

THE HISTORY AND PEDAGOGY OF JACQUES-FRANÇOIS GALLAY'S
NON-MEASURED PRELUDES FOR HORN, OP. 27, NOS. 21–40

A DISSERTATION
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree
DOCTOR OF ARTS

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BALL STATE UNIVERSITY

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ABSTRACT

The Non-Measured Preludes for Horn, Op. 27, Nos. 21 – 40, by Jacques-François Gallay are important tools for teaching advanced horn students to make music – not just by playing the right notes and right rhythms, but by requiring students to make musical decisions based on the contours of melodic lines and the characters implicit in the work. There has been no single synthesis, however, of the issues performers face when trying to interpret non-measured music. This study determines the most accurate published edition and corrects or clarifies several items in that text, presents appropriate questions regarding the interpretation of non-measured preludes through historical and contextual analyses, and presents a sample of modern pedagogical opinions regarding performance of Gallay's Non-Measured Preludes.

I compared four published editions to the earliest available edition (published by Gallet in 1933) and noted all differences. I then synthesized research from a wide range of historical and pedagogical materials so as to provide a single source of information regarding performance practice and interpretative issues. In addition, I took lessons on the Gallay Preludes with three major horn teachers in order to collect and document a sample of current pedagogical opinion.

Of the four later published editions, the Sansone edition of 1960 seems to be the most accurate; the study includes a table of twenty-five corrections or clarifications to the

Sansone edition. The historical evidence points to the improvisatory nature of the original non-measured preludes as one of the most important considerations in developing a conceptual framework for interpretation. Other important considerations include hand horn technique and the overall character of each prelude. The Non-Measured Preludes are used to introduce advanced students to the more refined analytical and musical skills required of professional-level playing.

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A project of this scope is never undertaken or completed without the help of many hands. I am grateful to all of them; a few deserve special mention.

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I would also like to thank my parents for supporting me through the many years of my musical education. Making a career out of music performance and education would have been impossible without their unflagging support and confidence in my choices.

A strong debt of thanks is owed to Dr. Peter McAllister for keeping me on task and persuading me that there is life after dissertation. I would also like to thank the other members of my committee: Dr. Fred Ehnes, Dr. Eleanor Trawick, Dr. John Seidel, and Dr. Joseph Misiewicz. Their questions, guidance, and prodding have allowed me to stretch in some musical and academic ways I had not imagined possible.

Finally, I would like to thank Tom Sherwood, who demonstrates and teaches not only the highest of musical standards, but the greatest of personal values, as well. Your teaching, encouragement, and example have served as constant compass points in both my musical career and in my personal life.

TABLE OF CONTENTS

Acknowledgements	iii
Chapter 1. Introduction	1
Introduction	1
Need for the Study	3
Purpose of the Study	5
Delimitations of the Study	7
Definitions	8
Chapter 2. Review of Related Literature	16
History of Non-Measured Preludes (<i>Préludes non mesurés</i>)	16
Definition, Description, and Function	16
Non-Measured Preludes for Lute (pre-1600 – 1700)	17
Non-Measured Preludes for Harpsichord (1650 – 1720)	20
Non-Measured Preludes for Woodwinds (1790 – 1830)	33
Gallay, Non-Measured Preludes for Horn (<i>ca.</i> 1839)	39
Horn History and Pedagogy 1800 – 1840	43
General Horn History	43
General Horn Pedagogy	51
Horn Professors of the Paris Conservatory	56
Gallay's Life and Works	60
Performance Practice	62
General Remarks about Performance Practice	62
Issues Specific to the Horn at the Paris Conservatoire	69

Chapter 3.	Methodology	74
Chapter 4.	Results	80
Chapter 5.	Discussion	94
Appendix A.	Commercially Available Recordings of the Non-Measured Preludes	99
Appendix B.	The Recorded Non-Measured Preludes	100
Appendix C.	Published Editions of the Gallay Preludes, Op. 27	101
Appendix D.	Availability of Published Editions	102
Appendix E.	Numbering Discrepancies Among the Published Editions	103
Appendix F.	Comparison of Published Editions	104
Appendix G.	Transcripts / Notes of Lessons with Gardner, Hill, and Seraphinoff	149
	Lesson with Randy Gardner (Notes)	149
	Lesson with Douglas Hill (Notes)	155
	Lesson with Richard Seraphinoff (Transcript)	159
Appendix H.	Gallay: “On the Subjects of Taste, Style, Nuance, and Expression”	186
References	192

CHAPTER ONE

Introduction

The Non-Measured Preludes of Jacques-François Gallay are considered by many leading horn teachers to be of great pedagogical value for the modern horn player. Douglas Hill, Professor of Horn at the University of Wisconsin-Madison, cites high-range lyricism, endurance, and Romantic period cadenza studies as good reasons for study of these preludes.¹ He also recommends them as recital pieces for unaccompanied horn.² Likewise, Verne Reynolds, retired Professor of Horn from the Eastman School of Music, lists four of the preludes as “unusual recital pieces,” in the best sense of the term. He recognizes that their judicious study can help brass players “develop a solo style tempered only by good taste and judgment.”³ Randy Gardner, Professor of Horn at the University of Cincinnati, introduces all of his graduate students to these preludes. Add to this auspicious list the name of Philip Farkas who considered the works of Gallay, particularly these non-measured preludes, to be the “antidote to [the more technically oriented] Kopprasch. ... You do exactly what Kopprasch did not intend you to do. ...

¹ Hill (2001), 156.

² Hill (2001), 138.

³ Reynolds (1997), 62.

Kopprasch made you a horn-playing machine. Gallay should bring out the gypsy in you.”⁴

These preludes also highlight an interesting era in the horn’s development. Gallay’s Preludes, Op. 27, written in *ca.* 1839 represent the pinnacle of hand-horn writing. The year 1833 saw the appointment of Joseph Meifred to lead the first valved horn class at the Paris Conservatory. From that point, the horn teaching world divides into two camps: the conservative hand horn players and the revolutionary valved horn players. The advent of valves allowed composers to explore new ways of writing for the horn. In addition, these preludes are exercises written by the first *cor alto* to be appointed as a Professor of the Paris Conservatory. Most of the important players before Gallay were the more agile *cor basse* players. Gallay stood on the unpopular sides of both of these schisms: first, he was a hand horn teacher in a world progressively accepting the valved instrument; second, he was a high horn player in a position historically dominated by low horn players.

The study of non-measured music is one of the greatest of pedagogical and performance challenges. Realization of non-measured music requires a great deal of musical knowledge, a keen understanding of rhythmic perception, and fine aesthetic skills. Without barlines or the systematic alternation of strong and weak beats to which one is normally accustomed, a performer must use other means of determining melodic and harmonic accents.

⁴ Fako, (1998), 226.

Need for the Study

Gallay's Non-Measured Preludes from Opus 27 can serve as models for many musical and aesthetic problems. What we learn from them can be applied to many other genres: unaccompanied solos (particularly those in the modern era), lyrical orchestral solos, Romantic period cadenzas, and others. These preludes are most appropriate for study by advanced high school students and collegiate players. They require a fluent middle and high range, often ascending to c''', sometimes multiple times in a single prelude. They are of variable length, but all require the confidence and experience of students who have successfully performed intermediate and advanced repertoire.

To date, only a handful of recordings include any of Gallay's Non-Measured Preludes. The only solo recording of Philip Farkas contains four of the preludes;⁵ Lucien Thévet has recorded two of them;⁶ and Richard Runnels, six.⁷ No other recording of these works appears to be commercially available at the present time. This leaves eleven of these preludes with no recorded precedents from which performers can learn. For a complete listing of the recorded preludes, consult Appendices A and B.

What is also lacking is a comprehensive written guide to approach this pedagogically daunting material. How are phrases determined? How do we separate melodic and harmonic material? How do we distinguish consonances from dissonances? How do we add appropriate dynamic nuances, rhythmic nuances, or rubato? While a handful of teachers like Douglas Hill, Randy Gardner, and Verne Reynolds praise the

⁵ Philip Farkas, *Shared Reflections* (Tempe, AZ: Summit Records, DCD 176, 1995). This CD contains material originally recorded in the 1960s.

⁶ Lucien Thévet, *Recital 1* (Paris, France: Arpèges Diffusion, IMD 0003, 2000).

⁷ Richard Runnels, *Hornocopia* (Australia: Move Records, MD 3172, 1997).

non-measured preludes and use them in their own studios, the rest of us are left without written resources and with only a very few recorded resources.

Finally, the most readily available modern editions contain alterations, additions, or omissions of dynamic markings, articulations, and even notes. None of these editions pretends to give an accurate representation of the original manuscript version, nor do they indicate where an editor has made stylistic or other deviations from an earlier edition. Performers attempting an accurate reproduction are left without guidance.

Purpose of the Study

The purpose of this study is to examine the historical and pedagogical issues surrounding Jacques-François Gallay's *Non-Measured Preludes for Horn*, Op. 27, Nos. 21-40. Several questions need to be confronted when beginning work on a non-measured prelude: determining appropriate tempo, finding satisfying phrase structures, and shaping melodic and harmonic materials to produce a coherent performance. The results of this study will be a single comprehensive resource from which modern horn students and teachers may draw information about these Non-Measured Preludes. The information presented here will empower students and teachers to study and perform these preludes with historical accuracy, not only in the details of the printed score, but also in recreating the spirit in which they were created and originally performed. Of primary importance is the raising of several pedagogical questions and addressing them in terms of modern research and scholarship. The intent is not to provide definitive answers to these questions, but instead to provide a knowledgeable context from which a discerning teacher or student may draw. This study will examine the historical context in which these pieces were written and the historical performance techniques that must be taken into account when attempting a modern performance. The opinions of leading horn teachers will also be presented: Randy Gardner (University of Cincinnati), Douglas Hill (University of Wisconsin-Madison), and Richard Seraphinoff (Indiana University). All three of these gentlemen are former students of Philip Farkas and are respected teachers at the top of their field. Mr. Seraphinoff is recognized as an eminent hand-horn scholar and performer.

Offering definitive answers to interpretive questions in a genre that is meant to sound improvisatory, and which is thereby susceptible to the whim and fancy of the performer, would truly be a dangerous and self-defeating goal. Such is not the task at hand. What can be offered with greater assurance of certainty are not the answers to these questions, but the questions themselves. When approaching such unconventional works one must first begin the process of learning them by asking relevant, informative, and insightful questions. Therefore, the purpose of this dissertation is threefold: first, to compare all available published editions of the *Préludes non mesurés* (numbers 21-40) of Gallay's Op. 27; second, to present appropriate questions regarding the interpretation of non-measured preludes through an historical and contextual analysis of non-measured preludes, in general, and of Gallay's Op. 27, in particular; and third, to present a sample of modern pedagogical opinions regarding the performance of the Gallay, Op. 27 Non-Measured Preludes.

Delimitations of the Study

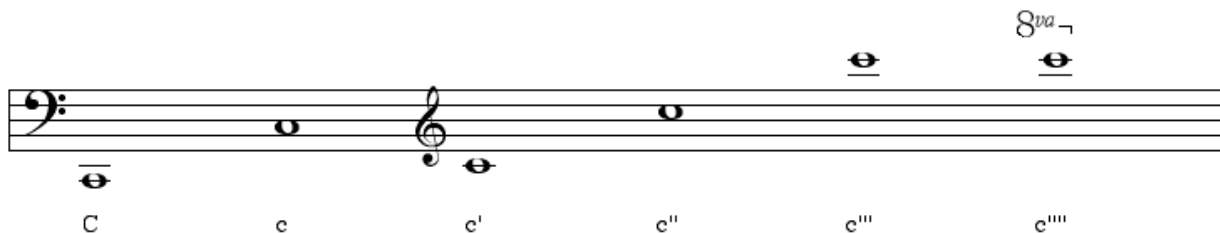
For this study, I will compare the Non-Measured Preludes from all known published editions of the Gallay Preludes, Op. 27, with the original manuscript in order to determine the need for creating a new critical edition of these works. The five known editions published between 1933 and 1976 are listed in Appendix C. In the absence of a manuscript copy, I will attempt to construct a critical edition based on the best available evidence.

While a thorough study of hand horn technique and performance practice is essential for an accurate historical reproduction, this study will focus on the musical and aesthetic information that modern players on modern instruments can glean from these studies. Thus, discussions of hand horn technique will be limited to its impact on the interpretation of these specific preludes. For more complete discussions of hand horn technique and pedagogy, the reader is referred to the writings by Paul Austin, Thomas Brown, Birchard Coar, Thomas Hiebert, Nancy Glen, Margaret Robinson, and Jeffrey Snedeker.

Definitions

MUSICAL NOTATION

All references to pitch will be to the notated pitch, not the sounding (concert) pitch. The octave notation system used throughout this paper will be the same as that of *The Horn Call*, the journal of the International Horn Society:



NON-MEASURED PRELUDES (*préludes non mesurés*)

The New Grove Dictionary of Music and Musicians defines *prélude non mesuré* as “A term usually reserved for a body of 17th-century harpsichord preludes that are written without orthodox indications of rhythm and metre.”⁸ Howard Ferguson amplifies this somewhat by describing the notation and interpretation of these preludes:

“Unmeasured preludes consist essentially of long strings of unbarred semibreves, whose rhythmic interpretation is left to the taste of the performer; but smaller note-values are sometimes introduced, and occasionally a section in some normally barred rhythm may occur. ... Their rhythmic interpretation is therefore expected to vary from occasion to occasion, and should never be exactly the same twice running.”⁹

⁸ Moroney (2001), 294.

⁹ Ferguson (1975), 23.

Colin Tilney derives his definition from the “absence of barlines and time-signatures”¹⁰ and Donna Beccia-Schuster includes the additional performance practice that they are “intended to be played in a free, unmetrical style.”¹¹

David Ledbetter, when speaking of non-measured lute preludes, distinguishes between unmeasured and semi-measured preludes:

“Many of these preludes are without any rhythmic indication whatever, in which case they may justly be called unmeasured. But there are usually at least some rhythm stems above the tablature, generally to indicate a note or chord to be dwelt on or to indicate broad tempo proportions; they very rarely indicate regular rhythmic patterns. Preludes notated in this way are probably best described as semi-measured.”¹²

Throughout this document I will rely upon the term “non-measured preludes” to represent the full range of preludes discussed above. The terms ‘unmeasured’ and ‘non-measured’ are used synonymously in the literature. I have chosen to use ‘non-measured preludes’ throughout as a closer literal translation of the French *préludes non mesurés*. While the distinction between completely non-measured preludes and semi-measured ones is important in Ledbetter’s discussion of the lute repertoire, I will simply make note of those preludes that are completely non-measured and those that contain some measured portions. Ledbetter would term these latter examples semi-measured, but that seems only to complicate the issue when regarding this limited amount of repertoire.

¹⁰ Tilney (1991), Vol. 3, 2.

¹¹ Beccia-Schuster (1991), 8.

¹² Ledbetter (1987), 40.

HORN

The complete ancestry of the horn probably predates civilization. Several authors, including Janetzky and Brüchle, Morley-Pegge, and Tuckwell, have given rather detailed accounts of the origins of the horn and its pre-musical use. My purpose in this section is to examine the horn as a musical instrument; that is, to trace its development from its first appearances as a solo and orchestral instrument to the present day.

What is, generally speaking, a horn? And how do we distinguish it from other brass instruments?

“Essentially the French horn is a long, slender, conoidal tube, the bore of which increases very gradually over the first two-thirds or so of its length and then expands rapidly to end in a large everted bell. It is coiled in the form of a hoop in one or more complete circles, the bore at the outset being about 9 to 10 millimetres and the diameter of the bell varying from about 16 cm. in the case of 17th-century examples to 30 cm. or a little more for modern horns of the German model. The narrow end is provided with a mouthpiece that is more or less funnel-shaped, the inner profile of which has a marked influence on the quality of the tone emitted.”¹³

“... the conical shape of the bore is an essential characteristic of the horn: in this respect the horn differs from the instruments of the trumpet or trombone families, whose tubes are cylindrical throughout most of their length.”¹⁴

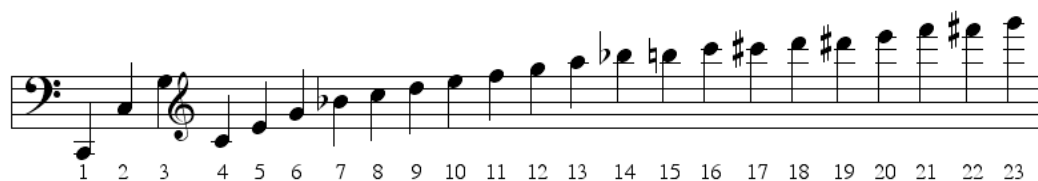
The horn was first used in the orchestra in 1757.¹⁵ At that time, the horn was what we refer to as a natural horn, that is, “A horn consisting only of a pipe, with neither side holes operated by keys nor additional tubing operated by valves.”¹⁶ The natural horn is limited to the notes of the harmonic series:

¹³ Morley-Pegge (1973), 1.

¹⁴ Janetzky and Brüchle (1988), 57-58.

¹⁵ Coar (1952), 25.

¹⁶ Randel (1998), s.v. “Natural Horn,” 331.



The numbers refer to the specific harmonics. In order for a natural horn player to play pitches from a different harmonic series, he would insert a length of tubing called a crook to lower the pitch to the correct key. Natural horns were built so that they stood in a relatively high key like C alto so that these crooks could correctly lower the pitch.

Between 1760 and 1795, Hampel conducted several experiments in hand stopping,¹⁷ wherein the right hand or some other appliance was inserted into the bell of the instrument, thus altering the pitch and producing pitches outside of the harmonic series. *Grove Online* identifies Valentin Roeser as the first to offer a complete description of hand horn technique.¹⁸

Hand stopping is the technique of placing the right hand in the bell of the natural horn and partially closing off the bell to lower the pitch by as much as a semitone, thus increasing the number of pitches that could be produced on the natural horn. The use of this technique results in a difference in timbre between the open (or natural) notes and the stopped notes.¹⁹ This was regarded as a minor disadvantage when weighed against the novel possibility of playing an entire diatonic scale with only one crook. And, “within a restricted range of about an octave and a half between the fourth and twelfth harmonics –

¹⁷ Coar (1952), 1-2.



¹⁸ Meucci and Rocchetti (2001), “Horn, 2. History to c. 1800, iii. Crooks and Hand Technique,” page 2 of 4.

¹⁹ Randel (1998), s.v. “Horn,” 228.

the best part of the horn's compass for solo work – a chromatic scale could be played with almost even tone quality.”²⁰

Teachers of the natural horn and of hand horn technique invariably classified players into two categories: *cor alto* and *cor basse*. *Cor alto* players specialized in the instrument's higher range and played on a smaller mouthpiece; *cor basse* players specialized in the lower range and played on a larger mouthpiece.

There is some slight disagreement about the real ranges of *cor alto* and *cor basse*, but Morley-Pegge provides what is typically regarded as the normal range of the two genres of playing: the *cor alto* range encompassing the fourth to sixteenth harmonics and the *cor basse* range starting on the factitious note a perfect fourth below the second harmonic to the 12th harmonic, as shown on the following table:²¹

<i>cor alto</i> : c' to c'''	
<i>cor basse</i> : G to g''	

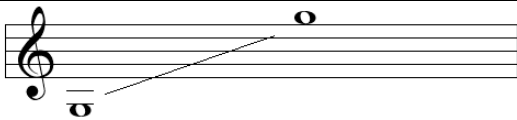
Most horn teachers, including Gallay, referred to the genres as *first horn* (instead of *cor alto*) and *second horn* (instead of *cor basse*), but the functional division was the same. Most modern writers on the horn maintain the terminology of *cor alto* and *cor basse* and I will follow in that tradition. With the advent of the double horn (see below), modern players are expected to play with equal proficiency throughout the entire three-

²⁰ Morley-Pegge (1973), 2-3.

²¹ Morley-Pegge (1973), 96.

and-a-half octave range (approximately F to c''', although professional players commonly exceed this range on one end or the other). Nevertheless, modern orchestral players tend to specialize in either low or high playing once they have begun a professional career.

In the early nineteenth century there arose a new genre of playing called *cor mixte*. Players in this style emphasized melodic playing, especially of solos, in the middle range, usually on the F crook. In the octave and a half between the fourth and 12 partials, the horn had become a chromatic instrument because of the improvements in hand stopping. It was this range to which the *cor mixte* was limited. Its advocates were often criticized because of this limited range.²² Morley-Pegge gives the range of *cor mixte* as that wherein *cor alto* and *cor basse* overlap, that is, between the fourth and twelfth harmonics. He cites the third harmonic, g, as exceptionally low:²³

<p><i>cor mixte</i> (with F crook):</p> <p>g (exceptionally low) to g'''</p>	
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The invention of the valve in the early nineteenth century revolutionized brass instrument performance and pedagogy techniques dramatically. The first person to hold a patent on a valved instrument was the Irish inventor Charles Clagget with his “Cromatic Trumpet and French horn” of 1788.²⁴ Its practical value is severely denigrated by Morley-Pegge, but it marks the beginning of the endeavor to make brass instruments fully

²² Robinson (1998), 14.

²³ Morley-Pegge (1973), 96.

²⁴ Morley-Pegge (1973), 26.

chromatic. The joint ten-year patent taken out by Heinrich Stölzel and Friedrich Blühmel in 1818 marks the beginning of the practical application of valve technology to brass instruments. In the 1820s, Louis-François Dauprat, Professor of Horn at the Paris Conservatory, and Joseph Meifred, who later became Professor of Valve Horn at the Paris Conservatory, experimented independently with designs for valve horns. Dauprat's 1827 attempts to create a horn with square valves dissatisfied him immensely and he gave up any further attempts. In the same year, Meifred designed a horn that won a silver medal at the Paris Industrial Exhibition.²⁵

By the end of the nineteenth century, the standard instrument was the three-valve horn pitched in F. "Three dependent valves that lower the pitch respectively by a semitone, a tone, and three semitones suffice for the production of a complete chromatic scale from six semitones below the second harmonic upwards."²⁶ The three-valve horn in F provides warmth of color in the middle ranges while allowing players to play in a range from F# to c''' with relative ease.

In 1897 the horn-maker Kruspe designed a double horn in F and B-flat.²⁷ The switch between the two sides of the instrument is effected by use of a fourth valve (operated by the thumb) which raises the pitch a perfect fourth. A second set of tubing is installed for each valve, thus allowing the player to pitch the horn in F, E, E-flat, D, D-flat, C, or B without the use of the thumb valve, or into the higher keys of B-flat, A, A-flat, G, or F-sharp (then overlapping the F side of the instrument with F and E horns).

²⁵ Morley-Pegge (1973), 32-34.

²⁶ Morley-Pegge (1973), 25.

²⁷ Meucci and Rocchetti (2002), "Horn, 3. History from c. 1800, ii. Valve horns," page 3 of 3.

Modern instrument makers provide horn players with a wealth of choices, including single horns in F, single horns in B-flat, double horns in F and B-flat, descant horns in various combinations (most common are horns in B-flat/F alto or B-flat/E-flat alto), and triple horns (F/B-flat/F alto or F/B-flat/E-flat alto). Most students begin on a single horn in F or a double horn in F/B-flat. Usually by the time students are in high school and certainly by the time they attend college, they are playing a double horn in F/B-flat. Exceptions are rare. For the purposes of this paper, it is assumed that the student performer is playing on a standard double horn in F and B-flat.

CHAPTER TWO

Review of Literature

History of *Préludes non-mesurés*

Definition, Description, and Function of *Préludes non-mesurés*

While the New Grove Dictionary of Music and Musicians defines *Prélude non mesuré* as “a term usually reserved for a body of 17th-century harpsichord preludes that are written without orthodox indications of rhythm and metre,”²⁸ the performance and composition of non-measured preludes dates from the sixteenth- and seventeenth-century practices of Renaissance lutenists and continued for various instrumentalists well into the nineteenth century.

The performance of preludes was originally an improvised art and its best practitioners were highly praised for their artistic and technical skills. Davitt Moroney quotes a description of preluding from Jean-Jacques Rousseau’s *Dictionnaire de Musique* (Paris, 1768):

²⁸ Moroney (2001), 294.

It consists of composing and playing *extempore* pieces which are filled with the finest structure, fugue, imitation, modulation and harmony which are possible in a composition. It is above all when preluding that the great musicians allow to shine those extraordinary transitions which overpower the listener, for they are then freed from the extreme subservience to the rules of composition to which the eye of the critics constrains them when they write down their pieces. When preluding, it is not enough to be a good composer, nor to be in complete control of the keyboard, nor to have a good touch and to be in good practice; what is needed over and above all that is to be overflowing with that fire of genius and that inventive mind which make it possible to invent, and to handle on the spur of the moment, ideas which can be well harmonized and which most enchant the ear.²⁹

I will examine the development of the non-measured prelude historically and, consequently, by instrument type. The first non-measured preludes were written in the Renaissance for lute. (*New Grove* also mentions non-measured music that was written for viol in the late 17th century, but the genre was extremely short-lived and the few examples that remain exist only in manuscript.³⁰) Improvisatory lute preluding influenced 17th- and early 18th-century composers to write non-measured preludes for harpsichord. Finally, woodwind composers of the late 18th and early 19th centuries adopted non-measured notation for preludes and cadenzas. Each of these three primary genres will be treated in turn.

Non-Measured Preludes for Lute (before 1700)

An early lute prelude “was typically a short piece configured with scalar passages and broken chords, wandering through various harmonies.”³¹ The first notated examples of non-measured preludes come from two anthologies published in Paris by Pierre

²⁹ Moroney (1985), 16.

³⁰ Moroney (2001), 294.

³¹ Beccia-Schuster (1991), 3.

Ballard³² in 1631 and 1638.³³ These contain works by Mesangeau, Pierre Gaultier, and others.³⁴ These preludes, though notated, were meant to sound improvisatory and were used by lutenists to loosen the performer's fingers, to be sure of the instrument's tuning, to test the acoustics of the performance space, to establish the initial key of a work, and to prepare listeners for the more formal music to follow.³⁵

Non-measured preludes grew in length and complexity through the first half of the 17th century. The earliest examples “are merely brief introductory flourishes that recall the improvised origins of the genre. The larger ones ... show a rhetoric and a care for balancing movements and textures which indicate a decidedly compositional approach.”³⁶

By the middle of the 17th century, composers such as Ballard, Gaultier, and Pinel were transforming the non-measured prelude from an opening flourish into a larger and more complex vehicle for musical expression.³⁷ The lute preludes of the 17th century maintained the sound of an improvised work by remaining harmonically static within the confines of the main tonal areas,³⁸ but were otherwise developing into a full-blown genre in their own right, as evidenced by Ledbetter's comments:

[T]hose [lute preludes] of Pierre Gaultier (1638) are fully representative of the mature style. Although cast in the mould of an improvised genre, they show evidence of a careful compositional approach, and are of a scale and elaboration which place them among the most important in the repertoire.³⁹ ...

³² Pierre Ballard, Tablature de luth de differents auteurs.

³³ Tilney (1991), 3.

³⁴ Ledbetter (1987), 40-41.

³⁵ Ferguson (1975), 23; Donington (1992), 426.

³⁶ Ledbetter (1987), 40.

³⁷ Ledbetter (1987), 42 and 44.

³⁸ Ledbetter (1987), 94.

³⁹ Ledbetter (1987), 41.

The finest of these [lute] preludes – those by Pierre and Denis Gaultier and by Pinel – demonstrate the variety of treatment and expression possible in this form. Pierre Gaultier’s exploration of lute sonority and experimentation with larger-scale forms, Pinel’s impulsive gestures and broad harmonic paragraphs, Denis Gaultier’s refined and classical elegance: all transformed this originally rather, [*sic comma*] unpromising genre into the most original embodiment of these composers’ aesthetic.⁴⁰

Other notable composers of non-measured lute preludes include Dufaut, Bouvier, and Chancy. Those non-measured preludes composed by Gallot in 1684 and by Mouton in 1698 are the latest extant examples of non-measured preludes for lute.⁴¹

Not all preludes at this time were completely non-measured. Ledbetter distinguishes between unmeasured and semi-measured preludes. The semi-measured examples may have some minimal rhythmic notation or general tempo indications, while the unmeasured ones contain neither.⁴² He does assert, however, that there is “no perceptible difference of character or figuration between the two types, although the semi-measured ones here [in Pierre Ballard’s two published manuscripts] tend to be more elaborate.”⁴³

Performance of non-measured preludes for lute necessitates an awareness of the improvisatory origin of the genre. Even those preludes with some rhythmic indications (“semi-measured” in Ledbetter’s parlance) should be played with a “greater amount of rhythmic freedom than ordinary measured music.”⁴⁴

⁴⁰ Ledbetter, 44.

⁴¹ Tilney (1991), 3.

⁴² Ledbetter (1987), 40.

⁴³ Ledbetter (1987), 41.

⁴⁴ Donington (1992), 426.

Non-Measured Preludes for Harpsichord (1650 – 1720)

The year 1650 can be assigned as the approximate earliest composition of non-measured preludes for harpsichord because of the harpsichord preludes written by Louis Couperin in the 1650s⁴⁵ and because of the existence of harpsichord preludes in two early manuscripts: the Bauyn manuscript of *ca.* 1660 and the Parville Manuscript of 1670.⁴⁶

The same improvisatory and preparatory functions listed above concerning lute preludes were retained when keyboardists began improvising, performing, and eventually composing non-measured preludes. Initially, these keyboard preludes were not written down, but were only improvised by the player. As the expectations upon the genre grew more complicated, non-measured preludes began appearing more regularly in manuscripts. Composers using non-measured notation often felt compelled to explain to their readers the reasons for writing in such a manner, often citing the improvisatory origins of preluding, as well as the functions of warming up, testing the intonation of the instrument, and preparing the audience for the pieces to follow:

A Prelude is a free composition in which the imagination gives rein to any thought that may suggest itself. (François Couperin)⁴⁷

A prelude is nothing but a preparation for playing pieces in a certain key, for trying out the instrument before you play the pieces and for exploring the key you wish to use. (Nicolas Lebègue)⁴⁸

Two different sorts of Prelude may be considered: one is the composed Prelude which is normally the first piece of what is called a Suite or a Sonata, and which is a genuinely formal piece... The other sort is the impromptu Prelude

⁴⁵ Tilney (1991), 1.

⁴⁶ Beccia-Schuster (1991), 9. The Bauyn manuscript is preserved in the Bibliothèque nationale in Paris and the Parville manuscript in the Music Library at the University of California, Berkeley.

⁴⁷ Couperin/Linde (1933), 33.

⁴⁸ Tilney (1991), 1; paraphrasing Gustafson (1977), 10 of translation of Lebègue's letter.

(*'Prelude de caprice'*), and this is really the true Prelude [...] [This] Prelude should be produced on the spot without any preparation. (Jacques Le Roman Hotteterre)⁴⁹

[The impromptu prelude] is quite simply an inclination to take the key of the mode wherever one wishes to play. This is normally done as a consequence of the power of the performers' imagination at the very moment when they wish to play without having written anything down beforehand. (Jean-Pierre Freillon-Poncein)⁵⁰

The prelude was originally a short improvisation played on the organ to indicate to the intoning priest or the choir the pitch and 'tone' or mode of the music they were about to sing. Similar pieces were later written down for the benefit for those who were learning to improvise them, or were unable to do so....

... Their improvisatory origin is often reflected in both types of work [preludes and toccatas] – particularly in French 'unmeasured' preludes. (Howard Ferguson)⁵¹

Writers and performers have long been intrigued by the curious notation of non-measured preludes. Ferguson writes,

In addition to these [non-improvised preludes, specifically those written by François Couperin] and to genuinely improvised preludes there were imitations of the latter – the puzzling-looking 'unmeasured' preludes written by various French composers from Louis Couperin (François's uncle) to Dandrieu.⁵²

He goes on to describe Louis Couperin's nearly completely non-measured notation with greater precision:

Unmeasured preludes consist essentially of long strings of unbarred semibreves, whose rhythmic interpretation is left to the taste of the performer; but small note-values are sometimes introduced, and occasionally a section in some normally barred rhythm may occur.⁵³

⁴⁹ Jacques Le Romain Hotteterre, *L'Art de préluder sur la flute traversière, sur la flute à bec, sur le hautbois et autres instruments de dessus* (1719), quoted in Veilhan, 89.

⁵⁰ Jean-Pierre Freillon-Poncein, *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flute et du flageolet* (1700), quoted in Veilhan, 89.

⁵¹ Ferguson (1975), 20-21.

⁵² Ferguson (1975), 23.

⁵³ Ferguson (1975), 23.

Fuller and Gustafson describe the same notation of Louis Couperin's *préludes non mesurés*, which are

written entirely in undifferentiated semibreves threaded with long, sensuous curves that show which notes are to be held. Graceful but baffling to the eye, they demand a player with the talents of a composer to sort and shape the gestures, and they tolerate no medium but the harpsichord; yet, given these requisites, melodic lines and motifs emerge, part-writing is suggested and the textures coalesce into luxuriant suspended harmonies.⁵⁴

As was noted above, the Bauyn manuscript of *ca.* 1660 and the Parville Manuscript of 1670 are the two earliest written sources of non-measured preludes for keyboard.⁵⁵ Twenty-two of the sixty-five extant non-measured harpsichord preludes were written by Louis Couperin. Other non-measured harpsichord preludes were written by Nicolas Lebègue, Elizabeth-Claude Jacquet de la Guerre, Jean Henry d'Anglebert, Louis-Nicolas Clérambault, Louis Marchand, Gaspard le Roux, Jean-Philippe Rameau, and Nicolas Siret.⁵⁶

An end to the composition of non-measured preludes for harpsichord can be set around 1720 and can be attributed to either Louis Couperin's nephew, François, or to Nicolas Siret. François Couperin published his *L'Art de toucher le Clavecin* in 1717, and explicitly wrote all of the preludes in measured notation, but expounded upon the need to play them with rhythmic flexibility so as to imitate the sound of an improvised prelude.⁵⁷

⁵⁴ Fuller and Gustafson (2001), "2. Works," page 4 of 5.

⁵⁵ Beccia-Schuster (1991), 9.

⁵⁶ Tilney (1991), 12-16.

⁵⁷ Huggel (1988), 66.

Nicolas Siret's *Second livre de Pièces de Clavecin*, published in 1719, is the last publication of note to include non-measured keyboard preludes.⁵⁸

But what influenced these pieces? How did they come into being? Howard Ferguson describes non-measured keyboard preludes as descendants of the lute preludes described above.⁵⁹ Beccia-Schuster likewise maintains the direct influence of the lute preludes.⁶⁰ David Ledbetter, while acknowledging some surface similarities between non-measured lute preludes and non-measured keyboard preludes, cites Johann Froberger's toccata style as the primary influence on Louis Couperin's non-measured preludes. He also cites the influence of Froberger's teacher, Girolamo Frescobaldi.⁶¹ Davitt Moroney concurs with Ledbetter concerning the influence of Froberger's toccatas.⁶²

During the Baroque era, the pedagogy of preludes took two divergent roads. On the one hand, great keyboardists improvised preludes freely. On the other hand, performers of less skill or imagination, who were still required to perform preludes even if their improvisation skills were not well-suited to the task, relied on pre-composed preludes.⁶³ For this latter group, a suitable way of notating improvisatory-sounding preludes was required. To this end, several experiments were undertaken at notating the flourishes and other irregular metrical figures that were part and parcel of the improviser's art.

⁵⁸ Huggel (1988), 62; Tilney (1991), 1.

⁵⁹ Ferguson (1975), 23.

⁶⁰ Beccia-Schuster (1991), 3.

⁶¹ Ledbetter (1987), 90.

⁶² Moroney (2001), 294.

⁶³ Beccia-Schuster (1991), 7.

Louis Couperin's preludes may be classified as purely non-metrical as well as non-measured: not only are there no bar lines, but all of the preludes are written in long groups of whole notes, connected in various figurations by long, elegant lines. Tilney speculates that Louis Couperin adopted this novel form of notation because conventional notation "must have failed to stimulate his imagination as he improvised."⁶⁴

Interpretation of these preludes has long been a subject of debate among keyboard scholars. Only a recorded performance of these pieces can communicate a thorough interpretation. Nevertheless, several scholars have attempted to formulate guidelines for interpretation based on more or less objective criteria. Beccia-Schuster notes that short, imitative motives would retain the same rhythmic interpretation for each occurrence; "long, scalar passages would most likely be played quickly, probably emphasizing the first and last note"; and shorter scalar passages and pairs of stepwise notes may serve as either an elongated upbeat or could be interpreted in the *notes inégales* tradition of long-short, long-short.⁶⁵

One composer of particular interest to this study during this period was Nicolas Lebègue. Lebègue was born *ca.* 1631 and died in Paris in 1702. Little is known about his early life, but by 1661 he had lived in Paris long enough to have established a reputation as a great organist. In the chapter records of Troyes Cathedral of that year, he is called the "fameux organiste de Paris."⁶⁶ The number of surviving manuscript copies of his organ

⁶⁴ Tilney (1991), 3.

⁶⁵ Beccia-Schuster (1991), 28.

⁶⁶ Higginbottom (2001), 429.

pieces are far more numerous than any other French organist of the period. This would seem to emphasize the contemporary respect he had garnered for himself.⁶⁷

Lebègue's primary contribution to the notation of non-measured preludes was the use of mixed note values, indicating relative durations while still avoiding the use of bar lines and regularly recurring meter. The five non-measured preludes in Lebègue's *Le pieces de clavessin* of 1677 were the first non-measured preludes to be published.⁶⁸ The notation of his preludes is very similar to, and could possibly have served as a model for, the preludes of various woodwind composers in the late 18th and early 19th centuries and for Gallay's horn preludes. Lebègue amplifies the function of the prelude and his rationale for the use of non-measured notation in a letter written to an Englishman, William Dundass:

The prelude is nothing else but a preparation for playing pieces of the same Ton, or it is only for tasting (citation: i.e., to try-out) the key before ye touch ye pieces, and to space yourself (citation: i.e., to proceed) in the Ton ye intend to play upon: for this cause I was not at the pains to separate them by mesuré, as the pieces are, because they have nothing of determined in them.⁶⁹

This letter survives in a unique format. Mr. Dundass apparently paid a copyist to transcribe Lebègue's letter in the original French into the cover of Dundass's copy of the 1677 edition of Lebègue's *Le pieces de clavessin* and then to translate the same letter into English. Obviously, the translator's English is quite rough.⁷⁰

Lebègue attempted to clarify the completely non-measured notation of Louis Couperin's semibreves by indicating relative note values. However, these rhythmic

⁶⁷ Higginbottom (2001), 430.

⁶⁸ Beccia-Schuster (1991), 10; Tilney (1991), 13.

⁶⁹ Gustafson (1977), 9.

⁷⁰ Gustafson (1977), 9.

notations “seem intended to represent approximate tempo indications rather than precise relationships.”⁷¹ In the printed foreword, Lebègue offers what is almost an apology for the use of unfamiliar non-measured notation:⁷²

J’ay taché de mettre les préludes avec toute la facilité possible tant pour la Conformité que pour le toucher du Clavecin, dont la maniere est de Separer et de rebattre plus-tost les accords que de les tenir ensemble comme à l’Orgue si quelque chose s’y rencontre vn peu difficile et obscure Je prie messrs. les intelligents de vouloir suppleer aux deffaux en considerant la grande difficulté de rendre cette metode de Preluder assé intelligible a vn chacun.

I have tried to set the preludes with all possible ease, as much for conformity as for the touch [action] of the harpsichord, of which the manner of playing is rather to separate [make arpeggios] and to restrike the chords than to hold them together as one would on the organ. If per chance some difficulty or obscurity occurs in all this, I pray you, intelligent gentlemen, kindly to supplement the faults [to correct the mistakes] by considering the great difficulty entailed in rendering this method of preluding intelligible to all.⁷³

Oddly enough, a second collection of Lebègue’s works published ten years later does not contain any of the non-measured preludes.⁷⁴

Moroney⁷⁵ and Beccia-Schuster⁷⁶ point out that the notation employed by Lebègue was not adopted or developed by any later composer. While this may be true among keyboardists, the obvious similarities between Lebègue’s notation and that of woodwind composers of the 18th and 19th centuries and of Gallay’s horn preludes would seem to belie these statements. These similarities will be discussed in full below.

⁷¹ Ledbetter (1987), 100.

⁷² Gustafson (1977), 9.

⁷³ Gustafson (1977), 7. English translation by Dr. Louis Mackenzie, University of Notre Dame. Brackets are those of Dr. Mackenzie.

⁷⁴ Tilney (1991), 13.

⁷⁵ Moroney (2001), 295.

⁷⁶ Beccia-Schuster (1991), 17.

François Couperin effectively tolled the death knell of the non-measured prelude in his *L'Art de toucher le Clavecin* of 1717 by composing several measured preludes and explaining that, while they should sound improvisatory, they are measured to facilitate learning and teaching.

Although these Preludes are written in measured time, there is, nevertheless, a style dictated by custom, which must be observed. I will explain what I mean. A Prelude is a free composition, in which the imagination gives rein to any fancy that may present itself. But as it is rather rare to find geniuses capable of production on the spur of the moment, those who have recourse to these non-improvised Preludes should play them in a free, easy style, not sticking to closely too [*sic*] the exact time, unless I have expressly indicated this by the word Mesuré (Measured time): Thus one may venture to say that in many things, Music (as compared with Poetry) has its prose, and its verse.

One of the reasons why I have written these Preludes in measured time was to make them easier, as will be found to be the case, whether in teaching them, or in learning them.⁷⁷

Among non-measured keyboard preludes, only those of Nicolas Siret in his *Second Livre de Pieces de Clavecin* of 1719 post-date François Couperin's remarks.⁷⁸

Several questions must be addressed when attempting to perform non-measured keyboard preludes. The notation presents several ambiguities, and scholars have turned to contemporary writings on toccatas and similar improvisatory pieces to help decode it. The most relevant categories of interpretive guidelines for us to follow are those that pertain to accidentals, rhythm, meter, and tempo. These categories remain more or less constant and meaningful even when later composers attempted to clarify Louis Couperin's completely non-measured notation by adding note-values of different durations.

⁷⁷ Couperin/Linde (1933), 33.

⁷⁸ Tilney (1991), 1.

Ferguson offers an extensive list of guidelines for analyzing non-measured preludes as part of a comprehensive preparation for performance. Among the first concerns are determining the harmonic structure and distinguishing between melodic and decorative elements.⁷⁹

Modern practice regarding accidentals (accidentals carry to the same pitch class through the rest of the bar) is insufficient for dealing with these non-measured preludes for the obvious reason that they contain few, if any, conventional bar lines. Therefore, we must rely on our knowledge of the treatment of accidentals in earlier music. Common early practice held that accidentals applied only to the note they preceded, unless the same pitch is repeated immediately.⁸⁰

Beccia-Schuster deduces that if a meter can be felt in the non-measured preludes, one can generally regard that meter as duple. Some of Louis Couperin's non-measured preludes begin with a non-measured section and resolve to a measured section. When this happens, the contrasting measured section is invariably in triple meter. Therefore, Beccia-Schuster argues, "where meter could be felt at all, the unmeasured prelude was probably duple."⁸¹

Codifying the rhythmic implications of non-measured preludes is a task that has started only recently. Thirty years ago, Ferguson was the first commentator to go beyond simple statements that rhythmic treatments would differ at each performance, leaving one to wonder if previous scholars imagined there could be no generalizations made about rhythmic interpretation. He cautions that printed note values cannot be taken as strict

⁷⁹ Ferguson (1975), 26.

⁸⁰ Beccia-Schuster (1991), 19; Ferguson (1975), 23.

⁸¹ Beccia-Schuster (1991), 27.

determinations of the rhythm to be performed. “When smaller notes than semibreves occur, their values are not meant to be read strictly, either with reference to one another or to the semibreves.”⁸² Given this statement, it seems quite natural that he would repeat the traditional wisdom that every performance will differ in rhythmic detail. Ferguson, however, elaborates this statement by calling for the imitation of improvisatory performance and flexibility and fluidity in the interpretation of rhythmic figures depending upon the musical context:

When either a prelude or a toccata shows traces of its improvisatory origin, this should be reflected in performance. The precise degree of freedom needed depends on the musical context. Passages and sections that lack a clearly defined theme, or consist mainly of brilliant flourishes, should be wayward in rhythm; whereas those that are built on definite themes will tend to establish a tempo and keep to it for as long as the theme persists. In the freer sections the effect should be that of the player tentatively feeling his way towards some more positive thematic idea, or of displaying his manual dexterity; and in the stricter sections, that he is exploring the beauties and possibilities of the particular idea or ideas that he has discovered. Sections will often dissolve and merge, rather than being clearly separated like the movements of a suite; yet the performer must always bear in mind their different functions, so that he may show both their interrelationship and the essential contrast between them.⁸³

He then cites several more concrete guidelines for rhythmic interpretation: preludes may have irregular bar lengths, should have a constant beat, should include a variety and balance of note-lengths, should preserve the harmonic structure, should honor the rhythmic regularity of sequential passages, often include flourishes amidst groups of conjunct notes, and should probably accent the second note of identical pairs:

The final [analytical] step is to supply the missing rhythms and phrases of the prelude – always remembering that their details vary from performance to performance. In this connection the following points should be borne in mind: (a)

⁸² Ferguson (1975), 23.

⁸³ Ferguson (1975), 21.

a prelude is generally best interpreted within the framework of a fairly constant beat, without which it is apt to sound incoherent; (b) its bar-lengths may vary, in keeping with its free, improvisatory character; (c) its note-values should be nicely balanced between variety and regularity; (d) the harmonic structure must always be clearly preserved, the relative importance of each cadence and progression being reflected in its rhythmic treatment; ... [(e) and (f) are keyboard-specific] ... (g) sequential passages tend to fall into regular rhythmic patterns; (h) a group of conjunct notes often includes a flourish in short note-values; and (i) the second note of an identical pair is more likely to be accented than the first.⁸⁴

Ferguson also cites specific guidelines relating to rhythm passed down from the prefaces of Girolamo Frescobaldi's *Toccate e partite* of 1614 and *Il primo libro di capricci* of 1624:

- iv. Pause on the last note both of shakes and of passage-work, even if small in value, as this will avoid confusing one passage with another.
- v. The ends of musical sections should be played *ritardando*, even when the note-values are small.⁸⁵

By 1991, Beccia-Schuster had come forward with opinions concerning rhythmic interpretation in the non-measured preludes of Louis Couperin. She agrees with earlier writers that non-measured preludes should “sound rhythmically free and improvisatory,”⁸⁶ but goes on to discuss rhythmic realization in terms of motivic unity, scalar passages, and the French tradition of *notes inégales*:

As in measured compositions, short, imitative motives would most likely be executed with the same rhythm in each repeated occurrence. According to the French style of preludes, long scalar passages would most likely be played quickly, probably emphasizing the first and last note. Short scalar passages would be either a quick upbeat to a strong pulse, or a relaxed long-short, long-short feeling, according to the tradition of *notes inégales*. Paired, stepwise notes could also be played long-short, or short-long.⁸⁷

⁸⁴ Ferguson (1975), 27.

⁸⁵ Ferguson (1975), 22.

⁸⁶ Beccia-Schuster (1991), 6.

⁸⁷ Beccia-Schuster (1991), 28.

Regarding the selection of appropriate tempos, most writers remain silent. Only Tilney and Ferguson have advice to offer regarding tempo selection when approaching non-measured keyboard preludes. Their directions are rather general and leave much room for the performer's discretion. Non-measured preludes are intended to be reflective or meditative works. To play them with too much flamboyance is to strip all elegance from them and to distance them from their improvisatory origins:

The preludes are better played too slowly than too fast. Froberger's direction '*et se joue lentement*' ["and is played slowly"] is nothing but an echo of numerous similar warnings by Frescobaldi in his prefaces, far more common than encouragements to play brilliantly.⁸⁸

The preludes must not be rushed. They require the amplitude and meditative quality that is natural to an improvisation. ... In performance the effect should be poetical, yet imbued with a typically French sense of neatness and clarity.⁸⁹

The prefaces of Girolamo Frescobaldi's *Toccate e partite* of 1614 and *Il primo libro di capricci* of 1624 also point to generally slower tempos:

Sections of partitas and toccatas which include notes of small value or expressive ornamentation should be played slowly, plainer sections more quickly, the choice of tempo being left to the good taste of the performer.⁹⁰

Recognizing the performer's desire to dazzle even in pragmatic pieces, Tilney warns about the hazards of rushing through unusual harmonies or of lingering too long in simple ones:

⁸⁸ Tilney (1991), 7.

⁸⁹ Ferguson (1975), 27.

⁹⁰ Ferguson (1975), 23.

It is particularly important to linger on pivotal notes before introducing a new harmony, and also to ease the listener through chains of bizarre modulations.... Any unusually affecting melodic line or figure – Frescobaldi's *affetti cantabili*—must be brought out and savoured. On the other hand, emphasizing the banal, the expected, the harmonically restricted is of no interest to anyone: *passaggi* are there for display and to provide a change of pace from the generally moderate overall tempo.⁹¹

Finally, Tilney compares non-measured preluding to vocal recitative, explaining that “[r]ecitative, which uses speech rhythms to tell a story, is the vocal counterpart of the unmeasured prelude.”⁹²

In summary, the following generalizations apply to keyboard non-measured preludes:

- 1) An accidental applies only to the note it precedes, unless the same pitch follows immediately or in quick succession;
- 2) When meter is felt at all, it is probably duple;
- 3) Rhythmic interpretation is flexible, dependent upon melodic sequences and figuration, harmonic structure and harmonic rhythm, and the performer's ability to capture the improvisatory spirit; and
- 4) Slower tempos generally capture the flavor of the preludes more exactly. Runs and other decorative passages may be played quickly, but overall the tempo should honor the meditative or reflective spirit.

The most theoretically inconvenient variable of non-measured interpretation is the necessary reliance upon the musical taste of the performer. “As is so often the case in this music, the player is free to infer what he will, relying upon *le bon goût* as his guide.”⁹³

⁹¹ Tilney (1991), 7.

⁹² Tilney (1991), 7.

Non-Measured Preludes for Woodwinds (1790 – 1830)

The principal authors on woodwind preludes are Betty Bang Mather and David Lasocki. Mather's *Interpretation of French Music from 1675 to 1775: For Woodwind and Other Performers* of 1973, and the two works co-authored by Mather and Lasocki *The Classical Woodwind Cadenza: A Workbook* of 1978 and *The Art of Preluding 1700-1830: For Flutists, Oboists, Clarinetists and Other Performers* of 1984 appear to be the first and only real documentary exploration of this topic in any depth.

Publishing improvisatory-style preludes was a common practice among woodwind writers of the Classical period. Woodwind preludes from *ca.*1800 had similar functions to the earlier lute and keyboard preludes: they were part of the daily practice regimen and could also be played on stage before the performance of a lengthier work. Johann Wilhelm Gabrielsky is one composer whose preludes are well-suited to the daily warm-up routine. "These preludes are unbarred, fanciful flourishes, often on Romantic chordal progressions. They should be played freely in the style of a 'warm-up' improvisation."⁹⁴

One can presume that these woodwind performers would have had similar goals to their keyboard counterparts: getting the feel of the performance space, limbering the fingers and the embouchure, checking the intonation of the instrument, and setting a mood for the work to follow.

Improvisatory preludes were more numerous than cadenzas in the published Classical woodwind literature. Most tutors included at least a few

⁹³ Gustafson (1977), 14.

⁹⁴ Mather and Lasocki (1984), 50.

preludes, and many were published in collections of pieces. Preludes were evidently used as daily warm-up exercises, technical practice pieces, and on-stage warm-up flourishes before a performance. Thus they were part of every Classical player's daily regimen.⁹⁵

Improvisatory-style woodwind preludes were written out for the same reasons as François Couperin's preludes: to initiate the young performer into the general tonal and technical vocabulary of the instrument, as well as to provide a jumping-off point for inventing their own preludes.

From improvisatory preludes, the Classical performer learned the art of improvisation in the Classical prelude/cadenza style. He learned the melodic figurations used and how they were combined.⁹⁶

Mather and Lasocki's *Art of Preluding* provides several examples of woodwind preludes from 1700 to 1830, including a handful of non-measured preludes, most of which are from the latter part of this period. The examples span a diverse range of function from etudes through cadenzas to miniature pieces.⁹⁷ By the end of this period, composers began to break more freely from the use of measured notation and from the metrically-inclined preludes of the early Classical period.

While Mather and Lasocki (1984) provide examples of woodwind preludes dating from 1700, the first non-measured examples they offer are those composed by J. Wragg in his oboe⁹⁸ and flute⁹⁹ tutors published in London in ca. 1792. Together, the two

⁹⁵ Lasocki and Mather (1978), 12.

⁹⁶ Lasocki and Mather (1978), 12.

⁹⁷ Mather and Lasocki (1984), 12.

⁹⁸ Wragg, J. (1792). *The Oboe Preceptor; or the Art of Playing the Oboe*. London: self-published.

⁹⁹ Wragg, J. (ca. 1792), *The Flute Preceptor; or the Whole Art of Playing the German Flute*. London: self-published.

collections contain 49 preludes. While the phrases are of irregular length, most motives fall into typically metered patterns. Wragg does introduce passages of atypical groups of eighth notes (a group of 21 eighth notes in the easy prelude in B-flat major for oboe, groups of 9 and 10 eighth notes in the easy prelude in E-flat major for oboe, and a group of 9 eighth notes in the flute prelude in F major). A handful of other composers (François Devienne [Paris, 1792], Edward Miller [London, ca. 1799], Amand Vanderhagen [Paris, ca. 1800], and Péraut [Paris, ca. 1800]) experiment with unbarred preludes, but rarely, if ever, move away from regular metrical groupings.

Of the prelude examples offered by Mather and Lasocki, the final four composers who used non-measured notation in their preludes started to break away from the sense of a regular metrical pulse in favor of a more freely Romantic interpretation. Examples written between *ca.* 1815 and 1829 by John Beale, Charles Nicholson, Johann Wilhelm Gabrielsky, and Louis Drouet illustrate this evolution.

The two preludes by John Beale¹⁰⁰ are very short and typically fall into regular rhythmic patterns. Despite the fact that the first one is notated without meter and without bar lines, a constant half-note beat can be felt throughout the beginning and body of the work. Only at the end are we missing the value of one eighth note that would make the half-note pulse complete and uninterrupted. The second prelude is also notated without a meter signature and without bar lines. While it contains passages where regular rhythmic pulses will be felt (especially at the end, which includes a passage of fourteen repetitions of a four-sixteenth-note pattern), this prelude also contains atypical numbers of eighth

¹⁰⁰ John Beale (*ca.* 1815). *Second Edition of A Complete Guide to the Art of Playing the German Flute*. London.

notes beamed together. One group contains six eighth notes, and another contains eighteen eighth notes in a descending ornamented one-octave scale.

The three preludes by Charles Nicholson¹⁰¹ are written without meter signatures or barlines. However, they cannot be properly regarded as non-measured because a constant half-note pulse can be felt without exception through each example. While a performer may be given the freedom to make extensive use of rubato, metrical accents remain clearly evident. One remarkable melodic figure caught the present author's attention in Nicholson's flute prelude in F minor (page 48, example 61 in Mather and Lasocki): six notes from the end, the pitch d-flat'' ('le' in f minor) leaps down to e'' ('ti') before resolving into the tonic. This leap down of a diminished seventh seems remarkably similar to the leap down of an octave-and-a-half tritone ('fa' to 'ti') in a similar position in Gallay's 26th Prelude. One might conjecture from these two similar examples that a large dissonant downward leap was a way to quickly build and release cadential tension.

The five preludes by Johann Wilhelm Gabrielsky¹⁰² are also written without meter signatures and without barlines. They are the first examples offered by Mather and Lasocki that appear to avoid a deliberate and regular pulse. The flute prelude in G-flat Major (page 51, example 69 in Mather and Lasocki) contains only two figures: a beamed group of fourteen eighth notes followed by a beamed group of thirty-four sixteenth notes. The other four Gabrielsky examples demonstrate more regularity in some of the beamed

¹⁰¹ Charles Nicholson (ca. 1816). *Nicholson's Complete Preceptor for the German Flute*. London.

¹⁰² Johann Wilhelm Gabrielsky (ca. 1825). *93 Progressive Preludes for the Flute*. London.

groupings, but all five preludes share a much more fluid sense of time and pulse than those preludes by earlier composers. Fermatas indicate certain principal notes of figures that are to be sustained, thus implying greater accent or emphasis. No other indications of pulse are present.

The final non-measured examples in Mather and Lasocki are five preludes by Louis Drouet.¹⁰³ They, too, are written without meter signatures or barlines. Drouet's non-measured preludes are the first offered by Mather and Lasocki that consistently mix note values of varying duration instead of simply beaming together large groups of notes of equal value. While several passages still fall into regularly metrical patterns with a discernible pulse, other passages lack this pulse entirely. His preludes are also the only ones to include notated dynamic variations. "With their written-out long appoggiaturas, fermatas, harmonic changes, and dynamic and expressive markings, these are dream-like, Romantic pieces."¹⁰⁴

Lasocki and Mather discuss several formal and stylistic similarities between Classical woodwind cadenzas and non-measured preludes: both genres are improvisatory in nature, both share similar figuration, and both trace a similar harmonic outline (tonic – dominant – tonic).¹⁰⁵ In fact, composers often used the terms *cadenza* and *prelude* interchangeably: "The 22 'preludes or flourishes' in Beale's flute tutor are called *cadenzas* on its title page."¹⁰⁶

¹⁰³ Louis Drouet (1829). *18 Preludes and 6 Cadences in the Most Familiar Keys Composed for the Flute*. London and Paris. Facsimile published by Heuwekemeyer (Amsterdam).

¹⁰⁴ Mather and Lasocki (1984), 52.

¹⁰⁵ Lasocki and Mather (1978), 12.

¹⁰⁶ Mather and Lasocki (1984), 43.

In his flute and oboe tutor of 1700, Jean-Pierre Freillon-Poncein describes a method for improvising preludes. He allows the performer great license in selecting the length, tempo, and style while admonishing the performance to be purposeful and easy to listen to. He also confirms part of the harmonic outline cited above (tonic – dominant – tonic):

There is no special rule about the tempo or the length of Preludes; they are done in various ways as the player fancies – perhaps tender, abrupt, long or short – and in discontinuous metre; one can even pass through all sorts of modes provided one arrives and departs to some purpose, in other words in such a way as not to discomfort the ear; however, each Prelude must begin on one of the three principal degrees of the mode one wishes to begin in and finish on any one of these three, though it is always best to stop on the tonic.¹⁰⁷

Composers used experimental non-measured notation to indicate effects not allowed in standard rhythmic notation. Mather and Lasocki describe Beale's unconventional use of eighth notes and sixteenth notes as a possible indication of changes in tempo:

Rhythms are notated only approximately. In Ex. 57 [flute prelude in F-sharp minor], the change from sixteenth to eighth notes on the seventh "beat" probably indicates a retardation rather than a halving of the time. The change back to sixteenth notes five beats later probably indicates an acceleration.¹⁰⁸

Mather advocates that long passages of slurred notes should be performed as notes of equal value, as distinct from the conventional short-long inequality of Baroque and Classical two-note slurs created by the then-standard *tu ru* woodwind articulation:

Longer slurs [longer than three notes] are found in improvisatory pieces such as preludes, in embellished slow movements, and in other ornamental

¹⁰⁷ Veilhan (1979), 89 quoting Jean-Pierre Freillon-Poncein, *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet* (1700).

¹⁰⁸ Mather and Lasocki (1984), 43.

passages. They were performed equally. The equality of notes found under longer slurs is contrasted in this piece [Hotteterre, Prelude from *L'Art de Préluder*] with the inequality of the two-note slurs and the inequality of the standard *tu ru* articulation pattern.¹⁰⁹

Gallay, *Préludes non-mesurés* (ca. 1839)

The Gallay Preludes for Horn, Opus 27, consist of 40 preludes of varying length in two sections: measured preludes and non-measured preludes. The first 20 preludes are completely measured; the last 20 preludes are the *Préludes Non Mesurés*, but these vary in the proportion of truly non-measured music they contain. Ten of these are completely non-measured, while the other ten begin with a non-measured section and resolve into a measured section. Meters of resolution are limited to 4/4 (six occurrences), 6/8 (two occurrences), 2/4 (one occurrence), and 12/8 (one occurrence). In only one instance (number 24) does the intermediate measured section return to a non-measured section.

When discussing the preludes by number, one must be mindful of the fact that not all of the currently available published editions of the Opus 27 preludes agree on their numbering schemes. This author will use the numbering of the earliest available edition (Gallet, 1933/1936) as the basis for reference. This numbering of the preludes coincides with the numbering schemes used in the editions by Sansone (1960) and Chambers (1968).

While the ordering of the preludes in the 1948 Alphonse Leduc edition edited by Lucien Thévet remains the same as the Gallet, it contains one fewer *measured* prelude than other editions. This inevitably causes a discrepancy with the numbering of the non-measured preludes that follow. When consulting the Thévet edition, simply subtract one

¹⁰⁹ Mather (1973), 41.

from the prelude number cited here; i.e., number 25 in Thévet corresponds with number 26 in Gallet, Sansone, and Chambers.

The ordering of the Leloir edition (1976) varies wildly from all other available editions: only five of the non-measured preludes in the Leloir edition share the same number as their counterparts in other editions. When consulting editions other than those by Gallet, Sansone, or Chambers, the reader is referred to Appendix D: Numbering Discrepancies Among the Published Editions.

The length of each prelude varies, but a safe estimation of performance time would be no longer than about two minutes for each prelude. Those preludes which have been recorded last between 53 seconds and 1 minute, 53 seconds.

Several relatively recent writers on the horn have identified the Gallay *Préludes non-mesurés* as among the more important pedagogical works for advancing horn students. As musical ‘diamonds in the rough,’ they offer young musicians the opportunity to mature expressively and to apply fundamental skills in tempo and phrasing in novel ways.

Morley-Pegge identifies Gallay’s studies, particularly the Op. 27 Preludes, as the most important artifacts Gallay left: “Gallay’s chief legacy to horn players is his studies, of which perhaps the best are the *Trente Etudes* and the *Préludes mesurés et non-mesurés*, which are still used today.”¹¹⁰

In his treatise *The Art of Musicianship*, Farkas uses an example from the *Préludes non-mesurés* to illustrate his main points in the chapter on phrasing. He remarks at how

¹¹⁰ Morley-Pegge (1973), 162.

spare the score is in terms of expressive markings and instructs the reader that Gallay is forcing us to use our own imaginations to realize the full expressiveness of the piece:

It [Op. 27, No. 22] was expressly written without tempo, dynamic, or expression markings for the purpose of developing the student's imagination and musicianship.¹¹¹

He makes a similar point in the chapter on tempo:

In this composition [Op. 27, No. 26] Gallay has purposely refrained from writing tempo marks, bar lines or even dynamic marks, precisely for the purpose of exercising our own musical imaginations.¹¹²

Reynolds describes the non-measured preludes as unique not only in horn literature, but more generally in brass literature. He advises horn students to play these pieces as a way to help develop musical taste and critical musical thinking. His advice on realization reminds the reader of the reason these preludes are unmeasured – their musical character is completely dependent upon the lack of strict time:

Opus 27, containing forty etudes in the Chambers edition, is the most interesting of all. The first nineteen [*sic*: 20] etudes follow the Kopprasch model and, from their general appearance, could have been written by Kopprasch. Etudes No. 20 [*sic*: 21] through No. 40 are unmeasured and offer good training in imaginative, free playing. Brass players, having no training literature comparable in musical quality to that of pianists, for example, should welcome every occasion to develop a solo style tempered only by good taste and judgment...

... We should not try to “bar” these etudes or force them into the more conventional groupings, thereby destroying the very quality that gives them purpose and charm.¹¹³

Hill sees the non-measured preludes as a tool for breaking students out of a mindlessly strict sense of metronomic time which can result from overzealous high school marching band training. His interpretation of Gallay's non-measured notation is

¹¹¹ Farkas (1976), 10.

¹¹² Farkas (1976), 19.

¹¹³ Reynolds (1997), 62.

neatly summarized by his choice of verb in the following quotation: suggest. Hill's sense of time and interpretation in the preludes is very free, fluid, and flexible. Like Reynolds, Hill notes the scarcity of pieces in the horn repertoire like these non-measured preludes, thus placing them in a pedagogical niche of their own:

Of the many collected etude books by Gallay (eight opuses are known to this writer [Hill]), the preludes [of Opus 27], especially the last twenty, very successfully fill an important gap in horn etude literature. Students who have grown up with a rigid attachment to the metronome-like exactness of many etude books could benefit greatly from the last twenty unmeasured preludes. Note lengths are printed but are meant only to suggest a general rhythmic relationship, while the pulse and musical motion must be interpreted as if in a Romantic period cadenza. ... These etudes are highly recommended for the advancing student as a set of high-range studies, cadenza studies, lyrical studies, and, with many of them, as unaccompanied solos.¹¹⁴

¹¹⁴ Hill (2001), 156.

Horn History and Pedagogy (1800 – 1840)

General Horn History

Horns and horn-like instruments have long been used for utilitarian purposes, such as hunting and signaling. These hunting and signaling horns were not true musical instruments, in that they were not designed to be played with other instruments in ensemble, or to play anything more complicated than rudimentary signals or hunting calls.

Morley-Pegge divides the horn's history into three primary periods: the first period from the late 16th century to about 1750, the time before the horn was introduced into the orchestra; the second period spanning approximately 1750 to 1850, in which changes in manufacture and playing technique allowed the horn to become a viable musical instrument, heard regularly in the orchestra and as a virtuosic solo instrument; and the final period beginning early in the 19th century (overlapping considerably with the previous period) when the introduction of the valve generated a radically new way of performing on, composing for, and thinking about the horn¹¹⁵. Discussion in this study will be limited to the developments in instruments and technique most germane to the Gallay Preludes, specifically those developments that occur between approximately 1700 and 1850.

The first horn to find its way into the orchestra was the French cor de chasse. With its compact design of a single or double loop, it was originally intended as a hunting

¹¹⁵ Morley-Pegge (1973), 70.

horn to be played by riders on horseback.¹¹⁶ This instrument could play only the open notes of the harmonic series, limiting any sort of conjunct melodic motion to the top register. A more or less complete diatonic scale can be played beginning on the eighth partial. [Refer to the diagram of open harmonics under the heading “Horn” in the Definitions section of Chapter One.] Even though it was first heard in the orchestra around 1700, its ‘music’ was limited to hunting calls and other outdoor motifs. Musically speaking, its “development was virtually confined to Bohemia and Saxony until about the middle of the 18th century.”¹¹⁷ Nevertheless, the horn and other wind instruments did find their way into the concert hall as a sort of special effect to evoke outdoor scenes:

That horns did, however, make exceptional appearances with orchestra at a considerably earlier date is clear from the mention, in the *Mercure de France* of 23 April 1728, of a concert lately given at which was performed a concerto for trumpets, *cors de chasse*, oboes, and timpani with orchestral accompaniment, ‘which gave great pleasure’. The wind instruments would, of course, have been used purely in what may be called their ‘outdoor’ capacity, very different as far as the horns were concerned from the refined style of playing that was even then being cultivated in Bohemia.¹¹⁸

Of the early limitations of the horn, perhaps the most significant was its inability to be played in multiple keys. “With their fixed mouthpipe, absence of tuning slide, and unalterable length, however, these horns raised very real problems in concert performance.”¹¹⁹ Instrument makers first attempted to solve this problem by building sets of crooks of various lengths. These crooks were added individually or in combinations between the body of the instrument and the mouthpiece, effectively lowering the pitch of

¹¹⁶ Humphries (2000), 27.

¹¹⁷ Morley-Pegge (1973), 15.

¹¹⁸ Morley-Pegge (1973), 16.

¹¹⁹ Humphries (2000), 27-28.

the instrument by increasing its overall length.¹²⁰ At this point in its development, the horn was still limited to playing only pitches of the harmonic series, but because of the possibility of employing multiple crooks, the number of available harmonic series had been greatly increased.

Near the end of the 18th century, another important discovery brought the horn even closer to being a chromatic instrument: hand stopping. By placing the right hand in the bell and varying its position by opening or obscuring the bell throat, players could raise or lower the pitches of the open harmonic series, effectively making the horn a completely chromatic instrument in the middle and top of its range.¹²¹

There is some uncertainty about the precise origin of hand stopping. Credit for its invention is usually given to Anton Joseph Hampel (or Hampl), second horn in the Dresden orchestra of Poland's King Augustus III. While Morley-Pegge finds it unlikely that he could have invented the technique from scratch, he does allow that Hampel was the first player to codify the new technique, possibly extending an elementary practice that was not yet in common use.¹²²

Modern hand horn scholars are left without specific guidance from Hampel, however, concerning the details of his hand horn method: Hampel's horn tutor, available only as edited and published by his star pupil, Giovanni Punto, lacks an adequate description of the technique.¹²³ The reasons for this obscurity are unknown, but Morley-

¹²⁰ Morley-Pegge (1973), 20.

¹²¹ Austin (1993), 4.

¹²² Austin (1993), 4; Morley-Pegge (1973), 87.

¹²³ Morley-Pegge (1973), 89.

Pegge theorizes that Hampel and other early practitioners of hand horn technique may have been reluctant to make readily available what they considered a close trade secret.¹²⁴

It is to this new technique that Morley-Pegge credits the ascent of the horn as a solo and orchestral instrument in the late 18th and early 19th centuries:

Nevertheless, it was to hand technique, and especially to the improved quality of tone due to the retention of the hand in the bell even for the production of notes in the natural harmonic series, that the horn owed its initial success as an orchestral instrument.¹²⁵

Hand technique is also what brought the horn to maturity as an instrument equally capable of solo, chamber, and orchestral playing:

Then it was that the horn achieved the ‘personality’ that gave it its unique position in the orchestra. The value of the low register was recognized and appreciated by musicians generally, hand-horn technique budded, flowered, and withered, and the horn proved itself not only an ideal blending agent between the different orchestral groups, but also a picturesque, if occasional, soloist in symphonic music. It was the golden age of the virtuoso as well as that during which the horn acquired its not wholly undeserved reputation of being the most difficult of all instruments to master.¹²⁶

A problem caused by hand stopping technique on a horn with interlocking crooks at the mouthpipe was that as the instrument was crooked in various combinations, the distance between the performer and the body of the instrument could vary considerably. The nuances of hand stopping could not be accommodated in such a situation. Hampel’s solution was to design an instrument whose crooks could be added to the middle of the

¹²⁴ Morley-Pegge (1973), 89.

¹²⁵ Morley-Pegge (1973), 72.

¹²⁶ Morley-Pegge (1973), 70.

instrument.¹²⁷ While this change improved the situation in many ways, the lack of space in the body of the instrument limited the length of crooks that could be added to the horn:

The process of adding the crooks to the body of the horn, while leaving the mouthpipe fixed, solved most of the problems associated with the master crook and coupler system, but lack of space meant that it was now difficult – though not impossible – to design an instrument which could accept both the longest and the shortest crooks.¹²⁸

Another major improvement from the period includes the addition of a tuning slide. Around 1780, the Parisian instrument makers Joseph and Lucien-Joseph Raoux then limited the number of crooks for this instrument to only five – G, F, E, E-flat, and D (the most popular keys for solo and chamber playing). This limiting factor caused this design to be known as the *cor solo*.¹²⁹ Despite the fact that it was impractical for orchestral playing, the *cor solo* was popular among soloists: “[T]he fact that the Raoux *cor-solo* was also used by such eminent virtuosos as Dauprat, Puzzi, and Gallay is no mean testimony to their excellence.”¹³⁰ Gallay’s *cor solo*, built by Raoux in *ca.* 1822, is pictured in Plate IV, 5 of Morley-Pegge.

To accommodate orchestral players, a different crook design was necessary. Instrument manufacturers began building terminal crooks for each key into which the mouthpiece would be fitted.¹³¹ Unlike the additive system of crooks and couplers, this allowed the distance between the mouthpiece and the bell to remain the same. And because the crooks were inserted at the mouthpipe, even the longest and shortest crooks

¹²⁷ Morley-Pegge (1973), 20-21.

¹²⁸ Humphries (2000), 28-29.

¹²⁹ Humphries (2000), 29; Morley-Pegge (1973), 22.

¹³⁰ Morley-Pegge (1973), 22.

¹³¹ Humphries (2000), 29.

necessary for orchestral playing (from B-flat alto to B-flat basso) could be accommodated.¹³²

During this period it became conventional for horn players to specialize in either low horn playing or high horn playing, to an even greater degree than is common today. The high horn was commonly termed *cor alto* and the low horn *cor basse*.¹³³ The techniques required for each species of playing were radically different from each other. Low horn players were required to be very agile in order to negotiate the wide leaps between the more distant partials; high horn players were required to develop a more melodic technique in the extreme upper register. Late in this period a third type of player evolved, the *cor mixte*. These solo players specialized in the relatively small range in which *cor alto* and *cor basse* overlapped, i.e. the octave-and-a-half between the sixth and twelfth partials. Gallay and Duvernoy were celebrated soloists who are sometimes regarded as *cor mixte* players.¹³⁴

In the early nineteenth century, a dramatic shift occurred in the ways that composers wrote music for horns. As composers became more familiar with the evolving hand technique, they began to write horn parts that reflected the new possibilities.

The period 1795 to 1820 was truly an era of transition. During this comparatively short space of time all traces of the older conception of horn writing had disappeared from musical scores, a new and refined type of horn music was produced by the better composers and a firm foundation was laid for the practical application of still more advanced ideas in the years immediately following.¹³⁵

¹³² Morley-Pegge (1973), 22.

¹³³ Austin (1993), 5.

¹³⁴ Austin (1993), 5.

¹³⁵ Coar (1952), 59.

Part of this shift could be attributed to the development of *cor mixte*. Its narrow range and reliance upon more virtuosic hand stopping techniques placed demands not only on composers but also on instrument manufacturers to create better instruments more suited to the chromatic horn parts being popularized by *cor mixte* players.

The perfection of hand horn technique enabled the horn to play diatonic and chromatic melodies. This had an enormous impact on how composers wrote for the horn. But *cor mixte* had its own independent lasting influence, which can be seen in the increasing use of F horn crooks, in F being the accepted standard key for the valve-horn, in the use of conjunct melodies with chromaticism, and in the lowering of the first horn's range from one that was higher than C''' to the midrange of g to g''. Together, hand horn and *cor mixte* probably spurred the demand for a better instrument that culminated in the invention of our modern valve-horn. It must have been very difficult to gain enough mastery of the hand horn to be able to play the extremely demanding and complex *cor mixte*-style solos. This difficulty would lead to a wish for an easier instrument – a chromatic one on which all the pitches could be played without the need for hand-stopping. The valve-horn was the answer to this wish.¹³⁶

The next important phase in the horn's development came in the early 19th century when the valve was invented. Current research points to two early pioneers in valve technology: Heinrich Stölzel and Friedrich Blühmel. Both men developed valves independently of each other in the early 1810's: Stölzel's valve as early as 1814 and Blühmel's around 1816. While research and production may have happened earlier than even these dates, the first patent for a brass instrument valve was issued jointly to Stölzel and Blühmel in 1818.¹³⁷

As late as 1991, horn scholars were still lamenting the lack of research about the period of transition from hand horn technique to the universal adoption of the valved

¹³⁶ Robinson (1998), 99-100.

¹³⁷ Tuckwell (1983), 41.

horn.¹³⁸ Valve technology was actually very slow to catch on in some parts of the world. While progressives would promote the extended lower range, the evenness of timbre, and the convenience of playing without crooks, conservatives lamented the loss of characteristic color and finesse as the end of horn playing as they knew it. While players and teachers in most European countries were relatively quick to learn and promote the valved horn, the hand horn remained the instrument of choice in France “for reasons that encompassed both conservative attitudes and advanced technical skills.”¹³⁹

One notable exception to this conservative French attitude was Joseph Emile Meifred (1791-1867). Meifred and a Parisian instrument maker, Labbaye, collaborated on the design and manufacture of a two-valve horn that won a prize at the 1827 Exposition of Industrial Products.¹⁴⁰ In March of the following year, Meifred is listed on the inaugural program on the Société Concerts du Conservatoire performing his own *Solo for valved horn*. This concert is the “first recorded public solo performance of this valved horn in France.”¹⁴¹ In 1833 Meifred was hired to teach the new valve horn class at the Paris Conservatoire as a supplement to the standard hand horn classes.¹⁴² This class continued only until Meifred’s retirement from the Conservatoire in 1864. The valve horn class was reinstituted in 1897 under François Bremond, running alongside the official hand horn class. The valve horn was not to become the official Conservatoire instrument until 1903.¹⁴³

¹³⁸ Snedeker (1991), v.

¹³⁹ Snedeker (1994), 6.

¹⁴⁰ Snedeker (1994), 6.

¹⁴¹ Snedeker (1994), 7.

¹⁴² Morley-Pegge (1973), 160.

¹⁴³ Morley-Pegge (1973), 5-6.

Meifred and other early valve horn advocates continued to use hand horn technique to color certain notes for expressive advantage because they primarily considered the valves as a “quick and easy way of changing crook.”¹⁴⁴ It is this expressive quality of the natural horn with which many 19th century composers were enamored and for which they wrote beautiful melodic lines:

Throughout the 19th century, the natural horn was favored by composers and musicians because of its characteristic tone quality. Romantic composers were fond of assigning dreamy and melancholy roles to the horn, and the natural horn was popularly viewed as the most poetic and romantic brass instrument.¹⁴⁵

General Horn Pedagogy

Unlike the major changes in instrument manufacture and performance technique, most of the basic tenets of horn pedagogy have remained relatively unchanged over the course of the past 200 years. In his study of ten horn method books from 1798 to 1960, James Betts remarks upon the high degree of agreement shown by horn teachers in their methods, regardless of their publication date, country of origin, or even compositional stylistic context:

It is remarkable to note the degree of continuity shown by the comments of these authors. Despite the differences in technique between hand and valve horns, the similarity of concepts regarding range, posture and right hand position, respiration, mouthpiece placement and embouchure formation, the use of consonants in articulation, the varieties of articulation, lip trills, and even horn chords, transcends both historical and international boundaries. This similarity also exists between hand-horn writers regarding tone quality of crooks, and between valve-horn writers regarding stopped-horn technique. ... It even appears to be independent of musical and compositional styles; Dauprat is a contemporary of Beethoven and Berlioz, Franz of Wagner and Brahms, and Farkas of

¹⁴⁴ Morley-Pegge (1973), 71.

¹⁴⁵ Austin (1993), 5.

Stravinsky and Copland, yet all three espouse many of the same concepts of horn playing.¹⁴⁶

The study of hand horn has continued to influence horn teachers and players even after the ascent of the valve horn as the predominant instrument. According to Betts's study, even methods books as late as 1951 incorporated significant sections devoted to the study and performance of hand horn:

It is interesting to note the attraction that the hand horn maintained over the period of time covered in this survey [1798 – 1960]. Almost twenty years after the first didactic materials were written for valve horn, Gallay writes a method that ignores the existence of the valve horn. Nearly forty years after this, Franz's method [1881] gives equal prominence to both instruments. Seventy years later still, Ceccarossi [1951] devotes the initial section of the first volume of his method to hand-horn technique.¹⁴⁷

Etudes comprise the central focus of horn study. While there are many different etude books currently available for the modern student, recent and modern teachers seem to refer to the same basic few collections time and again: Kopprasch, Kling, Gallay, and Maxime-Alphonse. Philip Farkas cites the Kopprasch, Gallay, and Maxime-Alphonse etudes as a formal balance of technique, melodic phrasing, and practical playing:

There are many fine etude books. These should be chosen carefully, with much thought as to their contents, style, and difficulty. Rather than study these books one at a time until each is finished, a much better plan is to take only one, or even part of one, etude from each of several books at each practice period. For instance, if a student were to study in one day from the Kopprasch, Gallay, and Maxime-Alphonse books, he would obtain a bit of Kopprasch's careful, mechanical discipline – Gallay's melodious style and phrasing – and Maxime-Alphonse's modern tonalities and rhythmic difficulties.¹⁴⁸

¹⁴⁶ Betts (1984), 117-118, 119.

¹⁴⁷ Betts (1984), 106.

¹⁴⁸ Farkas (1956), 31.

Later in the same text, Farkas includes Gallay's Op. 27 Preludes in a list of recommended etude books. Other etude books in the list include three other volumes by Gallay, as well as etudes by Kopprasch, Maxime-Alphonse, Belloli, Blume, Muller, Schantl, and Franz.¹⁴⁹ As an additional endorsement of Gallay's *Préludes non-mesurés*, Farkas cites all twenty of them at the end of his chapter on 'Musical Phrasing' as "etudes which should help in the development of musicianly phrasing."¹⁵⁰

Nancy Fako similarly recounts Philip Farkas's views on teaching materials when he presented them during a panel discussion moderated by Barry Tuckwell as part of a professional symposium on brass instruments at Wittenberg University in 1979. Here, in Farkas's words, we see the same balance of etudes by Kopprasch, Gallay, and Maxime-Alphonse for technique, melodic phrasing, and practical playing, respectively:

In my own teaching I like to think that every etude or everything that is studied has a purpose, a reason. I like to work out of three books that I am very familiar with. They are quite old because I am old. But the fact is, I am a better teacher when I work out of books I know. I feel familiar with the music so I like to work out of the same old books even though there are many fine modern new books and I do teach out of them, too. But basically I like to work with Kopprasch. Kids don't like it anymore and maybe I'm bored with it, too. But someday when they get a man on Mars, they'll see a little green man on a rock with some primitive instrument and he'll be playing Kopprasch. I'll bet you! I tell them I want you to play Kopprasch because I want you to be a robot. I want you to be a machine that can play the horn like a machine. I don't care if you have expression or not, but play it clean and do what the music says. Then I want you to play Gallay, perhaps an unmeasured prelude because I consider that the antidote to Kopprasch. This frees your mind. There are no bar lines. You've got to use your imagination. You've got to expand your creativity. You do exactly what Kopprasch did not intend you to do. Kopprasch made you a horn-playing machine. Gallay should bring out the gypsy in you. Then perhaps Maxime-Alphonse for a more realistic approach, the orchestra-type playing you are going to do. And the fourth

¹⁴⁹ Farkas (1956), 44.

¹⁵⁰ Farkas (1956), 56.

thing I would insist on your doing would be orchestra passages, orchestra literature. I get criticized by a lot of people who say, ‘You emphasize the orchestra literature too much.’ And I say, ‘Well, the horn player wants to get into a symphony. I don’t know any way he is going to get in without auditioning, passing the audition, and in so doing he is going to have to play orchestra literature.’ The final thing on the program is the solo literature. I would treat solo literature as though it were a dessert after a meal.¹⁵¹

After reviewing nearly 100 etude collections by 45 composers, Marvin Howe lists only etudes by Kling, Kopprasch, and Gallaay as “ever useful” etudes and cites only two additional etude collections as worthy of note in his summary at the end of Chapter VI: Annotated Bibliography of French Horn Methods and Etudes Available in 1965:

Of all the etudes reviewed herein, this writer finds those by Maxime-Alphonse to be the most musically rewarding, especially Books I to IV. Of unique challenge and high musical value are the Hoss transcriptions of the Bach *Suites for Violoncello Alone*. Ever useful are the etudes by Kling, Kopprasch, and Gallaay; the latter’s *Twelve Etudes for Second Horn* are unique.¹⁵²

Howe’s review of Gallaay’s Opus 27 Preludes is rather unremarkable aside from the fact that it lists as currently available only the 1948 Thévet edition and the 1960 Sansone edition (the Sansone edition is listed without date by Howe) while overlooking the Gallet edition from the 1930s. His review reads:

Quite a bit of work in grace notes, turns, etc. No low register below trumpet notation, rarely below treble staff. Goes to c’’’ but mostly high middle register. Legato style predominates. Some lip trills; no transposition, stopping, muting, no glissando, flutter tongue. Average musicality. Recommended.¹⁵³

¹⁵¹ Fako (1998), 226.

¹⁵² Howe (1966), 372.

¹⁵³ Howe (1966), 352.

We have already mentioned in Chapter One the fact that Verne Reynolds believes the non-measured preludes of Gallay's Opus 27 "offer good training in imaginative, free playing"¹⁵⁴ and that they "very successfully fill an important gap in horn etude literature"¹⁵⁵ for Douglas Hill.

Modern horn pedagogical technique can be summed up by Philip Farkas's *The Art of French Horn Playing*. With chapters on Choosing the Mouthpiece and Horn, Care and Maintenance of the Horn, Playing Position and Use of the Right Hand, Fingering and Tuning, Embouchure, Correct Breathing, Practice, Legato and Legato Tonguing, Tonguing, Staccato, Tone Quality, Musical Phrasing, Range, Endurance, Dynamic Range, Mouthpiece Pressure, Accuracy, Transposition, Lip Trills, Muting and Stopping the Horn, Miscellaneous Tips and Aids, and Selected Etudes, Farkas's text provides modern pedagogues with a comprehensive outline for horn instruction. Just as "the safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato,"¹⁵⁶ so also can most contemporary horn pedagogy be related to Farkas. Recent method books by Verne Reynolds and Douglas Hill, for example, expand on various facets of Farkas's teaching in many fascinating and enriching ways but without radically changing course. All pedagogical texts seem to agree: for modern players, a steady diet of technical and musical development can be found in balancing etude work, orchestral studies, and solo and chamber literature.

¹⁵⁴ Reynolds (1997), 62.

¹⁵⁵ Hill (2001), 156.

¹⁵⁶ Whitehead (1978), 39.

Horn Professors of the Paris Conservatoire

As was mentioned earlier, the French were slow to adopt the valve horn in place of the hand horn. And while the new vogue in pedagogy in the rest of Europe was to produce a new method for the valve horn, French educators continued to write methods for the hand horn:

The French players' loyalty to the hand horn meant that it was still worthwhile to produce tutors for the valveless instrument for most of the [19th] century, and those who did so include Jacqmin (1832), Mengal (1835), Gallay (1845), Blanc (1855), Mohr (1871) and finally Lagard (1878).

The French tutors are unrivalled by any publication from other countries ...¹⁵⁷

Credit for the continued prominence of the hand horn in France can be attributed to four Paris Conservatoire horn professors from the early 19th century: Duvernoy, Domnich, Dauprat, and Gallay.

Also significant is the fact that the Method books [of Duvernoy, Domnich, Dauprat, and Gallay] were written and used during a time when the valve horn was being developed and introduced throughout Europe. The work of the four authors in the present study was able to keep the active study of hand horn alive within the Conservatoire throughout the nineteenth century and into the early twentieth century.¹⁵⁸

The first important hand horn tutor written by a Paris Conservatoire horn professor was Frédéric-Nicolas Duvernoy's *Methode pour le cor* of 1802.¹⁵⁹ It was the first to conceive of the horn as a completely chromatic instrument by providing "chromatic hand positions for the entire range of the instrument."¹⁶⁰ It is partly because of

¹⁵⁷ Humphries (2000), 52.

¹⁵⁸ Glen (1996), iii-iv.

¹⁵⁹ Glen (1996), 6.

¹⁶⁰ Rekwart (1997), 30.

this view of the hand horn as a completely chromatic instrument that later French professors would see little, if any, advantage to adopting the nascent and technically imperfect valved horn. Duvernoy was the first senior horn professor at the Paris Conservatoire; his appointment lasted from 1795 until the end of 1815.¹⁶¹

Heinrich Domnich, a hand horn student of Hampel, was appointed professor of *cor basse* at the Paris Conservatoire in 1795.¹⁶² This appointment began the strong Parisian tradition of hand horn playing and teaching. His *Méthode de Premier et de Second Cor*, published in 1808, is considered the first definitive horn method.¹⁶³ It was adopted in 1807 as the official method book for horn of the Paris Conservatoire and remained so until it was replaced by Dauprat's 1824 *Méthode de Cor Alto et Cor Basse*, even after Domnich left the Conservatoire in 1817.¹⁶⁴

Louis-François Dauprat first experienced the Conservatoire as a student. In 1797, he won the first *premier prix* awarded to a horn student.¹⁶⁵ In 1802, he was given an honorary appointment and succeeded Duvernoy as full professor in 1816, an appointment he held until 1842.¹⁶⁶ His *Méthode de Cor Alto et Cor Basse*, published in 1824, replaced Domnich's *Méthode* as the official Paris Conservatoire tutor. It is highly regarded for its comprehensive nature. It covers "every problem, technical and musical, likely to confront the advanced hand-horn student."¹⁶⁷ It is because of the high caliber of Dauprat's hand

¹⁶¹ Glen (1996), 5; Greene (1970), 29.

¹⁶² Rekwart (1997), 27; Glen (1996), 3.

¹⁶³ Glen (1996), 3.

¹⁶⁴ Morley-Pegge (1973), 97; Coar (1952), 144; Greene (1970), 29.

¹⁶⁵ Glen (1996), 7.

¹⁶⁶ Glen (1996), 9.

¹⁶⁷ Morley-Pegge (1973), 97.

horn performance and that of his students that the valve horn was so slow to gain a foothold in France:

The performance level of Dauprat and his students attained such heights that the hand horn was much preferred in French orchestras long after the valve horn had replaced it in other orchestras on the continent. The French could not be convinced of any advantages offered by the valve mechanism.¹⁶⁸

Two of Dauprat's students went on to teach at the Paris Conservatoire: Joseph Emile Meifred and Jacques-François Gallay.¹⁶⁹ Meifred taught the newly-founded valve horn class from 1833 to 1864, and Gallay immediately succeeded Dauprat teaching hand horn from 1842 to 1864.¹⁷⁰

The first valve horn class was taught by Meifred beginning in 1833 and lasted only until Meifred's retirement from the Conservatoire in 1864.¹⁷¹ Meifred brought the valve horn to the attention of Parisians when he performed one of his own compositions for valve horn on the inaugural concert of the *Société des Concerts du Conservatoire*.¹⁷² He represents the first major break with hand horn pedagogy in France. After his retirement, it was more than thirty years before another Conservatoire professor reinstated the valve horn class.

Meifred's *Méthode pour le Cor Chromatique ou à Pistons* is considered by Morley-Pegge to be the "first important valve-horn tutor."¹⁷³ Meifred recognized the supremacy of Dauprat's hand horn method in terms of musical and pedagogical content:

¹⁶⁸ Greene (1970), 30.

¹⁶⁹ Glen (1996), 9.

¹⁷⁰ Morley-Pegge (1973), 159.

¹⁷¹ Morley-Pegge (1973), 160.

¹⁷² Morley-Pegge (1973), 160.

¹⁷³ Morley-Pegge (1973), 160.

Among all the methods written for the *Horn*, the most complete, the most rational, and the most conscientious as well, is, without contradiction, that of Mr. DAUPRAT, professor at the Conservatory....¹⁷⁴

According to Snedeker, Meifred considered his method simply to be the ‘missing valve horn chapters’ of Dauprat’s hand horn method:

It is more appropriate, then, to view this method in the spirit Meifred himself did: as a supplement to a larger work, that of Dauprat, whose own *Méthode...* represented a culmination in horn pedagogy, describing an instrument, the natural horn, that was effectively complete, or chromatic.¹⁷⁵

Although he can be regarded as a progressive because of his support for the valve horn, Meifred actually took a very moderate view of the new instrument. Because of the imperfections of hand horn technique and the imperfections of the nascent valve technology, he advocated a middle approach, drawing from the best of both worlds:

Meifred’s choice of two valves is in his mind a practical one, based on the minimum amount of technology required to produce the effects deemed desirable.

...

From careful inspection of his notations, it is clear that Meifred formulates his practice on balancing old and new characteristics – finding the shortest workable tubing, using handstopping for practical harmonic and melodic effects, and achieving balance in volume and timbre between the parts, all for maximum musical effect.¹⁷⁶

This middle road allowed the horn to keep its characteristic voice while taking full advantage of new technology to the benefit of the performer.¹⁷⁷

¹⁷⁴ Meifred (1840), translated in Snedeker (1991), 149.

¹⁷⁵ Snedeker (1991), 115.

¹⁷⁶ Snedeker (1994), 13.

¹⁷⁷ Snedeker (1994), 15.

Gallay's Life and Works

Jacques-François Gallay was born in 1795 in Perpignan, where he received his earliest horn instruction from his father. At the age of 25, he was admitted to Dauprat's horn class despite the fact that he was above the normal age for admission. He won a *premier prix* after his first year of study, and was soon performing regularly in professional Parisian ensembles.¹⁷⁸

Gallay was, by nature, a *cor alto*, but many of his exercises and solo pieces are written in the relatively narrow range of the *cor mixte*.¹⁷⁹ He is considered by some to be the "last great hand horn virtuoso in France,"¹⁸⁰ but Morley-Pegge cites mixed criticism for Gallay's *cor alto* style of playing: "[I]t was said of him that '*il montait comme un ange, mais il ne pouvait pas descendre*'..."¹⁸¹ [he went up like an angel, but could not go down]. Fétis suggests that the only justifiable critique of Gallay was his tendency towards *cor mixte* playing:

The only adverse criticism of his [Gallay's] playing which appeared justified was in regard to the limited range which he used on the horn. He seemed to wish, like Frédéric Duvernoy, to circumscribe himself within the limits of the *Cor mixte*, which resulted in a certain monotony which the greatest perfection of detail could not obliterate.¹⁸²

Gallay was appointed to the Paris Conservatoire to succeed his teacher, Dauprat, as professor of hand horn. His *Préludes mesurés et non-mesurés*, Op. 27 had appeared only a few years before this appointment. Approximately three years later, in 1845, he

¹⁷⁸ Morley-Pegge (1973), 162.

¹⁷⁹ Morley-Pegge (1973), 162.

¹⁸⁰ Glen (1996), 11; Rekwart (1997), 31-32.

¹⁸¹ Morley-Pegge (1973), 100.

¹⁸² Fétis, F.J. *Biographie Universelle des Musiciens et Bibliographie Generale de la Musique*, 2nd edition. Vol. III, p. 387. Cited in Coar (1952), 153.

produced his *Méthode pour le Cor*, “the last major hand-horn tutor in France.”¹⁸³ Gallay died in 1864 while still engaged in his position at the Conservatoire.¹⁸⁴ It was not until 1903 that the valve horn became the officially recognized horn at the Paris Conservatoire¹⁸⁵ and many authors attribute the remarkable delay in its acceptance to Gallay and his excellent hand horn playing and teaching.¹⁸⁶

Despite the fact that Morley-Pegge regards Gallay’s *Méthode* to be outdated and subordinate to Dauprat’s *Méthode*, Gallay’s etudes remain of great value even to modern valve horn players.¹⁸⁷ Snedeker singles out the Op. 27 Preludes for special praise:

He [Gallay] composed concertos, solos and chamber music, primarily for horn, and a considerable number of exercises, addressing technical and musical issues, still widely used today. Most significant are his *Préludes mesurés et non mesurés*, which provide insights into cadenza-type performing practices.¹⁸⁸

¹⁸³ Morley-Pegge, 100.

¹⁸⁴ Glen (1996), 13.

¹⁸⁵ Glen (1996), 26.

¹⁸⁶ Rekwart (1997), 32; Coar (1952), 94; Coar (1952), 107.

¹⁸⁷ Glen (1996), 26; 59; Coar (1952), 107.

¹⁸⁸ Snedeker (2002).

Performance Practice

General Remarks about Performance Practice

In order to construct a well-informed performance of Gallyay's Non-Measured Preludes, it is imperative that we examine a few issues surrounding performance practice and interpretation in the most general sense, as well as in the specific areas of late Classical and early Romantic French instrumental practices. The most basic question of interpretation is: Does an abstract entity called the "correct interpretation" of a given work even exist?

For theorist Edward Cone, the ideal interpretation is an elusive Platonic-form-like entity to which all performances are approximations and towards which all performers must strive:

Sooner or later every discussion of the problems of musical performance seems to raise the question of the ideal interpretation: is there such a thing? Does one perfect performance of a composition subsist as the ideal toward which every actual one should aspire? Is this true of every composition? Is it true of any?

Most people would probably agree that, even if a perfect interpretation is conceivable, it is hardly possible of achievement, and that every actual performance must be at best an approximation of it. Still, many of us are vaguely comforted by the notion of one interpretation that, in some Platonic realm, constitutes *the* music as precisely as a picture is a picture, a statue is a statue, and a building is a building. According to this view, the space arts are fortunate, since they are fixed and unchanging; the time arts (which would include drama and all other forms of literature as well as music) are subject to readings, performances, and interpretations, all of which distort the true essence of the work of art. Nevertheless, this essence remains there, somewhere, to be discovered and, so far as possible, exposed.¹⁸⁹

¹⁸⁹ Cone (1968), 32-33.

Cone goes on to decide that every valid interpretation finds its roots in this essential nature of a work, but that its subjective value is a product of the way in which the performer chooses to amplify or diminish one set of relationships over another:

The more complex the poem or composition, the more relationships its performance must be prepared to explain – and the less likelihood that a single performance can ever do the job. The composition must proceed inexorably in time; we cannot go back to explain; we must therefore decide what is important and make that as clear as possible, even at the expense of other aspects of the work. After all, there will be other performances! Every valid interpretation thus represents, not an approximation of some ideal, but a choice: which of the relationships implicit in this piece are to be emphasized, to be made explicit?¹⁹⁰

Historian Robert Donington asks the same types of question and his answers provide performers with similar amounts of latitude. His view is that there is not one ideal interpretation but that there exist several ‘correct’ interpretations whose possible extremes are given by the score. Within these limits, all performances may be regarded as correct. In the end, Donington admits of a subjective margin of error with which even he is comfortable:

It was at this point that I asked myself the deliberate question: can we hear something in the implications of the music which is not so much historical as essential, having to do less with its origins in past history than with its timeless essence? ...

What astonishes me is not how much we fall out over our individual interpretations, but how confidently we assume that there must be a right interpretation implicit in the music, with all the others wrong. Our confidence in the music itself telling us what to do with it is absolutely justified: in the long run, there would be no other way of finding out. It is only that we do have to allow a certain margin for temperament, this way or that. The music does not so much tell us its own interpretation as tell us the outer boundaries within which our interpretation may be congruous with its implications. This leaves room for a considerable flexibility. But we can live with that.¹⁹¹

¹⁹⁰ Cone (1968), 33-34.

¹⁹¹ Donington (1992), 74.

Each piece has its own inherent properties, values, and sets of relationships that direct a performer towards the goal of ‘correct’ interpretation or ‘correct’ performance. According to Cone, the “all-embracing unity” of the stylistic elements of tempo, meter, rhythm, melody, harmony, and form should interrelate in such a manner as to “unequivocally imply its appropriate performance.”¹⁹² He asks if performers have a moral responsibility to communicate musical style:

Style, according to Whitehead, is “the ultimate morality of mind.”¹⁹³ If this is so, then the comprehension and communication of musical style may well be the ultimate morality of performance – that is to say, its final responsibility.¹⁹⁴

Frederick Dorian suggests a three-fold approach to musical interpretation: understanding the score’s notation, employing appropriate musical intuition, and knowing the history, customs, and tradition of a given work.¹⁹⁵ More specific musical advice is given by Timothy Schultz in his book *Performing French Classical Music: Sources and Applications*. In his section on musical phrasing he lists variety of attacks, releases, and dynamic shaping to be the primary factors available in helping to shape a musical phrase by selecting certain notes to emphasize more than others:

Assuming that phrase structures can be identified, the task of enlivening them with character and nuance remains. For the most part, musicians control these things by varying attacks and releases, making some abrupt and others more tapered. Also, the dynamic shaping of notes between attacks and releases greatly affects the way that character is perceived. ... [I]n non-vocal music, it is up to the performers to imagine patterns of syllabic stress. Once more, the observation of

¹⁹² Cone (1968), 58.

¹⁹³ Alfred North Whitehead, *The Aims of Education*, New York: The Macmillan Co., 1929, p. 19, cited in Cone (1968), 57.

¹⁹⁴ Cone (1968), 57.

¹⁹⁵ Dorian (1942), 31.

ornament placement, rhythm and harmonic progressions can help musicians decide which notes should be stressed and which unstressed.¹⁹⁶

A common conclusion of many writers on performance practice and the art of interpretation is that the modern performer is given much more musical instruction than his predecessors. They cite this as evidence of a greater respect for performers in past ages, signifying the composer's confidence that their works would be rendered faithfully and with all appropriate stylistic and cultural musical norms. In the early nineteenth century, Anton Reicha described the scarcity of highly qualified musical interpreters and enumerated the qualities such performers should have, balancing natural affinities and musical training:

ON THE MANNER OF PERFORMING MELODY AND ON THE ART
OF EMBELLISHING IT

It is not sufficient to invent good melodies; they must also be performed perfectly. If it is difficult to create them, it is no less difficult to execute them well. The art of performance can in no way be compared with the art of simple speech. Out of a hundred who speak well, one could scarcely find amongst them two who could sing tolerably. To be an excellent singer, one needs, (1) a sonorous voice, yet sweet, flexible, and pleasing, with a range both sufficient and even, (2) a profound sensibility, (3) an exquisite taste, (4) a perfect schooling, and (5) a well-trained, refined, and delicate ear. One could say that it is a rare phenomenon for all these qualities to be found in a single individual. How many composers have not been the victims of performances lacking in nuance, taste, feeling, or finally, lacking a voice capable of charming or interesting us?¹⁹⁷

Dorian describes the decided lack of choices presented to the performer of modern music as a slight towards the performer/interpreter:

One thing is certain: modern composers do not have such faith in their interpreters. This becomes clear by comparing the manuscripts of the scores of old and modern times. Today, the interpreter of contemporary works frequently

¹⁹⁶ Schultz (2001), 32.

¹⁹⁷ Reicha (1814/1832), 65.

has little or no personal choice, as he is forced to follow the very strict directions of the composer.¹⁹⁸

Thurston Dart describes a similar attitude going so far as to question the regard modern composers have for the intelligence of modern performers:

Moreover the performer was in earlier times regarded as a more intelligent member of the musical community than he is now, if the markings of dynamics, phrasing, tempos and what-not scattered over a modern work are any indication of the composer's attitude towards the performer; the further we go back in musical history, the rarer such markings become and the more trust was evidently placed in a performer's training, his sense of tradition, and his innate musicianship.¹⁹⁹

Clive Brown offers a less emotional appeal but recognizes the same trend of earlier composers to supply fewer expressive markings, leaving more interpretive space for contemporary performers:

Discussion of the subject [of oratorical accentuation] by Koch, Türk, and others of their contemporaries makes it abundantly clear that the relative scarcity of instructions for accent in eighteenth-century music carries no implication that expressive accents were not envisaged where they are not specifically marked. As with much else in the music of that period, even the more painstaking composers only indicated the music's most prominent and essential features, and many seem to have neglected even to do that; thus it was left to the executant to supply most of the accentuation necessary for a fine and tasteful performance.²⁰⁰

In addition to the stylistic elements of attacks, releases, and dynamic variety cited by Schultz (above), most writers regard tempo and rhythm to be the principle means for interpretation and artistic expression. Donington regards the maintenance of a good tempo to be among the most difficult aspects of performance and that notation is of little help, even when at its most specific. He explains that the selection of tempo is dependent

¹⁹⁸ Dorian (1942), 29.

¹⁹⁹ Dart (1967), 14.

²⁰⁰ Brown, Clive (1999), 29.

on so many variables that cannot be adequately quantified once and for all and that the tempo of each performance will reflect these variable conditions:

To set a good tempo; to maintain it, flexibly, yet so that the piece ends at the same tempo at which it started; to remember this tempo so as to be able to set it again, within a reasonable margin, at the next performance: these are some of the hardest things in music.

Notation is at its least helpful here. This is not because tempo cannot be recorded in writing, but because, in practice, it is not an absolute but a relative quantity.

The familiar story of Beethoven's irascible inability to believe his own previous metronome markings illustrates very well the fallaciousness of assuming that a good tempo at one performance is a good tempo for every performance. It is not so; there are too many variables which affect the case.

Some of these variables are physical. A room, hall or church with resonant acoustics imposes a slower tempo than one with little echo. Large choirs and orchestras make for a slower tempo than small forces in the same music.

The most important variables, however, are the temperament and the passing mood of the performer. Fine music has depths and shades of meaning which cannot all be fully brought out in the same performance. We can make the most of its brilliant side, of its tender side and so forth, but not all at the same time. Not only may different performers find different affinities in the same music; the same performer may do so at different times. And one of the main changes involved in such changes of interpretation is a change of tempo – as Beethoven discovered.²⁰¹

Donington also speaks on the importance of rhythm as a vital element of interpretation. Given the precision of rhythmic notation, it would seem that rhythmic interpretation would be a more exact practice than the selection of a suitable tempo. Not so, argues Donington:

Rhythm is second only to tempo in importance, and like tempo, depends eventually on the invisible clock which we carry inside us. But unlike tempo, it is sufficiently involved in the structure of the music to have an outward shape which can be, and since the middle ages normally has been notated.

The notation of rhythm, however, is necessarily mathematical, because our notated time-values go by fixed multiples. The inner vitality of rhythm is not

²⁰¹ Donington (1992), 382.

mathematical; it is a variable reacting with other variables to embody the mood of a given performance.²⁰²

Edward Cone expresses a similar sentiment about the importance of rhythm and tempo in creating a valid interpretation by asserting that “valid performance depends primarily on the perception and communication of the rhythmic life of a composition.”²⁰³

Schultz remarks on this most clearly and perhaps most pertinently when he says that “Selecting appropriate tempos for historically informed performances of French classical music is troublesome. It is not always easy to understand the intentions of early writers, who indicated tempos in a variety of ways.”²⁰⁴

Quantz discusses the interpretation of cadenzas which, as was described above, were very similar in structure to non-measured preludes. He comments on the role of rhythm and tempo in playing cadenzas or any music without regular meter:

§16 – Regular metre is seldom observed, and indeed should not be observed, in cadenzas. They should consist of detached ideas rather than a sustained melody, as long as they conform to the preceding expression of the passions.²⁰⁵

One of the most interesting statements by a nineteenth-century writer was made by Anton Reicha who flatly denied the existence of melodic preludes: “There are no melodic fantasies, let alone melodic preludes. However, this could be a genre of melody to be developed, or at least attempted, even for the voice.”²⁰⁶ This seems like a curious statement coming from such a learned source when we consider that the art of preluding

²⁰² Donington (1992), 435.

²⁰³ Cone (1968), 38.

²⁰⁴ Schultz (2001), 13.

²⁰⁵ Quantz (1752), 185.

²⁰⁶ Reicha (1814/1832), 60.

had existed for lute and harpsichord for more than 200 years before Reicha and that preludes for woodwinds were written during his lifetime.

Issues Specific to the Horn at the Paris Conservatory

Some of the best information regarding the interpretation of Gallay's *Préludes non-mesurés* should come from horn methods contemporary to or slightly preceding Gallay. These would give us an idea of the stylistic tradition that Gallay would have inherited and would have passed on to his students through his own pedagogical works. Sadly, very little was written on the subject of style and interpretation by any of these writers. John Humphries explains one possible reason for this lack of stylistic information by Paris Conservatoire horn teachers:

Domnich, Gallay and Meifred cover general stylistic issues only in very broad terms, and later horn tutors limit themselves almost entirely to technical matters. This may be partly explained by wider philosophical thinking, for while eighteenth-century artists were concerned with reason, rational thought and the need to overcome superstition and prejudice by raising the general level of education, nineteenth-century Romanticism sought to free the human spirit, to re-assert individuality of expression and to give full rein to the imagination. In this culture didactic writing seemed out of place.²⁰⁷

From Gallay's *Méthode pour le Cor*, we learn about taste, style, and expression in the most sweeping terms. Taste, to Gallay, is a natural gift that can be shaped by good or bad models. Style is "the way ideas are expressed"²⁰⁸ and applies equally to composer and performer. Expression seems to involve accent, nuance, articulation, and dynamic considerations which are not necessarily printed on the page, but which the performer

²⁰⁷ Humphries (2000), 70.

²⁰⁸ See Appendix H for a complete translation of this essay.

may choose to add. All in all, Gallay's principal advice is that the horn and all instruments should strive to imitate the human voice in breadth of expression.

The most specific knowledge we have of performing and the advice given to horn students in the nineteenth century is from Dauprat's *Méthode*. In it, Dauprat gives not only stylistic advice but also practical performing tips.

Humphries describes many of the contrived expressions a performer might undergo that were frowned upon by Dauprat: "acquiescing gestures of the arms, rounding in of the shoulders, and rolling of the eyes" as well as foot tapping, sucking water out of the instrument, and preluding before the start of a piece.²⁰⁹ Dauprat's comments would seem to ban preluding altogether, but Humphries states Dauprat's position on private preluding as a more acceptable practice and one that is in line with the preluding practices of earlier periods:

He does accept that 'solitary preluding', or warming up in private, 'establishes the tuning of the instrument, and gives the lip suppleness and the fingers dexterity', but it should be completed off-stage: 'If you go on and on before the public, whether to amuse yourself, pass the time or show off, you can only bore the listeners and make a fool of yourself.' [footnote: Dauprat, *Méthode*, p. 324, note 2] As the nineteenth century moved on, however, such idiosyncracies [*sic*] became part of the mystique surrounding the performer.²¹⁰

From Dauprat we also learn of the difficulty of writing out non-measured music, particularly that of written-out cadenzas (a practice of which he approves), and thus presumably of non-measured preludes which are very similar in character to cadenzas:

It is hard to write out this sort of 'improvisation,' considering that the kind of disorder characteristic of it prevents regularity of tempo in both detail and

²⁰⁹ Humphries (2000), 70-71.

²¹⁰ Humphries (2000), 71.

overall design. The differences in note values and the indication of dynamics and articulation are all that can suggest suitable tempi and meters.²¹¹

Dauprat also provides a guide to calculating the articulation of passages based on the relative tempo. Slower tempos demand more connection; faster tempos, less:

*The slower the tempo, the more the notes must be connected; the swifter the tempo, the further one can depart from this rule. ... Several notes can be tongued in sequence, but with such gentleness, and with each sound so sustained, that they all seem to be linked together. This is especially true for the horn, the sounds of which are more subtle than those of other instruments. Similarly, then, in a swift tempo, one can alternately slur and tongue the notes of a melody or in passagework.*²¹² [Emphasis original.]

A few other specific practices bear mention at this point. The first is the rise to prominence of the horn crooked exclusively in F. While nothing tells us explicitly about Gallay's preference for the horn in F, we have several clues that point in that direction. One is the general rise of F as the key of choice for *cor mixte* players and among other contemporary players.

Another characteristic of *cor mixte* was its almost exclusive use of the F horn. Even when the music called for horn in E-flat or any other key, the *cor mixte* player would use his F crook. This also met with criticism since it would change which notes were played open and which required stopping. The idea was to get composers to write for horn only in F because they thought this was the best key for the true horn sound.²¹³

Meifred, a contemporary of Gallay, fellow student of Dauprat, and advocate of valve technology, also preferred the horn in F:

It is interesting to note that Meifred begins with a premise of the horn crooked in F. This rationale is not explained and is a bit confusing, particularly in

²¹¹ Dauprat (1994), 331.

²¹² Dauprat (1994), 349.

²¹³ Robinson (1998), 16.

view of Dauprat's identification of E-flat as a good compromise key for *alto* and *basse*. [footnote: See Dauprat, *Méthode*..., 13. In this discussion, Dauprat states that E-flat was the crook of choice for Kenn (his teacher), Domnich and Punto, recognizing that only *cor mixte* advocates support the use of the F crook.] Perhaps Meifred's choice is related to the traditional *cor mixte* use of the F crook for timbre consistency, or perhaps it was an enticement to German players who crooked their horns permanently in F.²¹⁴

Another practice appears to have been the transposition of many exercises into other keys, a practice Dauprat explicitly mentions in the foreword of his *20 Duos for Horns in Different Keys*:

For there are very few of these pieces that could not be played with the most frequently used crooks – often with two identical crooks and in the most common keys for the horn. Young performers, and amateurs who have had the wisdom to adopt the “genre” of *cor alto* or *cor basse* (first or second horn) and who want to improve in it, must perform these duos as they were composed: at first, in the keys indicated at the beginning of each piece; later, in all the transpositions presented in the examples. This practice enables them, first, to become acquainted with all the crooks of the instrument; second, to read equally well in all keys; and third, to perform the different keys practicable on each crook.²¹⁵

While this practice of transposing exercises into other keys is made plain to the performer in Dauprat's foreword and could be thought to apply in only those circumstances where transposition instructions are given, an aside from Meifred in his *Méthode* might suggest that it was a more common occurrence for exercises to be transposed. His comments are directed chiefly towards promoting the valve horn as a viable instrument and in making pedagogical material originally designed for hand horn more practicable by valve horn players, but the easy reference to Gallay's exercises

²¹⁴ Snedeker (1991), 108-109.

²¹⁵ Dauprat (1999), *20 Duos*..., Foreword (no page number).

which can be played in two octaves suggests that transposition was more commonplace than strict instructions in extant pedagogical materials might suggest:

I will give the same advice to Mr. GALLAY, [to write valve horn fingerings] for his excellent exercises, some of which, those able to be played in two different octaves, would be valuable to *Low horn* [players].²¹⁶

²¹⁶ Meifred (1840), translated in Snedeker (1991), 256.

CHAPTER THREE

Methodology

The Gallay Preludes came to my attention through readings of many fine pedagogical books, including those by Farkas, Hill, and Reynolds. As these Preludes were reported to be highly musical studies that served as an ‘antidote’ to the repetitive technical exercises most horn players are all too familiar with, I wanted to learn to play them. I purchased the Chambers (International) edition because it was inexpensive and readily available and proceeded to study them on my own. The Non-Measured Preludes were (and remain) infinitely more fun to work on than the Measured Preludes (numbers 1-20) because of the inherent ambiguities and the ways in which they challenge the performer to provide a convincing reading in performance.

I was also intrigued by the pedagogical possibilities of these pieces. In my studio teaching, I enjoy leading students through difficult and often ambiguous questions of musical realization (Where is this line going? What is the most important note in this phrase, section, piece? How do the rhythm and melody of this passage confirm or contradict each other? What can we do as performers to make these performances more clear for our audience? What other readings or interpretations of this piece are possible or

credible? Do particular pitches or passages clarify or obscure the local tonal area? etc.). I also enjoy helping students to discover the theoretical, practical, and intuitive means of making music come to life. Gallay's Non-Measured Preludes provide a wealth of these musically challenging questions in a very compact and teachable format, thereby making them a perfect resource for these kinds of intellectual and musical exercises.

I located published editions of the Preludes by consulting web-based and hard copies of music publisher and distributor catalogs from around the world. Major sources included Robert King, Theodore Presser, Paxman, Sheet Music Service of Portland, and Southern Music Company. Other smaller publishers and distributors were also consulted in the same ways. In addition, I used WorldCat to try to find records of other published editions of these Preludes. I was successful in being able to purchase a copy of every edition I found. Ultimately, I purchased copies through Robert King, Theodore Presser, and Southern Music Company. [See Appendices C and D for a complete list of published editions and their respective distributors.] Another printing of the Gallet edition was generously loaned to me by Mr. Randy Gardner, Professor of Horn at the University of Cincinnati College-Conservatory of Music. I photocopied this edition for use in my research.

I began my search for the manuscript in the library of the Paris Conservatoire. Information I found about the history of the library indicated that its collection had been merged with the collection of the Bibliothèque nationale de France (BNF) in 1964²¹⁷. A search of the online catalog of the BNF gave me only readily available published

²¹⁷ <http://www.bnf.fr/pages/collections/musique.htm> under *Le Fonds du Conservatoire*, accessed as recently as 21 June 2004

editions, all of which were in my possession. I then wrote to the Office of Reproduction Services at the BNF asking if they could locate and copy the original manuscript in the BNF's special collection of Conservatoire documents. I was informed in a letter dated October 2, 2003 from Bruno Baudry, *Le chef du service reproduction*, that the BNF collection does not include this manuscript. Finding nothing in any secondary sources that readily indicated the location of the manuscript, lacking the funds to travel to Paris to investigate the BNF for myself, and armed with information from Rick Seraphinoff that the Gallet edition already in my possession was probably a reprinting from the original plates, I called off the search for the manuscript.

Most secondary sources were located in the Ball State University Library or could be interlibrary loaned from other locations. I used several online sources, including International Index of Music Periodicals (IIMP), RILM Abstracts of Music Literature, WorldCat, and Digital Dissertations to find sources related to Jacques-François Gallay, the Paris Conservatoire, horn pedagogy, horn history, non-measured preludes, unmeasured preludes, and other similar topics. Another useful resource was the repository of dissertations available for loan from the International Horn Society.

The one document that I could not obtain through interlibrary loaned was a copy of the English publication of *Grand Method for the French Horn* by Meifred, Gallay, and Dauprat. I drove to Urbana-Champaign to photocopy this item. Despite its claim to be a compilation of methods by three Paris Conservatoire horn professors, it is essentially a copy of the Gallay method with most, but not all, of the text translated into English. In the front and back of this text are a few exercises by the other two professors. Frustratingly, a handful of the text pages in the French version are absent from the

English translation. I was able to commission Dr. Louis Mackenzie, Associate Professor of Romance Languages and Literature at the University of Notre Dame, to translate Gallay's essay "On the Subjects of Taste, Style, Nuance, Expression and on the Effect of Stopped Sounds." Discerning Gallay's own views on stylistic playing would certainly be an advantage to players attempting to create an accurate performance of his works. A copy of this translation is included in Appendix H.

Among the published editions, I have sought to catalog differences in the following details: layout (number of lines per page and location of line breaks), location of barlines, dynamic indications, tempo indications, note durations, pitch, omissions or additions of material, accidentals, phrase markings, breath marks, accents, beams and groupings, and articulations. A few differences are not noted: stem direction, substitution of "f" for "Forte" or similar symbol/text substitutions, writing out turns, and any other minor typographical changes that would not affect the outcome of a performance.

As part of my research, I sought out three former students of Philip Farkas from whom to take lessons. I wanted to find Farkas students for the simple reason that Farkas believed so highly in the teaching of these preludes that he taught regularly from this book. Randy Gardner, Douglas Hill, and Richard Seraphinoff are all Farkas students still residing in the Midwest who hold major university positions. Mr. Gardner teaches horn at the University of Cincinnati College-Conservatory of Music, and was Mr. Farkas's teaching assistant at Indiana University in 1974. Mr. Hill teaches horn at the University of Wisconsin-Madison. He specifically mentions the *Préludes non-mesurés* in his pedagogical book *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*. Mr. Seraphinoff is a renowned hand horn scholar, performer, and

instrument builder who teaches natural horn and valve horn at Indiana University, Bloomington. I arranged for lessons with Mr. Gardner and Mr. Hill at the International Horn Symposium at IU-Bloomington in June 2003. As Mr. Seraphinoff was one of the IHS hosts, he was much too busy to teach during the event. I traveled to his home studio in Bloomington a few weeks later to take a lesson with him.

I prepared for the lessons by asking each of these three teachers what preludes (if any) they particularly preferred to play or teach. I selected about 6 of these on which to concentrate my preparation and practice. Of those they mentioned, I selected preludes based on a few other criteria: 1) prefer shorter preludes, 2) prefer completely non-measured preludes, and 3) prefer a total collection of preludes that provide contrasts of key, mode, and character. I deliberately selected preludes for each lesson by selecting one or two in common for all teachers, and trying to find a different prelude for each teacher. By keeping one or two the same each time, I was trying to achieve a more valid comparison across specific preludes; by varying the rest, I was trying to achieve a broader coverage of the literature. In the end, my lesson with Mr. Seraphinoff was completely discussion-based, as he had many insights into natural horn playing, Gallay, and other relevant topics that precluded the opportunity to play specific examples.

Each lesson was videotaped so that I could transcribe the content of each lesson for later reference. I have cleaned up the texts of the transcripts or notes by removing incomplete phrases and hesitant sentence beginnings without losing any of the essential content. These transcripts or notes are located in Appendix G.

I have used the information gathered from various primary and secondary sources to present an historical context for Gallay's Non-Measured Preludes from several

perspectives: the development and perfection of hand horn technique, the development and use of valves, and the evolution of non-measured preludes as a genre. I have also prepared a pedagogical context built from the horn-specific sources as a guide to understanding how these Preludes can be used as part of the regular horn studio curriculum.

The musical examples in the main body of this work were created using Finale 3.5.2 for the Macintosh. The musical excerpts in Appendix F: Comparison of Published Editions were created using LilyPond 2.0.1, an open-source GNU-based music typesetter.

CHAPTER FOUR

Results

This study had three purposes: first, to compare all available published editions of the *Préludes non mesurés* (numbers 21-40) of Gallay's Op. 27; second, to present appropriate questions regarding the interpretation of non-measured preludes through an historical and contextual analysis of non-measured preludes, in general, and of Gallay's Op. 27, in particular; and third, to present a sample of modern pedagogical opinions regarding the performance of the Gallay, Op. 27 Non-Measured Preludes.

The Gallet edition of 1933/1936 is probably a printing from the original plates, and is thereby the best available approximation of Gallay's intent. After comparing the other four published editions (Thévet, Sansone, Chambers, and Leloir) to the Gallet edition, it seems that the Sansone edition published by Southern Music most accurately reflects this Gallet edition. Since the Gallet edition is extremely difficult to locate and purchase, my recommendation is for teachers and students to use the Sansone edition as a standard for performance and study. This edition is most true to the Gallet edition, it is exceedingly affordable, and it is readily available through Southern Music and its various

local distributors. I would suggest only the following changes or clarifications to the Sansone text:

- 1) in number 21, the first two pitches should be whole notes instead of half notes;
- 2) in number 23, the accidental on the d'' at (1, 23)²¹⁸ should be clarified as d-natural, not d-sharp;
- 3) in number 24, the duration of the f' at the end of line 2 (2, 28) should be a half note;
- 4) in number 25, there is no slash in the Gallet edition on the grace note d'' at (5, 22);
- 5) in number 26, add a staccato dot to the a-sharp' at (5, 13);
- 6) in number 28, add the accidental (sharp) to the f-sharp'' at (5, 6);
- 7) in number 28, add the accidental (sharp) to the f-sharp' at (5, 24);
- 8) in number 32, add the accidental (sharp) to the f-sharp' at (1, 29);
- 9) in number 32, change the e'' at (3, 26) to e-flat'' (add flat sign to make pattern identical to that of the previous bar);
- 10) in number 32, add the accidental (natural) to the e' at (6, 27) [last note of line 6];
- 11) in number 33, add the accidental (flat) to the d-flat'' at (3, 19);
- 12) in number 33, add the accidental (natural) to the e'' at (3, 20);
- 13) in number 33, add the accidental (natural) to the d'' at (3, 27);
- 14) in number 34, the quarter-note a-sharp at (8, 2) should be a dotted-quarter-note;

²¹⁸ See Appendix F: Comparison of Published Editions for an explanation of this notation.

- 15) in number 35, add the accidental (natural) to the e'' at (5, 4);
- 16) in number 36, add the cautionary accidental (sharp) to the a-sharp' at (4, 19);
- 17) in number 37, the "f" dynamic marking should appear at (4, 16), not (4, 17);
- 18) in number 37, the turn at (6, [7-8]) should have a sharp to indicate g-sharp';
- 19) in number 37, the staccato pattern should continue to include a staccato dot on a' at (7, 29) and maybe even on the f-sharp' and e' at (7, [33-34]);
- 20) in number 38, add cautionary accidentals (natural) to the e'' at (3, 24) and (3, 25);
- 21) in number 38, add cautionary accidentals (sharp) to f-sharp'' at (6, 5) and (6, 8);
- 22) in number 39, correct ambiguous accidental on f' at (3, 4) to a double-sharp;
- 23) in number 40, the accidental on the f'' at (1, 12) should be a natural sign;
- 24) in number 40, the accidental on the d'' at (1, 14) should be a sharp sign; and
- 25) in number 40, the articulation of bars 1 and 3 of line 9 should be
3 slurred + 1 tongued (staccato?), 2 slurred + 2 staccato.

One of the primary aspects to bear in mind when performing these preludes is that they stem from an improvisatory tradition. They are meant to sound as if they could have been improvised instead of fully composed. The performer must decide whether each piece is perhaps whimsical, melancholy, or simply a vehicle for virtuosity. Fluctuations in tempo are expected, but the overall character should remain uniform throughout each piece. The degree of rhythmic freedom will vary from one performance to the next, and this is acceptable because it fits in the nature of improvised music. Interpretation, in this

respect, relies more strongly on the performer than on the composer. This improvisatory nature suggests that there is no single correct way to interpret these Preludes. Not only might different performers conceive of different moods or characters for each Prelude, but the same performer might highlight different nuances in character from one performance to the next.

Some passages demand a great deal more rhythmic flexibility than others. For instance, scales may be played quite rapidly, more or less as flourishes, perhaps emphasizing by length or articulation the first and last notes. Tilney's advice regarding rhythmic interpretation of keyboard preludes, in which the performer is admonished to play more quickly through passages with limited harmonic interest and to draw out more melodically or harmonically enchanting lines, holds true for the Preludes of Gallay:

It is particularly important to linger on pivotal notes before introducing a new harmony, and also to ease the listener through chains of bizarre modulations.... Any unusually affecting melodic line or figure – Frescobaldi's *affetti cantabili*—must be brought out and savoured. On the other hand, emphasizing the banal, the expected, the harmonically restricted is of no interest to anyone: *passaggi* are there for display and to provide a change of pace from the generally moderate overall tempo.²¹⁹

Players should choose a tempo which best represents the character of the prelude in question. Reflective preludes, such as numbers 22, 30, and 39, would seem to benefit most from a slow tempo. Likewise, the more showy preludes, such as numbers 25 and 27, seem to want to press forward in tempo in many spots.

Generally, slower tempos tend to be more appropriate than faster ones for several reasons. First, many of these pieces are introspective in nature and would be better served

²¹⁹ Tilney (1991), 7.

by a reflective or slower tempo. Second, we must remember that these *passaggi* would have been first performed on a natural horn, an instrument that even when combined with fluent hand technique could not regularly produce sounds as accurately and quickly as modern valved instruments. Several of the slurred groups, particularly those that employ half-step lower neighbor tones, would have been inaudible or sloppy if played too quickly on the natural horn. Third, these preludes arise from the historical tradition of being improvised works. To perform them too quickly would remove all possibility of them sounding improvised.

Tempos should generally remain constant throughout. This does not preclude the use of rubato for rushing through scales or arpeggios, or for lingering on sweeter notes, but does allow the rhythmic figures to bear some relationship to each other: we still want half notes to be generally twice as long as quarter notes, and for whole notes to be generally twice as long as half notes, etc.

Phrase breaks are determined by the presence of breath marks and the presence of phrase indications (long slurs) above groups of notes. Parallel phrases should be accorded similar treatment to amplify the similarities and differences between them.

The scarcity of expressive instruction does not imply a flat interpretation. As Reicha, Dorian, Dart, and Brown suggested, earlier composers left more to the discretion or intelligence of performers than modern writers tend to do. Thus, the absence of expressive markings does not preclude the addition of expressive devices. It merely reflects the fact that the composer would have expected the performer to insert appropriate musical devices where necessary.

Performers should bear in mind several questions when attempting to add expressive markings to the Gallay score. First, does this addition serve the character of the piece? Does it confirm the overall character, or does it serve as a foil, providing a moment of contrast with the principal character? Second, would this addition have been idiomatic on the natural horn? If we are to approximate Gallay's intent, we must consider the fact that these are advanced hand horn works. Any expression that would run counter to hand horn technique would probably not have been regarded as a legitimate interpretation by Gallay.

Finally, does it augment or supplement the inherent drama of the piece? While this question seems similar to the first, it is worth remembering that these preludes already contain quite a bit of their own drama. As performers, we are trying to evoke an improvisatory spirit when playing these pieces. It is not enough to consider if a crescendo would sound good in this place or that place, but to question whether it seems the most natural pairing of expression with the melodic and harmonic line. The performer must always ask, "Is this the expressive shape that best fits this line in improvisation?"

Modern practices regarding accidentals apply to the measured portions of these preludes. However, modern practices, especially that of canceling accidentals at barlines, cannot apply to the non-measured portions of these preludes. Accidentals apply to the note they modify in all octaves within a given phrase. Also, unless specifically cancelled, accidentals continue to apply to modified notes within a phrase when immediately repeated or repeated only a short span later. Accidentals are always cancelled by phrase endings, as notated by the span of a phrase mark and/or by breath marks between phrases.

A clear example can be found in number 33 in B-flat major. In the third line, the phrase after the breath mark (3, 13) begins on d-flat'' and goes down and back up through an octave-and-a-half full-diminished seven chord. The d'' that appears later in this figure should be d-flat; similarly, the e'' that appears here should be e-natural, despite the fact that only the e' is so marked.

Students and teacher should also bear in mind that Gallay's teacher, Dauprat, advocated the transposition of exercises into many other keys so as to familiarize students with all the different crooks of the natural horn. Since this goal is so explicitly spelled out in the introduction to his *20 Duos for Horns in Different Keys*,²²⁰ it can be inferred that he would have made this a common practice and that his own student, Gallay, would follow that advice. As printed, the Preludes encompass only twelve written keys (of thirty possible) using no more than three flats or sharps: C Major, a minor, F Major, G Major, e minor, B-flat Major, g minor, b minor, E-flat Major, c minor, A Major, and f-sharp minor. Since this would hardly prepare a student for playing in all keys, it stands to reason that many of these Preludes could have been transposed or played on other crooks as exercises in transposition.

Fitness for transposition might also explain the narrow range of just more than two octaves (from b to c''') of the Preludes. If the F crook is taken as 'normal,' then this narrow range would allow students to crook the horn as high as B-flat alto and as low as B-flat basso and still produce tones required by the solo and orchestral music of the time.

²²⁰ Dauprat (1999), *20 Duos...*, Foreword (no page number).

Some general comments can be made about alterations in the Thévet, Chambers, and Leloir editions of the Gallay, *Preludes*. For a complete list of specific alterations, please see Appendix F: Comparison of Published Editions.

Layout

The Thévet edition is the most compact, appearing in 99 staves on 7.25 pages with an average of 13.7 staves per page. The Chambers and Leloir editions each appear in 121 staves on 11 pages with an average of 11 staves per page. The Gallet and Sansone editions are the most spacious, appearing in 126 staves on 13 pages with an average of 9.7 staves per page.

Articulation

Several passages exist in the Thévet edition where beginnings of slurs have been changed to align the beginnings of slurs with the first note of a beamed group. Thévet also freely alters articulations, adding and removing staccato markings and slurs at various points.

Leloir changes the articulations in several passages in similar fashions to Thévet. In addition, he often changes the articulations on groups of four sixteenth notes to be two slurred and two tongued (or staccato). This can be clearly seen in the fifth line of Leloir's number 26, the third line of number 27, the last line of number 31, and the last two lines of number 40.

Dynamic Markings and Accents

Thévet adds dynamic indications and accents at several points. One highly edited example is number 24 (number 25 in Gallet). In this Prelude, Thévet added eleven new accents where none exist in the Gallet.

Chambers adds many dynamic indications to the score. With the single exception of Prelude number 31, he adds dynamic markings to every Prelude. It is safe to say that dynamic markings are the single most prominent expressive addition to the Chambers edition. He also frequently adds agogic accents to particular notes to indicate additional length or melodic accent. One particularly curious dynamic marking occurs in the final phrase of Chambers's number 26. Beneath the final ascending diminished triad, Chambers has added a crescendo marking to *forte*. According to Mr. Seraphinoff, this entire triad, including the climactic a'' and the subsequent drop to d-sharp', would have been stopped with the hand. This crescendo and *forte* dynamic indication would seem to contradict not only the generally reflective and calm character of the opening and closing of this Prelude, but would also force an interpreter to produce these penultimate notes with more vigor than the final (open) e'. It would appear that this crescendo and *forte* indication would not have been characteristic of the natural horn, nor do they appear to suit the character of the Prelude. Out of fear of self-contradiction, I cannot state that these markings would be wrong in performance; to do so would be to imply that there are certain fixed elements that are not subject to the improvisatory nature of these Preludes. However, this addition probably does not match Gallyay's intent.

Leloir also adds some dynamic indications, but not as many as Chambers.

Beams and Groups

Leloir changes the beaming of some groups, occasionally breaking groups of six notes into two groups of three or one group of two plus one group of four. He also breaks long beams into shorter groups, or re-beams passages in other ways. Examples of these changes occur in lines 1, 2, and 3 of Leloir's number 21; lines 3 and 4 of number 22; lines 2, 4, and 7 of number 23; lines 1, 2, 3, and 4 of number 29; and several others. One might speculate that these changes are a limitation of the typography system employed because no good musical or pedagogical reason seems apparent.

Omission of Material

Thévet omits four bars from the measured section of number 33.

In summary, the Thévet edition freely alters articulations, including adding and removing staccato markings, and changing the beginning and ending points of slurs; Thévet does add some dynamic markings; and it should be noted that in Prelude 33, he actually removes some bars. The Chambers edition's most notable feature is the addition of many dynamic markings, some of which are questionable in terms of authentic performance practice. Leloir's changes include additions or alterations of articulation markings, additions or alterations of dynamic and accent markings, and alterations of beamed groups.

These non-measured preludes have several uses for teaching and performing. One useful pedagogical function is to break students away from strict adherence to

metronomic time, as suggested by Mr. Hill. Many young students put little thought into shaping phrases into melodic units based on any real musical understanding. Instead, their most technical analysis of phrase beginnings and endings has little to do with music making and everything to do with the physical requirements of breathing. By forcing students to make musical sense of a line with fewer rhythmic and expressive indications, instructors can hope that students will transfer these same phrase shaping skills to music where those indications are more pervasive. In addition, it would be hoped that their performance of metered works would carry less heavy-footed emphasis on every downbeat and that their phrasing could be guided by these more musical decisions.

A second pedagogical use is with more advanced students, as Randy Gardner relates. Like Mr. Hill, he wants to “open up people’s imagination”²²¹ by beginning to explore various conflicting, yet still valid, interpretations. They are appropriate as musical studies for advanced undergraduates, and he uses them in his first lessons with every new graduate student. Because the technical demands in these pieces are not the most advanced, well-trained student performers are able to concentrate on the musical questions of phrasing and interpretation.

Another use for these preludes is as an on-stage warm-up before a performance. Mr. Seraphinoff describes how he has used number 22 as an on-stage warm-up before the Beethoven Sonata Op. 17. In this manner it serves several of the functions of preludes as mentioned by earlier writers: it allows the performer to get a feel for the performance space, it allows the performer to test the mode in which the main piece will be performed

²²¹ See Appendix G: Transcripts of Horn Lessons with Gardner, Hill, and Seraphinoff for complete transcripts of these lessons.

(here, actually, the Prelude number 22 is in a minor and the Beethoven Sonata begins in C Major, but the performer is still able to get a feel for the instrument and the crook in this configuration), and it provides a musical contrast between this introduction and the main piece (the more reflective and introspective Prelude number 22 with its sinuous phrases, Romantic half steps, and a minor mode vs. the more aggressive and arpeggiatic call in C Major at the beginning of the Beethoven Sonata).

These Preludes could also be short recital works in their own right. A collection of two or three well-selected Preludes could serve as a welcome contrast to a program of accompanied works. And with their short performance times (approximately two minutes or less each), the performer can present a wonderful variety of moods and characters in a very short amount of time.

Students who learn these Preludes will learn musical skills that are transferable to several other settings, including unaccompanied solos, orchestral solos, Romantic period cadenzas, and several other genres. Perhaps one of the primary skills that can be taught is the ability to shape phrases based on rhythmic and melodic clues. Students who learn to employ subtle accents, lifts, pauses, changes in dynamic, and changes in tempo in order to create a coherent and expressive interpretation of these Non-Measured Preludes have a large arsenal of expressive choices at the ready for works where some of these expressive decisions have already been made.

Another lesson for students is that not all breath marks are created equal. In these Preludes, students must decide how long of a break can be tolerated at each breath mark or phrase ending. In some instances, performers can legitimately take a quick breath and go on; in others, a longer pause may be more appropriate for dramatic effect or to

distinguish between larger phrase structures. By addressing questions of the length of time allowable by different breath or phrase marks, students will be making decisions based on formal structure and dramatic shape.

The value of applying these skills to other unaccompanied solos is fairly plain. Many unaccompanied solos, such as the Buyanovsky *Four Improvisations*, Krol *Laudatio*, Persichetti *Parable*, and Reynolds *Elegy* contain non-measured sections and are thus very similar to the *Préludes non-mesurés*. One decision students must face when working on unaccompanied solos is what I consider the story-telling aspect. Students must identify what characters or dramatic effects the composer intended in the composition and strive to re-create those characters or effects. Each of these Preludes is a study in character development and expression. In order to create a musically sensitive reading of the Preludes, students must be willing and able to communicate a very clear and coherent set of musical ideas to the audience.

Romantic period solos also benefit from studies of the *Préludes non-mesurés*. The Preludes are packed with melodic gestures and figures that are typical of early Romantic writing. They also include ornamental neighbor tones and colorful uses of dissonances typical of the Romantic period. Harmonically speaking, what listener is truly prepared for the G Major flourish at the end of line 2 of number 39? Or for the g-sharp' that follows almost immediately on line 3? The quick harmonic moves can seem relatively foreign and they move so quickly at the rate of one new key area per phrase (f-sharp minor, A Major, b minor, G Major, A Major, and back to f-sharp minor), but the natural evolution of the melodic line makes even the strangest modulations seem easy. Juxtapositions of dynamics are equally Romantic in nature. The 'hairpin' crescendo and decrescendo on

the first notes of number 21 are certainly not Classical. Here we find expression for its own sake.

Specifically, students can gain quite a bit of insight into Romantic period cadenzas by working with the *Préludes non-mesurés*. Since prelude writing and cadenza writing were often indistinguishable from each other, students can use the *Préludes non-mesurés* as source material for the kinds of melodic figures, harmonic outlines, and dramatic effects typical of Romantic period solo writing and could use these as aids to writing their own cadenzas. Three solos that would benefit most directly from this kind of cadenza treatment would be the two Richard Strauss concertos and the Gliere Concerto. Similarly, the very short non-measured cadenza-like section at the end of the second movement of the Franz Strauss Concerto gives students the opportunity to apply some of the expressive devices learned from the Gallay Preludes.

The Romantic period is also the source of many of the great orchestral solos for horn: the four Symphonies and two Piano Concertos of Johannes Brahms, Mahler's Symphonies number 1, 4, 5, and 7, and Tchaikovsky's Fifth Symphony to name only a very few. Studies such as the *Préludes non-mesurés* that prepare students for Romantic harmonies and expressiveness will benefit the execution of orchestral solos from the period.

CHAPTER 5

Discussion

There are a few ways in which this study could have been improved. One would be to locate the manuscript or a first printing of the Gallay, Preludes, Op. 27. My belief is that such an edition exists in the Bibliothèque nationale de France. If it had been a part of the Paris Conservatoire's library in 1964, it would have been part of the collection merged into the BNF collection at that time. There appear to be special collections of music from the Paris Conservatoire housed in the BNF, and it was a surprise to me to be informed that a manuscript copy did not exist in the collection. It is possible that the language barrier prevented an adequate description of the item, or that the BNF staff was unwilling to go above and beyond the call of duty at the request of a non-French-speaking American student. The earliest edition found for this study (Gallet, 1933) was printed more than ninety years after the date of composition. An earlier printing from the same plates or some other clue that pointed more closely to Gallay's own time would be welcomed. A future researcher may find it worthwhile to travel to the Bibliothèque nationale de France in Paris to look through the special collections in person and try to

discover the manuscript or, at the very least, an earlier edition for more further comparison.

Another benefit to this study would be an extensive knowledge of the technical and musical aspects of the hand horn. While my lesson/conversation with Rick Seraphinoff was very valuable in this respect, greater personal knowledge of the instrument would provide greater insights into the mechanical workings of the instrument and would also provide a closer understanding of Gallay's writing. As part of this hand horn study, intimate knowledge of the method book of Dauprat would provide the researcher with a better representation of contemporary hand horn pedagogy.

Finally, an additional educational vehicle might have been a survey instrument to distribute to horn faculty across the country to get a broader awareness of how many teachers are currently using the Preludes in their regular teaching. The questions I asked of the three professors I studied with for this paper would be equally appropriate for this survey instrument:

- Do you use the *Préludes non-mesurés* as a regular part of your curriculum?
- For whom is the study of the *Préludes non-mesurés* most appropriate?
- How do you introduce the *Préludes non-mesurés*?
- What other materials do you teach in conjunction with the *Préludes non-mesurés*?
- Do you insist on historically accurate performances? If so, how?
- Is a thorough knowledge of hand horn technique a prerequisite for learning or performing the *Préludes non-mesurés*?

- Do you encourage your students to perform the *Préludes non-mesurés* on natural horn or on a modern instrument?
- How do you decide on an appropriate tempo marking for each *Préludes non-mesurés*?
- How do you and your students collaborate on decisions regarding interpretation of the *Préludes non-mesurés*? (tempo selection, length of pauses between phrases, dynamics, etc.)
- In your opinion, is there a “correct way” to perform these *Préludes non-mesurés*?

There are several options available for further study in this area. As was previously mentioned, one resource that is sorely missing is a complete recording of all twenty of the *Préludes non-mesurés*. Only nine of the twenty Preludes have been commercially recorded (see Appendix B), and those nine are on three different recordings. The possibility of having all twenty Preludes on one recording would be of great benefit to the horn community.

Another option for future researchers to consider is to compare and contrast Gallay’s Preludes with modern etude books from the Paris Conservatoire. Students and teachers alike would benefit from an investigation of how Parisian etudes have changed in light of the Conservatoire’s acceptance of the valve horn as its official horn curriculum. Their relatively late acceptance of the valve horn (1903) places them in a unique position among major universities. By 1903, the horn community had already seen the invention of the double horn. By hanging on to hand horn pedagogy as part of the official Paris Conservatoire curriculum beyond that point seems almost absurd from our modern perspective of descant and triple horns, but it places the Parisians in the position of carrying the hand horn tradition to the pinnacle of virtuosity and expertise.

The influence this perspective yields on newer pedagogical materials would prove a fascinating study.

Yet another area of study might be the comparison of the Preludes to other works from Gallay's output. As the last major hand horn virtuoso, Gallay's influence on hand horn performers and pedagogues has been documented in several sources. His pieces for hand horn warrant special consideration because of this influence and his high level of virtuosity. A determination of what place these Preludes have in Gallay's total output would provide a context which teachers could then use to help students select preparatory exercises for the *Préludes non-mesurés* and to direct their advancement through other works by Gallay.

Future researchers could also compare these Preludes to etudes by Gallay's contemporaries. What was going on in other conservatories in Europe at the time? We know the valve horn was ascending to prominence, and it would be interesting to note how other method and etude books were changing to reflect that.

Finally, researchers could take more of a theoretical approach to the etudes, studying the effects of rhythmic and metrical perception as a way to help create a convincing interpretation of the *Préludes non-mesurés*. This author attempted to look into the literature of rhythmic and metrical perception, but determined that the field of study is too new at this point to provide many resources for practical applications. Only when studies have been completed that can generalize more of the theoretical and psychological research that has been published will writers in the performance arena be able to take advantage of this area of study. At this point, published studies work so thoroughly to isolate variables that there can be little, if any, generalization to musical

works outside of the contrived or carefully selected examples. This nascent field of inquiry does not yet appear able to inform any real-world examples of musical interpretation.

APPENDIX A

Commercially Available Recordings of the Gallay Non-Measured Preludes

Farkas, Philip (1995). On *Shared Reflections: The Legacy of Philip Farkas* [CD]. DCD

176. Tempe, AZ: Summit Records. numbers 27, 28, 35, & 37

Runnels, Richard (1997). On *Hornocopia* [CD]. MD 3172. Australia: Move Records.

numbers 22, 23, 25, 26, 27, & 31

Thévet, Lucien (2000). *Lucien Thévet: Recital I* [CD]. IMD 0003 CD. Paris: Arpèges

Diffusion. Numbers 26 & 31

APPENDIX B

The Recorded Non-Measured Preludes

22		Runnels	
23		Runnels	
25		Runnels	
26		Runnels	Thévet
27	Farkas	Runnels	
28	Farkas		
31		Runnels	Thévet
35	Farkas		
37	Farkas		

The following Non-Measured Preludes have NOT been commercially recorded:

Numbers 21, 24, 29, 30, 32, 33, 34, 36, 38, 39, and 40

APPENDIX C

Published Editions of the Gallay Preludes, Op. 27

<u>Year of Publication</u>	<u>Editor</u>	<u>Publisher</u>	<u>Place of Publication</u>
1933/1936	E. Gallet *1	Colombier	Paris
1948	Lucien Thévet	Alphonse Leduc	Paris
1960	Sansone *2	Southern Music	San Antonio, TX
1968	James Chambers & John Cerminaro	International	New York, NY
1976	Edmond Leloir	Billaudot	Paris

NOTE 1: Richard Seraphinoff has suggested that the Gallet/Colombier edition might be a copy of the manuscript. (See Appendix G for details.) It is currently available for purchase through Theodore Presser but very few libraries seem to own this edition. I purchased the 1933 printing from Presser, the 1936 copy was provided by Randy Gardner, and an additional copy was supplied on loan from Florida State University.

NOTE 2: The 1960 Sansone edition is basically a reproduction of the Gallet/Colombier edition. The very few alterations are noted in Appendix F.

APPENDIX D

Availability of Published Editions

<u>Editor</u>	<u>Distributor</u>	<u>Cost on 4 January 2004</u>
Gallet	Theodore Presser	\$30.95
Thévet	Robert King	\$20.60
Thévet	Theodore Presser	\$28.75
Sansone	Southern Music	\$10.00
Chambers/Cerminaro	Robert King	\$9.50
Leloir	Robert King	\$10.75
Leloir	Theodore Presser	\$19.95

Robert King Music Sales
 140 Main Street
 North Easton, MA 02356
 Phone: (no phone)
 Fax: 508-238-2571
 Web: www.rkingmusic.com
 E-mail: commerce@rkingmusic.com

Theodore Presser Music Stores
 588 North Gulph Road
 King of Prussia, PA 19406
 Phone: 610-527-4242
 Fax: 610-525-0566
 Web: www.presser.com
 E-mail: retail@presser.com

Southern Music Company
 P.O. Box 329
 San Antonio, TX 78292
 Phone: 210-226-8167
 Fax: 210-223-4537
 Web: www.southernmusic.com
 E-mail: info@southernmusic.com

APPENDIX E

Numbering Discrepancies Among the Published Editions

Gallet (1933)	Key	Thévet * (1948)	Sansone (1960)	Chambers (1968)	Leloir (1976)
21	CM	20	21	21	24
22	am	21	22	22	22
23	GM	22	23	23	23
24	dm	23	24	24	26
25	CM	24	25	25	21
26	em	25	26	26	27
27	FM	26	27	27	29
28	am	27	28	28	28
29	GM	28	29	29	31
30	cm	29	30	30	32
31	CM	30	31	31	25
32	gm	31	32	32	33
33	BbM	32	33	33	30
34	AM (FM)**	33	34	34	36
35	EbM	34	35	35	35
36	bm	35	36	36	34
37	GM	36	37	37	39
38	cm (CM) ***	37	38	38	37
39	f#m	38	39	39	38
40	CM	39	40	40	40

* Thévet's ordering is identical to Gallet's EXCEPT for the fact that Thévet included one fewer measured prelude and so all his numbers are exactly one less than Gallet's.

** Number 34 begins in AM, has a middle section in FM, and ends in AM.

*** Number 38 begins in cm and ends in CM.

Bold print indicates that the numbering of this etude is identical to the numbering of the edition edited by Gallet. The Gallet edition is being considered the norm from which the others are judged because it is 1) the earliest edition I could find, and 2) the earliest published edition still in existence.

APPENDIX F

Comparison of Published Editions

Each entry consists of the Gallet prelude number in bold type followed by explanations of discrepancies by edition. Each edition is listed by editor, and the number of the prelude is given in parentheses after the editor's name. Remarks are confined to substantive additions, alterations, and deletions of pitch, rhythm, tempo markings, dynamic markings, articulation markings. In some cases, later editors have replaced the indication "cresc." with a symbolic crescendo indication. Or they have replaced "Forte" with the indication "f." Or they have inverted the stems on groups of beamed notes. Where these changes do not affect the execution of the desired effect, it is not noted.

The Sansone edition is a mechanical reproduction of the Gallet edition and is exact in nearly all respects. The very few deviations will be noted, where appropriate. but a few general remarks are in order: the title on page 19 "Préludes non mesurés" has been translated into English as "Preludes (Without Measures)"; the French text "Préludes par Gallay" has been replaced with "1st PRELUDE" in the indented space to the left of the first staff; "Ouvre 27" has been replaced with "J. F. GALLAY" and "Edited by LORENZO SANSONE" in the upper right corner; and the title "40 Preludes Op. 27" has been added to the centered top of the page. The other alterations are noted below.

To discuss specific pitches, lines, or figures, I shall cite the following items in the following format:

(line number, [pitch numbers])

Every pitch, including notes in ornament groups, is counted.

For example, to refer to the 7th pitch on the 3rd line, I will cite (3, 7).

To refer to the 7th and 8th pitches on the 3rd line, I will cite (3, [7-8]).

The Gallet text is taken to be the standard from which all other editions will be judged. Deviations, when noted, are understood to be deviations from the Gallet edition.

There is only one correction or clarification to make in the Gallet text. That occurs in number 39. The accidental preceding the printed f' at (2, 4) should be a double-sharp instead of what appears to be a sharp.

One important note in the Leloir edition is that Leloir prints 3 or 4 suggested keys for transposition practice at the beginning of each prelude. These keys include B-flat basso, B, C, D-flat, D, E-flat, E, G-flat, G, A, and B-flat alto.

The use of the terms “slur” and “phrase marking” are practically interchangeable terms for slurred lines connecting notes. Where these curved lines are nested one inside the other, I consistently refer to the longer marks as “phrase markings” and the shorter, nested marks as “slurs.” Where no such nesting occurs, the choice of term is somewhat arbitrary, based on the length of the mark: “phrase marking” for longer marks, and “slur” for shorter ones.

Gallet appears to assume a given accidental applies to all occurrences of that pitch in multiple octaves, unless explicitly cancelled by a new accidental or after the beginning of a new phrase.

Prelude 21**Gallet (21):**

appears in 5 lines
 partially non-measured
 measured section begins near middle of 3rd staff

Thévet (20):

appears in 3 lines
 non-measured section begins near end of 2nd staff
 slur from (1, 6) has been shortened to the b' at (1, 9) instead of to the printed c'' at (1, 10)
 slur begins on the b-flat'' at (1, 13) instead of the g'' at (1, 12)
 staccato marks have been added to (1, [14-18])
 slur ending on the e'' at (2, 6) should end on the f'' at (2, 7)
 slur beginning on the b'' at (2, 9) should begin on the g'' at (2, 8)
 slur beginning on the g'' at (2, 12) should begin on the e'' at (2, 11)
 slur beginning on the e'' at (2, 15) should begin on the c-sharp'' at (2, 14)
 addition of "cédez" at (3, 23) and "Tempo" at (3, 33)

Sansone (21):

(1, [1-2]) have been changed from whole notes to half notes

Chambers (21):

appears in 4 lines; non-measured section begins near beginning of 3rd staff
 added "p" dynamic indication before crescendo at (1, 1)
 added "p" dynamic indication on (2, 4)
 added "accel." at (3, 39) to supplement "cresc." in next bar
 added "f" dynamic indication on (4, 17)
 added decrescendo mark after (4, 17)
 added "p" dynamic indication on (4, 18)

Leloir (24):

appears in 5 lines; non-measured section begins at beginning of 4th staff
 changed duration of (1, 2) from whole note to half note
 added staccato marks to (1, [11-12])
 slur beginning on the b-flat'' at (1, 13) should begin on the g'' at (1, 12)
 added "p" dynamic indication at (2, 9)
 slur ending on the e'' at (3, 6) should end on the f'' at (3, 7)
 slur beginning on the b'' at (3, 9) should begin on the g'' at (3, 8)
 slur beginning on the g'' at (3, 12) should begin on the e'' at (3, 11)
 slur beginning on the e'' at (3, 15) should begin on the c-sharp'' at (3, 14)

changed duration of (3, 16) from sixteenth note followed by sixteenth rest to eighth note tied to a quarter note followed by no rest
slur ending on the e'' at (3, 22) should end on the f' at (3, 24)
added accents to (3, [23, 26, 29])
removed the decrescendo markings from figures beginning at (3, [23, 26, 29])
(5, 5) through (5, 12) should be beamed together as one unit, not two
added slur from trill on b' at (5, 15) to beginning of nachschlag at (3, 16)
removed barline before final c''

Prelude 22**Gallet (22):**

appears in 3 lines

completely non-measured

the ends of lines 1 and 2 lack a clean end of line, possibly lost to a printer error

Thévet (21):

appears in 3 lines; same line breaks as Gallet

added comma (phrase mark) at end of line 1

slur beginning on the f' at (2, 12) should begin on the e'' at (2, 11)

changed durations of the b-flat'' and d'' at (2, [21-22]) from whole notes to half notes

changed duration of the f' at (2, 25) from whole note to half note

Sansone (22):

no changes

Chambers (22):

appears in 3 lines

line breaks differ from Gallet

added "mp" dynamic indication at (1, 1)

added comma (phrase mark) after g-sharp'' at (1, 32)

added crescendo beginning at (3, 18)

added "f" dynamic indication at (3, 27)

Leloir (22):

appears in 4 lines

added "mf" dynamic indication at (1, 1)

(2, 1) through (2, 4) should be beamed together as one unit, not two

removed comma (phrase mark) that would appear after d'' at (2, 27)

(3, 8) through (3, 15) should be beamed together as one unit, not two

(4, [13-14]) should be beamed together

(4, [15-20]) should be beamed together without the f-sharp'' at (4, 14)

removed barline before final pitch a''

Prelude 23**Gallet (23):**

appears in 7 lines

completely non-measured – only exception is a single barline before the final note (whole note)

Thévet (22):

appears in 5 lines

removed staccato marks on (1, [32-33])

added “p” dynamic indication to end of diminuendo at (3, 20)

added staccato marks on (5, [39-43])

Sansone (23):

the natural sign on the d” at (1, 23) is ambiguous in this printing, but should definitely be a d”-natural and not d”-sharp

Chambers (23):

appears in 7 lines, first two lines conform to Gallet layout, but the remaining line breaks deviate, Chambers’ 3rd line containing four more notes than Gallet and continuing to ‘stay ahead’ from there on out

added “mf” dynamic indication at (1, 1)

the d” at (1, 23) should be natural, not sharp as indicated [perhaps a misreading of Sansone?]

added “p” dynamic indication at (4, 11)

added “p” dynamic indication at (5, 3)

added “cresc” dynamic indication at (5, 4)

added “ff” dynamic indication at (5, 27)

added “p” dynamic indication at (5, 30)

added crescendo marking at (6, 11) ff.

Leloir (23):

appears in 7 lines: the length of 4th line and the 7th line are the same in Leloir & Gallet; others vary

added “mf” dynamic indication at (1, 1)

added slur under ornament at (1, [4-7])

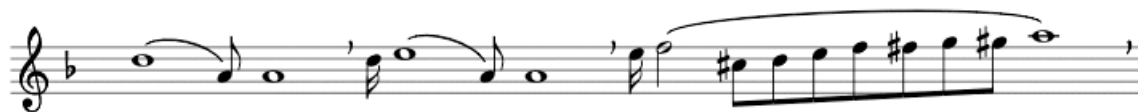
the four eighth notes (2, [10-13]) should be beamed as one group, not broken into two
the two eighth notes at (2, [21-22]) should be beamed with the four eighth notes that follow, forming a group of six notes

crescendo that begins at (3, 1) should begin at (3, 8)

changed rhythmic value of f” at (3, 23) from whole note to half note with a fermata

added sixteenth rest before (3, 24)

decrescendo that begins at (3, 27) should begin at (4, 1)
two sixteenths and eighth note at (4, [5-7]) should be beamed with the figure that follows,
forming a group of eight notes
replaced dolce stylistic indication with “p” dynamic indication at (4, 15)
removed comma (phrase mark) after half-note d” at (5, 38)
added fermata to half-note g” at (6, 32)
added staccato marks on (7, [22-26])
added agogic accent on (7, 27)
the six eighth notes (7, [22-27]) should be beamed together as a group of six notes, not
two groups of three notes
removed barline before the final whole note

Prelude 24**Gallet (24):**

appears in 6 lines

non-measured section for 2 lines; measured section for nearly 2 lines; second non-measured section to end (2 lines + 7 notes)

final non-measured section contains a few barlines that divide phrases, not regular bars

Thévet (23):

appears in 5 lines

added staccato marks to (1, [10-16])

changed duration of (2, 19) from eighth note to sixteenth note

gives duration of (2, 20) as half note – one Gallet printing is ambiguous, but another (1936) shows remnants of a stem, indicating a half note

added staccato marks to (3, [27-28]), (3, 32), and (3, 36)

slur that begins on f' at (3, 29) should begin on e'' at (3, 28)

slur that begins on d'' at (3, 33) should begin on c-sharp'' at (3, 32)

slur that begins on b' at (3, 36) should begin on a' at (3, 35)

added decrescendo markings at (4, 6) and (4, 13)

removed two notes after (4, 7). Should be sixteenth note followed by whole note, both of them are g' marked with "f" dynamic indication

Sansone (24):

duration of f' at (2, 28) appears to be half note, but stem is faint

Chambers (24):

appears in 6 lines

first line of Chambers contains 4 more notes than Gallet

all other lines are laid out with same beginning and ending points

added "pp" dynamic marking at (1, 1)

added "p" dynamic marking at (1, 4)

added "mf" dynamic marking at (1, 8)

added "pp" dynamic marking at (1, 18)

added "p" dynamic marking at (2, 1)

added "mf" dynamic marking at (2, 5)

added decrescendo marking at (2, 22)

changed duration of (2, 24) from half note to whole note [same pitch as (2, 20) in Gallet & Sansone]

added staccato mark to (4, 11)

added "f" dynamic marking on a' at (6, 17)

Leloir (26):

appears in 7 lines

added “p” dynamic marking at (1, 1)

added staccato marks to (1, [10-11]) and (2, [1-5])

added crescendo marking at (2, 1)

added “p” dynamic marking at (2, 7)

moved “pp” dynamic marking from (4, 1) to (3, 21)

added long crescendo beginning at (4, 1) that should begin at (5, 12)

removed decrescendos that should appear on (4, [5-7]), (4, [13-15]), and (4, [21-23])

added staccato marks to (5, [11-12]), (5, 16), and (5, 20)

slur that begins on f’ at (5, 13) should begin on the e’ at (5, 12)

slur that begins on d’ at (5, 17) should begin on the c-sharp’ at (5, 16)

slur that begins on b’ at (5, 21) should begin on the a’ at (5, 19)

added tempo marking ($\text{♩} = 80$) to “Moderato” at (6, 10)

changed “pp ... e ... cresc” indication to “pp” dynamic marking followed by
crescendo mark

removed barline before final note

Prelude 25



Gallet (25):

appears in 5 lines

completely non-measured

Thévet (24):

appears in 4 lines

line endings coincide with phrase endings, as indicated by breath marks

added accent at (1, 2)

added accent at (1, 5)

added accent at (1, 8)

added slur under phrase mark to (1, [11-14])

added staccato markings under phrase mark to (1, [15-18])

added staccato marking to (1, 21)

slur that ends at $(1, 20)$ should end at $(1, 21)$

added accent at (1, 25)

added accent at (1, 28)

added accent at (1, 31)

added slur under phrase mark to (1, [34-38])

added staccato markings under phrase mark to (1, [38-41])

added slur under phrase mark to (1, [42-43])

added staccato marking under phrase mark to (1, 44)

added accent at (2, 2)

added accent at (2, 5)

added accent at (2, 8)

added accent at (2, 11)

added accent at (2, 14)

added slur under phrase mark to (2, [28-29])

added staccato markings under phrase mark at (2, [30-31])

added staccato marking under slur at (2, 35)

added staccato marking under slur at (2, 41)

Sansone (25):

added slash to grace note d'' at (5, 22)

Chambers (25):

appears in 5 lines; same layout as Gallet

added agogic accent at (1, 1)

added “mp” dynamic indication at (1, 1)

added crescendo mark from (1, 12) to (1, 19)

added decrescendo mark from (1, 21) to (1, 23)
 added crescendo mark from (2, 11) to (2, 18)
 added decrescendo mark from (2, 21) to (2, 23)
 added “p crescendo ...” to (3, 8) ff.
 added “f” dynamic indication at (3, 35)
 added “p” dynamic indication at (4, 1)

Leloir (21):

appears in 4 lines; lines break in middle of phrases
 added “mf” dynamic indication at (1, 1)
 added accent at (1, 2)
 added accent at (1, 5)
 added accent at (1, 8)
 the sixteenth notes at (1, [11-18]) should be one group of 8, not 2 groups of 4
 the three eighth notes at (1, [20-22]) should be beamed together, not 2 + 1
 removed breath mark after (1, 23)
 added accent at (1, 25)
 added accent at (1, 28)
 added accent at (2, 2)
 the sixteenth notes at (2, [5-12]) should be one group of 8, not 2 groups of 4
 the three eighth notes at (2, [14-16]) should be beamed together, not 2 + 1
 added accent at (2, 19)
 added accent at (2, 22)
 added accent at (2, 25)
 added accent at (2, 28)
 added accent at (2, 31)
 all sixteenth notes from (2, 33) to (3, 19) should be one group, not groups of 4 (+ 1 group of 3 at the end)
 added “mf” dynamic indication at (3, 21)
 changed diminuendo to accent at (3, 31)
 changed diminuendo to accent at (3, 34)
 changed diminuendo to accent at (3, 37)
 changed diminuendo to accent at (3, 40)
 changed diminuendo to accent at (3, 43)
 changed diminuendo to accent at (3, 46)
 changed diminuendo to accent at (3, 49)
 changed diminuendo to accent at (4, 2)
 added staccato mark at (4, 5)
 added slash to grace note at (4, 26)

Prelude 26**Gallet (26):**

appears in 7 lines

only barline is before final note

Thévet (25):

appears in 6 lines

added two-note slurs under phrase mark beginning on (1, [19, 21, 23, 25, 27])

added two-note slurs under phrase mark beginning on (2, [19, 21, 23, 25])

removed slur from g'' to a'' at (2, [33-34])

added staccato marking to g'' at (2, 33)

added staccato marking to b' at (3, 8)

slur that begins on c'' at (3, 9) should begin on b' at (3, 8)

added staccato marking to e'' at (3, 16)

slur that begins on f'' at (3, 17) should begin on e'' at (3, 16)

added staccato marking to e'' at (3, 24)

slur that begins on f'' at (3, 25) should begin on e'' at (3, 24)

added staccato marking to f-sharp'' at (3, 32)

slur that begins on g'' at (3, 33) should begin on f-sharp'' at (3, 32)

added staccato marking to f-sharp'' at (4, 4)

slur that begins on g'' at (4, 5) should begin on f-sharp'' at (4, 4)

removed accent or diminuendo marking from a-sharp' at (5, 1)

added staccato marking to a-sharp' at (5, 1)

added two-note slurs under phrase mark beginning on (6, [1, 3, 5])

added agogic marking to e'' at (6, 8)

added staccato marks under phrase mark to (6, [22-26])

Sansone (26):

no alterations

Chambers (26):

appears in 6 lines

added “p” dynamic marking at (1, 1)

added crescendo marking at (1, [12-18])

added “f” dynamic marking at (1, 19)

added “p” dynamic marking at (2, 1)

added crescendo marking at (2, [12-18])

added “f” dynamic marking at (2, 19)

added “accelerando poco a poco” indication at (3. 3) ff.

added crescendo marking at (6, [22-27])

added “f” dynamic marking at (6, 28)

Leloir (27):

appears in 5 lines

added “mf” dynamic marking at (1, 1)

added staccato marking on g’’ at (2, 33)

removed slur marking from g’’ to a’’ at (2, [33-34])

added staccato marking to b’ at (2, 8)

slur that begins on c’’ at (2, 9) should begin on b’ at (2, 8)

added staccato marking to e’’ at (2, 16)

slur that begins on f’’ at (2, 17) should begin on e’’ at (2, 16)

added staccato marking to e’’ at (2, 24)

slur that begins on f’’ at (2, 25) should begin on e’’ at (2, 24)

added staccato marking to f-sharp’’ at (2, 32)

slur that begins on g’’ at (2, 33) should begin on f-sharp’’ at (2, 32)

added staccato marking to f-sharp’’ at (2, 40)

slur that begins on g’’ at (2, 41) should begin on f’’ at (2, 40)

added accent to (2, 49) and (3, [1, 5, 9, 13, 17])

removed phrase mark from b’ to g’’ (3, [26-56])

added two-note slurs to (4, [57-58]), (5, [1-2]), and (5, [3-4])

added staccato marking to b’ at (5, 5)

added agogic mark to d-sharp’ at (5, 19)

slur that begins on f-sharp’ at (5, 20) should begin on d-sharp’ at (5, 19)

removed barline before final note

Russell – comments (26):

possible correction – add staccato mark to a-sharp’ at (5, 13); all others are marked in this fashion; there seems to be no reason to do otherwise

possible clarification – slur into a’’ at (7, 27) or f-sharp’’ at (7, 26)??

Prelude 27**Gallet (27):**

appears in 6 lines

completely non-measured; only barline is before final note

Thévet (26):

appears in 4 lines

added slur from (1, 2) to (1, 3)

added staccato to (1, 4)

added slur from (1, 5) to (1, 15)

added slur from (1, 16) to (1, 17)

added slur from (1, 26) to (1, 29)

added staccato markings to (1, [30-34])

added staccato markings to (2, [5-8])

added slur from (2, 9) to (2, 18)

added slur from (2, 30) to (2, 31)

added slur from (2, 32) to (2, 33)

added slur from (3, 4) to (3, 10)

added slur from (3, 19) to (3, 20)

removed slur from (3, 29) to (3, 30)

slur that begins on (3, 32) should begin on (3, 31)

added slur from (4, 1) to (4, 2)

added staccato to (4, 3)

added slur from (4, 4) to (4, 5)

added staccato to (4, 6)

added slur from (4, 7) to (4, 8)

added staccato to (4, 9)

added slur from (4, 10) to (4, 11)

added staccato to (4, 12)

added slur from (4, 13) to (4, 14)

added staccato to (4, 15)

added slur from (4, 16) to (4, 17)

added staccato to (4, 18)

added slur from (4, 21) to (4, 22)

added slur from (4, 23) to (4, 24)

added slur from (4, 25) to (4, 26)

added staccato to (4, [27-28])

added slur from (4, 29) to (4, 30)

added staccato to (4, 31)

Sansone (27):

no alterations

Chambers (27):

appears in 5 lines

added “mf” dynamic marking to (1, 1)

added “p” dynamic marking to (3, 19)

added crescendo marking to (5, 35)

added diminuendo marking to (5, 38) [last note]

Leloir (29):

appears in 6 lines; line breaks are different than Gallet

added “poco f” dynamic marking to (1, 1)

broke single long string of sixteenths from (1, 2) to (1, 15) into groups of 3 + 4 + 4 + 3

removed phrase mark from (1, 2) to (1, 15)

added slurs to each of the four groups above

broke single long string of sixteenths from (2, 1) to (2, 9) into groups of 4 + 5

removed phrase mark from (2, 1) to (2, 9)

added slurs to the two groups above

broke single long string of sixteenths from (2, 17) to (2, 30) into groups of 4 + 4 + 6

removed phrase mark from (2, 17) to (2, 30)

added slurs to the three groups above

turned diminuendo markings on (3, 9) and (3, 13) into accent marks

broke string of 6 eighth notes (3, [19-24]) into groups of 2 + 2 + 2

slur that ends on (4, 6) should end on (4, 11)

eighth note d’’ at (4, 14) should be beamed with (4, (16-17))

broke single group of 7 eighth notes from (4, 22) to (5, 3) into groups of 4 + 3

removed slur from (5, 2) to (5, 3)

slur that begins on (5, 4) should begin on (5, 3)

each of the six sets of three eighth notes that begin at (5, 10) should be slurred in threes, not (1 tongued + 2 slurred) or (2 slurred + 1 tongued)

turned diminuendo markings on (5, 10), (5, 13), (5, 16), (5, 19), (5, 22), and (5, 25) into accent marks

removed phrase mark from (6, 1) to (6, 12)

added slur from (6, 2) to (6, 3)

added slur from (6, 4) to (6, 5)

added slur from (6, 6) to (6, 7)

added staccato markings to (6, [8-9])

added slur from (6, 10) to (6, 11)

added staccato marking to (6, 12)

broke beamed group from (6, 20) to (6, 25) into groups of 4 + 2

added slur from (6, 24) to (6, 25)

Russell – comments (27):

Should the c'' at (3, 7) be a c-sharp''? It would create a diminished triad, of which Gallay seems particularly fond. As printed (c-natural), that triad is a V7. As altered (c-sharp), it would be a fully-dim vii°7. It is not cancelled (to c-natural) in the next figure; that would argue for c-natural. Can you find more examples of V7 chords? Compare to the number of vii°7 chords.

Prelude 28**Gallet (28):**

appears in 7 lines

only first line is non-measured; all else is in 6/8

Thévet (27):

appears in 5 lines

changed (1, 1) from whole note to half note

added staccato markings to (2, 1) and (2, 2)

added slur from (2, 3) to (2, 4)

added slur from (2, 5) to (2, 6)

added slur from (2, 7) to (2, 8)

added slur from (2, 9) to (2, 10)

slur that begins on g'' at (2, 19) should begin on f'' at (2, 18)

added staccato marking to (2, 26)

added slur from (2, 27) to (2, 28)

added slur from (2, 29) to (2, 30)

added slur from (2, 31) to (2, 32)

added staccato markings to (2, 33) and (2, 34)

added staccato marking to (3, 7)

slur that ends on f'' at (3, 9) should end on e'' at (3, 10)

added staccato marking to e'' at (3, 10)

added staccato marking to b' at (3, 37)

slur that ends on g'' at (3, 39) should end on f'' at (3, 40)

added staccato marking to (3, 40)

added staccato marking to c'' at (3, 43)

slur that ends on a'' at (3, 45) should end on g'' at (3, 46)

added staccato marking to g'' at (3, 46)

removed dot (duration) from half note at (5, 1)

removed second bar of half-note trill after (5, 1)

removed penultimate barline

Sansone (28):

no alterations

Chambers (28):

appears in 7 lines; same line breaks as Gallet

added "p" dynamic marking at (1, 1)

added "mp" dynamic marking at (2, 1)

added (cautionary) accidental to f-sharp at (5, 6)

added (cautionary) accidental to f-sharp at (5, 24)

Leloir (28):

appears in 6 lines
 changed duration of (1, 1) from whole note to half note
 added “p” dynamic marking to (1, 1)
 added “mf” dynamic marking to (2, 1)
 added staccato marking to c’’ at (2, 14)
 slur that begins on f’’ at (2, 15) should begin on c’’ at (2, 14)
 added staccato marking to f’’ at (2, 30)
 slur that begins on g’’ at (2, 31) should begin on f’’ at (2, 30)
 added staccato marking to e’’ at (2, 38)
 slur that begins on a’’ at (2, 39) should begin on g’’ at (2, 38)
 removed staccato marking from b’ at (3, 1)
 added staccato marking to b’ at (3, 25)
 broke string of 6 eighth notes at (4, [14-19]) into two groups of 3
 broke string of 6 eighth notes at (4, [20-25]) into two groups of 3
 broke string of 6 eighth notes at (4, [26-31]) into two groups of 3
 broke string of 6 eighth notes at (5, [1-6]) into two groups of 3
 broke string of 6 eighth notes at (5, [17-22]) into two groups of 3
 added “p” dynamic marking to b-flat’ at (5, 28)

Russell – comments (28):

should add accidentals to f-sharp’’ at (5, 6) and to f-sharp’ at (5, 24)

Prelude 29**Gallet (29):**

appears in 10 lines

first 2 lines are non-measured

last 8 lines are measured in 4/4 time

Thévet (28):

appears in 8 lines

first 1 line is non-measured

last 7 lines are measured in 4/4 time

changed opening dynamic from “f” (Gallet, (1, 2)) to “p” (Thévet, (1, 1))

added agogic accents to (1, [32-36])

added “mf” dynamic marking at (3, 26)

added decrescendo marking from (4, 1) to (4, 2)

added “f” dynamic marking to (4, 3)

added decrescendo marking from (4, [13-14])

added staccato markings to (4, [19-20])

added staccato markings to (4, [25-26])

“p” dynamic marking at (5, 6) appears one note later in Gallet

slur that ends at (6, 3) should end at (6, 5)

added staccato markings to (6, [4-5])

slur that ends at (6, 13) should end at (6, 15)

added staccato marking to (6, [14-15])

slur that ends at (7, 20) should end at (7, 22)

added staccato markings to (7, [21-22])

slur from (8, 11) should extend as phrase mark to (8, 16)

added staccato markings to (8, [13-14])

added slur from (8, 15) to (8, 16)

added staccato marking to (8, 18)

slur that begins on f-sharp” at (8, 19) should begin on d” at (8, 18)

Sansone (29):

no alterations

Chambers (29):

appears in 10 lines

same line breaks as Gallet

added “p” dynamic marking at (4, 5)

Leloir (31):

appears in 10 lines
 same line breaks as Gallet
 changed opening dynamic from “p” (Gallet, (1, 2)) to “mf” (Leloir, (1, 1))
 added initial upper neighbor to all trills
 added slur from d’’ at (1, 3) [trill] to c-sharp’’ (1, 6) [end of termination]
 added slur under turn at (1, [4-6])
 added slur from b’ at (1, 12) [trill] to (1, 15) [end of termination]
 breaks beam of six notes from (2, 16) to (2, 21) into two groups of 2 + 4
 added accent to e’’ at (3, 10)
 added “p” dynamic marking to f’’ at (4, 6)
 breaks beam of 4 notes at (4, [22-25]) into two groups of 2 + 2
 breaks beam of 6 eighth notes at (5, [7-12]) into two groups of 2 + 4
 breaks beam of 6 eighth notes at (5, [19-24]) into two groups of 2 + 4
 turns decrescendo marking into accent at (6, 5)
 breaks beam of 3 eighth notes at (6, [6-8]) into 1 + 2
 turns decrescendo marking into accent at (6, 11)
 breaks beam of 3 eighth notes at (6, [12-14]) into 1 + 2
 changes decrescendo marking into accent at (6, 16)
 changes decrescendo marking into accent at (6, 19)
 added decrescendo marking throughout bar at (6, [15-20])
 “p” dynamic marking at (6, 20) appears one note later in Gallet
 slur that ends at (8, 3) should end at (8, 5)
 added staccato markings to (8, 4) and (8, 5)
 removed “rf” markings from (8, 10) and (8, 20)
 removed decrescendo markings from (9, [1-4]) and (9, [9-14])
 slur that ends at (9, 20) should end at (9, 22)
 added staccato markings to (9, 21) and (9, 22)
 slur that ends at (9, 30) should end at (9, 32)
 added staccato markings to (9, 31) and (9, 32)
 removed “rf” marking from (10, 1)
 slur that ends on (10, 12) should end at (10, 16)
 added staccato markings to (10, 13) and (10, 14)
 added slur to (10, [15-16])
 slur that begins on f-sharp’’ at (10, 19) should begin on d’’ at (10, 18)
 added agogic accent to (10, 34)

Prelude 30**Gallet (30):**

appears in 6 lines

first 1.75 lines are non-measured; remaining 4.25 lines are in 12/8

Thévet (29):

appears in 5 lines

no other alterations

Sansone (30):

no alterations

Chambers (30):

appears in 6 lines; same line breaks as Gallet

added “p” dynamic marking at (1, 1)

added “f” dynamic marking at (1, 17)

added “mf” dynamic marking at (2, 1)

added “pp” dynamic marking at (5, 8)

Leloir (32):

appears in 6 lines

first 2 lines are non-measured

last 4 lines are measured in 12/8 time

only different line break is between lines 2 & 3; Leloir’s line 2 contains fewer notes to allow 12/8 section to start on new line

added “p” dynamic indication to (1, 1)

added “f” dynamic indication to (1, 17)

added “mf” dynamic indication to (2, 1)

breaks all groups of 6 eighth notes into 2 groups of 3 from (3, 1) through (4, 19)

added duration dot to half note d-flat” at (4, 7)

removed phrase marking from e-flat” at (4, 39) [last note] to a’ at (5, 3)

added agogic accent to e-flat” at (5, 21) [last note before ‘Lento’]

moved “pp” dynamic indication from c” at (6, 25) to e-flat” at (6, 26)

Russell – comments (30):

use Leloir’s line breaks

add duration dot to (4, 7), as in Leloir

Prelude 31**Gallet (31):**

appears in 4 lines
all non-measured

Thévet (30):

appears in 3 lines
no other alterations

Sansone (31):

no alterations

Chambers (31):

no alterations

Leloir (25):

appears in 4 lines

same line breaks as Gallet

decrescendo that ends on g' at (1, 21) should end at a' at (1, 17)

added "f" dynamic indication to g' at (1, 22)

changed duration of f'' at (1, 27) from quarter note to half note

crescendo that begins on f'' at (1, 27) should begin on d'' at (2, 1)

decrescendo that ends on g' at (2, 15) should end on f-sharp' at (2, 10)

added agogic accent to f-sharp' at (3, 35) [last note of line 3]

added agogic accent to g'' at (4, 21)

changed duration of c'' at (4, 32) from eighth note to dotted quarter note

Prelude 32**Gallet (32):**

appears in 9 lines

first 2 lines + 2 notes are non-measured

remaining 6+ lines are measured in 6/8 time

Thévet (31):

appears in 9 lines (crosses page break after fermata)

replaced dotted eighth note g' at (1, 18) with eighth note and sixteenth rest

added slur from (1, 23) to (1, 24)

added slur from (1, 25) to (1, 26)

added slur from (1, 27) to (1, 28)

added slur from (1, 29) to (1, 30)

added staccato markings to (2, [7-9])

removed slur from (2, 8) to (2, 9)

added staccato marking to (2, 36)

added staccato marking to (2, 39)

added decrescendo marking from (2, 34) to (2, 40)

added "p" dynamic marking at Moderato 6/8 at (3, 1)

added staccato marking to d'' at (3, 25)

added staccato marking to d'' at (4, 13)

added staccato marking to d'' at (5, 1)

added staccato marking to b' at (5, 7)

added staccato marking to c'' at (5, 13)

added staccato marking to d'' at (5, 19)

slur that begins on g'' at (6, 32) should begin on g' at (6, 31)

added staccato marking on d'' at (7, 23)

added staccato marking on d'' at (8, 1)

added staccato marking on g' at (9, 1)

added staccato marking on f-sharp' at (9, 7)

added staccato marking on g' at (9, 13)

added staccato marking on f-sharp' at (9, 19)

added slur from (9, 26) to (9, 27)

added slur from (9, 28) to (9, 31)

Sansone (32):

no alterations

Chambers (32):

appears in 9 lines

only different line break is to accommodate last two non-measured notes at end of line 2
so that line 3 starts with the measured Moderato 6/8 section

added “f” dynamic marking at (1, 1)

added “mf” dynamic marking at (3, 1) “Moderato”

Leloir (33):

appears in 9 lines

only last 2 line breaks are same as Gallet

added “poco f” dynamic indication at (1, 1)

removed phrase marking from (1, 22) to (2, 8)

added slur from (2, 1) to (2, 2)

added slur from (2, 3) to (2, 4)

added slur from (2, 5) to (2, 6)

added slur from (2, 7) to (2, 8)

removed slur from (2, [17-18])

added staccato markings to (2, [17-18])

added “p” dynamic indication to g’ at (3, 11) [beginning of Moderato]

added MM=69 indication to Moderato section

does not break beam between (4, 1) and (4, 2)

does not break beam between (4, 25) and (4, 26)

slur that begins on g’’ at (6, 23) should begin on g’ at (6, 22)

changed decrescendo markings to accent markings on (6, 30), (6, 32), (7, 2), (7, 4),
(7, 6), (7, 8), (7, 10), and (7, 12)

added staccato marking to g’ at (9, 1)

added staccato marking to f-sharp’ at (9, 7)

added staccato marking to g’ at (9, 13)

added staccato marking to f-sharp’ at (9, 19)

slur that ends on d’’ at (9, 31) should end of g’’ at (9, 32) [last note]

Russell – comments (32):

f-sharp’ at (1, 29) should have a # in front of the pitch

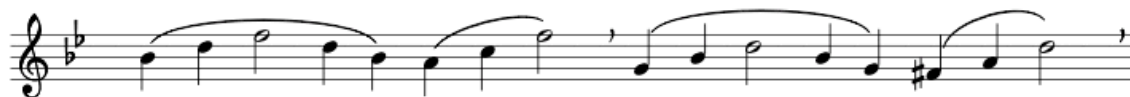
change second line break to be like Chambers so that the Moderato 6/8 starts at the
beginning of line 3

last note of second bar of Moderato 6/8 should be e-flat’’ instead of e-natural – note
pattern of first bar – this should be the same

e’’ in bar 4 of line 5 should be marked e-natural

last note of line 6 (e’) should be marked e-natural

use Chambers’s line break between lines 2 and 3

Prelude 33**Gallet (33):**

appears in 4 lines

completely non-measured

Thévet (32):

appears in 3 lines

added slur from (1, 17) to (1, 18)

added slur from (1, 19) to (1, 20)

added slur from (1, 21) to (1, 22)

added slur from (1, 23) to (1, 24)

added slur from (1, 25) to (1, 26)

added slur from (1, 27) to (1, 28)

added slur from a-flat'' at (1, 37) to f'' at (2, 1)

added slur from (2, 2) to (2, 5)

added slur from (2, 6) to (2, 8)

added slur from (3, 21) to (3, 22)

added staccato markings to (3, [23-26])

added staccato marking to (3, 29)

Sansone (33):

no alterations

Chambers (33):

appears in 4 lines

line break after line 3 is only one in different location

added "mp" dynamic indication at (1, 1)

added crescendo marking at (4, [26-33])

added agogic accent on b-flat' at (4, 41) [last note]

added decrescendo marking on b-flat' at (4, 41) [last note]

Leloir (30):

appears in 4 lines

all line breaks are same as Gallet EXCEPT between lines 3 & 4

added “dolce” indication to (1, 1)

broke 12-note beamed figure at (2, [1-12]) into 3 groups of 4 each

slur that ends on c’’ at (3, 4) should end on f’’ at (3, 6)

added slur from (3, 5) to (3, 6)

added (correct) *natural* sign to e’’ at (3, 20)

slur that ends on e’’ at (3, 25) should end on f’’ at (3, 26)

added staccato markings to (3, [26-27])

slur that ends on d’’ at (3, 31) should end on e-flat’’ at (3, 32)

added staccato marking to e-flat’’ at (3, 32)

slur that ends on c-sharp’’ at (3, 37) should end on d’’ at (3, 38)

slur that ends on e-flat’’ at (4, 7) should end on b-flat’ at (4, 13)

added slur from g’’ at (4, 8) to f’’ at (4, 9)

added staccato markings to (4, [10-13])

added *natural* sign to a’ at (4, 20)

added b-flat’ initial note to trill on a’ at (4, 29)

Russell – comments (33):

add flat sign to d’’ at (3, 19)

add natural sign to e’’ at (3, 20) [near end of ascending sixteenth notes]

add (cautionary) natural sign to d’’ at (3, 27)

use Leloir’s line break between lines 3 and 4

Prelude 34**Gallet (34):**

appears in 9 lines
 first 2.75 lines are non-measured
 remaining 6.25 lines are measured in 4/4 time

Thévet (33):

appears in 7 lines
 first 2.25 lines are non-measured
 remaining 4.75 lines are measured in 4/4 time
 added slur from (1, 9) to (1, 10)
 added slur from (1, 11) to (1, 12)
 added agogic accent to c-sharp'' at (1, 11)
 added phrase mark from (1, 33) to (1, 36)
 added staccato markings to (1, [35-36])
 added staccato marking to g' at (2, 24)
 added slur from (2, 29) to (2, 30)
 added agogic accents to (3, [5-7])
 omits 2 entire bars – the pickup to the 5th bar of Moderato through beat 3 of the 6th bar should be repeated once (!)
 omits another bar – the last bar of line 4 should be repeated once (!)
 all four quarter notes in the first bar of line 5 should instead be half notes (thereby spanning 2 bars)
 slur that ends on c-sharp'' at (5, 24) should end on d'' at (5, 23)
 omits another bar – the last bar of line 5 should be repeated once (!)
 the final three pitches should have durations of half-half-whole instead of quarter-quarter-half (the "pp" is correctly marked under the c-sharp'')

Sansone (34):

dot is missing from a-sharp' quarter note at (8, 2)

Chambers (34):

appears in 9 lines
 only the last line break is the same as Gallet
 added "p" dynamic marking at (1, 1)
 added "rit." indication at (6, 8)

Leloir (36):

appears in 9 lines

first 3 lines are non-measured

last 6 lines are measured in 4/4 time

line breaks are all different from Gallet

added “mf” dynamic indication to (1, 1)

added “mf” dynamic indication to (1, 15)

decrescendo that ends on a’ at (1, 24) should end on e’’ at (1, 22)

added “p” dynamic marking on c-sharp’’ at (2, 1)

decrescendo that ends on a’ at (2, 13) should end on e’’ at (2, 11)

added slur from d’’ at (3, 5) to c-sharp’’ at (3, 6)

added “mf” dynamic indication to c-sharp’’ at (3, 26)

changed decrescendo markings to accents on (4, 24), (5, 2), (5, 5), (5, 11), (5, 14), (5, 17), (5, 23), (5, 26), and (5, 29)

added slur from e’’ at (6, 13) to f’’ at (6, 15)

removed decrescendo from (6, [15-17])

added slur from e’’ at (6, 18) to f’’ at (6, 20)

decrescendo that begins on e’’ at (6, 18) should begin on f’’ at (6, 20)

same decrescendo: ends on e’’ at (6, 23) and should end on d’’ at (6, 22)

phrase marking that ends on b’ at (7, 5) should end on c-sharp’’ at (7, 4)

a’ at (7, 7) should NOT be beamed with a’ at (7, 8)

three eighth notes at (7, [8-10]) should be a single beam, not 1 + 2

b’ at (7, 22) should NOT be beamed with b’ at (7, 23)

3 eighth notes at (7, [23-25]) should be a single beam, not 1 + 2

e’’ at (8, 2) should NOT be beamed with d’’ at (8, 3)

3 eighth notes at (8, [3-5]) should be a single beam, not 1 + 2

3 eighth notes at (8, [8-10]) should be a single beam, not 1 + 2

4 eighth notes at (8, [13-16]) should be a single beam, not 2 + 2

e’’ at (8, 18) should NOT be beamed with c-sharp’’ at (8, 19)

3 eighth notes at (8, [19-21]) should be a single beam, not 1 + 2

a’ at (8, 27) should NOT be beamed with a’ at (8, 28)

3 eighth notes at (8, [28-30]) should be a single beam, not 1 + 2

a’ at (9, 10) should NOT be beamed with a’ at (9, 11)

3 eighth notes at (9, [11-13]) should be a single beam, not 1 + 2

Prelude 35**Gallet (35):**

appears in 6 lines

completely non-measured

Thévet (34):

added slur from (1, 18) to (1, 21)

slur that begins on a' at (1, 22) should begin on b-flat' at (1, 23)

phrase mark that ends on g' at (1, 27) should end on a' at (1, 22)

added (cautionary) accidental to f-sharp' at (1, 26)

added slur from a-flat'' at (2, 25) to g'' at (2, 26)

added staccato markings to (2, [27-30])

added staccato markings to (4, [23-24])

added slur from (4, 25) to (4, 26)

added staccato markings to (4, [27-29])

added slur from (4, 30) to (4, 31)

slur that begins on a-flat'' at (5, 17) should begin on g'' at (5, 16)

Sansone (35):

no alterations

Chambers (35):

appears in 6 lines

same line breaks as Gallet

added "p" dynamic marking at (3, 19)

added crescendo marking at (6, [12-16])

Leloir (35):

appears in 5 lines
 all line breaks different from Gallet
 very unusual line break in middle of 20-note group between lines 4 & 5
 added “mf” dynamic marking at (1, 1)
 phrase mark that begins on g’ at (1, 12) should end g’’ at (1, 15)
 removed phrase mark from g’’ at (1, 15) to a’ at (2, 7)
 added slur from (2, 1) to (2, 2)
 added slur from (2, 3) to (2, 6)
 slur that begins on a’ at (2, 7) should begin on b-flat’ at (2, 8)
 same slur should end on f-sharp’ at (2, 11), not on b-flat’ at (2, 10)
 added cautionary *sharp* sign to f-sharp’ at (2, 11)
 added agogic accent to f-sharp’ at (2, 11)
 9 eighth notes at (2, [13-21]) should be beamed as one group, not 2 + 2 + 5
 added slur from b-flat’ at (2, 13) to d’’ at (2, 15)
 decrescendos on e-flat’’ at (3, 10) and c’’ at (3, 12) are ambiguous; appear as accents;
 should be decrescendos to next note
 changed staccatissimo markings on (3, 9), (3, 11), and (3, 13) to staccato markings
 added agogic accent to a-flat’ at (3, 14)
 removed “6” sextuplet indication from (3, [19-24])
 correctly adds *natural* sign to e’’ at (4, 28)
 phrase mark that ends at end of line 4 (4, 48) should continue and end on e-flat’’ at (5, 8)
 added slur from b-flat’’ at (5, 1) to a-flat’’ at (5, 2)
 added staccato markings to (5, [3-5])
 added slur from d’’ at (3, 6) to f’’ at (3, 7)
 added staccato marking to e-flat’’ at (3, 8)
 added crescendo marking from c’’ at (5, 21) to g’’ at (5, 26)
 removed phrase marking from g’’ at (5, 25) to d’’ at (5, 28)
 added slur from c’’ at (5, 27) to d’’ at (5, 28)
 added decrescendo marking from c’’ at (5, 27) to d’’ at (5, 29)
 added “poco rit.” to d’’ at (5, 29)
 removed staccato marking from b-flat’ at (5, 34)

Russell - comments (35):

e-flat’’ at (5, 4) should be e’ *natural*

Prelude 36**Gallet (36):**

appears in 4 lines

completely non-measured

Thévet (35):

appears in 3 lines

added slur from (1, 2) to (1, 3)

added staccato marking to (1, 4)

added slur from (1, 7) to (1, 8)

added staccato markings to (1, [9-12])

added slur from (1, 13) to (1, 14)

added staccato markings to (1, [15-18])

added slur from (1, 25) to (1, 27)

added staccato markings to (1, [28-30])

removed breath mark after (1, 32)

added slur from (1, 33) to (1, 34)

added staccato markings to (1, [35-36])

removed “9” indication from (2, [25-33])

added slur from (2, 26) to (2, 27)

added slur from (2, 28) to (2, 29)

added slur from (2, 30) to (2, 31)

added slur from (2, 32) to (2, 33)

Sansone (36):

no alterations

Chambers (36):

appears in 4 lines

same line breaks as Gallet

added “mf” dynamic indication at (1, 1)

added agogic accent to f-sharp’ at (3, 20)

Leloir (34):

appears in 4 lines

all line breaks are different from Gallet

added “mf” dynamic indication and “dolce” to (1, 1)

3 eighth notes (1, [2-4]) should be beamed together

slur that ends on a-sharp’ at (2, 13) should end on c-sharp’’ at (2, 12)

removed staccato marking from a-sharp’ at (2, 13)

added “3” triplet indications to three triplet figures at beginning of line 3

removed phrase marking from 9-tuplet at (3, [11-19])

added slur from (3, 12) to (3, 13)

added slur from (3, 14) to (3, 15)

added slur from (3, 16) to (3, 17)

added slur from (3, 18) to (3, 19)

decrescendo on e-sharp’ at (3, 21) is ambiguous; looks like accent; should be decrescendo

added “3” triplet indications to first two triplet figures at end of line 3

added breath mark after g’’ at (4, 5)

3 eighth notes at (4, [14-16]) should be beamed together

3 eighth notes at (4, [18-20]) should be beamed together

Russell – comments (36):

add sharp sign to a’ at (4, 19) [penultimate note]

Prelude 37**Gallet (37):**

appears in 8 lines

first 4.75 lines are non-measured

next 1.25 lines are measured in 4/4 time

last two lines are non-measured

there is a final barline before the last note

Thévet (36):

appears in 6 lines

first 3.5 lines are non-measured

next 1 line is measured in 4/4 time

remaining 1.5 lines are non-measured

added slur from (1, 10) to (1, 11)

added slur from (1, 12) to (1, 13)

added slur from (1, 14) to (1, 15)

added slur from (1, 16) to (1, 17)

added staccato markings to (1, [18-21])

added slur from (2, 8) to (2, 9)

added slur from (2, 10) to (2, 11)

added slur from (2, 14) to (2, 15)

added slur from (2, 16) to (2, 17)

added slur from (2, 20) to (2, 21)

added slur from (2, 22) to (2, 23)

added slur from (2, 26) to (2, 27)

added slur from (2, 28) to (2, 30)

removed "f" dynamic marking from e'' at (4, 8)

added slur from (4, 8) to (4, 9)

added phrase mark from (4, 8) to (4, 11)

added staccato marking to b' at (5, 25)

slur that begins on e'' at (5, 26) should begin on g' at (5, 25)

added staccato marking to b' at (5, 29)

slur that begins on g'' at (5, 30) should begin on b' at (5, 29)

added staccato marking to d'' at (5, 33)

slur that begins on b'' at (5, 34) should begin on d'' at (5, 33)

added staccato marking to f-sharp'' at (5, 37)

slur that begins on g'' at (5, 38) should begin on f-sharp'' at (5, 37)

added staccato marking on d'' at (5, 41)

slur that begins on e'' at (6, 1) should begin on d'' at (5, 41)

added staccato marking to b' at (6, 4)

slur that begins on c-sharp'' at (6, 5) should begin on b' at (6, 4)
 added staccato marking to (6, [7-8])
 added slur from c''' at (6, 24) to (6, 25)
 added staccato markings to (6, [26-29])

Sansone (37):

no alterations

Chambers (37):

appears in 7 lines
 only last 2 lines are same length as Gallet
 added "mf" dynamic indication at (1, 1)
 added decrescendo marking at (3, [26-27])
 corrected placement of "f" dynamic indication from (3, 29) to (3, 28)
 added agogic accents to (3, [28-29])
 added agogic accent to d'' at (4, 7)
 added agogic accent to c'' at (4, 16)
 added "cresc. e accel ... f" to (6, [4-35])
 added "rit." to (6, 32)
 added "mf" dynamic indication to (7, 1)
 added crescendo marking to (7, [6-10])
 added decrescendo marking to (7, [14-17])

Leloir (39):

appears in 6 lines
 first 3.5 lines are non-measured
 next 1 line is measured in 4/4 time
 remaining 1.5 lines are non-measured
 all of the line breaks are different than Gallet
 added "mf" dynamic marking at (1, 1)
 removed slur from f-sharp' at (1, 2) to g' at (1, 3)
 removed slur from a-sharp' at (1, 5) to b' at (1, 6)
 removed phrase mark from g'' at (1, 7) to e'' at (1, 21)
 added slur from f-sharp'' at (1, 10) to g'' at (1, 11)
 added slur from a'' at (1, 12) to g'' at (1, 13)
 added slur from b'' at (1, 14) to a'' at (1, 15)
 added slur from c''' at (1, 16) to b'' at (1, 17)
 added staccato markings to (1, [18-21])
 slur that begins on f-sharp'' at (2, 1) should end on g'' at (2, 4)
 added slur from a'' at (2, 3) to g'' at (2, 4)
 slur that begins on d-sharp'' at (2, 7) should end on e'' at (2, 10)
 added slur from f-sharp'' at (2, 9) to e'' at (2, 10)
 slur that begins on b' at (2, 13) should end at c'' at (2, 16)
 added slur from d'' at (2, 15) to c'' at (2, 16)
 slur that begins on a-sharp' at (2, 19) should end on c'' at (2, 23)

added slur from c'' at (2, 21) to d'' at (2, 22)
 added staccato marking to c'' at (2, 23)
 slur that ends on c'' at (2, 28) should end on b' at (2, 29)
 removed staccato from a' at (2, 30)
 3 eighth notes at (3, [8-10]) should be beamed together
 3 eighth notes at (3, [15-17]) should be beamed together
 moved "f" dynamic marking from (3, 16) to (3, 15)
 3 notes at (3, [24-26]) should be beamed together
 added slur from a-flat'' at (3, 30) to b' at (3, 31)
 3 notes at (4, [1-3]) should be beamed together
 removed slur from a-sharp' at (4, 4) to e'' at (4, 5)
 removed "f" dynamic marking from e'' at (4, 5)
 added accent marking to e'' at (4, 5)
 added slur from e'' at (4, 5) to d'' at (4, 6)
 3 eighth notes at (4, [6-8]) should be beamed together
 added staccato markings to (4, [7-8])
 slur that begins on g'' at (4, 10) should begin on a-sharp' at (4, 9)
 added accent to g'' at (4, 10)
 removed "dolce" indication from a' at (4, 17)
 3 eighth notes at (4, [17-19]) should be beamed together
 added slur from b' at (4, 18) to c'' at (4, 19)
 a'-b'-c'' at (4, 23) and (4, [28-29]) should be beamed together
 3 eighth notes at (4, [33-35]) should be beamed together
 added slur from b' at (4, 33) to c'' at (4, 34)
 slur that begins on f'' at (5, 1) should begin on d'' at (4, 35)
 same slur that ends on c'' at (5, 8) should end on d'' at (5, 7)
 added staccato marking to g'' at (5, 25)
 slur that begins on e'' at (5, 26) should begin on g' at (5, 25)
 added staccato marking to b' at (5, 29)
 slur that begins on g'' at (5, 30) should begin on b' at (5, 29)
 added staccato marking to d'' at (5, 33)
 slur that begins on b'' at (5, 34) should begin on d'' at (5, 33)
 added staccato marking to f-sharp'' at (5, 37)
 slur that begins on g'' at (5, 38) should begin on f-sharp'' at (5, 37)
 added staccato marking to d'' at (5, 41)
 slur that begins on e'' at (5, 42) should begin on d'' at (5, 41)
 added staccato marking to b' at (5, 45)
 slur that begins on c'' at (6, 1) should begin on b' at (5, 45)
 added staccato marking to g' at (5, 4)
 slur that begins on a' at (5, 5) should begin on g' at (5, 4)
 added staccato markings to f-sharp at (5, 7) and g' at (5, 8)
 phrase marking that begins on d'' at (6, 10) should end on a' at (6, 25)
 added slur mark from c''' at (6, 20) to a'' at (6, 21)
 added staccato markings to (6, [22-25])
 removed phrase marking from a' at (6, 27) to c'' at (6, 35)

added staccato markings to (6, [27-30])
added slur from f-sharp'' at (6, 31) to e'' at (6, 32)
added slur from d'' at (6, 33) to c-sharp'' at (6, 34)
added slur from c'' at (6, 35) to a' at (6, 36)

Russell – comments (37):

“f” dynamic marking should appear at (4, 16), not (4, 17)
turn at (6, [7-8]) should have a sharp to indicate g-sharp'
staccato pattern should continue to include staccato on a' at (7, 29) and maybe even
f-sharp' and e' at (7, [33-34])

Prelude 38**Gallet (38):**

appears in 8 lines

first 4.5 lines are non-measured

remaining 3.5 lines are measured in 4/4 time

Thévet (37):

appears in 6 lines

first 3 lines are non-measured

remaining 3 lines are measured in 4/4 time

added slur from (2, 14) to (2, 15)

added staccato markings to (2, [16-17])

slur that begins on b-flat'' at (2, 30) should begin on g'' at (2, 29)

slur that begins on d-sharp' at (4, 6) should begin on e' at (4, 5)

slur that begins on d-sharp'' at (4, 10) should begin on c'' at (4, 9)

added "p" dynamic marking on b' at (5, 23)

Sansone (38):

no alterations

Chambers (38):

appears in 7 lines

first 3.5 lines are non-measured

remaining 3.5 lines are measured in 4/4 time

only the last line is the same length as Gallet

added "p" dynamic indication at (1, 1)

added "mp" dynamic indication at (1, 15)

added "mf" dynamic indication at (2, 1)

added crescendo marking at (3, [3-7])

added decrescendo marking at (3, [13-14])

added decrescendo marking at (7, [30-32]) [last 3 notes]

Leloir (37):

appears in 7 lines

first 3 lines are non-measured

remaining 4 lines are measured in 4/4 time

added initial upper neighbor to trill on b' at (1, 9)

added slur from b' at (1, 9) to a' in trill termination at (1, 12)

added slur from c'' at (1, 24) to b' in trill termination at (1, 27)

phrase marking that begins on g'' at (1, 33) should begin on c'' at (1, 31)

added slur from c'' at (1, 31) to e-flat'' at (1, 32)

4 eighth notes at (2, [8-11]) should be beamed together

phrase marking that begins on b' at (2, 19) should begin on b' at (2, 15)

added slur from b' at (2, 15) to a' in trill termination at (2, 18)

removed slur from e' at (2, 31) to g' at (2, 32)

added slur from g' at (2, 32) to b-flat' at (2, 33)

slur that begins on b-flat'' at (3, 1) should begin on g'' at (2, 36)

added initial upper neighbor to trill on e'' at (3, 4)

(no *natural* sign on e'' at (3, 1) or (3, 4), even though it's across line break)

added slur from e'' at (3, 4) to e'' in trill termination at (3, 6)

3 notes at (3, [37-39]) should be beamed together

added crescendo at (3, [37-39])

changed "rf" marking to "f" dynamic indication at (4, 1)

added accent marking to e'' at (4, 1)

4 eighth notes at (4, [2-5]) should be beamed together

slur that begins on d-sharp' at (4, 6) should begin on e' at (4, 5)

4 eighth notes at (4, [6-9]) should be beamed together

added staccato marking to c'' at (4, 9)

slur that begins on d-sharp'' at (4, 10) should begin on c'' at (4, 9)

changed rhythm of a'' at (4, 12) and g'' at (4, 13): should be two eighth notes, not dotted-eighth and sixteenth

added crescendo marking at (4, [10-13])

removed "rf" marking from f-sharp'' at (4, 14)

added accent to f-sharp'' at (4, 14)

g' at (4, 20) should be an a'

added staccato markings to (4, [21-22])

added correct *sharp* sign to f-sharp'' at (4, 23)

added crescendo marking at (4, [23-26])

added accent to g'' at (5, 1)

4 eighth notes at (5, [2-5]) should be beamed together

4 eighth notes at (5, [6-9]) should be beamed together

all set of eighth notes on line 5 should be beamed together in groups of 4

slur that ends on g' at (5, 7) should end on e'' at (5, 9)

added staccato markings to (5, [8-9])

added "p" dynamic marking to d'' at (5, 31)

added staccato markings to d'' at (5, [31-33])

added staccato marking to e-flat'' at (6, 1)

decrescendo marking that begins on g'' at (6, 10) should begin on g'' at (6, 9)
 added slur from e'' at (6, 11) to c'' at (6, 13)
 added slur from e'' at (6, 18) to d'' at (6, 19)
 added slur from c'' at (6, 21) to e'' at (6, 23)
 added slur from e'' at (7, 3) to g'' at (7, 5)
 added accents on a' at (7, 17) and (7, 21)

Russell – comments (38):

add cautionary *natural* signs to b' at (3, 5) and (3, 9)
 add cautionary *natural* signs to e'' at (3, 24) and (3, 25)
 add cautionary *sharp* signs to f-sharp'' at (6, 5) and (6, 8)

Prelude 39**Gallet (39):**

appears in 3 lines
completely non-measured

Thévet (38):

appears in 2 lines
added slur from (1, 3) to (1, 8)
added agogic accents to (1, 9) and (1, 10)
added slur from (1, 10) to (1, 11)
added staccato markings to (2, [15-16])
corrected sharp indication to double-sharp on f-double-sharp' at (2, 21)
added staccato marking to g-sharp' at (2, 39)

Sansone (39):

no alterations

Chambers (39):

appears in 3 lines
same line breaks as Gallet
added "mf" dynamic indication at (1, 1)
added crescendo marking at (2, [12-15])
added decrescendo marking at (2, [17-19])
corrected sharp indication to double-sharp on f-double-sharp' at (3, 4)
added crescendo marking at (3, [25-26])
added decrescendo marking at (3, 28) [last note]

Leloir (38):

appears in 3 lines

only line 3 is same length as Gallet

added “f” dynamic marking to (1, 1)

phrase marking that begins on c-sharp’’ at (1, 3) should begin on f-sharp’ at (1, 1)

added slur from f-sharp’ at (1, 1) to a’ at (1, 2)

4 notes at (1, [8-11]) should be beamed together

4 notes at (1, [26-29]) should be beamed together

d’’ quarter-note at (2, 16) tied to d’’ dotted-eighth-note at (2, 17) should be a double-dotted-quarter-note

corrected sharp indication to double-sharp on f-double-sharp’ at (3, 4)

changed staccatissimo markings on (3, 17), (3, 19), and (3, 21) to staccato markings

6 notes at (3, [17-22]) should be beamed together

changed duration of final note f-sharp’ at (3, 28) from quarter-note to dotted-quarter-note with a fermata

Russell – comments (39):

correct sharp to double-sharp on f-double-sharp’ at (3, 4)

Prelude 40**Gallet (40):**

appears in 9 lines

first 3.75 lines are non-measured

remaining 5.25 lines are measured in 2/4 time

Thévet (39):

appears in 7 lines

first 3 lines are non-measured

remaining 4 lines are measured in 2/4 time

slur that ends on g' at (1, 5) should end on e' at (1, 8)

added staccato marking to e' at (1, 6)

added slur from d-sharp' at (1, 7) to e' at (1, 8)

added staccato marking to f'' at (1, 16)

added slur from g'' at (1, 17) to f'' at (1, 18)

added staccato markings to (1, [19-21])

added staccato marking to g'' at (1, 40)

added slur from a'' at (1, 41) to g'' at (1, 42)

added staccato markings to (1, [43-45])

added staccato markings to (2, [9-10])

removed "p" dynamic indication from (2, 25)

added staccato markings to (2, [27-29])

added slur from a-flat'' at (2, 30) to g'' at (2, 31)

added staccato markings to (2, [32-35])

added staccato markings to (2, 38-40])

added crescendo dynamic indication from (2, 40) to (3, 11)

added slur from g'' at (2, 41) to e'' at (2, 42)

added staccato markings to (2, [43-46])

added slur from d-sharp' at (3, 1) to f-sharp' at (3, 2)

added staccato markings to (3, [3-5])

added slur from f-sharp'' at (3, 6) to d-sharp'' at (3, 7)

added staccato markings to (3, [8-11])

added slur from g'' at (3, 16) to f'' at (3, 17)

added slur from a'' at (3, 18) to g'' at (3, 19)

added slur from d'' at (3, 22) to c-sharp'' at (3, 23)

added slur from e'' at (3, 24) to d'' at (3, 25)

added slur from f'' at (3, 26) to e'' at (3, 27)

added slur from b' at (3, 30) to a' at (3, 31)

added slur from c'' at (3, 32) to b' at (3, 33)

added slur from d'' at (3, 34) to c'' at (3, 35)

removed breath mark after f-sharp' at (5, 30)
 removed "f" dynamic indication at (7, 8)
 clarifies staccato marking on g'' at (7, 19)
 f'' at (7, 20) should be g''
 e'' at (7, 21) should be f''
 slur that ends on e'' at (7, 34) should end on g'' at (7, 35) – this alteration is most likely correct since it makes the articulation identical to the articulation of the immediately preceding passage (of which this is an exact repetition), even though it does not match the printed Gallet

Sansone (40):

accidental is unclear on f'' at (1, 12) – should be a *natural* sign
 accidental is unclear on d'' at (1, 14) – should be a *sharp* sign

Chambers (40):

appears in 9 lines
 line breaks same as Gallet EXCEPT break from line 3 to line 4 – Chambers includes 2 extra notes on line 3 that appear at the beginning of line 4 in Gallet
 added "f" dynamic indication at (1, 1)
 added decrescendo marking at (2, [37-38])
 (9, [1-4]) is all slurred; Gallet is ambiguous: could be 3 slurred + 1 staccato OR 4 slurred

Leloir (40):

appears in 10 lines
 first 4 are non-measured
 remaining six are measured in 2/4 time
 added "mf" dynamic indication at (1, 1)
 phrase marking that ends on e'' at (1, 19) should end on c'' at (1, 21)
 phrase marking that ends on g'' at (2, 6) should end on d'' at (2, 11)
 added slur from a'' at (2, 7) to g'' at (2, 8)
 6 eighth notes at (2, [19-24]) should be beamed together
 slur that ends on a' at (2, 27) should end on b-flat' at (2, 29)
 slur that ends on a-flat' at (3, 4) should end on f'' at (3, 7)
 added staccato markings to (3, [5-7])
 slur that ends on f'' at (3, 9) should end on f' at (3, 13)
 added staccato markings to (3, [10-13])
 slur that ends on g' at (3, 15) should end on e'' at (3, 18)
 added staccato markings to (3, [16-18])
 slur that ends on e'' at (3, 20) should end on e' at (3, 24)
 added staccato markings to (3, [21-24])
 slur that ends on f-sharp' at (3, 26) should end on d-sharp'' at (3, 29)
 added staccato markings to (3, [27-29])
 slur that ends on d-sharp'' at (3, 31) should end on d-sharp' at (3, 35)
 added staccato markings to (3, [32-35])
 added slur from f'' at (4, 2) to e'' at (4, 3)

removed slur from e'' at (4, 3) to g'' at (4, 7)
 added slur from g'' at (4, 4) to f'' at (4, 5)
 added slur from a'' at (4, 6) to g'' at (4, 7)
 removed slur from d'' at (4, 10) to e'' at (4, 15)
 added slur from d'' at (4, 10) to c-sharp'' at (4, 11)
 added slur from e'' at (4, 12) to d'' at (4, 13)
 added slur from f'' at (4, 14) to e'' at (4, 15)
 removed slur from b' at (4, 17) to c'' at (4, 22)
 added slur from b' at (4, 17) to a' at (4, 18)
 added slur from c'' at (4, 19) to b' at (4, 20)
 added slur from d'' at (4, 21) to c'' at (4, 22)
 slur that ends on d-sharp'' at (5, 2) should end on e'' at (5, 3)
 added staccato marking to e'' at (5, 3)
 slur that ends on f-sharp' at (5, 6) should end on g' at (5, 7)
 added staccato marking to g' at (5, 7)
 slur that ends on d-sharp'' at (5, 10) should end on e'' at (5, 11)
 added staccato marking to e'' at (5, 11)
 slur that ends on f-sharp' at (5, 14) should end on g' at (5, 15)
 added staccato marking to g' at (5, 15)
 slur that ends on d-sharp'' at (5, 34) should end on e'' at (5, 35)
 added staccato marking to e'' at (5, 35)
 slur that ends on f-sharp' at (5, 38) should end on g' at (5, 39)
 added staccato marking to g' at (5, 39)
 slur that ends on d-sharp'' at (6, 2) should end on e'' at (6, 3)
 added staccato marking to e'' at (6, 3)
 slur that ends on f-sharp' at (6, 6) should end on g' at (6, 7)
 added staccato marking to g' at (6, 7)
 added beam between c'' at (6, 25) and e'' at (6, 26)
 changed "sf" indication to accent marking on e'' at (6, 26)
 added beam between f-sharp' at (7, 1) and e'' at (7, 2)
 changed "sf" indication to accent marking on e'' at (7, 2)
 added "mf" dynamic indication to e'' at (7, 16)
 added accent to e'' at (7, 16)
 added accent to e-flat'' at (7, 18)
 added "p" dynamic indication to e-flat'' at (7, 18)
 added "mf" dynamic indication to f'' at (8, 2)
 added accent to f'' at (8, 2)
 added "p" dynamic indication to f'' at (8, 4)
 added accent to f'' at (8, 4)
 added "pp" dynamic marking to f'' at (8, 6)
 4 eighth notes at (8, [9-12]) should be beamed together
 4 eighth notes at (8, [13-16]) should be beamed together
 4 eighth notes at (8, [17-20]) should be beamed together
 4 eighth notes at (9, [1-4]) should be beamed together
 added crescendo marking to (9, [7-13])

slur that ends on b' at (9, 15) should end on c-sharp'' at (9, 17)
 added staccato markings to (9, [16-17])
 slur that ends on c-sharp'' at (9, 19) should end on d-sharp'' at (9, 21)
 added staccato markings to (9, [20-21])
 slur that ends on d-sharp'' at (9, 23) should end on g'' at (9, 25)
 added staccato markings to (9, [24-25])
 slur that ends on b' at (10, 2) should end on c-sharp'' at (10, 4)
 added staccato markings to (10, [3-4])
 slur that ends on c-sharp'' at (10, 6) should end on d-sharp'' at (10, 8)
 added staccato markings to (10, [7-8])
 slur that ends on d-sharp'' at (10, 10) should end on g'' at (10, 12)
 added staccato markings to (10, [11-12])
 changed staccatissimo markings at (10, [23-25]) to staccato markings

Russell – comments (40):

bar 3 of line 9 should be articulated in the same manner as bar 1 of line 9:
 (all sixteenths) 3 slurred, 1 staccato; 2 slurred, 2 staccato

APPENDIX G

Transcripts of Horn Lessons with Gardner, Hill, and Seraphinoff

Lesson with Randy Gardner

June 5, 2003, 9:00 A.M.

2003 International Horn Symposium

Parsifal Room, Musical Arts Center

Indiana University, Bloomington, Indiana

RG = Randy Gardner SR = Scott Russell

RG: Have you worked on these as hand horn pieces?

SR: No.

RG: I think that'd be great for you to get insight into what Gallaay had in Gallaay's ear.

RG: (Regarding the International edition's dynamic markings): it's edited dynamically according to a tradition that I was taught. Some of these ...

RG: (Regarding Farkas) He came from the almost direct lineage. He studied with Louis Dufrasne who was ... and he goes back to that school of playing. There's almost this line from Gallaay to Farkas and working with Gallaay.

RG: No, no ... it's just that he was trained in Europe in the French school of playing. It goes back to this tradition. ... The Belgian school of playing and the French school of playing, particularly at that time, was indistinguishable. It was one school of playing, and still very much that way.

[9:30 – 11:28: I play No. 23]

RG: (Regarding Mr. Michael Hatfield) He's very strongly schooled in these with Mr. Farkas, as well.

RG: A few basic principles in working with these: they're non-measured, but there needs to be still a very strong relationship between quarter notes, triples, 16ths , and so forth. There's a basic fluid pulse. A quarter note is still a quarter note. You have a basic unit of time that can be fluid. Another thing is that ... D-natural is correct ... You have this basic sense of pulse that needs to be followed. Then, what I find most useful about these is that they develop a sense of musical expression and musical thinking, musical maturity, they develop a sense of musicianship as opposed to Kopprasch that develops your technique. It develops your musical side, your interpretive side.

RG: The breath marks are not treated equally. The breath marks that separate musical sections are much larger than those that are within a musical idea.

RG: Every one of these has a different sentiment, a different message, a different emotion, a different idea. Before you ever work on developing the fine points, you need to come to the conclusion about what this music is saying to you. Is this music bold? melancholy? At the end of the first phrase (of number 22), I want the little old ladies in the first row pining away for a lost lover (*sigh*). And some of them are like, “BAM!!” You need to assess what music, what emotional impact is in each of these.

RG: Another thing, traditionally, ... many times you have these long melismas, especially when you have a crescendo: With crescendo almost always comes accelerando. It's the way it was handed down. So that there's some things implied in the style.

RG: I would not want you to be metronomic, but there has to be a basic pulse.

[18:34 – 19:00: He conducts me through number 23]

[19:17 -

[19:50 – 26:26: with interruptions]

RG: Make the ornaments a little less more graceful.

RG: These fully stopped tones ... how many of these are on longer notes. Lean into them. Nudge them. Give them a lot of expression and then resolve them.

RG: That F [end of quintuplets] should be very strong.

RG: I hear them as duples because I hear them broadening out.

RG: I've programmed these on recitals. They're wonderful recital pieces. Hey, pianists play Chopin etudes all the time – why can't I play Gallay?

[29:55 - 31:11: I play No. 39]

RG: (Regarding Thévet edition) You'll find measures missing. Notes changed. (why?) I guess his own musical instincts.

RG: What is this piece saying to you?

RG: It's not horn playing – it's [hand on chest] there.

RG: You've got all this G Major stuff going on. Who on earth is expecting this g-sharp?

45:10 begins interview-style questions

SR: Who should study these?

RG: I use these with every single grad student that comes to school. This is lesson number 1 is to get people started on these for interpretive reasons. We don't go through all of them. I rarely go through them all, but for a period of time I want to open up people's musical imagination. [not one correct musical interpretation]

RG: I also use these with more advanced undergraduate students who are polishing musicianship. These have certain technical demands, they're not real easy, but they're not virtuoso show pieces. For students who are technically advanced, I want to use these to develop their musical side.

SR: What sorts of things do you teach with these?

RG: Kopprasch starts things off. It's so fundamental. And I use the Gallay Op. 57. Any freshman who comes to CCM is going to get the Kopprasch and the Op. 57. Then to Bk. 3 or 4 of Max-Alphonse. Not through all 60 Kopprasch. I use Kopprasch selectively for technical work. Of the Gallay studies, it's really Op. 57 because they're really good music but they're not that technically demanding. They're really good music. These (Op. 27) I use for more advanced students because they're more sophisticated. I also like the Bitsch studies.

SR: How vital is it to study hand horn to understand these pieces?

RG: You can learn these very, very well without ever touching a hand horn. When returning to the valve horn after practicing on hand horn, the interpretation is on an entirely different level. [Learning hand horn is important because we] understand what hand horn composers wanted to hear.

SR: How do you find a right pulse, right tempo, other stylistic concerns? Is there a “right” way to do these, or is there a lot of flexibility?

RG: I’m not dogmatic, but I do have strong feelings about what’s being expressed in each one. As long as it fits the overall sentiment of the piece, and as long as what you’re doing is not abrupt or off the wall, ... [it’s OK].

RG: (Regarding long melismas) There need to be groupings. You can’t just play helter-skelter. These are non-measured – they’re not spastic!

Lesson with Douglas Hill

June 5, 2003, 10:30 A.M.

2003 International Horn Symposium

Parsifal Room, Musical Arts Center

Indiana University, Bloomington, Indiana

DH = Douglas Hill

SR = Scott Russell

DH: Jeff Snedeker might be able to bring some more information on Meifred – someone at the conference was talking to him about some other materials on Meifred that were previously undiscovered

DH: I have never really talked about these [in lessons] as hand horn pieces.

DH: (Regarding choice of editions) I don't have any religion here.

[11:10 – 12:46: I play number 26]

DH: If there's one thing I could say, it's "expansiveness."

DH: The times that I use this is usually fairly early on, and you're encouraging me to take some more of the advanced players and bring them back into this thing. But a lot of the

reasons that I use it are just to loosen people up. Our students all come out of marching band. It's darn hard to get them out of that space. ... These are the easiest ones to hand to them and say, "Here, here's a cadenza."

DH: Rhythms relate within the phrase.

DH: I think this opening statement is very tender, very lovely. Then there's this explosion. I think you want to set a mood that can be interrupted.

DH: When he [Farkas] was teaching me [Hill] these, basically all he was telling me was to look at the note relationships, be interested in them, and then make music. Don't feel committed to them, because that's the whole point. You don't have a bar line.

[42:55 – 44:00: I play number 23]

[50:35 – 52:03 again]

DH: There's so much theatre in these pieces.

DH: "extreme horn playing" ☺

DH: So you're going to be playing all of these key signatures with your hand horn, then?

[provocative question]

DH: (after my second “extreme” playing) You were taking chances. You were saying stuff! I have nothing to say ... because that convinced me.

DH: We’ve got notation. Notation tells us a lot, but because of all the things he’s left out, all the things he’s asking for, we are going to have to set the parameters to a little bit more of a drastic shape.

DH: (On diminuendo) Instead of “Bow-oo,” it’s “Boo-ah” – the aperture is opening more and the air stream is speeding up to maintain vibration to the end.

[57:49 – return to number 26 to try diminuendo again]

[60:00 – 62:05: number 26 again]

DH: Breathe in using the word “how.”

[73:40 – begin questions]

SR: Who should study these?

DH: Usually freshman, sophomores. Any student who I feel is absolutely locked in to the meter, locked in to the march.

SR: Do you use these in conjunction with anything else?

DH: If not Kopprasch, then Kling (something technical). Maxime-Alphonse for articulations, contrast for key signatures. Pretty early on, Gunther Schuller. If they're pretty young, Barboteau. These are the first Gallay etudes he uses.

DH: I'll have them perform them for horn class or on recitals.

SR: Do you insist that these be studied on natural horn?

DH: I might now, thanks to you!

SR: Finding pulse, tempo ... Is there a right tempo?

DH: Instinct, because he's not giving you any other information. I feel these things are very expansive. When it runs, it runs; when it doesn't, it doesn't. That's another part of the freedom, the charm of these pieces.

Lesson with Rick Seraphinoff

June 26, 2003, 11:00 A.M. – 12:30 P.M.

Mr. Seraphinoff's Home Workshop

Bloomington, Indiana

Rick = Richard Seraphinoff

Scott = Scott Russell

Rick: [tape starts] ... so I think we can be fairly certain that this is what he meant in terms of printed editions.

Scott: What do you do with big gap (97 years) between 1839 and 1936? What are you going to do with those 97 years?

Rick: That is a very good question. One thing that you can do, just make sure you cover all the bases, to see if you can locate some earlier edition. Might be from the Bibliotheque nationale, might be from some other library, but the earliest edition you can. My guess would be that it would look identical to what you have here [Gallet, Sansone] just because of the way printing was done in those days. In the Dauprat Method book, his first edition which was what this music was re-printed from was by a company Dauprat owned a share in. It was called Souder & Company, and then they sold the plates to somebody called Schoenenberger. The plates made the rounds again until they were just so worn out they made bad prints. I think the same thing happened with a lot of these etudes, but the only way to find out is to track them down and see what you can find. To

be really complete to see if there are any great differences. Because sometimes the breath marks in the early edition that you have and then which transferred over to the Chambers one are a little puzzling and you can figure out ways to make them sound legitimate, but did Gallay really mean that? And, did he really beam things together in the way that they are, which might imply phrasing or grouping, because one of the great challenges is when you have a string of 10 notes, are those three triplets with a resolution or are they groups of 4 with 2 at the end, or is it 2 pick-ups to 2 groups of four? And many times the music will tell you fairly clearly what it's supposed to be, but maybe it looked different and it would have implied that. Because there are any number of ways to imply things without giving them note values and then there are the times as though it looks like he's writing out a ritard, or those sort of things, like number 23 is an example of something that's open to interpretation, like ... so is it 3 then groups of 2? because it sounds really neat to do that. If you go [he plays]. Really long appoggiatura on the end? Like another group of six that's slowing down? Or what does he mean?

Scott: Are these exact doublings of note values, or written out ritard?

Rick: The way I've played this one is, in fact, to go [plays] and to make it very operatic. because you have to remember this guy spent most of his career in an opera pit. So the more dramatic you can make these pieces, the better. The interpretation ... it was somebody said, that their teacher asked them to bring it back with two totally diametrically opposed interpretations, just as completely different as they could make them, so that the whole dramatic effect of the piece would be completely different, and

you can do that. Because the music is so flexible in how you interpret it. So what sort of things do you want to get into? Key signatures?

Rick: We should talk about why they're written as they are. Another interesting concept is what a prelude is, what they're for.

David Lasocki, Classical Woodwind Cadenza ... Art of Preluding

The way that I've used these in the past is that you've got your crook in and you're about to play the Beethoven Sonata, but you don't get right into it. You start and play number 22, and then at the end of it, it ends in a minor, and then you go ... and you're off into the Beethoven Sonata. And I saw this concept once, I don't know if you knew why he was doing it, but Sören Hermansson played the Lars Erik Larssen Concertino at the Horn Workshop in Rochester, NY, and before the orchestra started to play the piece, Sören played just once through the little tune of a Swedish folk song that was very much like the thematic material of the Larssen Concertino and the orchestra started, and everybody thought it was excessively cool, and we got things started, and it happened to be the beginning of the concert, too.

Scott: That's what these were designed to do.

Rick: Yeah, they were also designed as etudes to take the horn into places it hadn't been before. They really were ... All Gallay's etudes were the Verne Reynolds

etudes of the time. They were just as hard as it got, and but they also did have musical purpose, and it probably shows us the kind of things that as the other books talk about are things that people improvised anyway. And you can improvise things like this, you know just sort of noodle around and ends up in the key you want to be in. There's another example of that. Thomas Binkley, who is the director of the early music institute here, he's a lutenist, the only time I got to hear him play was a concert that he gave of Medieval pieces with some other people on the faculty, and he walked out onto the stage, and he started tuning his lute, and his tuning became more organized, and then all of a sudden he was playing the piece. He said it's something you read about how they warm up into the performance. That's part of the purpose of them.

In your question about the key signatures, if we get into Dauprat, you start to look at his scale sections. He recommends that students play them on the E-flat crook. What he does is that he takes, he goes through all the scales, all on the E-flat crook, you play them in the written key. They get into some very odd keys. He considered 4 sharps and 4 flats to be about the limit of what the horn should be expected to do. There's a B major scale and all the notes are there since it's a completely chromatic instrument. You might introduce this, how things got that way. One thing to talk about is how natural horn played overtone series, then got the overtones to play in tune, the ones they were working with, the open notes. then it's very sketchy when hand stopping came in. So Handel Water Music, Brandenburg Concerto, or anything like that, it's strictly overtone series. Then there's a second period, in which where things are altered. Like If you play that melody (Mozart number 1), it's just overtone series notes with just one half-step written

in, a couple of appoggiaturas that are non-harmonic tones. But basically it's a D horn, you're playing a piece in D. But basically what I talk about as the second period, or "altered overtones." So that's the overtone series period, the second part of it. Then something odd happened after 1800 they decided that the overtone series was immaterial and that you could play in any key. And that meant that these preludes didn't have to conform to anything. number 39 ... 3 sharps ...

Scott: [more here, I think. I ask the question about at what pitch these are meant to sound.] That could really be considered on F crook? E-flat crook? And the tonic note in f-sharp minor is an altered note.

Rick: I could easily start on a G and play ... Or an A and play ... [higher pitch level, different stop/open] The only thing that's different is the colors. He wrote it in f-sharp minor ... Really, he could've written it in any key and it would've been fine. He could have gone very far afield. The only thing that's different is the colors. If you play it on that horn [my horn], it's just at different pitch levels. It doesn't really matter.

Scott: So that's sort of built into these? Appoggiaturas would be colored differently so stopped notes would be for effect...?

Rick: For effect or just getting the notes to happen. In that period [Mozart's lifetime], a c-sharp or a d-sharp meant something very specific. It was always a closed note, it could never be anything else. But in this period when things were totally

chromatic, it certainly became more difficult for composers to write for the instrument to know what they were going to get unless they really knew the instrument well. Berlioz was one who sort of got the act together and wrote for natural horns in 4 different keys and knew what he was going to get. The reason he knew what he was going to get was because of all these charts in the third part of Dauprat. To get into this key, you can use horns in these keys. He gives different ways of getting different notes out of the horns. The colors are really the big issue here, why they're in the written keys that they're in. It was very well-planned. It wasn't just "Oh, I'll write a piece in f-sharp minor." The colors you would get were very important to him. What I do to illustrate that sometimes when I'm teaching a class is to first of all I'll play, [plays], and then I would put in my E crook [plays] and then I would put in my E-flat crook [plays] or if I went to the D horn, I'd play it in a minor (which would be a very good key), and I would get [plays]. And you hear all the diff colors there. The open and stopped notes happen in different places. And if I put in my G crook, you'd hear a bright horn playing in a dull key. It wouldn't be out of the question for Gallay to have had students transpose them and do things of that sort. He, probably knowing how people thought at the time, and how everybody composed, probably had them write them, too. The transposition idea was something that was around. Do you know the Dauprat Duos, Op. 14 for horns in different keys?

Scott: Yes.

Rick: So, very obviously, Dauprat had his students transpose all the time into different written keys. So they made it into a chromatic instrument. That totally explains why that (number 39) is written in 3 sharps.

Scott: But then are we to assume that these are at F pitch? You can't really?

Rick: F wasn't quite as much of a standard of what horn pitch was, but on the other hand there's the whole school of *cor mixte* playing that played on the F crook that started with Frederic Duvernoy. Gallay went both ways, because in his solos for horn and piano, almost all of them are for F horn. Only a couple are in E-flat. I haven't seen all of the 14 that I know of, but of the ones I have seen, most of them were in F and one was in E-flat, and that was a low horn solo, and he was certainly thinking about Dauprat's advice that low horn players should practice on the E-flat crook to get the most characteristic horn sound. I think the most characteristic horn sound changed after that, sometime in the 19th century, too. F horn happened to be a key that was user-friendly because it speaks well, and it also is in a key that is compatible with a lot of other keys, with just one flat. There would be no reason why horns wouldn't have evolved as G horns that we play today. There would be a lot of advantages to playing on a valve horn in G, a double horn in G and C alto, especially as an orchestral instrument, but F horn was more compatible with band music and wind bands and wind instruments. So F horn did come to the surface as the one that worked best and was most compatible. It's interesting to follow why that horn is the way it is, and there are a lot of good reasons, and you can pretty much track them down. Influences from all over go into it: instrument

makers, players, and different conditions ... Gallay wrote mostly for the F horn, and apparently played mostly on the F horn, but then he wrote the Grand Quartet in G, E, D, & C. Certainly played Dauprat's music that went into all sorts of different keys. Dauprat was very adamant about using all the keys. In his solo pieces and his ensemble pieces he used all the different crooks. He doesn't really favor one over the other, but he was trying to make a statement about it, which he very clearly made in the Preface to those Duos, that he wanted his students to play in all the keys. so he's writing music that maybe one person could play on the F crook, but nobody else could. So I guess they were probably played on different crooks, but if I were going to make a recording of them, I would stick around F or E. I have played these on the E crook because it's a comfortable crook, as a low horn player, the F crook gets a bit strenuous at times. He asked the low horn players in his method to use the E-flat crook and the high horn players to use the E crook. That was their basic starting instrument, which is not quite giving into the F crook idea. You can't really definitely say that.

Scott: E and not F because all the *cor mixte* people were saying F, and you don't want to agree with them...

Scott: How do you go about teaching these? How do you use them? Do you use them in conjunction with any other etudes? Do you use something specifically to contrast with these? How do these fit into your curriculum?

Rick: Since I teach two kinds of horn, I approach them very, very differently for both horns. For the valve horn, they're etudes that we use, not necessarily for technical development, but only for musical interpretation and for giving the student the ability to interpret things that don't give you a whole lot of information. The first times I did these was when I was a student here 20 years ago with Phil Farkas. He loved these pieces. He loved doing them in lessons because there was always something to talk about in terms of how to interpret this or that. If the interpretation that you brought in wasn't the one that agreed with him, he would say, "OK, well, play it for me a couple of times and let's hear if that's a legitimate one, too." We'd talk about them in those terms. That's how they've gone into my valve horn teaching. Sometimes if a student is really oriented toward the notes on the page and really is a bit stiff musically, they can be really good for opening them up. There have been times when I've had to talk actually about them operatically and say "Well what might be happening in the opera at this point?" and we always come up with heroines who are about to plunge a knife into her breast but she decides that life is OK anyway, stuff like that, and they start to mean something and they make them into operatic singing sorts of things. So that's the approach there. And they can be transposed, too, on the valve horn into reasonable keys.

On the natural horn, they're a little different. Obviously those same purposes still apply. The way we start, if someone starts natural horn lessons, and they're obviously already a pretty skillful valve horn player, we'll get started on some of the exercises out of Part I of Dauprat. We get them playing in different keys. Over the years I've changed my approach because of the Dauprat Method and because of Gallaay's etudes. I've

changed my approach in teaching into considering it a chromatic instrument from the very beginning. We talk about what the overtone series is and how it applies to the horn, but then we immediately start using it as though all the notes are there. So we do a little bit of simple solo pieces: the Saint-Saëns Romance, and the Romance from Mozart Third, sort of get into pieces, but pretty soon I move them into the Opus 57 etudes and a couple of the other etude books (Twenty-Two Studies? One of those...), and then the next thing after that is the Preludes. Usually by the end of the semester of natural horn playing, they're ready to study quite a number of the Preludes, just like they're ready to play and study the Beethoven 9 fourth horn solo, which is as out of the way as in terms of the keys that you play in as these since you have to play an A-flat major scale at the end of it. There is no real evidence that it was played on anything but a natural horn, as much as people would like to talk about that. And it's an interesting thing to talk about, but nobody has come up with anything. The technique was around everywhere. Even in the 18th century, check out the Rosetti E major concerto, the 2nd movement of it and you'll find scales that are as complex as anything in the Preludes. The second movement is in c minor for the E crook and it's got scales with all sorts of flats in it. Goes into E-flat Major at one point. Anyway, I use them to ... The Preludes in my natural horn teaching are a sort of turning point because we work on scales and exercises out of Dauprat, and then we work on the Opus 57, the second horn studies, and then these are the ones that fool them into playing music on the natural horn because it takes the emphasis off what are you doing with the right hand, and what articulations do you have to do to make the articulations come out the way they are on the page because they're different. On the valve horn they're the same, but on the natural horn, they're different. And it takes the

emphasis off of that and puts them onto the music. Almost everybody discovers that they get so into the music that they sort of forget about what they're doing here [right hand] and it works better. Just like a lot of other ways that we fool students into playing better by not talking about the thing you want to get better. That's how I use them. And then they turn into pieces that they can perform. At a lot of masterclasses, somebody will play a Prelude or a Caprice, which takes things even further just because they're more involved, more extended, and they actually have a musical form. That's a dissertation for somebody else.

There is the aspect, too, of the etude as it developed in the 19th century because this is the point when Chopin was writing piano etudes, and Paganini was writing violin Caprices, and even Kreutzer and there a violin method book from the Paris Conservatory probably around 1800 (what's his name?) Anyway, it's full of etudes that were pieces of music, which was a new concept. Gallay got right on the band wagon and wrote etudes that were concert-worthy pieces of music. He was one of the high-class players in Parisian musical life. If you were having a soiree, it was very possible you would ask Gallay to come and play at it; you know, at Rossini's house or something. He did a lot of solo things. He was at the top of the business; that meant that he felt like he had to keep up with Chopin and all these other people who were doing high-class stuff. Make the horn legitimate. That's an aspect that would be good to touch on: the development of the etude at that point into unaccompanied pieces. There was nothing like an unaccompanied horn piece before that.

Scott: That's an aspect I'm tracing – history of the non-measured prelude.

Rick: I guess the woodwind preludes are really the link. For wind players, it sounds as though they were more often improvised things. There are things written down: recorder players seemed to play things by (What's his name?) sort of 16th C. things that were written down that are unaccompanied pieces for recorder. And viola da gamba music that are short unaccompanied pieces. (Tobias?) The ideas of preludes for the woodwind players was more of an improvised thing, and they must have done a lot of digging to find the few written-down examples they did. Some came from Hotteterre and some other sources like that? In the Dauprat method, you'll find something similar in the cadenzas that he writes out, and some of the sections in the Dauprat solos. Some of the them [Dauprat solos, Gallay horn/piano solos] have sort of free-form sections in some of them that are very cadenza-like. When I came to Ball State, I played a Gallay solo with a long cadenza that could stand alone as a prelude, starts on tonic, ends on tonic, in a way that's much different from number 39. So I guess we could think about cadenzas to be one of the links. Nothing else was really written down. There is the piece that ... apparently there were a lot of them that were not written down. But one of them was written down in the painting of Gottfried Reich, the trumpet player, Bach's trumpet player. He's holding a little piece of paper and ... The notes are very clear. It's a little prelude. I'm trying to think of the book that it appears in. It might be the Edward Tarr trumpet history. It's very much a prelude, sort of a fast trumpet piece, it's a little piece of about 30 seconds that is a very clear little composition. That's sort of a link. How many of those were there, that Gottfried Reich played? And maybe that was his favorite so the

artist put it onto the painting. Maybe he wrote it. Maybe, who knows? The link is one we can't get to because it was an unwritten tradition. I'm not quite sure where you could go with that, but there are lots of hints here and there. I wonder if Frederick Neumann who wrote *Ornamentation and Improvisation in Mozart* [has written anything on that]. That's a good place to see if there was anything of that sort because he talks about cadenzas and things like that.

Scott: (Regarding valve vs. natural horn students) As a valve-horn student of yours, how much would I be informed by the natural horn side of things? Can you divorce one from the other ...?

Rick: I can't because of the way the musical approach of one influences the other. That can go both ways. The fact that I can play lots of fast notes on the valve horn more than I can on the natural horn would make me aspire to be able to do that on this [natural] horn, sort of a backwards way. The other thing would be that if (this would only be a subconscious thing) that the one in f-sharp-minor might sound dark and sinister while the one in C Major might be very happy and open. A passage that comes to mind is that one we were looking at the end of number 23. On the natural horn, Let's look at it from ... What is that going to do to the way I play it on valve horn? [plays] I play it all differently, don't I? I changed the articulation here because I wanted to ... [plays] I decided that I wanted to hear the triplets. I think I just discovered something that the natural horn did for me. If I play this articulation [plays] because I have to tongue c-sharp to d and I have to tongue f-sharp to g, and that implies triplets so I stayed with that throughout the group

and I don't have to tongue a-sharp to b but I've done it in the other 2 groups so I have to be consistent. That's a way in which the natural horn shape... because if I try to do [plays], it's really hard to differentiate dashes on these and dots on these. It just seems that [plays]. That's a case of that [natural horn] has definitely influenced this [valve horn]. If I were just to play that on the valve horn ... It's really hard to make those into triplets. That's one place I can say that the natural horn has really shaped that.

Scott: That's a way that the articulation that you're seeing on the page and what you play break down. These long slurs become less of an idea of real articulation, than they do of signifying a group?

Rick: I have to tongue every note or I get [plays – slurs all muddled together]. I get used to the idea of tonguing a lot. It just doesn't seem right to slur all those notes, and the valve horn player would just naturally do that [slur long groups]. Hmm. Yeah, more than I thought: influence of the natural horn on the valve horn. And some of that just has to do with cleanness. The natural horn teaches us to do pairs of notes a lot. I wonder if I had never touched the natural horn if that would be the case?

Here's another example in the next one (24). That's one where you have to tongue every note, and the real trick on natural horn is to make them as smooth as possible. Then I could put in the e-f is one I could slur. So what has that done to the valve horn? It works perfectly fine slurred. Maybe the concept of how ornaments are done, too, because like [plays] comes directly from [plays natural], with no articulation on the ornaments. I do

have the disadvantage of having played these pieces on the valve horn before I played them on the natural horn.

Scott: Would these be in 2's predominantly again? 2's or 4's?

Rick: OK. This is very weird. Let me show you exactly: [marks the score]. $2 + 2 + 2 + 2 + 4 + 6 + 6$. Let's see if you hear that when I play it. [plays] There are probably a lot of other ways of grouping that, but that's the one that seems to make the most sense because the groups ... these are obviously linked together because they're resolving to each other, this is a group of four; this, in the way it's articulated, implies a group of 6, but in pairs, not triplets.

Scott: Why is that one a group of four?

Rick: Because it's going one direction only. These are going in pairs. So that's what comes to mind for me. Someone else could come along and say, "No, it goes like this." And if you wanted to get, ... somebody could decide that Gallay was not as simple as all that and could say ... [plays] I can't even think how it would be in triplets, but you could find some ways to offset things and make them interesting that way, which Gallay may very well have done. But that's the first thing that comes to mind. You could also think of these as sticking with this idea of four, and then the sixes happen. [plays] So, both of these appear to be fours. And then, I have no idea if this is what he had in mind,

but ... [plays] ... kind-of a tossed-off ending. And once I get these shapes in my head, it's hard to get another one to sound right.

How that influences the valve horn? I might want to hear a little bit of edge on that g-sharp. Those are some ways that one horn influenced the other.

In smoothness, there a lot of different passages: La Gazza Ladra is one. The natural horn has taught to play more organic scale passages like that. Or, stuff from Mozart that on the natural horn you think of as groups of notes that don't have fingerings. You just kind of slide over these musical figures. And in that way, and certainly for these pieces the natural horn would have made things more cohesive musically. In other words, is isn't "one dot, one fingering" which is how we learn to play the valve horn. The natural horn helps make it into a musical phrase. It's like a singer: singers don't think "one note, one fingering." They think about text and all that sort of thing. So, yeah, that's a very good question how one influences the other. I think the natural horn does encourage musicality in that way. So where does that leave us?

Scott: Questions of interpretation. One of the hardest issues is how do you find the right tempo. The only tempo indications are over the measured sections and they're usually just things like "moderato." That's all you get.

Rick: Right. That moderato probably tells us these are cadenza-like passages. The measured parts probably tell us these are the parts that move along in a more metric way.

Notice in the beginning of number 25 that the first note is a quarter note. That's pretty obvious as we figure out ... There's an *accelerando* implied there. The next one starts with a quarter note, too, but later on in the piece, he doesn't do that, which probably means to get on with it. That's an indication of the flexibility of the pieces: the kind of operatic ideas. It becomes a real judgment call of what's interesting to your listeners. And that's the universal thing that hasn't changed, though the taste of the listeners has changed. The fact that they were willing to sit through all the *da capos* of menuets in Mozart's time, but by Schubert's time they were getting bored with hearing the menuet 6 times. That does change, and people had more time to listen to music. The slow-moving parts of these and of the *Caprices* might be interesting to listen to. That's the whole dilemma of ears changing. That does change.

In terms of re-creating things on period instruments, we're shooting in the dark. We don't know. We have no idea. Phil Farkas played for me once a recording of Edward Biermos, who was professor at the Paris Conservatory around 1910, and for a few years around then. This recording was of the Glazunov *Reverie*, and he was playing probably on a piston single F horn, whatever mouthpiece, having learned out of method books like Dauprat *Methode* and whatever valve horn methods were around, and if somebody had given me that instrument, that mouthpiece, this music, and method books to study, and Paris Conservatory solfege books to study, there's no way in the world I would have come up with a performance that would sound like that. It just wouldn't have come to mind from all the written sources. And you can put that a couple centuries ahead. And when all the CDs are worn out and there's no record left of what a big band chart

sounded like, someone's going to find some music and say, "Oh let's play a Glenn Miller piece." and what would they come up with? Nothing like what was originally there because there's so much unwritten nuance of how things are played. You might just make a comparison when you're talking about interpretation with Herbert Clarke. If you ever heard any of the Herbert Clarke cornet solos, recorded in 1902 or whenever and then you listen to some really fine recordings: Wynton Marsalis recorded some of those same Herbert Clarke solos and there's some other recordings done really well. They're nothing like Clarke. They might be better, they might be worse – who knows? But they're so completely different. You hear in Clarke's playing the operatic flexibility you imagine in these. Some of the problems we have in Gallay etudes, we wonder if Gallay had 3 lungs or something because of the long things you have to play. I think it came down to musical flexibility in a way that let him breathe wherever he wanted to. And that shape the music the way 19th-century opera singers did, which we can't know about, except in written reports. And you know what they say about writing about music: **Writing about music is like dancing about architecture.** It doesn't mean very much. So, you're really kind of open to what you want to do. But we have some clues, like you play here: [plays].

This now implies to my mind [plays, pairs of notes] I would do lots more accelerando and lots more crescendo so that I really landed. [plays] The puzzling part here (and this does exist in your little edition) is the breath mark. And then it would seem when the measures run out again, then it becomes cadenza-like and totally free again. But the measuredness of them doesn't mean metronomic, as far as I can tell, and the way you hear things described. You could think of this Moderato as measured, but on its way

somewhere. You might even start [plays, slowly then accels] When I play this one, I get caught on this breath mark.

Scott: Is that a moment of operatic suspense?

Rick: And you don't give it to them quite yet. That's like measuredness – he gives you the barlines to give you something to put them in, but I don't think he meant them to be metronomic. Or this one down here. This one never quite gives you any measure lines, but the same sorts of things are happening. Oh, here's another interpretive thing: is that an accent or a decrescendo?

Scott: What's it look like over here (in Gallet)?

Rick: This is a time when looking at the original...

Scott: They're pretty long over here. But would that still imply an accent on the top note?

Rick: Whenever I start asking that question, I say "Wait a minute: an accent is a decrescendo." That's really what it is, you can do it over a longer period of time. (number 25) One thing that Gallay seemed to have like (it shows up in his Grand Quartet and it shows up in his solos) is the idea of building up momentum. [plays] Then he starts over again. [plays] And then my ear tells me to go [plays] and just goes out with a flash.

It's like a little tag at the end. Piece ends there. All this stuff, the way playing these comes down to what the horn has told me and what the music has told me and then what I have done with it. Just like in the recording of Biermos: I have no idea. It just is sort of pleasing to hear it this way. It goes along with some early recordings, the ideas of how Robert Pryor and Herbert Clarke played their cadenzas in their pieces and also the flexibility of time. If you get a chance to hear the Clarke recordings again, you'll hear places where the Sousa band is chugging along metronomically and he meets them on the barline, if that. Sometimes he delays his note until he's good and ready, and things of that sort. Precision wasn't part of the art of interpretation at that point. You can tell that it's very calculated: he'd hold back and then catch up, which is the real definition of rubato. It's not a ritardando, it's a rubato where you rob and give back before it's too late.

Let's see if there are other things, a passage where the natural horn gives you the half-step emphasis of the non-harmonic tones. [plays from number 26] And what does 5 mean here? [quintuplet figure in last line] To me it means pick-ups in a triplet sort of way. The half steps are really important to Gallay in that they resolve from a really tense note to a resting note. And the volume didn't seem to bother him that the non-harmonic tone was softer than the open tone. It had to deal with the color and the fact that the color resolved to a nicer color. I think that's what he's more concerned with. It'd be interesting to know if that "5" exists in the other edition.

Scott: Yes, that "5" is there. With those color changes between the stopped and open notes, would that be an argument for or against certain crooks?

Rick: No. If I played in one sharp, it doesn't matter what crook I play on, the d-sharp will be stopped and the a-sharp will be open. He wrote the music he wanted first and then thought about the implications on the horn later. That's closed to open and open to closed, and the opposite here. And these are the same way: closed open, open closed. It isn't like the non-harmonic tone *has* to be closed.

Scott: They're alternating within a figure, but it's not consistent that the non-harmonic tone isn't always a closed tone?

Rick: No. It just depends on the written key. And this diminished triad that goes up: it'd be really nice if that high a were a brilliant, open note, but it's not. It could be that was OK because it had enough edge on it or it could be that the aesthetic was to make everything so close [near], because you can really get, if you sit down and play one of these long enough on the natural horn, you can play everything pretty open so they're just slight color changes. So if I fool around with this long enough [plays]. These don't have to be that closed. Sort of a noncommittal hand position that get you the notes. It'd be interesting to hear how open or closed he played closed notes. This is a big question in natural horn playing: when do you make them as effects and when do you not? In the Mozart Horn Quintet, in the 1st movement, you go [plays] and it's really nice with the notes that are happening underneath in the strings to play that really closed and very buzzy, but then in the rest of the piece where you just simply play melodies that just happen to have closed notes in them, then you want to play them as even as possible. I

think you might find some places in here where you want the closed notes to be an effect. There are a couple of places in the Caprices and a couple of the Solos where there are entire sections written in B Major, where he obviously wanted a stopped horn effect.

Scott: If this [Chambers] edition didn't exist, would you be inclined to interpret this in the same way?

Rick: You could think of this as a very gentle ending. [plays] These are the little musical fragments in my mind. [plays] Actually, that makes more sense because of the stopped a'' and stopped e-flat' [d-sharp']. These are not brilliant notes. That's kind of a gentle ending. And the way he sort of makes them into little fragments, because of the breath marks. I hear a really operatic [plays]. I think I would take that much time with those breath marks. So probably a lot of the breath marks have to do with musical considerations rather than "you need to breathe here." This one might mean you're coming along [plays] It could just mean a total break. You can only keep this inertia going for so long, playing louder and faster for so long. Maybe it means to start over again, and it looks that's how you've decided to do it. On the valve horn, you might be able to keep a crescendo and accelerando going all the way to there, but it's still hard.

Scott: It's somehow more fun to restart. It's less effective, I think, to take the drama all the way from here to there.

Rick: So this will be an important thing to talk about: the breath marks and what they really mean. And this question of the 20th-century interpretation of the brilliant ending as opposed to a piece of music that dies out gently.

Scott: I'm trying to figure out if a critical edition is really necessary. But then discussion of why this [end of 26] is correct or not.

Rick: It's always good if your dissertation can end up being publishable. So what you might end up with is a scholarly edition with a preface that says something about the breath marks and talks about natural horn technique. In other words, a kind of highly condensed version of all the things you're talking about that could be a 2 or 3 page preface to a very clean edition of these. But then having a couple of paragraphs about the implications of the breath marks, and the idea of flexible tempos, and the difference between measured vs. unmeasured portions, and all that kind of thing. And how stopped notes are affected and articulations are affected. You may have to go into Dauprat to find out how the natural horn has to articulate things one way to make them sound another way. You saw in number 23 how I couldn't slur because it ended up with all kinds of glissandos and all you can do is play them as smoothly as you can, articulated. And that's been a concept of wind instrument playing since the time of the cornetto. The idea being that you many times have to tongue every note. And that came into the 20th century with people like Dennis Brain who, as far as we know, tongued every note he played. If you listen to recordings, all the slurred things seem to have a little something to help them along. Maybe that was left over from the fact they played inefficient F horns that were

old French instruments, basically this with some valves on it. And how the “slow-moving vehicle” aspect of the instruments they played made them articulate a lot and what that did to Dennis Brain’s technique when he picked up the B-flat horn. It made him sound really clean on slow-moving things. But that’s what like I was playing some of these passages on the valve horn. For me it makes it cleaner and gives me more of what I want. That may be the result, a sort of scholarly edition or critical edition.



[discussion of what could be included in critical edition]

Rick: In the end, the only answer is “use your tonal sense.” For the most part, it’s pretty obvious.

[more discussion of some specific notes – f-double-sharp in number 39, diminished intervals in number 33, etc.; he agrees with my judgments]

Rick: [see Reicha for notation of double-sharp]

Rick: Another interesting interpretive thing, and I’m sure when Gallay played this piece [Prelude 23], I’m sure there’s a good explanation for what this means:

 as opposed to what that means:  . When

I’ve played this piece, I’ve played on the first one [plays] which is not too much different from [plays].

Scott: What does the difference in notation imply to you then?

Rick: Could be he really meant a group of five.

Scott: Which could mean getting through the last note of that a little quicker?

Rick: Actually, the more French way is to double-dot it. Though in my ear it doesn't flow as well as the other. Whenever you look, the way we learn of how turns are done in the German way is from Kopprasch. In German sources, they're played [sings] In every French source when you find a turn like that, it's always double-dotted and the last note is a 32nd. It's pretty early on in Dauprat when he gives those, and he always makes those into a 32nd. [reading Dauprat] "The hand in the bell does not participate." ... That's the accidental question, which is a big one and one that you certainly have to address.

You've talked about the questions of rubato and tempos, which are absolutely up for grabs, just like any other tempo is when you're trying to decide what they might have been doing in a particular period. Whenever I play the Mozart Horn Quintet, there's always a big dilemma in the 2nd movement about how fast is Andante? And to early string players, Andante is pretty fast, but it can only be as fast as I can go [whistles, 16ths]. It either means that it goes at a tempo I can play that or it gets really messy, either of which could have been true at the time. Again it gets into realms we can't know about

because we're dealing in real numbers of metronome marks. We also come to the fact that not everybody played everything the same way then as now. In fact probably less so because of the fact that mass communication was not there. If you lived in your town and someone lived in the next town, not even the a' was the same. If you went to the next town, the a' may be a quarter-step different from your a'. And that means every other aspect of musicality could be different. Just like people who try to decide, "What is an 18th century horn mouthpiece?" And you start to look in collections and you find that whatever you decide is one, you can find an example to prove that. The same is true of interpretation. CPE Bach, Leopold Mozart, and all these people wouldn't have written down how to do the ornaments if everybody did them the same and there wasn't anything to prove. Then you read other sources that talk about how this and that was done, and how it should be done. It just means that lots of things were going on. After H.C. Robbins Landon went through the whole thing of proving that the C alto horn was used in a lot of Haydn symphonies, Dauprat comes along and tells us that the Marie Therese symphony is C basso, in 1810. My first thought is to say, that disproves what Landon said. But if you talk to German players from the time of ... Again, we come down to finding a written source doesn't prove anything. It just means one person thought of it that way, which makes history a very interesting subject because all we can do is speculate. We can have a signed document saying that they did it this way, but all it means is that there at that point they did it that way. ... That's what we run into finally when we're working with these sorts of things. You'll probably run across all sorts of things that could go into a critical edition. It may involve a facsimile and a reprinted thing, a newly set thing with

your ideas of what those marks meant, and then lots of commentary. It could be a real interesting thing. ... [tape ends]

APPENDIX H

Gallay's Essay "On the Subjects of Taste, Style, Nuance, Expression,
and on the Effects of Stopped Sounds"

English Translation by Dr. Louis MacKenzie, Associate Professor of Romance

Languages and Literature, University of Notre Dame

Cover letter from Louis MacKenzie to Scott Russell
RE: translation of Gallay's essay

Scott,

I have tried to translate in a way that, while respecting the "information," does make a sometimes clumsy text more readable in English. Certain conjunctive words and punctuation are added; and I have at times reworked the syntax to make for a better flow. In other words, I thought it best to consider the needs of your reader, rather than the exigencies of an "academic" translation. I hope you find this a reasonable and effective approach.

Bon courage.
Louis

**On the Subjects of Taste, Style, Nuance, Expression
And on the effect of Stopped Sounds.²²²**

The word *Taste* expresses the feeling one has for both the beautiful and the defective aspects in all art. Taste is not acquired; it is a gift of nature that comes to humans at birth; it is one of the hidden and mysterious senses they either possess or of which they have been deprived. But this natural taste which induces us instinctively to choose and discern what is beautiful, and to reject what is base, does, all the same, need to be guided and directed by a kind of education; for it is open to all sorts of impressions and can change, develop and reach a certain perfection; or it can deteriorate, depending on whether it contemplates good or bad models. Taste is closely linked to the demands of fashion, to the whimsy of the times, and is only sometimes a function of the common agreement on a work that is composed or performed in such or such a manner and thus finds itself in line with prevailing ideas and is, therefore, generally accepted. To play music today in a way conforming to Lully's taste, to sing as one used to sing before the great Louis XIV, would be neither in good taste nor in fashion; it would be, at the very most, music of historical interest, as was seen at the concerts given by Fétis.

Style consists in the way ideas are expressed, in accordance with the form that thought presents itself; this applies to the composer as well as to the musician and the singer. Garat sang in the style indicated by the composer, and always admirably –

²²² This essay has been translated from the original French by Dr. Louis MacKenzie, Associate Professor of Romance Languages and Literature at the University of Notre Dame. The original essay is part of Gallay's 1843 *Methode pour le Cor*. Somewhat surprisingly, this essay is not included in the 1855 English publication *Grand Method for the French Horn* (see under Meifred in the References section below), which includes all of the exercises from the Gallay *Methode* as well as selected exercises by Meifred and Dauprat.

whether from the great operas of Gluck, or *la Gasconne*, or the romance *Bouton de rose*; the fact is that Garat was an artist blessed by nature. He had in his way of arranging things enough suppleness to account for all styles, to endow phrases with local nuance and with the cachet of good taste. Someone tried to persuade Gluck that Garat was not completely formed as a musician. “What of it” responded the immortal creator of *Armide*, “if in truth he is music itself.”

Jean-Jacques Rousseau said: “Expression is a quality by which the musician keenly feels and energetically renders all the ideas he is supposed to render and all the feelings he is supposed to express. There is *expression* in composition and in performance, and it is in their coming together that the most powerful and agreeable musical effects are achieved.”

Whether music has the human voice or an instrument as its mode of interpretation, it cannot come to life, could not exist without expression or nuance.

Knowing how to ingeniously nuance a vocal performance, how to add fitting expression to it, is to possess the secret of contrast, which is so potent in the arts, in poetry, in painting and in music as well; it is to lead the audience from one surprise to another, by effects that are both sudden and unexpected, which astonish and persuade. It is to put on display before everyone’s eyes all the riches of the imagination: consequently the listeners are fascinated by the magic of this *chiaroscuro* which takes hold of them and carries them away, just as they would be in contemplating a painting by Rembrandt or Claude Lorrain. They experience the profound emotion we all feel when Rubini sings the cavatinas of *Il Pirata* or *La Sonnambula*, or when the Society of Conservatory Concerts performs with its inimitable skill the Symphonies of Beethoven.

Is it so much to require of the Horn, of its very nature, to ask it to sing with expression? Of course not: insofar as this artificial voice imitates the human singing voice, the person who plays this instrument can add to it as much expression as he might bring to a piece sung with his natural voice. But let us forget for a moment the mechanical workings of the horn; let us forget all the study and perseverance it took to become one of the small number of those who have extended the art of the horn; let us leave aside the basic ideas of method; let us see what we come up with – putting aside consideration of the means – if we allow ourselves to no longer view the Horn as a brass instrument, but rather as an organized voice capable of translating and transmitting the impressions it has received and wants to excite in others, whether expressing its own song or inspired by the work of another. Does the horn not try to paint the state of the soul? The passions of the heart? Does it not have joyous accents for expressing pleasure as it has tears for expressing sorrow? Yes, there are two kinds of expression: written expression and performed expression. The former comes from the composer; it is drawn from his very being, it is subordinate to the state of mind under the influence of which the musician wrote; sometimes it betrays the emotion he felt; sometimes it paints his happiness; it communicates memories; often his music is his own life story; sometimes it is but an episode in his life.

The second depends on the performer whose responsibility it is to bring life and movement to this inanimate painting he has before him; he must identify with it, must look for a way to seize the intimate thought of the author. He needs to assume the role in order to adopt the tone and choose the idiom most in harmony with the subject it is supposed to translate. He must not give warmth, power and energy to that which demands

but calm and sweetness. In a melody, for example, where each phrase is imbued with a graceful simplicity, it must show itself facile, naïve and touching. With tact and an instinctive sense, one successfully gives each piece of music the expression that befits it. That is what truly constitutes the artist; it is thus that he can reach the sublime reaches of the art.

The use of “stopped sounds” is one of the most important means of expression that one can turn to on the Horn.

In the course of this *Méthode*, I have limited myself to indicating the manner of producing stopped sounds in the most accurate way, deciding neither to make them a special object of study and to speak of their effects. This nuance, this contrast, this continual opposition endows music with an immense variety and adds an inexpressible charm to its beauty. And one must agree here that while it is not in the nature of the Horn to be completely perfect, it does have this indisputable advantage: superiority of expressiveness²²³ that belongs to it alone. Is it possible to produce the same effects on wind instruments such as the Flute, the Oboe, the Clarinet or the Bassoon? No. One can, I know, modify the action of the breath, one can play at half-volume,²²⁴ but whether loud or soft, the sound is always the same; the only difference is in the degree of intensity; whereas on the Horn it is another voice which sings, a voice that emulates the initial

²²³ Translator’s Note: I think “expressiveness” works better here than either “language” or “idiom,” even if this choice does to a certain extent “crowd” the term “expression,” one of the terms the author is trying to define in other parts of the essay.

²²⁴ Translator’s Note: “jouer à demi-jeu” (literally, to play at half-game).

voice, and which in no way resembles it: there is a difference in terms of strength and a difference in terms of its ability to sing.

These essays on stopped sounds, specific written examples of which I have found neither in past nor current studies, have been submitted on several occasions to the appreciation of the public,[‡] and I must say, without being prideful about it, but in order to express the satisfaction that I feel in being able to add something to the ideas of those who came before me, that the favor with which this musical novelty has been welcomed and the approval that one has willingly given it, have proven to me, without any doubt, that this innovation has been accepted as timely and tasteful.

Let us summarize what we have said: when added to serious and dogged study, *taste, style and expression* complete the art of playing the Horn in the same way they serve the formation of a good singer. If students, rather than getting discouraged, not waver in their persistence and strict adherence to the prescriptions I lay out here, which, whether in detail or taken together, are indispensable, I predict for them in advance genuine success. By likening the student who wants to play the horn and the student learning to sing, we recall here what the celebrated Garet and the great maestro Rossini told us one day: that the best school for the instrumentalist is the same one as for the good singer. As for us, we might very well turn the phrase around in this way: the best school for the singer is the same one as for the good instrumentalist.

[‡] [Gallay's Note:] *Les Fantaisies sur les Martyrs, sur la Straniera*, and the 9th and 11th solos contain entire phrases where I have purposefully combined the effects of stopped sounds.

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