reveals that aside from *natural*, *harmonic* and *diatonic* sounds, *chromatic* sounds can be produced on the horn by using the hand, as it is easy to obtain notes of the chromatic scale in the circle of fifths, on both *first* and *second* horn (a)—while the *second* more effectively uses those that descend below *C* below the staff (b).



But such solos belong more to the concertizing player than the ordinary orchestral player.

[f. 9r]

And for today's players there are practically no limits, since they have mastered // in particular by means of the instrument's *keys* // all the chromatic sounds; and some who play *first* horn go above high *C*—even though such sounds provide only a sterile surprise, never pleasure



and others who play *second* want to produce very low notes.



The horn is also able to express those ornaments with which melodies are decorated, such as *appoggiaturas*, *mordents*, *trills*, and *gruppetti*, that above all are appropriate to this instrument. // Less difficult to execute // [are] the many different arpeggios formed from natural sounds. See *Examples 9 and 10*.

It is not impossible to produce *two or three harmonic sounds simultaneously* on the horn as well. See *the last example*.

In order to understand the manipulation necessary to produce a beautiful sound on the hunting horn, it is recommended to listen to compositions by great, brilliant masters, study their scores, read

[f. 9v]

some horn method books, and examine compositions written expressly for *two*,

appositamente per *due—tre—e quattro corni* // ed anche delle composizioni vocali accompagnati con soli due o più Corni // onde conoscere a pieno il modo più perfetto di trattare ambedue i generi— ed ascoltare de' concerti scritti tanto pel primo quanto pel secondo Corno.

D'altronde riflettasi, che non sono i passi di difficoltà, quei che piacciono più sul corno (anzi alcuni vorrebbero perfino negare a quest'istromento l'attitudine al concerto) ma un canto semplice, e puro—il filar la voce—il passar progressivamente dal forte al piano e viceversa—e che perciò i suoni sostenuti convengono più a quest'istromento, che si può dire della natura, e rendono le più dilettevoli sensazioni.

three, and *four horns* // and also vocal compositions accompanied by two or more solo horns // which is the way to become fully familiarized with the perfect treatment for both types—and listen to concertos written both for first and second horn.

On the other hand, bear in mind that it is not the difficult passages that give the most pleasure on the horn (to the contrary, some would even like to deny the horn its place as a concert instrument), but rather a simple and pure song—*il filar la voce*—passing progressively from loud to soft and vice versa. For this reason sustained sounds are more suited to this instrument—one can say it is the nature [of the instrument]—and they render the most delightful sensations.

Numbered musical examples from Mayr's *Brevi Cenni*.

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16

Modo il più semplice in 80
Figura di terza nell'ottava
Esempio primo

piccolo duetto
La suona a trema Bachosa

La suona minore con i corni in
tono della terza maggiore
con molti trompini

Esempio secondo



Handwritten musical score for a piece titled "Compiò quarto della quinta". The score is written on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is marked "Allegro" and "Poco marcato". The title "Compiò quarto della quinta" is written at the bottom of the score. The notation is dense and characteristic of 18th-century manuscript notation.

Allegro

Poco marcato

Compiò quarto della quinta

Quattro Corni nel 1^{mo} in D
Esempio quinta medesima nona
Alcune

Quattro Corni due 1^{mo} in D
Esempio solo nel 2^{mo} e Due nella 1^{ma} in C
quinta

Alcune
Alta combinazione. Tre Corni nel 1^{mo} in D
due ad un 2^{mo} in C
nella quinta

The image shows a page of handwritten musical notation for brass instruments. It consists of four systems of staves. The first system is for four horns in D major, with a key signature of two sharps and a 2/4 time signature. The second system is for two horns in D major and two horns in C major, with a key signature of one sharp and a 2/4 time signature. The third system is for three horns in D major and one horn in C major, with a key signature of one sharp and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The handwriting is in ink on aged paper.

no. 1 in 2

Differente combinazione
cioè,
Due Corni nel basso e Due
nella quarta

Allegro moderato
in *sol*
humoroso minor
in *sol*
con *tristezza*
due corni in *sol*
due corni in *do*
due corni in *do*

Adagio
Giovio Ottavio
Unione di tre corni in
tre differenti toni

Allegro
due corni nel basso e due
nella quarta
Giovio Sestimo

Handwritten musical notation on ten staves, including notes, rests, and dynamic markings such as *ff*, *f*, *p*, *pp*, *mf*, *ppp*, *pppp*, and *ppppp*.

*laminato con digiti
a chitarra
chitarra
chitarra*

*and.
f*

*adagio
adagio
adagio
adagio
adagio
adagio
adagio*

chitarra

This page contains a handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is divided into sections, with tempo markings such as *and.* and *adagio* appearing multiple times. The score is written in a cursive, handwritten style.

This image shows a page of handwritten musical notation, likely a score for a brass ensemble and percussion. The score is written on ten staves. The top two staves appear to be for brass instruments, possibly trumpets and trombones, with various notes, rests, and dynamic markings. The bottom two staves are for percussion, with labels for 'Cymbalo' and 'Tromba'. A circular stamp is visible on the right side of the page, containing the text 'HISTORIC BRASS SOCIETY' and '1910'. The notation is dense and includes many slurs, accents, and other performance instructions.

Appendix 2⁶⁸G.S. Mayr's compositions with *obbligato* horn

(Abbreviations: Bgc = Bergamo, Biblioteca Civica; Bgi = Bergamo, Civico Istituto Musicale Gaetano Donizetti, Biblioteca; basst. hn. = bassett horn; cl. = clarinet; ctb. = contrabass; eng. hn. = english horn; fg. = fagotto (bassoon); hn. = horn; tr. = trumpet; trb. = trombone; vcl. = violoncello; vl. = violin)

Aria e Coro (1816)	“Splende alfin” in E \flat , for S., coro (T, T, B) hn. and orch., score and 17 parts, Bgc-Mayr fald. 337/20.
Asforges Me	in E \flat , for B., hn. obbl. and orch., autograph score 32 pp., 22 parts, Bgc-Mayr fald. 215/12.
Averte Faciem	in E \flat , for T., hn. and vcl. obbl. and orch. autograph score 26 pp., 16 parts, Bgc-Mayr fald. 216/8.
Averte Faciem	in E \flat , for B., hn. obbl. and orch., autograph score 15 pp., 11 parts, Bgc-Mayr fald. 216/9.
Averte Faciem	in E \flat , for S., A., T., B., vl., ob., hn., ctb. obbl. and orch., autograph score 14 pp., 22 parts, Bgc-Mayr fald. 216/12.
Averte Faciem	in B \flat , for B., hn. obbl. and orch., autograph score 20 pp., 19 parts, Bgc-Mayr fald. 218/3.
Benigne Factum Domine	in E \flat , for T., 2 tr. or 2 hn. or hn. in G and hn. obbl. and orch., autograph score 10 pp., 14 parts: 14, Bgc-Mayr fald. 224/18.
Cantata II: Annibale a Cartago	for B., hn. obbl. and orch., 1816, autograph score 36 pp., 19 parts, Bgc-Mayr fald. 159/23.
Confitebor Tibi	in F, for B., hn. and fl. obbl., choir and orch., autograph score 38 pp., 34 parts, Bgc-Mayr fald. 5/6.
Cum Sanctu	in F, for S., A., T., B., ob., cl., hn., tr. soli, choir and orch., autograph score 26 pp., parts: 32, Bgc-Mayr fald. 113/17b; Sala 32 D.8.20.
Domine Deus	in B \flat , for T., cl., hn., vl. and vcl. obbl. and orch., autograph score 33 pp., 21 parts, Bgc-Mayr fald. 83/13.
Domine Deus	in D, for B., ob. and hn. obbl. and orch., autograph score 31 pp., 21 parts, Bgc-Mayr fald. 90/11.
Domine Deus (ca. 1842)	in B \flat , for T., cl., hn., vl., vcl. obbl. and orch., autograph score 24 pp., 21 parts, Bgc-Mayr fald. 94/22; Sala 32 D.8.21.
Domine Deus (1843)	in F, for B., hn. obbl. and orch., autograph score 30 pp., 16 parts, Bgc-Mayr fald. 94/23; Sala 32 D.8.6.
Domine Deus	in D, for B., hn. obbl. and orch., autograph score 14 pp., 20 parts, Bgc-Mayr fald. 125/2.

- Eja Mater in B \flat , for B., hn. obbl. and orch., autograph, parts: 17, Bgc-Mayr fald. 25/10.
- Gloria Patri, n°10 in E \flat , for A. or S., hn. or eng. hn. obbl. and orch., autograph score 9 pp., 41 parts, Bgc-Mayr fald. 4/10.
- Gloria Patri, n°12 in F min., for S., ob. or hn. obbl. and orch., autograph score 11 pp., 12 parts, Bgc-Mayr fald. 4/12.
- Gratias Agimus in E \flat , for B. or A., cl. and hn. obbl. and orch., 2 autograph scores, 14 pp., 19 parts, other texts: Domine Deus, Laudamus Te; Bgc-Mayr fald. 86/17; Bgi-capp. D.114.1009.
- Gratias Agimus, in F, for B. o A., hn. and orch., autograph score 26 pp., 39 parts, other texts: Averte Faciem, Domine Deus, Oro Supplex, Bgc-Mayr fald. 89/10.
- Gratias - Domine Deus I in E \flat , for B., hn. obbl. and orch., autograph score 20 pp., 41 parts, Bgc-Mayr fald. 89/13.
- Gratias Agimus in E \flat , for B., hn. obbl. and orch., autograph score 12 pp., 19 parts, Bgc-Mayr fald. 105/8.
- Gratias Agimus in E \flat , for B. or A., vla or cl. or hn. obbl. and orch., autograph score 14 pp., 27 parts, alternate text: Domine Deus, Bgc-Mayr fald. 105/9.
- Gratias Agimus in F, for S., A., T., vcl., fl., ob., cl. and hn. solo and orch., autograph, parts: 40, Bgc-Mayr fald. 125/19.
- Gratias Agimus in E \flat , for B., hn. obbl. and orch., autograph score Bgi-capp. D.114.1010.
- Judicabit in E \flat , for B., tr., trb., hn. obbl. and orch., autograph score 16 pp., 33 parts, Bgc-Mayr fald. 145/4.
- Juravit Dominus in C min., for B., cl. and hn. obbl. and orch., autograph score 28 pp., 25 part, Bgc-Mayr fald. 140/7.
- Juravit Dominus in F, for T. or S. and B., cl. and hn. obbl. and orch., autograph score 24 pp., 21 parts, Bgc-Mayr fald. 140/9.
- Lamentazione I in E \flat , for T. or A., cl. and hn. obbl. and orch., autograph score 35 pp., 18 parts, Bgc-Mayr fald. 32/3.
- Lamentazione II in C min., for B., hn. obbl. and orch., autograph score 34 pp., 19 parts, Bgc-Mayr fald. 31/5.
- Lamentazione II in E \flat , for B., vla. or cl. or hn. obbl. and orch., autograph score 32 pp., 29 parts, Bgc-Mayr fald. 31/6.
- Lamentazione III in E \flat , for T., cl. or hn. obbl. and orch., autograph score 46 pp., parts: 18, Bgc-Mayr fald. 26/6.
- Lamentazione III in F, for A. or T., cl. or hn. obbl. and orch., autograph score 26 pp., 21 parts, Bgc-Mayr fald. 26/7.

- Laudate Pueri in Eb, for B., cl., hn. obbl. and orch., autograph score 51 pp. 38 parts, Bgc-Mayr fald. 10/6.
- Nisi Dominus in D, for B. or A., hn. obbl., chorus and orch., autograph score 12 pp., 35 parts, Bgc-Mayr fald. 7/4; Bgi-capp. A.1.1025.
- O Quam Tristis in F, for S., vcl. or hn. or fg. obbl. and orch., autograph score 16 pp., parts: 25, Bgc-Mayr fald. 23/2.
- Oro Supplex in Eb, for S., A., T., B., chorus, cl., and hn. obbl. and orch., autograph, parts: 24, Bgc-Mayr fald. 44/21.
- Oro Supplex in Eb, for T., cl., hn. obbl. and orch., [lost], Bgi-capp. A.1.1027.
- Qui Sedes in E, for S., 2 hn. obbl. and orch., autograph score 25 pp., parts: 25, Bgc-Mayr fald. 84/13.
- Qui Sedes in Eb, for T., hn. obbl. and orch., autograph score 24 pp., 38 parts, on the cover: "Per il centenario di Caravaggio cantato da Rubini," Bgc-Mayr fald. 84/15.
- Qui Sedes in F, for S., hn. obbl. and orch., autograph score 9 pp., 25 parts, Bgc-Mayr fald. 106/6.
- Qui Tollis in D min., for B., hn. obbl. and orch., autograph score 18 pp., 18 parts, Bgc-Mayr fald. 99/5.
- Quoniam - Sacrificium in Eb, for T., cl., hn. obbl. and orch., autograph score 18 pp., 16 parts, Bgc-Mayr fald. 223/10.
- Recitativo and d Aria, "Dove son io ove m'inoltro" for T., 2 hn. obbl. and orch., autograph, Bgi and Bgc-Mayr fald. 247,3618.
- Sacrificium in G, for S., hn. or cl. dolce obbl. and orch., autograph score 27 pp., 16 parts, Bgc-Mayr fald. 222/9 (portions of *Sacrificium* in F, Bgc-Mayr fald. 222/8).
- Sacrificium in Ab, for B., cl., hn. obbl. and orch., autograph score 20 pp., parts: 19, Bgc-Mayr fald. 222/10.
- Sacrificium in F min, for B., eng. hn. and hn. obbl. and orch., autograph score 22 pp., parts: 14, Bgc-Mayr fald. 222/11.
- Tecum Principium in Eb, for T., cl., hn. obbl. and orch., autograph score 16 pp., 19 parts, Bgc-Mayr fald. 141/9.
- Tantum and Ergo in Eb, for T., 2 hn. and org., autograph score 7 pp., Bgc-Mayr fald. 302/6.

Appendix 3

Instrumental compositions with horn by G.S. Mayr.

Marcia	in E \flat , for 2 ob., cl., 2 fg. and 2 hn., autograph score 20 pp., Bgc-Mayr fald. 252/16.
Sestetto [n°1]	in E \flat , for basst. hn., 2 cl., fg., and 2 hn., autograph score 27 pp., Bgc-Mayr fald. 306/3; also for vla., 2 cl., basst. hn., fg., and 2 hn., autograph score 8 pp., Bgc-Mayr fald. 306/2.
Sestetto [n°2]	in E \flat , for basst. hn., 2 cl., fg. and 2 hn., autograph score 20 pp., Bgc-Mayr fald. 306/2.
Sestetto [n°3]	in E \flat , for basst. hn., 2 cl., fg., and 2 hn., autograph score 20 pp., Bgc-Mayr fald. 306/2.
Sestetto	in E \flat , for 2 cl., 2 fg., and 2 hn., autograph score (unfinished) 9 pp., Bgc-Mayr fald. 319/1.
Sestetto	in C, for ob. or cl., 2 vla., 2 hn., and fg., autograph score 30 pp., Bgc-Mayr fald. 335/4.
Sestetto	in E \flat , for cl., 2 vla., 2 hn., and fg., autograph score 20 pp., Bgc-Mayr fald. 335/5.
Sestetto-suite,	in E \flat , for ob., 2 cl., 2 fg. and hn., autograph score 10 pp., Bgc-Mayr fald. 252/16.
Settimino	in F, for 2 fl., 2 cl., 2 hn., and basst. hn., autograph score 4 pp., Bgc-Mayr fald. 319/2.
Settimino (alternate version of Sestetto no. 1)	in E \flat , for 2 cl., basst. hn., 2 fg., and 2 hn., autograph score 4 pp., Bgc-Mayr fald. 317/11
Notturmi	for fl., 2 cl., 2 hn., 2 fg., tr. and trb., autograph, 9 parts, Bgi I fald. 576/9751.

Appendix 4

Il trattatello sopra agli strumenti ed istromentazione⁶⁹
 Transcription of the entry “corno”

L'intonazione ora alta ora bassa, la quale nella sua differenza importa più di un'ottava, ed essendosi circoscritte sulla tromba di sei tuoni, è principalmente la cagione che noi abbiamo così pochi bravi suonatori di Corno e di Tromba. Chi suona nel tuono di *B basso* e cambia poi e vuole suonare in *A acuto*, chi deve suonar sulla tromba la Sinfonia in fa e l'introduzione in *B*, non può avere riguardo alla qualità del suono, e dev'essere contento di ben intunare. Per grandi Cappelle vorrei perciò proporre di tenere almeno 3 paia di Corni, invece

di solite due. Il primo pajo avrebbe per sé i tuoni: *B basso, Do e Re*; il secondo *E♭, E, F*, cioè la parte migliore; ed il terzo *G, A e B alto*.

Nella medesima guisa le prime due Trombe non avrebbero che *B, C, D*, le altre suonerebbero mai sempre in *E♭, E, F*. In tal guisa si potrebbe forse giungere alla meta e perfezionare la qualità dei suoni. Gli altri cosiddetti perfezionamenti, chiavi e non, saranno da me approvati se non in quanto che non portano pregiudizio al suono naturale. Tutto ciò che nuoce a questo io rigetto; che mai possono effettuare quei suoni ambigui e neutri? Un istromento magnifico è il Corno, nobile, sostanzioso, elevante. Ma non si pretenda da lui altro che canto semplice, un suono vero, naturale fa più impressione che tutte le volate e salti d'un suonatore di Corno di carta, a cui manca forza e dignità. Perciò in regola sono da schifarsi e bemolle e diesis, la natura viene sforzata sempre a danno dell'arte. *Cuique suum*, vale anche nell'orchestra.

Entry "horn"

The tuning [of the horn, i.e., the crooks], which varies from high to low by more than an octave, and being limited on the trumpet to only six crooks, is principally the reason that we have so few fine players on the horn and trumpet. He who plays in the tonality of *B♭ basso* and then changes, wanting to play in *A acuto*, and he who must play on the trumpet the *Sinfonia* in *F* and the introduction in *B♭*, cannot consider the quality of the sound and must be content merely to be in tune. For large orchestras I would therefore like to propose keeping on hand at least three pairs of horns instead of the usual two. The first pair would have the tonalities *B♭ basso, C*, and *D*; the second, *E♭, E*, and *F*, that is, the best part; and the third *G, A*, and *B♭ alto*.

In the same way, the first two trumpets would have no more than [the tonalities] *B♭ C*, and *D*; the others would always play in *E♭, E*, and *F*. In such a manner one could achieve a happy medium and improve the quality of sound. The other so-called improvements, keys and otherwise, will have my approval so far as they do not compromise the natural sound. I reject all that is detrimental to this [i.e., the natural sound]; how is it possible that they produce those bland and ambiguous sounds? The horn is a magnificent instrument, noble, substantial, elevated. But let us not pretend it is suitable for anything other than simple song. A true, natural sound impresses more than all the leaps and flights of a paper horn player who lacks strength and dignity. For this reason, as a rule, sharps and flats are to be avoided; nature is forced always to the detriment of art. *Cuique suum* is valid in the orchestra as well.

NOTES

¹This essay is the fruit of a re-working of a paper read at a conference, held in Bergamo in 1993 on the occasion of the Primo Convegno Internazionale Mayriano Città di Bergamo; see *Atti del Convegno* (Bergamo: Mariani & Monti, 2000), 99-135.

² 2 vols. (Leipzig: Breitkopf & Härtel, 1907/1910).

³ See Girolamo Calvi, *Di Giovanni Simone Mayr*, ed. Pierangelo Pelucchi (Bergamo: CMCE, 2000). A version of this biography-novel of Mayr appeared in installments in the *Gazzetta Musicale di Milano* between 1846 and 1848.

⁴ See Arrigo Gazzaniga, *Zibaldone* (Bergamo: Gutenberg, 1977), 7-25. The list includes the title “Alcuni cenni sul modo di scrivere per i corni da caccia,” which is very likely identifiable with our text.

⁵ Appendix 1 contains the *Brevi Cenni* in the original Italian text and an English translation, complete with all preserved musical examples. Mayr’s manuscript treatise is preserved in Bologna, Biblioteca della Musica (formerly Civico Museo Bibliografico Musicale), O.60/A.

⁶ Mayr dedicated other studies to wind instruments: *Il clarinetto*, *Il serpente*, *Il fagotto*, and *Dell’origine e dell’uso della tromba presso gli antichi (del Sig. Garland)*, all preserved in the Biblioteca Civica in Bergamo—hereafter Bgc—Salone N 9-6/4, respectively nos. 233, 234, 235, and 240. To these works can be added *Il trattatello sopra agli strumenti ed istromentazione* in Bgc-Salone N 9-8/7 n° 351, ed. Arrigo Gazzaniga in *Nuova Rivista Musicale Italiana* 7 (1973): 89-102; and in Gazzaniga, *Zibaldone*, 70-81.

⁷ Letter from Francesco Barbieri, archivist of the Liceo Comunale, Bologna, 11 April 1825 (Bgc, Salone N 9-3/1 n° 45), in which Mayr is offered, in vain, the post of director of the Liceo Comunale of the Cappella di S. Petronio and the Teatro Comunale di Bologna.

⁸ The existence of this work was reported by Cristoforo Scotti in *G.S. Mayr* (Bergamo, 1903), 40-41, who quotes the source of the information, consisting of a letter from Antonio Gandini, Chapel Master of the Duke of Modena, sent to Mayr on 28 December 1832 and preserved in Bgc-Salone N 9-3/1 n° 326.

⁹ See n. 7 above.

¹⁰ F. 4 recto of the autograph.

¹¹ In Italy, until the time of the definitive diffusion of the valved horn, the *corno naturale* or handhorn was usually called *corno da caccia*.

¹² See Gabriele Rocchetti, “Benedetto Bergonzi, cornista, compositore ed inventore cremonese,” *Recercare* 2 (1990): 151-69. Among other items relating to Bergonzi are two autograph letters by G.S. Mayr, preserved at the Istituto Lombardo Accademia di Scienze e Lettere di Milano.

¹³ Luigi Pini (Fontanellato, Parma, 1790-1848) studied horn with Francesco Paglia (Colorno, 1772-Carpi, 24 December 1856) at the school in Fontanellato, and his horn, with terminal crooks, was built by Lorenzo dall’Asta. The two cylindrical double valves can lower the instrument by one whole step and one half-step respectively, and are complete with removable piston-valve assemblies, an element not widely known in that period.

¹⁴ See *Orchestra in Emilia Romagna nell’Ottocento e Novecento*, ed. Marcello Conati and Luigi Pavarani (Parma: Orchestra sinfonica dell’Emilia Romagna Arturo Toscanini, 1982), 11, n. 18.

¹⁵ See Giusto Dacci, *Cenni storici e statistici, intorno alla Reale scuola di musica in Parma, dal 2 maggio 1818 a tutto l’anno scolastico 1886-87* (Parma: Battei, 1888), 8; Pietro Lichtenthal, *Dizionario e bibliografia della musica*, 4 vols. (Milano: Fontana, 1826), 3:211; Carl Schmidl, *Dizionario universale dei musicisti*, 2 vols. and 1 supplement (Milan: Sonzogno, 1926-38), 2:233; *Allgemeine Musikalische Zeitung* 24, no. 16 (17 April 1822), col. 260.

¹⁶ Catalog ed. John Henry van der Meer. In the text, Mayr uses the term *chiavi* (keys) to refer to a manual mechanism used to render the instrument chromatic, as is sometimes done in Italy today.

¹⁷ *Catalogo della libreria musicale del Maestro Gio:[vanni] Simone Mayr*, written in 1874 and preserved in the Biblioteca dell'Istituto musicale G. Donizetti in Bergamo—hereafter Bgi—XXXX-954-B-70.

¹⁸ Gazzaniga, “Pagine autobiografiche” in *Zibaldone*, 20, note “n.”

¹⁹ Piacenza: Orcesi, 1800; facs, edn., Bologna: Forni, 1969. The chapter “Lezioni di corno” can be found on pp. 319-31, with tables on pp. 58-60.

²⁰ S.v. “corno.”

²¹ Gervasoni, *La scuola della musica*, 324: “[I] primo [corno] si vuol tenere il bocchino in giù e per il secondo in sù; così pure il primo procedendo verso l’acuto porti il bocchino secondo il bisogno in giù, ed il secondo procedendo verso il grave, giusta il bisogno, porti in sù il bocchino medesimo.” This description by Gervasoni cannot be found in any other horn method book of that time and is therefore rather peculiar.

²² An important collection of letters from Lichtenthal to Mayr is preserved in Bgc, Salone N 9-3/1 e 2.

²³ Lichtenthal, *Dizionario*, vii: “[P]regiatissimo amico, l’erudito celebre Maestro di Cappella, ora in Bergamo, Giovanni Simone Mayr, il quale cordialmente mi assistette nell’impresa, e da cui trovai non poche suppellettile d’utilissime cognizioni.”

²⁴ In Italy the famous horn player Luigi Belloli contributed actively to such a development of the bell, as noted by Antonio Tosoroni on p. 33 of his *Trattato pratico di strumentazione* (Milano: Lucca, [1850]). Luigi Belloli was born in Castelfranco (Bologna) on 2 February 1770 and was from 1790 to 1802 first horn of the orchestra of the chapel of Duke Ferdinando of Parma, and from 1803 to 1817 first horn at the Teatro alla Scala di Milano (on Belloli at La Scala see Milan, Archivio Storico Civico, *Spettacoli Pubblici*, cart. 34). He was a composer and horn instructor at the Regio Conservatorio di Musica in Milan from 1808 until his death on 17 Novembre 1817.

²⁵ The keys used most often were G, F, and D.

²⁶ Ernst Ludwig Gerber, *Neues Historisch Biographisches Lexicon der Tonkünstler* (Leipzig, 1812-14).

²⁷ In Italy crooks were also called *toni* or *registri* (see Francesco Antolini, *La retta maniera di scrivere per il Clarinetto ed altri Istromenti da fiato* [Milano: Buccinelli, 1813], 56), *torcoli*, or *vocette* (southern Italy).

²⁸ See *The New Grove Dictionary of Music and Musicians*, 2nd edn., ed. Stanley Sadie and John Tyrrell (London / New York: Macmillan, 2001), s.v. “Horn,” §4, “Notation and transposition,” by Renato Meucci and Gabriele Rocchetti.

²⁹ In Italy this system was widely used throughout the 1700s. Groups of letters and syllables on the Gregorian solmization model were used to represent keys: *Csolreut* for C, *Dlasolre* for D, *Elafa* for E♭, *Elami* for E, etc.

³⁰ Each clef corresponded to a different tonality and thus, crook. The treble clef indicated an instrument in the key of C (high or, if indicated, low—that is, an octave lower); alto clef, horn in D; bass clef, E and E♭ (sometimes distinguished from each other by sharps or flats at the beginning of the piece and whose real pitch sounded an octave higher than the written note); mezzo soprano, in F; baritone, G (notation at the lower octave); soprano, A; and tenor clef, B♭ (high or low).

³¹ A re-examination of horn notation in the eighteenth century, with various musical examples, is contained in a recent conference paper presented by the present writer at the Musikinstrumentenbau-Symposium 2004, Michaelstein / Blankenburg, and published as “The Development of Horn Writing in Italy during the 18th Century,” in *Jagd- und Waldhörne—Geschichte und musikalische Nutzung: Bericht des 25. Musikinstrumentenbau-Symposiums*, Studien zur Aufführungspraxis 70 (Augsburg: Wißner-Verlag, 2006), 267-83.

³² In many scores by composers of the Neapolitan school, other clefs also appear in an inconsistent

manner even if the bass clef is predominant. This type of notation continues today to create considerable problems in transcriptions of operatic scores that have been “recovered.”

³³ Cited by R. Morley-Pegge in *The French Horn* (London: E. Benn / New York: Norton, 1973), 96. In both operas the horn in F plays in the tonality of E♭ Major.

³⁴ The autograph manuscript is preserved in I-Nc, Rari 3.4.17. In all probability the solo in question was performed by the same Duvernoy who, according to F.-J. Fétis (*Biographie universelle des musiciens et bibliographie générale de la musique*, 8 vols. [Paris: Firmin-Didot, 1866-68]), 3:100), was highly appreciated by Napoleon.

³⁵ See Appendix 4.

³⁶ *Il trattatello*, s.v. “corno.”

³⁷ Othon Vanderbroeck, *Traité général des tous les instruments a vent a l’usage des compositeurs* (Paris: Boyer, 1793; facs. edn., Geneva: Minkoff, 1974), 2: “Il y a deux cors pour jouer les tons du haut et deux pour jouer les tons d’en bas.”

³⁸ Bertil van Boer, “*Laßt lustig die Hörner erschallen*: Resolutions of Two Problems in Horn Performance Practice of the Late Eighteenth Century,” *Historic Brass Society Journal* 12 (2000): 113-60.

³⁹ See compositions for *clarinetto dolce o d’amore*: *Gloria Patri*, in A♭, for S., with chorus, *cl. dolce obbl. in Alafa* [A♭] and orchestra, Bgc-Mayr fald. 4/9; *Lamentazione III*, in G, for 3 T., 2 vcl. or 2 *cl. dolci obbl.* and orchestra, Bgc-Mayr fald. 30; *Qui Sedes*, in G, for S. or T., *cl. dolce obbl.* or *corno di bassetto* and orchestra, Bgc-Mayr fald. 81/9; *Sacrificium*, in G, for S., *cl. dolce in Sol* and orchestra, Bgc-Mayr fald. 222/9 (another version of the *Sacrificium* in F, Bgc-Mayr fald. 222/8).

⁴⁰ The same occurs in the *Trattatello*, where Mayr indicates, “as a rule, sharps and flats are to be avoided; nature is forced always to the detriment of art.”

⁴¹ Other writers on orchestration in Italy at this time are of the same opinion. See, for example, Franciszek Wincenty Mirecki (1791-1862), *Trattato intorno agli Istrumenti ed all’Istrumentazione* (Milano: Gio. Ricordi, [ca. 1824]; Giuseppe Piloti (1784-1838), *Breve insegnamento teorico sulla natura, estensione, proporzione armonica, e modo di scrivere per tutti gli strumenti d’orchestra* (Bologna: Lit. Cipriani [between 1829 and 1836]); and Tosoroni, *Trattato pratico di strumentazione* (1850).

⁴² Henri Kling, in his essay “Le cor de chasse” (*Rivista musicale italiana* 28 [1911]: 95-136, here 129) affirms that he was the first to give a practical description of the manner of producing double or triple stops on the horn in his *Méthode pour le Cor simple et chromatique* (Leipzig: Breitkopf & Härtel, n.d.; / Geneva, 1865). In addition, in the final paragraph (“Des doubles et triples sons”) he offers general information on the topic, with some particular considerations regarding the cadenza of the Concertino in E Minor, op. 45, for horn and orchestra by C.M. von Weber, where, as is well known, the performance of chords is also required.

⁴³ Louis-François Dauprat: *Méthode de Cor-Alto et Cor-Basse*, 2 vols. (Paris, 1824), 2:152.

⁴⁴ The first version, composed for the horn player Dautrevaux in 1806, is lost, while the second comes down to us as revised in 1815 for the horn player Rauch. See Morley-Pegge, *French Horn*, 147, n. 23.

⁴⁵ In Mayr’s personal library there is a ms. copy of the *Overture* to this work, preserved today in Bgc-Mayr fald. 244/4.

⁴⁶ For his own library, he himself copied the *24 duos faciles, pour deux cors*, op. 16, by J. F. Gallay preserved in ms. in Bgc Sala 32 B.8.7. in the collection *29 pezzi per due corni*.

⁴⁷ With the word “paper” (*carta*), Mayr underscores his view of the inconsistent result caused by the inappropriate use of the instrument by many composers, who give it virtuosic parts of little effect beyond the real potential of the instrument.

⁴⁸ *Il trattatello*, s.v. “corno.”

⁴⁹ Bgc-Fondo Mayr, Faldone 116/10b.

⁵⁰ Bgc-Fondo Mayr, Faldone 141/1.

⁵¹ See Mayr's letter to the Imperiale Regio Istituto di Scienze Lettere ed Arti di Milano, written from Bergamo, 29 September 1824, preserved at the Istituto Lombardo di Milano, Titolo VI, cart. 13, and published in Rocchetti, "Benedetto Bergonzi," 164-65.

⁵² Hector Berlioz, *Grand Traité d'Instrumentation et d'Orchestration modernes* (Paris: Schonenberger, s.d. [1844]). A single page is devoted to *Le Cor à 3 pistons (et à cylindres)* (p. 200, cap. XXVI), as compared to ten pages in the chapter *Le cor* (handhorn). Berlioz' treatise was published in Italy by Ricordi in 1846 as *Grande trattato di stromentazione e d'orchestrazione moderne, contenente l'indicazione esatta delle estensioni, un'esposizione del meccanismo e lo studio del timbro e del carattere espressivo de' diversi stromenti*.

⁵³ Berlioz, *Grand Traité*, 200, "mais le timbre du cor à pistons diffère un peu de celui du cor ordinaire, il ne saurait donc dans tous les cas. Je crois qu'il faut traiter à peu près comme un instrument spécial, ... et plusieurs compositeurs se montrent hostiles à ce nouvel instrument parce que, depuis son introduction dans les orchestres, certains cornistes employant les pistons pour jouer des parties du cor ordinaire, trouvent plus commode de produire en sons ouverts par ce mécanisme, les notes bouchées écrites avec intention par l'auteur."

⁵⁴ Antonio Tosoroni (Florence, 1787-1855), horn player and virtuoso at the court of the Grand Duke of Tuscany. Tosoroni initially made his reputation as a horn player. In 1822 his mastery of the instrument and his capacity to play it like a flute astonished the horn player and Danish diplomat Rudolph Bay, who had heard him in Lucca. See John Humphries, *The Early Horn* (Cambridge: Cambridge University Press, 2000), 25. As early as 1829 Tosoroni opted for the valve horn, employing an instrument with two pistons made by Halary in Paris and also obtained an extract from Dauprat's *Méthode* as well as some studies by Meifred; see *Inventario di Corte of the Granducato di Toscana*, ms., Florence, Archivio di Stato, IRC 4000.

⁵⁵ Florence: Berni, 1846.

⁵⁶ Florence, 1850.

⁵⁷ Tosoroni, *Trattato*, 30, 35.

⁵⁸ "Il Corno è il primo fra gli strumenti metallici che aveva bisogno veramente di un perfezionamento a vantaggio dell'esecuzione e della composizione.... Il corno a Pistoni o con macchina a cilindro non differisce punto dal Corno antico, mentre presenta in natura le medesime condizioni, perciò crediamo inutile il ripeterlo. Solo diremo, che al Corno antico essendo stata applicata una macchina formante una tastiera di 3 pistoni, con questi si supplisce non solo alle note tuffate che si dovrebbero fare con la mano entro il padiglione, ma si forma benissimo una scala più ampia e regolare."

⁵⁹ I.e., in the opera *Che originali*, scene XII (Schiedermaier, *Beiträge*, 1:58), and in *La locandiera* (ibid., 1:123).

⁶⁰ Bgc-Mayr fald. 195/9.

⁶¹ See Schiedermaier, *Beiträge*, 1:223.

⁶² See the list of Mayr's compositions with horn in Appendices 1 and 2.

⁶³ Bgc-Mayr fald. 159/23, autograph.

⁶⁴ In E Major, per S. solo, 2 obbligato horns and orchestra, autograph, n. d., Bgc-Mayr fald. 84/13.

⁶⁵ This and many other compositions by Mayr that are preserved in the Biblioteca Civico Angelo Mai in Bergamo are now available online. See < <http://www.internetculturale.it/moduli/digi/digi.jsp?magid=oai:www.internetculturale.sbn.it/Teca:20:NT0000:LO11002057&language=it> >

⁶⁶ For example, in *Gratias Agimus, o Domine* in E♭, for bass solo with obbligato viola and orchestra (Bgc-Mayr fald. 105/9), Mayr added a soloistic part in place of the viola, for clarinet or horn, adapting the piece to new and different demands. Nonetheless, it should be observed that this was never a mere transcription but a real re-adaptation to the singular coloristic-virtuosic capacities of

the instrument or instrumentalist with whom Mayr was working at the moment of the performance of a piece. See Pierangelo Pelucchi, "Die geistliche Musik des J. Simon Mayr," paper read at the Ingolstadt Convention on G.S. Mayr, October 1992.

⁶⁷ Pairs of double backslashes enclose text that was added by Mayr above the line.

⁶⁸ The following two appendices contain a preliminary list of Mayr's compositions with solo horn; many of them may now be downloaded at < <http://www.internetculturale.it/genera.jsp?id=683&l=it> >

⁶⁹ See n. 6.