

Spring 2017

# *La Chasse*: The legacy of hunting calls in French Compositions for solo horn and piano

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*La Chasse:*

The Legacy of Hunting Calls in French Compositions for Solo Horn and Piano

Daniel Atwood

A research project submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Doctor of Musical Arts

School of Music

May 2017

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FACULTY COMMITTEE:

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Dr. Jonathan Gibson

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## **Dedication**

To my parents,

Susan C. and Col. Michael J. Atwood,

who have given me everything and more.

## **Acknowledgements**

This document owes its success to three people who have guided me through this process. I want to personally thank Dr. V. for her amazing advice on structure and editing, Dr. Gibson for his tips on incisive and scholarly writing, and Professor Zook, who sparked my passion for the hunting horn and has been a constant source of strength over the past four years. I truly cannot express enough gratitude for the work that you all have done for me.

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## Abstract

The horn originates from the hunting fields of Europe and shares a particularly strong relationship with the country of France. During the fourteenth century, the hunt was a form of recreation in which the royalty and nobility of France passionately engaged. This patronage of the nobility led to the writing of many hunting treatises that contain hunting calls, the first music written for horn.

For hundreds of years, French composers have written compositions for solo horn and piano and continually include hunting calls, or passages in the style of hunting calls, into their works. Through continual reference and inclusion of hunting calls in their works, French composers have created a lineage of horn music that can trace its roots to the hunt. As such, a deeper and more impactful interpretation of these works can be achieved through studying the history of the horn, the European hunting tradition, and the music of the hunt.

This thesis delineates the inseparable relationship that the horn has with the European hunt, with a particular focus on France. Specific attention will be given to the origins of hunting calls and the treatises in which they are annotated. This thesis traces the legacy of hunting calls within the French compositions for solo horn and piano. The works *Fantaisie pour Piano et Cor* by Frédéric Duvernoy, *Villanelle* by Paul Dukas, *La Chasse de Saint Hubert* by Henri Büsser, *En Forêt* by Eugène Bozza, and *Variations sur une Chanson Française* by Marcel Bitsch constitute a representation of this lineage and will be analyzed through the lens of the hunting call legacy.

# Chapter 1

## Introduction

The horn has long been used to create imagery associated with the most noble and romantic aspects of the European hunting tradition. Through numerous fables, works of art, and poems, hunting has come to be associated with the tranquility, beauty, and peacefulness of nature; the bravery and courage of heroes; and the excitement of mounted chases. When trying to portray these images in their works, composers often turn to hunting calls and the horn because of their close relationship with the hunt. The wide range of emotions and the great depth of nuance that exists within traditional hunting calls make them a powerful compositional tool. It is for this reason that hunting calls have become so ubiquitous in music. There are many examples of hunting calls in the major works of famous composers.

In Symphony No. 6 in F Major, Op. 68 by Ludwig van Beethoven, the fifth movement is entitled *Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm*, which translates to “Shepherd’s Song. Cheerful and Thankful Feelings After the Storm.” In the beginning of this movement, shepherds emerge from their homes after a tumultuous thunder storm to play calls that signal the storm has passed and all is well (see Figure 1.1). The first shepherd, represented by the clarinet in measure 1, plays a triadic call that is answered by a second shepherd, represented by the horn in measure 5. This peaceful and reassuring music contains many characteristics of a traditional hunting call: it is written in 6/8 time, written with the notes of the harmonic series, and it has a narrow range of an octave.

The image shows two staves of musical notation. The top staff is for Clarinets in B, and the bottom staff is for Horns in F. Both staves are in 3/4 time and F major. The Clarinet staff begins with a first ending bracket over measures 1-4, marked 'dolce'. The Horn staff has a first ending bracket over measures 1-4, which are silent. A second ending bracket for both staves covers measures 5-10. In the Clarinet staff, measures 5-10 are marked 'p dolce'. In the Horn staff, measures 5-10 are marked 'p', 'cresc.', 'sf', and 'p'.

Figure 1.1. Ludwig van Beethoven Symphony No. 6 in F Major, Op. 68, “Pastoral,” V. Allegretto, mm. 1-10.<sup>1</sup>

Gustav Mahler utilized hunting calls to evoke a much different emotion in the conclusion of the first movement of his Symphony No. 1 in D Major, “Titan” (see Figure 1.2). In the measures preceding rehearsal number 25, the bassoons, cellos, and basses begin to play an ostinato that repeatedly emphasizes E-flat and creates an ominous and foreboding atmosphere. Mahler continually increases the tension both rhythmically and harmonically. While the rhythm of the ostinato becomes faster and faster, the rest of the orchestra plays bell-like whole notes that produce dissonances of perfect fourths and tritones against the perpetual E-flat. The horns strikingly permeate and slow the texture with a fanfare of eighth note triplets. The tension explodes into urgent and lively music at measure 357 that evokes the excitement of the mounted chase through its use of compound rhythms and arpeggiations. Finally, at measure 363, the horns resolve the accumulated tension through playing a mighty and triumphant hunting call that culminates in three tremendous *fortissimo* rips.

<sup>1</sup> Ludwig van Beethoven Werke, Serie I: Symphonien, Nr. 6 (Leipzig: Breitkopf und Härtel, [n.d. 1863]), 66.

## Horn 1 in F

Figure 1.2. Gustav Mahler Symphony No. 1 in D Major, “Titan,” I. Langsam schleppend – Immer sehr gemächlich, Horn 1 in F, mm. 355-374.<sup>2</sup>

The use of hunting calls for dramatic purposes is not limited to symphonies.

Drawing upon the lineage of historical imagery of a hero and their horn, Richard Wagner conspicuously utilizes the horn to portray the courageous hero Siegfried in his operas *Siegfried* and *Götterdämmerung*. Siegfried, who is incapable of feeling fear, has traveled to the forest to face the terrible dragon Fafner under the instruction of his foster father, Mime, in order to learn the meaning of fear. Siegfried meets a bird in the forest and surmises that if he learns to speak with the birds, they could reveal to him the identity of his parents. Siegfried cuts a reed and tries to play bird calls upon it, but is not successful. Realizing his efforts are futile, Siegfried gets out his horn to demonstrate a woodland tune (see Figures 1.3-1.6) that he has played in the past to summon creatures for companionship.

Siegfried is the only character on stage when *Er nimmt das silberne Hüfthorn und blast darauf*, “he takes the silver *Hüfthorn* and blows on it.” The woodland tune,

<sup>2</sup> Gustav Mahler, *Symphony No. 1* (Vienna: Universal Edition, 1906) reprinted by (New York: Edwin F. Kalmus, [n.d. 1962]).

affectionately known as “The Long Call” in the wider horn community, is written in the style of a hunting call. Wagner seems to have extracted the concept of pure heroism and transformed it into music. The galloping rhythms, loud and rustic dynamics, and high tessitura all ensure that Siegfried’s call demonstrates his strength and bravery.



Figure 1.3. Richard Wagner *Siegfried* WWV 86C, Act 2, Scene 2, Horn 1 in F, mm. 958-965.<sup>3</sup>

Figure 1.4. Richard Wagner *Siegfried* WWV 86C, Act 2, Scene 2, Horn 1 in F, mm. 966-1000.<sup>4</sup>

Figure 1.5. Richard Wagner *Siegfried* WWV 86C, Act 2, Scene 2, Horn 1 in F, mm. 1001-1009.<sup>5</sup>

<sup>3</sup> Richard Wagner, *Siegfried* (Mainz: B. Schott’s Söhne, [n.d. 1876]) reprinted by (Mineola: Dover Publications, 1983), 221.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.



Figure 1.6. Richard Wagner *Siegfried* WWV 86C, Act 2, Scene 2, Horn 1 in F, m. 1010.<sup>6</sup>

The previous examples demonstrate the broad spectrum of feelings that composers have drawn forth from hunting calls. They also serve to reveal the widespread use of hunting calls in music. The characteristics of these modern hunting calls stem from the original hunting calls that were played in the fields of Europe during the fourteenth through eighteenth centuries. The study of these historic hunting calls, along with research into the performance practice surrounding them, yields a stronger understanding of how hunting calls found in modern pieces can be interpreted. This document seeks to delineate the practical application of interpreting hunting calls found within French compositions for solo horn and piano through the lens of historical research.

For the purposes of understanding the performance practice used to play traditional hunting calls, the European hunting tradition; the history of the hunt; and the significance of the horn and hunting calls within European aristocratic society will be explored. Furthermore, this document also outlines the inseparable relationship that the horn has with the European hunt. During the fourteenth through eighteenth centuries, the horn and hunting calls developed simultaneously in the fields of Europe. From simple utilitarian signals, hunting calls evolved into a complex genre of music that has become a significant piece of the western music tradition. Likewise, the horn began as a simple tool made from a natural ox-horn and became a refined musical instrument.

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<sup>6</sup> Ibid.



The analysis of hunting calls in modern works required the inclusion of source materials. For the purposes of brevity, a representative selection of five collections of original hunting calls has been included in this document. Material indexed in *Le Livre du Trésor de Vénerie* (1394) and *The Noble Art of Venerie or Hunting* (1575) are representative of an early, preliminary phase of hunting calls; material found in *MS musical 168, Library of Versailles* represents a more developed, second phase of hunting calls; while *Tons de Chasse et Fanfares* (1734) and *Recueil de Fanfares pour la Chasse* (1765) contain examples of a third, more intricate phase of hunting calls.

As representations of compositions that include modern hunting calls, five selected works from the French repertoire of music for solo horn and piano will be analyzed: *Fantaisie pour Piano et Cor* (1820) by Frédéric Duvernoy, *Villanelle* (1906) by Paul Dukas, *La Chasse de Saint Hubert* (1937) by Henri Büsser, *En Forêt* (1941) by Eugène Bozza, and *Variations sur une Chanson Française* (1954) by Marcel Bitsch. These particular works were selected for a number of reasons. The dates of these compositions spans from 1820-1954 and each work belongs to a unique decade. This careful selection of compositions from these dates shows the continuous lineage of hunting calls that has existed in French music. Furthermore, this collection of works also contains hunting calls representative of each of the three phases.

The French repertoire was chosen because of the nation's deep history with the hunt, the horn, and hunting calls. The French have a long history of hunting which is well documented in paintings, the accounts of their royalty, and numerous hunting treatises. Many original hunting calls were written by French composers and the first notated hunting calls are found in a French poem, *Le Livre du Trésor de Vénerie*. It can be argued

that the horn, being so intrinsically connected to the hunt, developed from the ox-horn into the *trompe de chasse* due to the French passion for hunting.

## Chapter 2

### The European Hunting Tradition

#### The Significance of the Hunt

During the Middle Ages and early Renaissance, hunting was an extremely important aspect of life for the nobility of Europe. On the surface, the act of hunting would appear to be a simple and sporting means of entertainment and relaxation. The forests and fields of Europe were beautiful expanses of nature in which the nobles could ride their horses and forget about the stresses of governing. However, hunting was a remarkably essential aspect of high society.

The ability to host a hunt on an estate demonstrated a noble's wealth and power. A proper hunt required a tract of land large enough to support a healthy supply of game. Along with owning a sizable expanse of acreage, a noble had to provide a stable of horses, a kennel of dogs, weapons, uniforms, hunting horns, and grand meals to serve to their guests. There were also numerous servants and bondsmen who were paid to take care of the hounds and horses, provide expert hunting skills, play music, and serve food.

The size and splendor of a noble's hunt came to be the yardstick by which his wealth was measured...the capital outlay necessary to purchase, equip and maintain a presentable number of horses and hounds was considerable: not to mention the weapons, instruments (a man could live for a year on the price of one *Waldhorn*), uniforms and the like... Indeed, many a petty prince's treasury crumbled under the burden of keeping up a good front in the hunting-field.<sup>7</sup>

The act of hunting served as an activity of status among the lords of Europe. It functioned as a way to create separation between people of high society and the rest of

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<sup>7</sup> Horace Fitzpatrick, *The Horn and Horn-Playing: and the Austro-Bohemian Tradition from 1680 to 1830* (London: Oxford University Press, 1970), 18.

the population. The right to hunt was exclusively held by the land-owning, upper classes of the Middle Ages. Persons who were living in towns, farms, or as servants were not allowed to hunt unless a lord bestowed them that right. Raymond Monelle noted that “Ferocious penalties were put in place against hunting by unauthorized persons.”<sup>8</sup> Hunting on an estate proved that a noble had inherited the rights of their ancestors and were true heirs to the lands and powers that had been bestowed upon them. In a time when cities and towns were vying for power with the aristocrats, hunting was one of the few ways that a noble could distinguish themselves from the rest of society.<sup>9</sup> “In an area that contained free cities like Leipzig, ruled by bourgeois...and in a time when wealth was being redistributed in favor of trade and the towns, it seemed vital to the aristocracy to preserve their exclusive right to hunt.”<sup>10</sup>

The land that a noble hunted upon had to be protected and preserved if it were to continue serving as an excellent source of game. There was a certain level of conservationism that the nobles needed to practice. “Nobleman traditionally felt themselves the keepers and protectors of their dominions, and hunting showed their care for the land.”<sup>11</sup> The conservation and care of an estate was a duty that was passed down through generations of a noble family. The continued inheritance of these duties created a bond between a noble family and their land.

The elevated status that a noble gained from participating in the hunt allowed them to socialize with peers of their own class. The aristocrats could entertain the most

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<sup>8</sup> Raymond Monelle, *The Musical Topic: Hunt, Military, and Pastoral* (Bloomington IN: Indiana University Press, 2006), 64.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

powerful and influential persons of the day by hosting a hunt on their estate. One example of a noble hosting powerful lords is that of Franz Anton, Count von Sporck, Lord of Lissa, Gradlitz, Konoged, and Hemanmestec, Imperial Privy Counsellor and Chamberlain, and Viceroy of Bohemia. Sporck hosted many influential rulers at his Bohemian courts such the Elector of Saxony and the later King of Poland, Augustus the Strong, and the King of Bohemia, Charles VI.

### **The Patronage of Nobility**

It was the passionate interest of nobility such as Sporck that established hunting as a premiere form of entertainment and prestige across Europe. Without the continued support and passionate interest of lords, hunting would not have become the iconic sport for the aristocracy of Europe.

It was particularly in France that hunting gained incredible popularity.<sup>12</sup> Many French kings were captivated with the sport of hunting. They would dedicate vast amounts of money and resources to hunting because it was such a beloved part of their lives. In 1623, King Louis XIII built a royal hunting lodge at Versailles so he could enjoy hunting twelve miles away from his palace and home in Paris. His son, King Louis XIV, continued the tradition of the hunt from Versailles and began expanding the hunting lodge into the opulent and extravagant Château de Versailles.<sup>13</sup>

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<sup>12</sup> The popularity of the hunt in France is demonstrated through the large number of treatises on hunting that were written by the French along with the documented interest of French royalty.

<sup>13</sup> Today, the Château de Versailles contains 2,300 rooms that cover 63,154 m<sup>2</sup>. The total estate is spread over 800 hectares, or 8 km<sup>2</sup>.

The passion for hunting spread from the royalty of France to the nobles across Europe. One such noble, Count Franz Anton von Sporck, is responsible for the transmission of the hunt from France to his native Bohemia. Sporck was the heir to a massive estate, one of the largest in Bohemia. His father, Johann von Sporck, amassed his fortune as a General of the Imperial Calvary. General Sporck earned many victories in his service to Emperor Frederick III and was given sizeable rewards for his conquests circa 1647. With this money, he purchased lands, formed an estate, and continued to increase his fortune through investments.<sup>14</sup>

When General Sporck passed away in 1679, Franz Anton embarked on a two-year tour of the most prestigious courts in Italy, France, England, Holland, and Germany. It was a custom of the time for young lords to travel to foreign courts to learn the mannerisms of a proper noble and to develop into a more informed and savvy leader. During their journey, the young nobles would encounter many luxuries, arts, forms of entertainment and recreation, and customs that were foreign to their native country. When they returned to home, the young lord would bring back anything that would add beauty or culture to their court.

At Versailles, Franz Anton von Sporck fell in love with the art of hunting. “It was the *chasse à courre*, however—*Parforcejagd* as it was later called in German-speaking countries- and its music which stirred the young cavalier so deeply, that he decided to transplant the French art of mounted hunting and the *cor-de-chasse* to his Bohemian home.”<sup>15</sup> Sporck was also an avid lover of music, which is why he was particularly interested in the sounds of the hunting horns, the *trompes de chasse*. He wanted to have a

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<sup>14</sup> Fitzpatrick, *The Horn and Horn-Playing*, 12.

<sup>15</sup> *Ibid.*, 13.

skilled assembly of horn players to accompany the hunts that he would host in Bohemia, so Sporck instructed two of his bondsmen, Peter Röllig and Wenzel Sweda, to stay and learn the art of playing from the French.

At Paris he heard the hunting-horn for the first time, an instrument which had been invented there a short time before. He found this instrument so agreeable that he caused two men from his retinue to be instructed in the art of playing it, which they brought shortly to the highest degree of perfection, and upon their return to Bohemia taught it to others: so that today [1790] the Bohemians surpass virtually every other nation in this kind of music; and for some considerable time if one has wanted good horn-players even in Paris, one has had to send to Bohemia for them. The names of the artists who first enriched music in Bohemia with this instrument were Wenzel Sweda and Peter Röllig, both bondsmen of Count Sporck.<sup>16</sup>

Just as Versailles spread the art of hunting from its estates, Sporck's estate soon became the focal point of hunting in the Kingdom of Bohemia and throughout much of Europe. "Bohemia remained the center of the mounted hunt because of its fortunate combination of ideal landscape and noble country residences: and of all the great Bohemian hunting-estates none were so prized among huntsmen as Sporck's own Lissa and Konoged."<sup>17</sup> Nobles would travel from across Europe to enjoy one of Sporck's hunts.

This enthusiasm for hunting spread from the Sporck's estate. "Soon the Brandenburg Court and August the Strong of Saxony boasted mounted hunts, and it remained Sporck's lifelong pride that Charles VI as Archduke sent two hunters to him for instruction in the new art of hunting."<sup>18</sup> Sporck became so well known for the hunts that

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<sup>16</sup> Friederich Karl Gottlob Hirsching, *Historisch-Litterärisches Handbuch Berühmter und Denkwürdiger Personen* (Leipzig: 1792), Vol. 13, 146 as translated and interpreted by Fitzpatrick, *The Horn and Horn-Playing*, 13.

<sup>17</sup> Fitzpatrick, *The Horn and Horn-Playing*, 17.

<sup>18</sup> *Ibid.*

he hosted, the skill of his marksmanship, and his abilities in the hunt, that he became known as the “Premier Huntsman of Europe.”<sup>19</sup>

### **Two Types of Hunting**

Raymond Monelle writes in his book, *The Musical Topic: Hunt, Military, and Pastoral*, that there were two main practices of hunting in Europe. The *par force de chiens*, or “hunt with dogs,” involved the chasing of a single animal from horseback. This was the type of hunting that was primarily practiced by Sporck, representing the Bohemian hunting tradition, and the French.

The most prized quarry for the hunter was the stag, also referred to as *hartes*, *harts*, and *cerfs*. The buck possessed two qualities that the hunters desired: it was a large animal, which provided a great trophy for the hunters; and it could run with speed for long amounts of time, which contributed to a long day of entertainment. Among the stags, there were varying levels of quality. The most prized animal was the *harte royale* which boasted a set of antlers with at least ten prongs and was at least three years old.

It is important to note that although the nobility would engage in the hunt, large parts of the work were carried out by skilled bondsmen. “...large sums were paid for bondsmen who could ride, shoot, and play the horn to perfection.”<sup>20</sup> These skilled hunters were responsible for several tasks during the hunt: they tracked and located the game for their lords, they commanded the dogs, and they played the hunting calls to relay messages to the hunting parties.

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<sup>19</sup> Fitzpatrick, *The Horn and Horn-Playing*, 12.

<sup>20</sup> *Ibid.*, 18.



The *par force de chiens* began the night before the hunt proper. During the night, skilled hunters with *limiers*, “dogs on leads,” would venture into the forest in search of a stag for their lords to hunt the next day. When a stag of good size and the proper age was found, the hunter would return to their lords who, while feasting on breakfast, would listen to each servant describe the stag in terms of the size of its antlers, footprints, and droppings. Upon deciding which stag to hunt, the company is gathered with the playing of the *appel*. At this time, groups of servants head out with dogs coupled on leashes to sit at staged points along a path that they believe the stag is most likely to take when it breaks covert. When signaled, these staged dogs are released to add fresh hounds to the hunt and to force the stag in a predictable direction.

The royal hunting party follows the hunter and his *limier*, until they come close to where the stag is hiding. As the horn sounds the *quête*, the hounds from the main hunting party are released and the hunt begins. Along the way, the hunters play the *tons pour chiens* to encourage and enliven the dogs while they pursue their quarry. When the stag is first sighted, the *vue* is to be played. If the stag then runs from the cover of the forest into open fields, the *debuché* is sounded.

Over the course of a hunt a stag may try many tricks to lose the hounds. A common ruse is for the hunted stag to join a herd and confuse the hunters into chasing a different stag. If the hunters believe that the stag has performed a “change,” they will play the *hourvari*. Another trick that stags perform is to double back on their own tracks and break off in a different direction. This is known as “foiling.” Upon discovering that the stag performed a foil, the hunters would play the *retour*. One of the more dangerous tricks that a deer might attempt is to go into a river or lake. The *bat l’eau* would be

played when the stag took to water, and the *sortie de l'eau* would be played when the stag left it.

If a stag is unable to befuddle the hunters and dogs, it eventually grows tired and is unable to run farther. In romanticized descriptions found in hunting treatises, the stag turns to face the hunters and proudly make one final stand. When the hunters see that the stag has turned to make its stand, the *halali* is played. The stag is dispatched with a knife by one of the servants and its heart is presented to the lord. At this time, the stag is cut up and fed to the dogs. The best parts are reserved for the *limier* who had discovered the stag. The horns play the *curée* during this feast of the dogs. The *retraite* is played and the hunters return to the castle where the *menée* is played at the castle door. The lords receive their supper and regale each other with their experiences from the day.<sup>21</sup>

The second type of hunting was known as the *chasse aux toiles*, “hunt to canvasses,” and was a far less honorable style of hunting.

By the sixteenth century the rigors of the medieval hunt had been relaxed to meet the greater ease and comfort expected by the great lord and his court. The ancient and laborious custom of hunting by force of hounds was often abandoned. In order to provide “recreation without unmeasurable toyle and payne” the royal courts arranged stag drives in which vast numbers of woodsmen, varlets, and squires beat up the game, which was then driven into an ambush where the lord and his party were waiting to make the kill, or have it made for them.<sup>22</sup>

In this type of hunting, the animals were herded into an enclosure made of hedges or canvasses that were tall enough to trap them. The nobility would wait inside a pavilion

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<sup>21</sup> Monelle, *The Musical Topic*, 54-55. And William H. Forsyth, “The Medieval Stag Hunt,” Metropolitan Museum of Art, accessed March 9, 2017, <https://www.metmuseum.org/pubs/bulletins/1/pdf/3258066.pdf.bannered.pdf>.

<sup>22</sup> Forsyth, “The Medieval Stag Hunt,” 209.

within this enclosure. As the animals were corralled past the pavilion, the nobles would fire upon them with their guns as spectators watched from outside the enclosure.<sup>23</sup>

A few variations on the *chasse aux toiles* existed. The *Wasserjagd* saw the animals driven into a lake or pond where the nobles would shoot them from islands or boats. The *Sprengjagd* involved driving the game over a cliff where they would either die on impact or be killed by huntsman waiting below.<sup>24</sup>

The *chasse aux toiles* had no need for musical signals during the hunt. The nobility simply had to wait in their pavilion while the seasoned hunters drove the animals past them. Even so, "...when all was accomplished there was music. After the playing of required horn calls and the shouting of the accepted cries, celebratory music was played by trumpets and drums."<sup>25</sup> Regardless of the type of hunt that was held, horns and music were an important aspect of the festivities.

### **The Development of the Hunting Horn**

It was during the *par force de chiens* that hunters required communication. The hunting estates were enormous pieces of land. The royal estate at Fontainebleau, one of the largest in France, was 16,856 hectares, or 65 square miles.<sup>26</sup> Therefore, hunters developed a detailed and intricate system of hunting calls to communicate with each other while chasing their prey.

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<sup>23</sup> Monelle, *The Musical Topic*, 60.

<sup>24</sup> *Ibid.*, 62.

<sup>25</sup> H. F. von Goechhausen, *Notabilia venatoris, oder Jagd- und Weidwercks-Anmerckungen* (Weimar: Hoffman, 1710), 256. As quoted in Monelle, *The Musical Topic*, 60.

<sup>26</sup> Monelle, *The Musical Topic*, 54.

Ancestors of the horn were used as signaling instrument long before they made their appearance in the hunting fields of Europe. Circa 500 BCE, the Romans used a large, curved instrument made of brass known as the *cornu* (see Figure 2.1). The *cornu* curled around the player and projected over the shoulder. The Romans carried the *cornu* in their armies and used them in war to signal each other.



Figure 2.1. Three *cornu* players carved into Trajan's Column. Photograph by Deutsches Archäologisches Institut, Rome.<sup>27</sup>

Another instrument used for signaling during war was the *oliphant* (see Figure 2.2), which was an intricately carved horn made of elephant tusk. The *oliphant* makes an appearance in the French poem *Le Chanson de Roland* (c.1100). The hero Roland is

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<sup>27</sup> Trajan's Column (circa 113 AD) can be seen in Trajan's Forum in Rome, Italy. The 126 foot column is carved with images that tell the story of Emperor Trajan's war on the Dacians.

depicted as blowing an *oliphant* to signal the Frankish army that he is under attack. He blows with such force that his temples burst and he dies. Raymond Monelle remarks that the *oliphant* may have been used as a very luxurious version of early hunting horns in Europe.<sup>28</sup>



Figure 2.2. Oliphant held in the Musical Instrument Museum in Phoenix, AZ. Photograph by Daniel Atwood.

The Scandinavian *luur* (see Figure 2.3) is an ancient brass instrument that was used during religious ceremonies c.800-400 B.C. They were made in pairs that curved in opposite directions and were placed on either side of an altar.

The tube, usually in the neighbourhood of 2 m. in length, was of conoidal bore, increasing from about 7 mm. at the proximal to about 55mm. at the distal end which had no flared bell but was simply embellished with a flat ornamental disk. The mouthpieces of these remarkable instruments were very like those of the modern trombone, some being in cup form and others cone-shaped.<sup>29</sup>

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<sup>28</sup> Monelle, *The Musical Topic*, 35.

<sup>29</sup> Reginald Morley-Pegge, *The French Horn* (New York: Philosophical Library, 1960), 9.

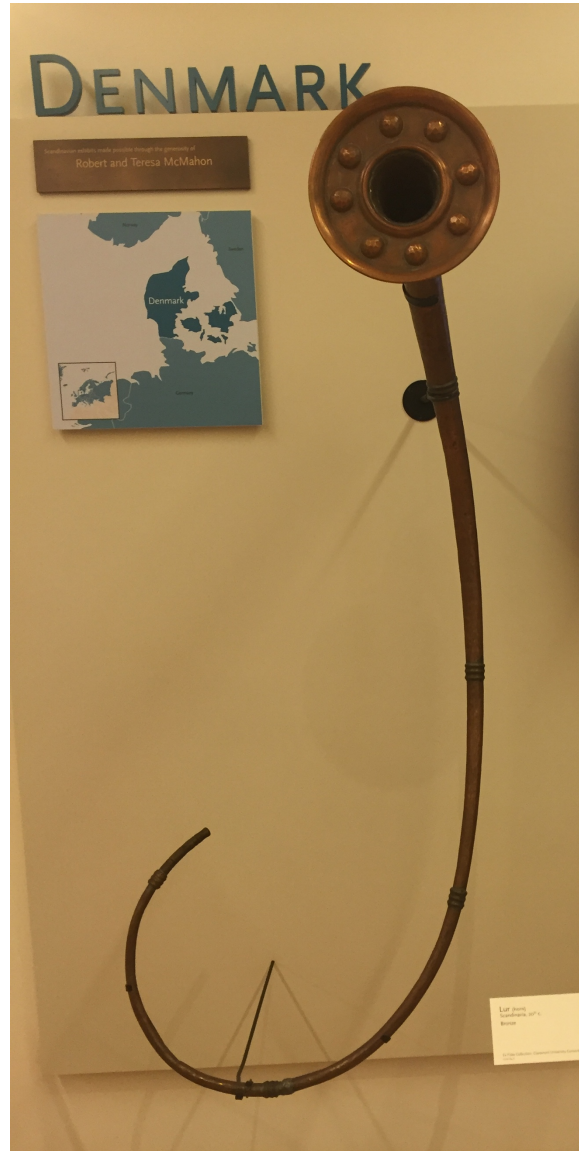


Figure 2.3. *Lur* held by the Musical Instrument Museum in Phoenix, AZ. Photograph by Daniel Atwood.

Additionally, there were horns that were used specifically for signaling people in towns and cities. “Many places in England still have the ‘Burgh-mote’ horns that were used in olden days to summon the people, among the more familiar being those at Dover, Folkestone, and Canterbury. Well known, too, are the Watchman’s horn at Saffron

Walden, and the Wakeman's horn at Ripon. This last is still used to blow a nightly nine o'clock curfew, pursuant to a thousand-year-old custom."<sup>30</sup>



Figure 2.4. Mayor of Dover, Cllr Neil Rix, holding the Dover Burgh-Mote Horn.<sup>31</sup> Photo used with permission by Kent Messenger Group.

The earliest horns used in the hunt were made from natural ox-horn and were known as the *cor de chasse* or *Hifhorn* (see Figure 2.4). These instruments were short in length and usually had a strap attached to them for carrying. When worn properly, the horn would sit at the rider's hip, hence the name *Hifhorn*.<sup>32</sup> Because of their limited

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<sup>30</sup> Morley-Pegge, *The French Horn*, 9.

<sup>31</sup> The Dover burgh-mote horn was stolen from the city of Dover in 1969 and was recovered by the city in 2016.

<sup>32</sup> Monelle, *The Musical Topic*, 35.

length, these early hunting horns could only play one note. These instruments were very easy to transport while riding on horseback, but they had two drawbacks. Primarily, their limitation to a single note meant that the hunting calls played on *Hifthorns* were only differentiated through rhythm. Secondly, the short length of the instrument limited the distance from which the horn could be heard. When an instrument's length is increased, the fundamental pitch is lowered and the sound is strengthened. The longer an instrument is, the further it can project its sound.



Figure 2.5. A hunter playing a *Hifthorn* in George Gascoigne's *The Noble Art of Venerie or Hunting*.<sup>33</sup>

With the existing need to play signals that carried farther, the horn began to develop into a longer instrument. The first innovation in the hunting horn came circa

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<sup>33</sup> George Gascoigne, *The Noble Art of Venerie or Hunting* (London: Thomas Purfoot, [n.d. 1611]), Title Page, from Ruth Worboys, "The Noble Art of Venerie or Hunting," Internet Archive, last modified January 4, 2016, accessed March 15, 2017, <https://archive.org/details/nobleartofveneri00gasc>.



1550. The *cornet de chasse* (see Figure 2.5) was an instrument with a length of approximately 75 cm., made of brass, and contained a single loop. The loop in the instrument reduced the instrument to 30 cm. across and made it easier to carry from horseback. The *cornet de chasse* could sound two notes a fourth apart.<sup>34</sup> The existence of drawings of the *cornet de chasse* in Jaques Du Fouilloux's *La Venerie* (c. 1561) and Marin Mersenne's *Harmonie Universelle* (1636) indicate that this instrument was invented in France, but this is only a conjecture by this author.

Before the creation of the *cornet de chasse*, hunting horns were only made from natural ox-horn because the art of brass making had been forgotten. "The technique of bending brass tubes, known to the Romans, had been lost in the Middle Ages, but was rediscovered during the fourteenth-century."<sup>35</sup> From c. 1550 and forward, hunting horns would be made from either brass or copper.

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<sup>34</sup> Monelle, *The Musical Topic*, 36-37.

<sup>35</sup> *Ibid.*, 37.



Figure 2.6. Image of a hunter playing the *curée* upon a *cornet de chasse*.<sup>36</sup>

At the same time that the *cornet de chasse* was being used, hunters were also playing another hunting horn of similar dimensions. This instrument, the *cors à plusieurs tours* (see Figure 2.6), is different from the *cornet de chasse* in a few ways. The *cors à plusieurs tours* contains an increased number of loops that were more tightly wound in concentric circles. The resulting shape gives the instrument the appearance of a snail's shell. The tubes for the *cors à plusieurs tours* were conical, unlike the tubing for the *cornet de chasse* which was cylindrical. Two of these "helical horns," dated c. 1572 and c. 1600, are pictured in Morley-Pegge's *The French Horn*.

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<sup>36</sup> Jacques du Fouilloux, *La Vénerie*, ed. Abel L'Angelier (Paris: 1614), accessed March 15, 2017, <http://gallica.bnf.fr/ark:/12148/bpt6k82786k/f104.item.zoom>.

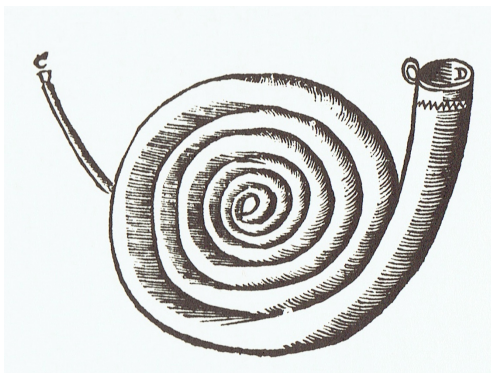


Figure 2.7. A *cors à plusieurs tours* found in Marin Mersenne's *Harmonie Universelle*.<sup>37</sup>

It was at some point during the seventeenth century that a new hunting instrument developed. The combination of the conical tube from the *cors à plusieurs tours* and the large loop of the *cornet de chasse* were combined into a single instrument. The *trompe de chasse* was capable of playing the full range of harmonics.<sup>38</sup> Because of its advantages over its predecessors, the *trompe de chasse* became the definitive instrument of the hunt. The *trompe de chasse* could be worn encircling the hunter while resting on their shoulder which made it easy to carry while hunting. When the hunter wished to play it, they held the instrument to the side with one arm (see Figure 2.7). The *trompe de chasse* was able to access notes from the second register of the harmonic series up to the sixteenth harmonic, though some notes, specifically the eleventh and thirteenth harmonics, were out of tune.

There were different models of the *trompe de chasse*, but typical dimensions were approximately 4.5 meters in length, with a bell diameter of 27.5 cm, and the diameter of

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<sup>37</sup> Marin Mersenne, *Harmonie Universelle* (Paris: Pierre Ballard, 1637), 245, as depicted in *Cor – Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux* (Courlay, France: Editions Fuzeau, [n.d. 2003]), 9.

<sup>38</sup> Monelle, *The Musical Topic*, 39-40.

the hoop measuring 54 cm. This set of measurements was taken from a model known as the *trompe Dauphine* or *cor Dauphine*. These instruments were made in honor of the birth of King Louis XV's first son in 1729. Some of these horns were made in Paris by the horn-maker Le Brun.<sup>39</sup>

The extended length of this instrument allowed it to project farther than its ancestors, subsequently, it had access to a much wider range of pitches up to the sixteenth harmonic.<sup>40</sup> Hunting calls would first develop from single note rhythms into triadic calls and then into step-wise melodies. Overtime, builders would come to understand that the best horns were those pitched in D, E-flat, E, or F. The pitch of D was typically used in France, while E-flat tended to be the pitch used by German makers.<sup>41</sup>

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<sup>39</sup> Monelle, *The Musical Topic*, 41.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid., 41-42.



Figure 2.8. Mounted hunter playing a *trompe de chasse*.<sup>42</sup>

### **The Significance of the Hunting Horn**

During the Middle Ages, the mounted hunt was an activity that signified nobility. The horn, being a necessary signaling instrument for the hunt, became a symbol of the hunt and, therefore, a symbol of status. Hunting horns were expensive instruments and ownership of one indicated a certain level of wealth. The ability to purchase a retinue of instruments for multiple bondsmen displayed immense fortune.

It was equally important to provide players who were skilled enough to properly play the instruments. A skilled assembly of horn players was an item of great pride for a

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<sup>42</sup> Johann Elias Ridinger, *Der Fürsten Jagd-Lust* (Augsburg, 1729). As seen in Fitzpatrick, *The Horn and Horn-Playing*, Plate II (b), 19.

lord. When a chorus of horn players blew their triumphant calls, it promulgated the nobleman's wealth and power. This was especially true when they performed their master's estate call to perfection.

Some hunting calls were written in honor of a particular estate. These calls were great source of pride for a lord, similar to a coat of arms or family crest. Estate calls added both ceremony and excitement to the proceedings of the hunt. They helped define the hunt as a noble and enlightened pastime. Because estate calls were written as a fanfare that demonstrated the spirit and pride of an estate, they were longer and more complicated than traditional hunting calls. When comparing *Ton pour Chien* (Figure 2.9), the call played to enliven the hounds during the hunt, and *Fontainebleau* (Figure 2.10), a hunting call dedicated to the royal estate at Fontainebleau, it is apparent that the utilitarian hunting call is shorter and less complicated than the estate call. *Ton pour Chien* only lasts seven measures and *Fontainebleau* is sixteen when played with repeats. *Ton pour Chien* is a single, through-composed melody while *Fontainebleau* boasts a short musical form, AABA.



Figure 2.9. *Ton pour Chien* from Marc-Antoine de Dampierre's *Tons de Chasse et Fanfares*, 1734.<sup>43</sup>



Figure 2.10. *Fontainebleau* from Marc-Antoine de Dampierre's *Tons de Chasse et Fanfares*, 1734.<sup>44</sup>

<sup>43</sup> Marc-Antoine de Dampierre, *Tons de Chasse et Fanfares* (Paris: Prault, Desaint, Guérin, 1734), as seen in *Cor – Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux* (Courlay, France: Editions Fuzeau, [n.d. 2003]).

<sup>44</sup> *Ibid.*

There were also hunting calls written in celebration of a particular person or holiday. For example, on the occasion of the birth of King Louis XV's son in September of 1729, Dampierre wrote a hunting call entitled *La Dauphine* (Figure 2.11).<sup>45</sup> This particular hunting call was also played, from then on, when a hunter marked a deer that had three antler points.

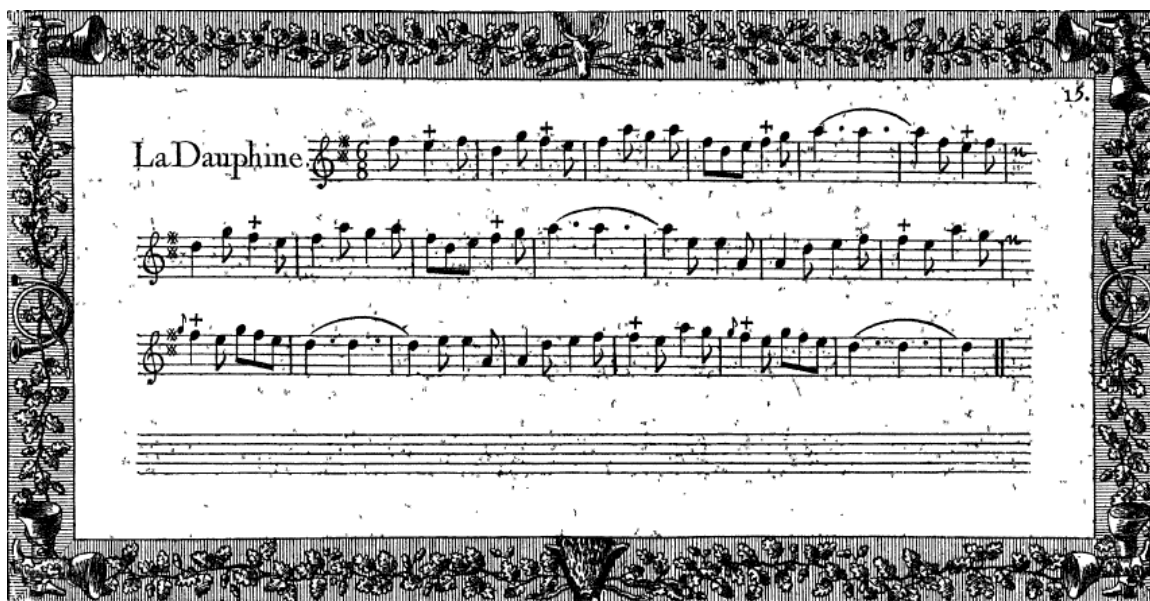


Figure 2.11. *La Dauphine* by Marc-Antoine de Dampierre.<sup>46</sup>

<sup>45</sup> Louis, Dauphine of France, was the heir to the throne of France and was born to Louis XV in September of 1729. Louis, Dauphine of France, never took the throne because he died too early to do so, but his son would become Louis XVI. The title of Dauphine of France was given to the heir of the throne and refers to the depiction of dolphins upon his coat of arms; dauphine is French for dolphin.

<sup>46</sup> Marc-Antoine de Dampierre, *Recueil de Fanfares pour la Chasse* (Paris: Chez Mr. le Clerc ruë S. honoré pres celle des Prouvaires à Ste. Cecile., 1765).



## Chapter 3

### Hunting Calls

Though it was the lords who provided the extravagant instruments for their hunts, it was the bondsmen who were playing the hunting calls. A painting from a collection now kept at Fontainebleau depicts a group of bondsmen dressed in livery, playing their horns, and commanding hounds while the royal hunting party chases after the main pack of dogs in the background (see Figures 3.1 and 3.2). It is clear from these paintings that it is bondmen who are playing the horns, not the nobles.



Figure 3.1. Mounted servants in livery carrying *trompes de chasse* and commanding hounds.<sup>47</sup>

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<sup>47</sup> ca. 1700, Conservateur du Musée du Chateau, Fontainebleau, as seen in Fitzpatrick, *The Horn and Horn-Playing*, Plate I, 18.



Figure 3.2. Two servants in livery playing *trompes de chasse* during the hunt.<sup>48</sup>

Further evidence is found in the story of Franz Anton, Count von Sporck and his visit to Versailles. When Sporck decided to have the hunt and requisite horn playing brought back with him to Bohemia, he entrusted his bondsman to learn the art of horn playing at Versailles. Sporck is not mentioned to have been instructed in horn playing, nor is there mention of him learning to play the horn from Röllig or Sweda upon their return to Bohemia. While this is not conclusive evidence on its own merits, it supports the theory that it was the bondsmen and not the lords who played the hunting horns.

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<sup>48</sup> ca. 1700, Conservateur du Musée du Chateau, Fontainebleau, as seen in Fitzpatrick, *The Horn and Horn-Playing*, Plate I, 18.

The lords who engaged in hunting were often removed from any of the labors of the sport. Nobles who were truly passionate would engage in major decisions and actions in the hunt, but most nobles were content with simply riding along and observing.

However, the nobleman can make up his own mind about this, and go along with the hunt himself. For this work, the direction of the hunt and the managing of the hounds, belongs to the appointed huntsmen, piqueurs and auxiliary hands... But if the nobleman and lord rides along with the hunt, he should take care; it is not necessary for him to follow the huntsmen through thick and thin, but only to remain with the hunt so that he can hear the pleasing and well-sounding noise of the hounds, huntsmen and hunting horns.<sup>49</sup>

The servants played a complex repertory of hunting calls during the *par force de chiens*. They had signals to draw the hunters together, unleash the hounds, convey messages while hunting, and call the hunters home for the night. This repertoire developed over time and was transmitted primarily through an oral tradition. In some instances, hunting calls were transcribed in hunting treatises.

Monelle mentions a similarity in hunting calls across estates and nations. “For example, the calls transcribed by Jacques du Fouilloux in his book *La Vénerie*, which appeared about 1561... are copied verbatim by Sigismund Feyerabend in his *New Jag und Weydwerckbuch* of 1582, though du Fouilloux was writing in Limousin, Feyerbrand in Frankfurt... Evidently these calls were widely known and remained current, even 128 years after the book’s appearance.”<sup>50</sup> This similarity in hunting calls from estate to estate would have facilitated a lord’s ability to understand what was occurring during a hunt at a foreign estate.

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<sup>49</sup> Heinrich Wilhelm Döbel, *Neueröffnete Jäger-Practica* (Leipzig: Heinsius, 1754 [n.d. 1783]), Part 2, 87, as quoted in Monelle, *The Musical Topic*, 64.

<sup>50</sup> Monelle, *The Musical Topic*, 36.

Hunting calls were a utilitarian form of music where the primary purpose was to convey messages quickly over great distances. The horns were played as loudly as possible to carry the sounds across the field. Little regard was given to beauty of tone, musicianship, or good taste. In his *Jäger Practica, oder der Wohlgeübte und Erfahrener Jäger*, Heinrich Wilhelm Döbel writes,

I could well include here the notation for the various hunting-calls as they are played. These are best perceived, however, in actual practice, rather than from notes or descriptions here. For the hunting-calls are not played exactly from notes, nor in the manner of orchestral or church music; nor do Piano and Forte, Adagio and Allegro, and the like, enter into the hunting-calls: on the contrary, for everything is blown with great force....<sup>51</sup>

The widespread popularity of hunting among the elite aristocrats of Europe created a need for educational resources tailored to the specific activities and disciplines required of the hunting party. Thus, many treatises and documents on hunting were written. In many cases, the treatises were lengthy and meticulously detailed.

One such example, *The Noble Art of Venerie or Hunting* (1575) by George Gascoigne is approximately 250 pages and contains, among many topics, thirteen chapters on hounds alone. These chapters on hounds cover a wide range of information such as how the first race of hounds came to France, how to know which pups will become the best hounds, how to organize a kennel for your hounds, and how to command them while hunting. The treatise contains a further twenty-nine chapters on *hartes*, a hunting term for the most prized deer. These chapters cover the colors and coats of the *hartes*, how their antlers develop, in what seasons they take to thickets, their rutting practices, and even how to pick up the trail of a *harte* after having lost it the night before.

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<sup>51</sup> Heinrich Wilhelm Döbel, *Jäger Practica, oder der Wohlgeübte und Erfahrener Jäger* (Leipzig: 1746), 105, as quoted by Fitzpatrick, *The Horn and Horn-Playing*, 19.

An additional forty chapters in this hunting text cover the topics of hunting goats, boar, rabbits, badgers, foxes, and otters, several medicines that cure all diseases in your dogs, how to act in the presence of royalty during your hunt, and a dictionary of terms and definitions that the hunting retinue should know before embarking on their first hunt. Of considerable value as well, treatises such as Gascoigne's provided a clearly notated listing of hunting calls utilized during all phases of the hunt.

Written hunting calls cover a span of nearly 400 years and over that time their characteristics changed. This author has identified three musical phases into which hunting calls can be classified. It is difficult to conclusively define the years that each phase existed due to the predominantly utilitarian function of hunting calls. This resulted in a large amount of overlap between characteristics of each phase. Nonetheless, this author has put forth the concept of three phases of hunting calls so that a general idea of when these calls were being written can be understood.

Although the characteristics of hunting calls changed over time, all hunting calls were written using notes of the harmonic series (see Figure 3.3). The harmonic series is a pattern of notes that can be produced from a single length of tubing. Because hunting horns did not possess valves, they were beholden to this set of notes.

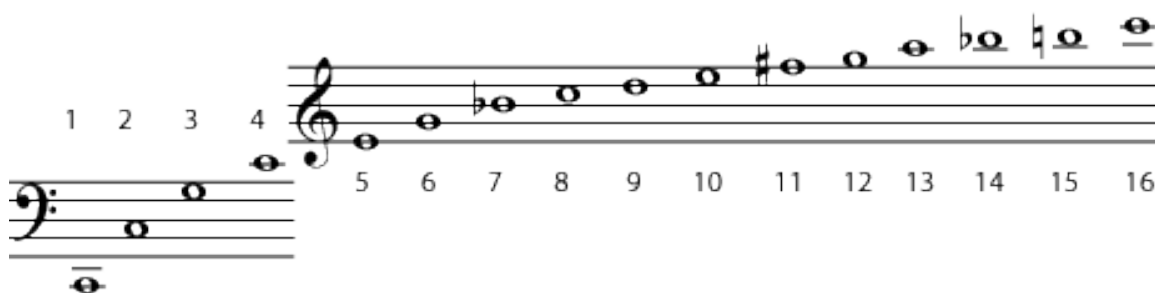


Figure 3.3. The harmonic series.

A representative, first phase of hunting calls consists of those written before 1700 (see Figure 3.4). Hunting calls of this first phase are written on a single note and are only differentiated through their rhythm. There is no time signature associated with this phase of hunting calls.

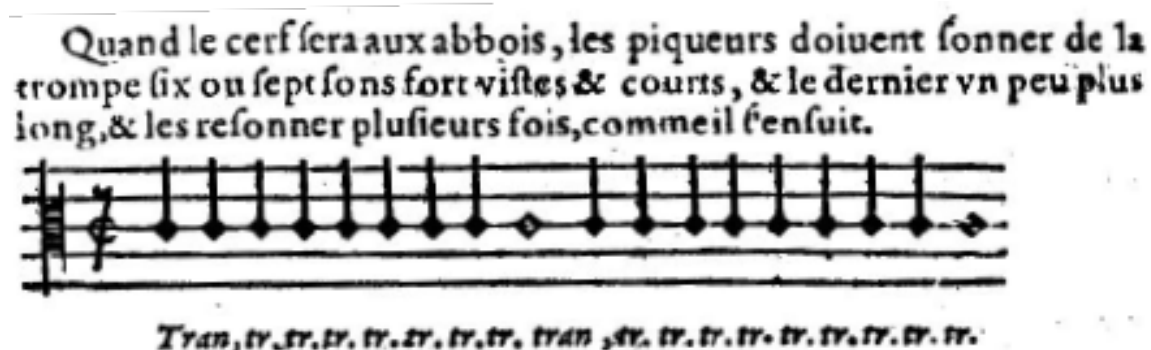


Figure 3.4. An example of a hunting call written in the first phase. This hunting call would be played when the stag is at bay. *Quand le Cerf Sera aux Abbois* from Jacques du Fouilloux's *La Vénerie*.<sup>5253</sup>

A second phase of hunting calls appeared from approximately 1700-1730 (Figure 3.5). This new phase is defined primarily by its triadic motion. These calls were written for the *trompe de chasse* and predominantly utilize notes in the third harmonic register. However, some notes go as low as the third harmonic and as high as the twelfth. There is no distinct time signature for hunting calls of the second phase. Some appear in a duple meter while others are written in a compound meter.

<sup>52</sup> Jacques du Fouilloux, *La Vénerie*, ed. Abel L'Angelier (Paris: 1614), accessed April 8, 2017, <http://gallica.bnf.fr/ark:/12148/bpt6k82786k/f104.item.zoom>.

<sup>53</sup> *La Vénerie* was originally written in 1561. This particular hunting call would have been played upon the *cornet de chasse*. The text above the music roughly translates to "When the stag is at bay the player must sound from the *trompe* six or seven sharp and short tones. The last (one) a little longer, resonating them several times. It is as follows."



Figure 3.5. An example of a hunting call written in the second phase. *Pour la Voye* by André Danican Philidor the elder, c. 1705. Transcribed by Raymond Monelle.<sup>54</sup>

After 1730, a third, more intricate phase of hunting calls emerged (see Figure 3.6). This collection of calls, like those written during the second phase, was also written for the *trompe de chasse* but distinguishes itself through its use of stepwise melodies. These hunting calls were primarily written in the fourth harmonic register. Another distinguishing feature of the third phase was its reliance on compound meter, specifically 6/8. The rhythms that are idiomatic of this particular meter strongly evoke the imagery of riding from horseback. Generally, hunting calls of the third phase lie within a narrow, one octave range.

Hunting calls written in the third phase also began to demonstrate a more advanced sense of musical structure when compared with the first and second phase. They contained antecedent and consequent pairings of phrases, structural forms such as binary and rounded binary, and repetitions of thematic material including the use of repeats. The complexity and grandeur of third phase hunting calls lend themselves well to being written in a harmonized texture for multiple horns parts. For example, in *Recueil de*

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<sup>54</sup> André Danican Philidor the elder, MS musical 168, Library of Versailles, ca. 1705, trans. Raymond Monelle, *The Musical Topic: Hunt, Military, and Pastoral*, 45-46.

*Fanfare pour la Chasse*, Dampierre composes hunting calls written for two horns (see Figure 3.7).



Figure 3.6. A hunting call written in the third phase. Dampierre writes *On Sonne cette Fanfare lorsque le Cerf aux Abois, Soit sur Terre, Soit dans l'Eau*, which roughly translates to “play this fanfare when the stag is at bay, either on land, or in water.” *L'Halali* from Marc-Antoine de Dampierre’s *Recueil de Fanfares pour la Chasse*, 1765.<sup>55</sup>

<sup>55</sup> Marc-Antoine de Dampierre, *Recueil de Fanfares pour la Chasse* (Paris: Chez Mr. le Clerc ruë S. honoré pres celle des Prouvaires à Ste. Cecile., 1765).





Figure 3.7. An example of a third phase hunting call written in two parts. *L'Halali a 2 Parties* from Marc-Antoine de Dampierre's *Recueil de Fanfares pour la Chasse*, 1765.<sup>56</sup>

Hunting calls come in a wide variety of forms. Through the categorization of hunting calls into three generalized phases, it becomes possible to usefully discuss these works as they appear in their source documents.

### ***Le Livre du Trésor de Vénerie***

The earliest notated hunting calls are found in a poem entitled *Le Livre du Trésor de Vénerie*, written by Hardouin de Fontaines-Guérin in 1394. The book is divided into two main sections. The first section is written for horn players and contains fourteen hunting calls. The second section is dedicated to hunters. In poetic verse, each hunting call receives its own chapter in which the call is described in terms of when and for what

<sup>56</sup> Marc-Antoine de Dampierre, *Recueil de Fanfares pour la Chasse* (Paris: Chez Mr. le Clerc ruë S. honoré pres celle des Prouvaires à Ste. Cecile., 1765).

purpose they are played. Accompanying these descriptions are images of a hunter playing the call at the appropriate moment during the hunt.

A unique musical notation is found within these images, consisting of a series of shaded or unshaded squares that are often connected into rectangles of differing lengths (see Figure 3.8). Within the poem, there are textual instructions on how to play the hunting calls. Hardouin writes that the calls consist of various combinations of *mots sengles, demi-doubles de chemin, doubles de chemin, doubles de chasse, longs, and mot de Chasse o un d'apel Tenent.*

In his book *La Cor de Chasse*, Henri Kling discusses the square notation and provides an interpretation of the symbols into modern music. This author was unable to examine Kling's book, however, Morley-Pegge provides a picture of Kling's transcription (Figure 3.8).

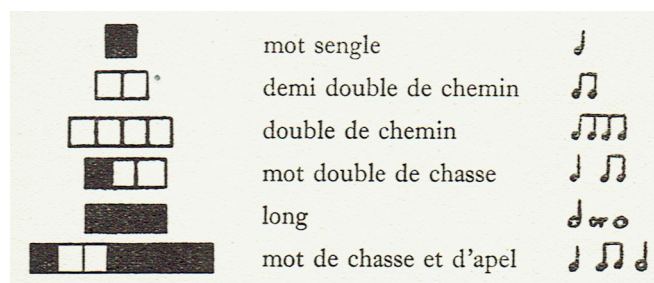


Figure 3.8. Henri Kling's transcription of the hunting calls from *Le Livre du Trésor de Vénerie*.<sup>57</sup>

Morley-Pegge writes that Henri Kling's interpretation of these symbols into modern notation "appears quite logical," but there is no mention of a source material that Kling

<sup>57</sup> Henri Kling, *La Cor de Chasse* (Revista Musicale Italiana, 1911), as shown in Reginald Morley-Pegge, *The French Horn* (New York: Philosophical Library, 1960), 75.

draws upon to make his assertions. Kling's work remains the best conception of how these calls originally sounded, but without a historically accurate method of translation they remain an educated guess.



Figure 3.9. *Comment l'Acteur presente son Livre au Roy de Cecille* as found in *Le Livre du Trésor de Vénerie* by Hardouin de Fontaines-Guérin.<sup>58</sup>

<sup>58</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

The illustrations within *Le Livre du Trésor de Vénerie* show that the *Hifhorn* was used exclusively during the hunt in the late 14<sup>th</sup> Century. Based on the limitation of the *Hifhorn* to a single pitch, we can infer that the square notation is purely rhythmic. This is given further credence from the lack of reference to pitch within the text of the poem. Hardouin only writes about the rhythms of his hunting calls.

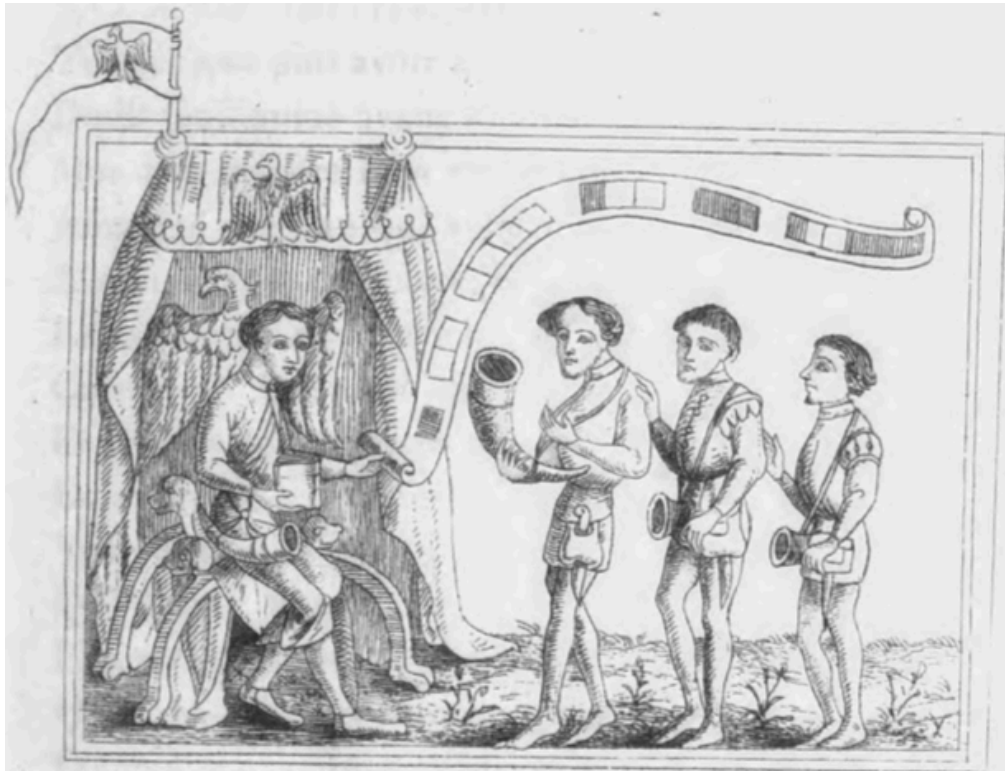
Collectively, these hunting calls are written in the first phase. They are purely rhythmic and have no discernable time signature. The following section contains a discussion of an opening chapter of *Le Livre du Trésor de Vénerie* along with the fourteen hunting calls.

### ***L'Ystoire du Maistre (The Story of Master)***

In this chapter, Hardouin gives thanks to his teacher, Guillaume de Pont, who was both a great horn player and teacher to Hardouin of the litany of horn calls. The illustration accompanying this chapter (see Figure 3.10) shows Guillaume teaching Hardouin and two other students how to play their hunting horns. The teacher's scroll depicts the square notation that will be used categorically throughout the rest of the poem. The scroll contains an example of each rhythm used in the hunting calls throughout the poem.

The three students and the teacher are all carrying *Hifhorns*. We can see that the first student is holding the horn in his right hand. The hunters are only depicted holding their horns with their right hand in this work. The *Hifhorns* have a strap attached to them so that the students can wear the horn around their shoulder for easy carrying, a certain necessity for the mounted player.

The teacher is sitting upon a chair that is adorned with carvings of hounds, and has a backing in the shape of an eagle or some other bird of prey. The same image likewise appears upon both on the tent and the flag, which indicates that this is a symbol that signifies the teacher. It is possibly a family crest or the symbol of Guillaume de Pont's estate.



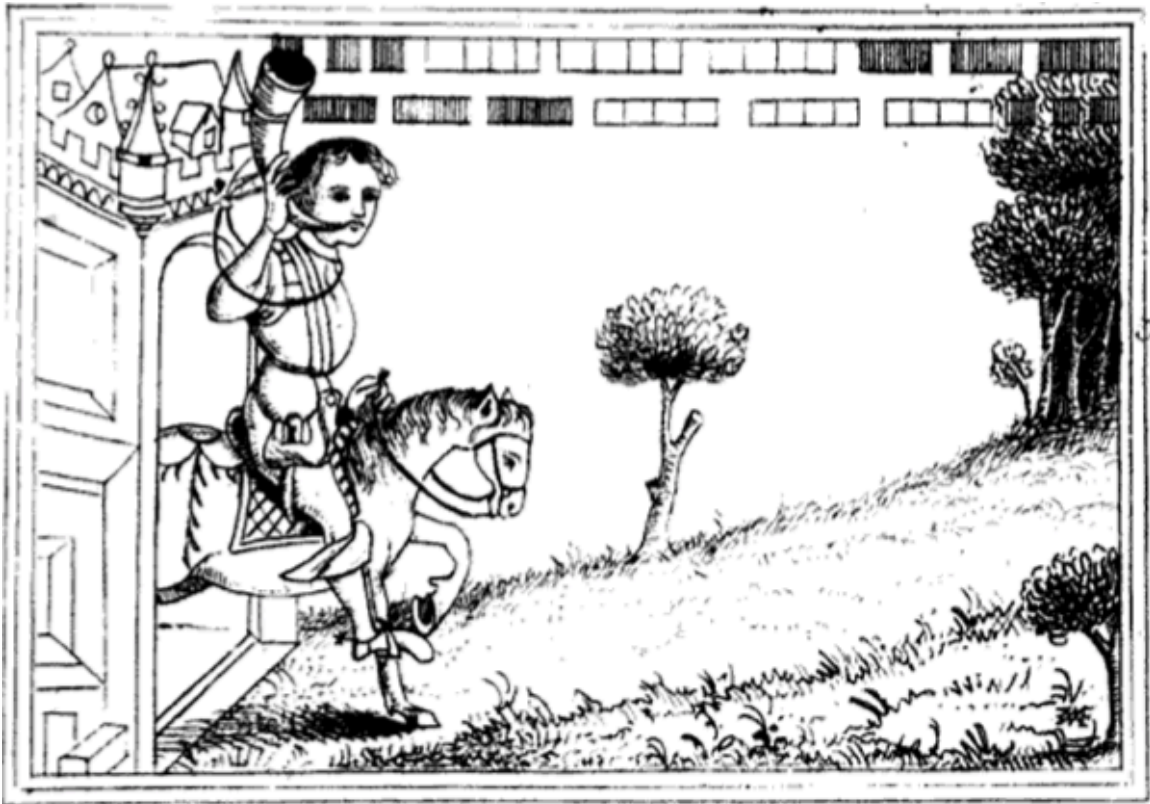
*L'Ystoire du Maistre*

Figure 3.10. *L'Ystoire du Maistre* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>59</sup>

<sup>59</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_b\\_s\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_b_s_ge_summary_r&cad=0#v=onepage&q&f=false)).

### *Cornure de Chemin* (Horn Call of the Path)

This hunting call is played in the morning or evening riding along the path to or from the hunt. It consists of three *sengles*, three *doubles*, and three *longs*. On the second time playing it, this pattern is reversed.



*Cornure de Chemin*

Figure 3.11. *Cornure de Chemin* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>60</sup>

<sup>60</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAAcAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAAcAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

### ***Cornure d'Ensemble* (Horn Call of Assembly)**

In this image, we can see the well-dressed hunter holding his *Hifthorn* into the air. He is playing the *Cornure d'Ensemble* to gather the rest of the hunting party to commence the hunt. The hunting call consists of three *longs* followed by one more *long*.

The hunter is not holding his hunting horn in the correct position while playing it. Instead of holding the horn to the side of the head, as shown in this picture, hunters would hold the horn in front of them. Curiously, whenever a horn player in *Le Livre du Trésor de Vénerie* is depicted facing right, the *Hifthorn* is shown as being held to the side of the head, but when the player is depicted facing left the *Hifthorn* is held in the correct position, facing forward. This may have been due to some limitation on the artist's part while making the woodcutting, but this is only a conjecture by this author.

From their attire, the hunting party appears to be bondsmen. The hounds and the servants are relaxing and waiting for instruction. The bondsmen are passing the time by drinking from small casks.



*Cornure d'Essemble*

Figure 3.12. *Cornure d'Essemble* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>61</sup>

### *Cornure de Queste*

This hunting call is played when the hounds are uncoupled. The finely dressed hunter plays the signal while another bondsman releases the hounds.

<sup>61</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).





*Cornure de Queste*

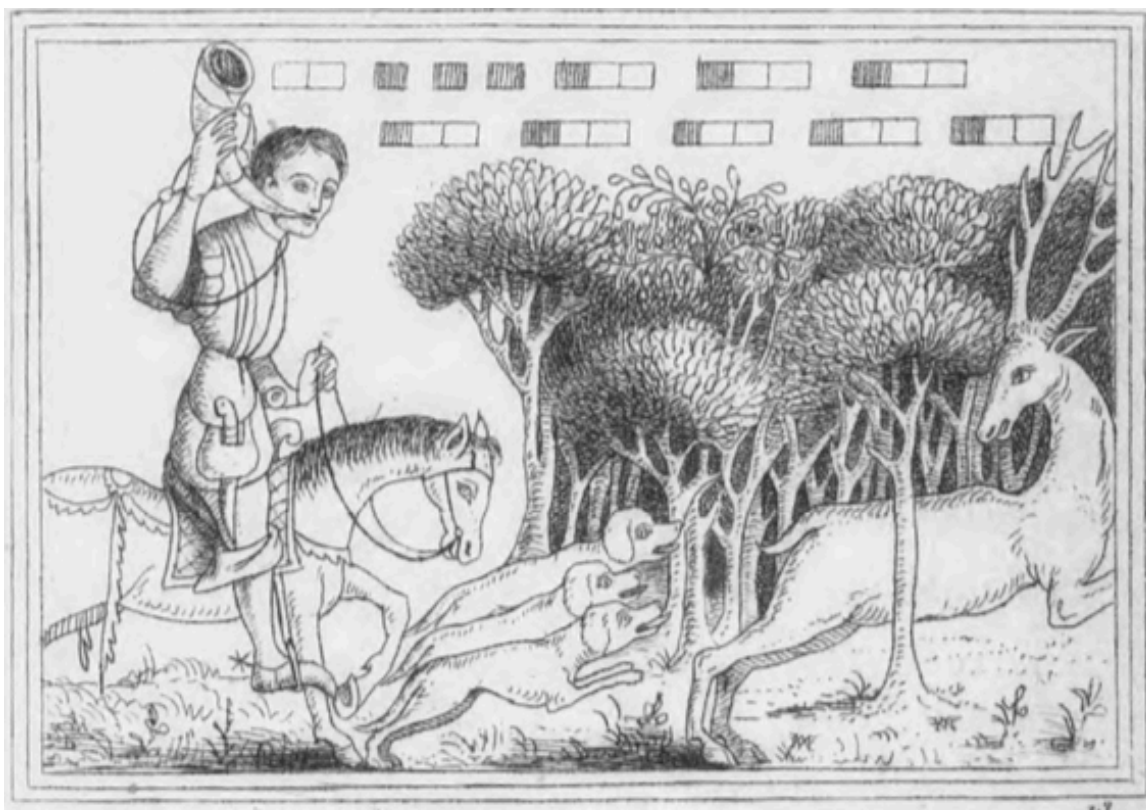
Figure 3.13. *Cornure de Queste* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>62</sup>

### ***Cornure de Chasse* (Horn Call of the Hunt)**

This hunting call is played when the deer is being chased, but is not yet seen.

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<sup>62</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).



*Cornure de Chasse*

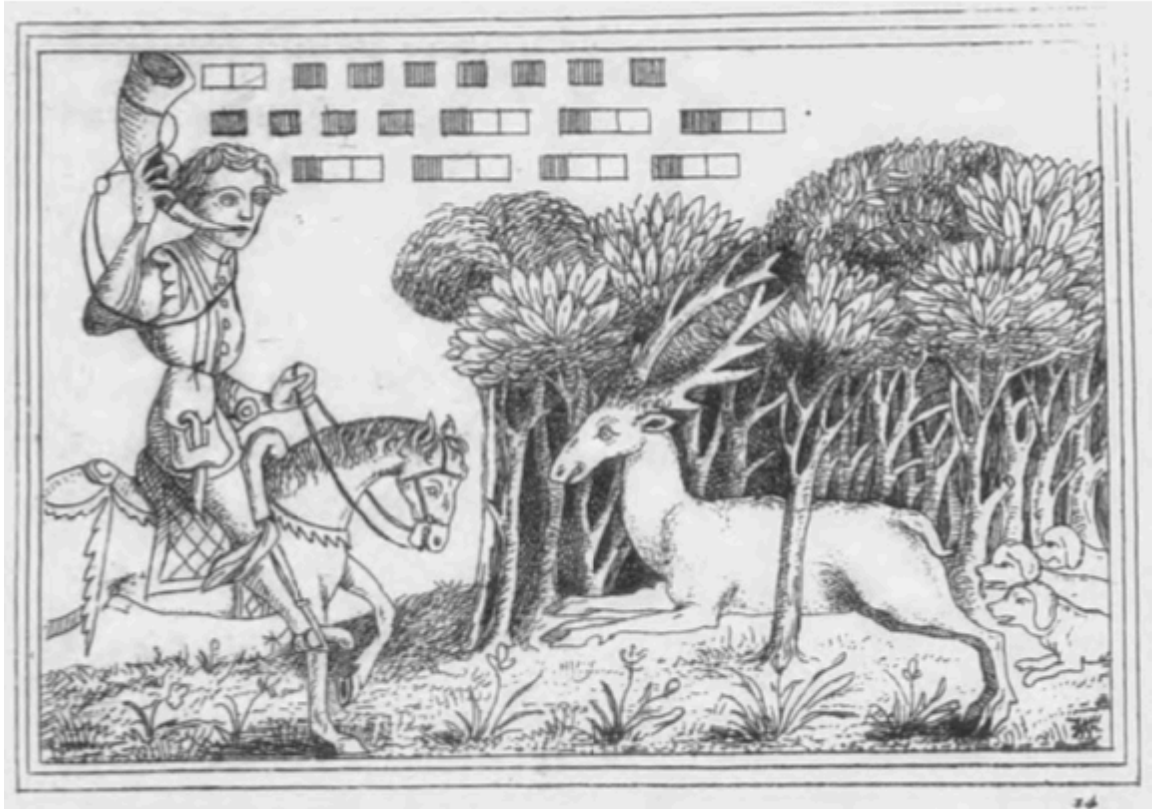
Figure 3.14. *Cornure de Chasse* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>63</sup>

### ***Cornure de Chasse de Véue* (Horn Call of the View)**

This hunting call is played when the deer is spotted.

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<sup>63</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAAcAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAAcAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).



*Cornure de Chasse de véue*

Figure 3.15. *Cornure de Chasse de Véue* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>64</sup>

### *Cornure de Mescroy*

Played when the deer is lost because it is performing a change or some other ruse.

<sup>64</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).



*Cornure de Mescroy*

Figure 3.16. *Cornure de Mescroy* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>65</sup>

### *Cornure de Requeste*

This hunting call was played when the hunters retraced their path to try and pick up the scent of a lost deer. In the accompanying image, we see the hunter facing left and holding the *Hifthorn* in the correct playing position. The depiction of the hunter facing left is symbolically used throughout *Le Livre du Trésor de Vénerie* to indicate a time of

<sup>65</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

returning or regression in the hunt. The hunter is also depicted facing left when playing the *Cornure d'Appel de chiens* and the *Cornure d'Appel de gens*, which are used to call dogs and huntsman to return home. When the hunt is progressing, the hunter is always depicted as facing right.

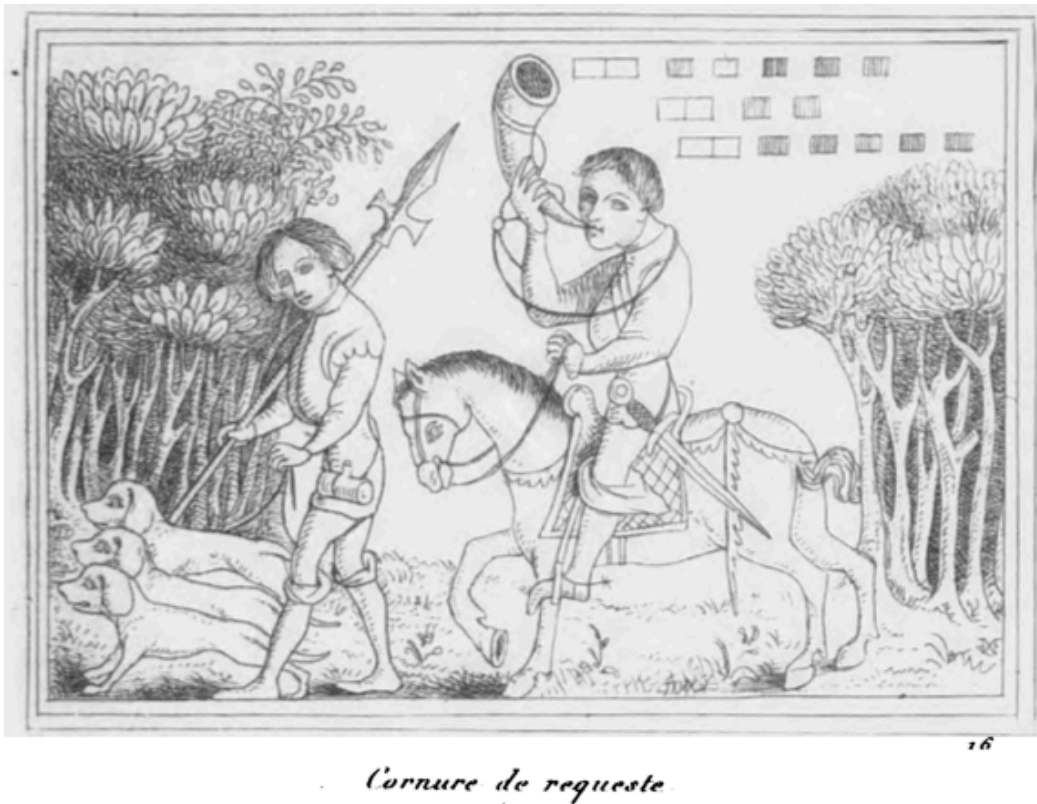


Figure 3.17. *Cornure de Requeste* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>66</sup>

<sup>66</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

### *Cornure de l'Eauve*

This is the hunting call that was played when the deer jumps into water. In this image, a stag has taken to a river in an attempt to escape the pursuing hunter and his dogs. This is one of the many tricks or ruses that a stag might attempt during the course of a hunt. This deer would be described as “foiling down” the river.



*Cornure de l'eauve*

Figure 3.18. *Cornure de l'Eauve* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>67</sup>

<sup>67</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gb\\_s\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gb_s_ge_summary_r&cad=0#v=onepage&q&f=false)).

### *Cornure de Relais* (Horn Call of the Relay)

This hunting call was played to signal the release of relay dogs. Relay dogs are hounds that were placed to intercept the fleeing deer along its most likely escape route. The hunters hoped that the dogs would direct the stag down a path that they had chosen. The releasing of relay hounds also added fresh impetus to the hunting pack.



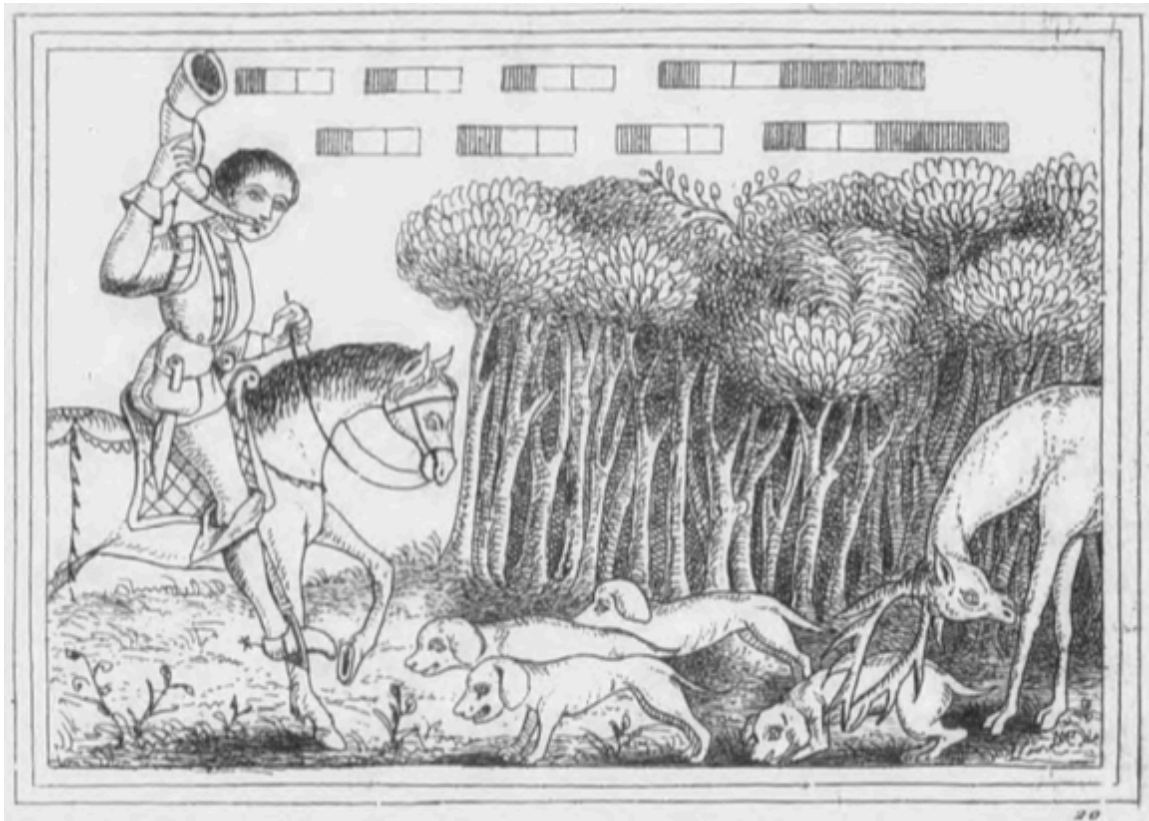
*Cornure de relais .*

Figure 3.19. *Cornure de Relais* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>68</sup>

<sup>68</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

### *Cornure d'Ayde*

This is a call played when help is required. Hardouin writes that a man should not put himself in harm's way, but he should call for his hunting party to assist him. This image shows the dogs protecting their master from the stag. The hunter has played the *Cornure d'Ayde* and help will soon arrive.



*Cornure d'ayde*

Figure 3.20. *Cornure d'Ayde* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>69</sup>

<sup>69</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gb\\_s\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gb_s_ge_summary_r&cad=0#v=onepage&q&f=false)).



### *Cornure de Prise*

This hunting call is played when the stag is killed. In this image, we can see the deer being expertly dispatched with a sword from a direct thrust to the heart. The bondsman on the right side of the woodcutting is directing the dogs to bite the buck's legs and hindquarters in a submission tactic to prevent its escape. Throughout the book, it is this same bondsman with the spear who commands the dogs. As this is occurring, the hunter is playing the *Cornure de Prise* in celebration.



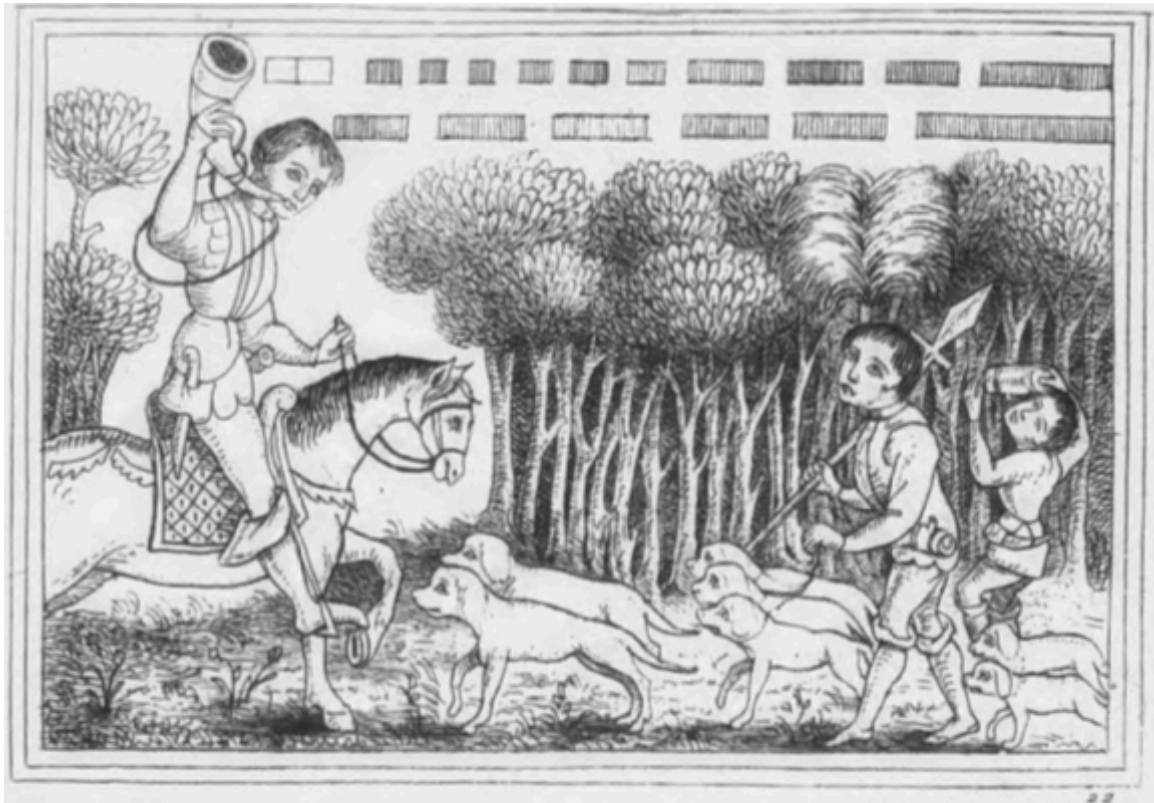
*Cornure de prise*

Figure 3.21. *Cornure de Prise* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>70</sup>

<sup>70</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

### *Cornure de Retraite* (Horn Call of Returning)

This hunting call is played when it is time to retire from the hunting field and return home. The bondsmen in the picture are shown to be tired from the hunt, as is seen in the face of the spear-wielding servant. The other servant in the picture is celebrating the completion of a successful hunt with a draw from his cask.



*Cornure de retraite*

Figure 3.22. *Cornure de Retraite* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>71</sup>

<sup>71</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

### *Cornure d'Appel de Chiens* (Horn Call for the Dogs)

This is a separate hunting call that is used to call the dogs home. We can see the hunter returning home and being greeted by a servant holding a torch and what appear to be members of the court. Several dogs are responding to the *Cornure d'Appel de Chiens* and are emerging from the woods to return home.



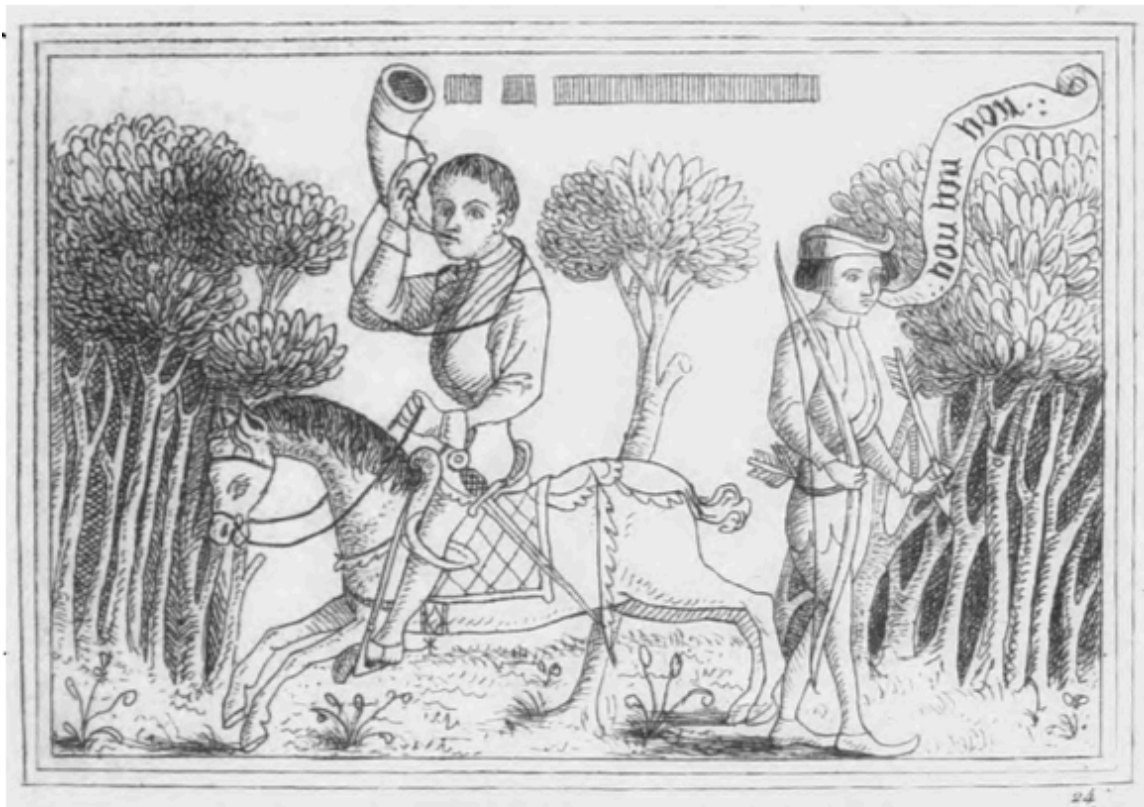
*Cornure d'appel de Chiens*

Figure 3.23. *Cornure d'Appel de Chiens* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>72</sup>

<sup>72</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855], accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false)).

### *Cornure d'Appel de gens* (Horn Call for the People)

This hunting call was used to find people who were lost in the woods. The hunter would ride through the forest and play the call. It consisted of two *longs* followed by a more extended *long*. The hunters lost in the woods would respond by shouting *Hou! Hou! Hou!* in the same manner that the hunting call was played.



*Cornure d'appel de Gens*

Figure 3.24. *Cornure d'Appel de Gens* from Hardouin de Fontaines-Guérin's *Le Livre du Trésor de Vénerie*.<sup>73</sup>

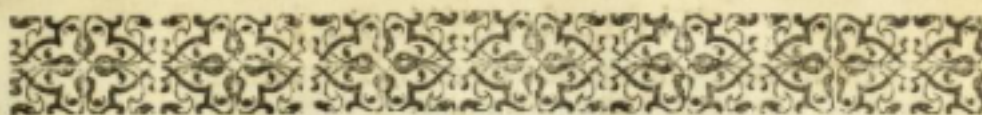
<sup>73</sup> Hardouin de Fontaines-Guérin, *Le Livre du Trésor de Vénerie* (Techener: [n.d. 1855]), accessed February 17, 2017, [https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com/books?id=W0A6AAAACAAJ&printsec=frontcover&source=gs_ge_summary_r&cad=0#v=onepage&q&f=false).

### **The Noble Art of Venerie or Hunting**

In 1575, George Gascoigne translated Jacques du Fouilloux's French hunting treatise, *La Venerie*, into *The Noble Art of Venerie or Hunting*. Gascoigne was best known as an English poet and writer. His works include a play entitled *Supposes* (1566), *A Discourse of the Adventures of Master FJ* (1573), a collection of poetry and prose entitled *A Hundreth Sundrie Flowers* (1573), and one of the earliest English satires *The Steele Glas and Complaynte of Phylomene* (1576).

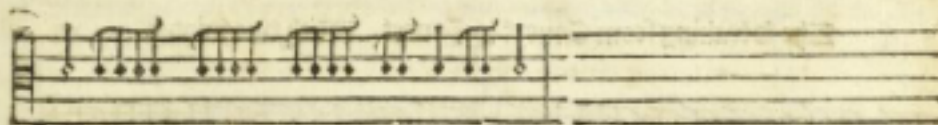
Gascoigne was born circa 1539 and attended the University of Cambridge. Over the course of his life, Gascoigne held a number of jobs which included courtier, soldier, writer, and member of Parliament. *The Noble Art of Venerie or Hunting* was written near the end of his life; he died in 1577.

This hunting treatise is largely the same as du Fouilloux's, but Gascoigne included a unique set of hunting calls at the end of his work that are "set downe according to the order which is observed at these dayes in this Realme of *Great Brittain*, as followeth" (see Figure 3.21). That Gascoigne's version of the hunting treatise is largely the same as du Fouilloux's indicates that the hunting traditions of France and England were similar circa 1575.

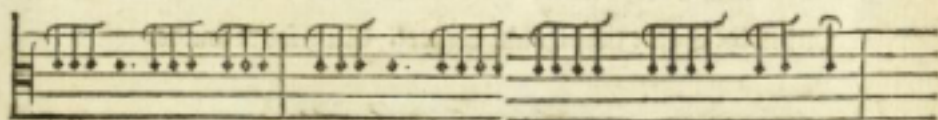


The measures of blowing, set downe in the notes for the more ease and ready helpe of such as are desirous to learne the same: and they are set downe according to the order which is observed at these dayes in this Realme of *Great Brittain*, as followeth.

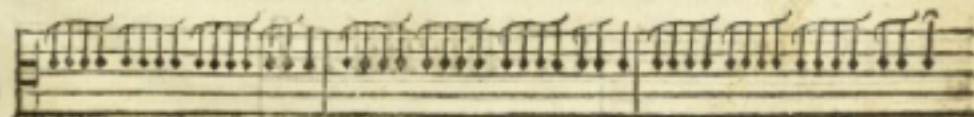
The Call for the Companie in the morning.  
All to be blowen with one wind.



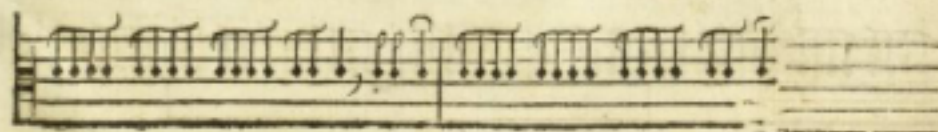
The Strake to the field. To be blowen with two winds.



The uncoupling of the Couert side. To be blowen with three winds.

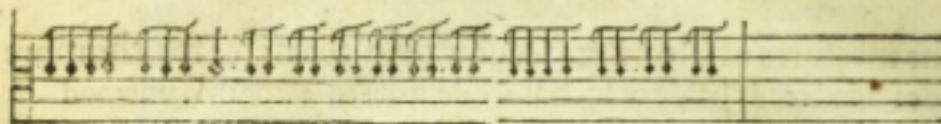


The Sake. With two winds.

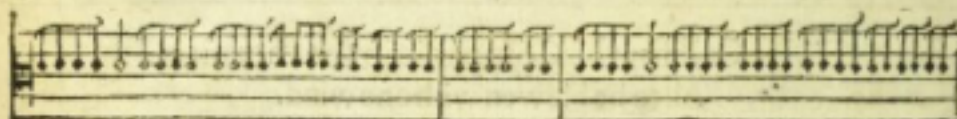


### The measures of blowing.

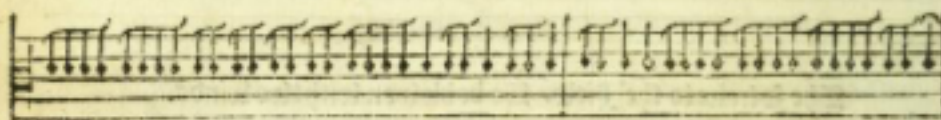
When the Hounds doe hunt a Game; Chase unknowne.  
All with one wind.



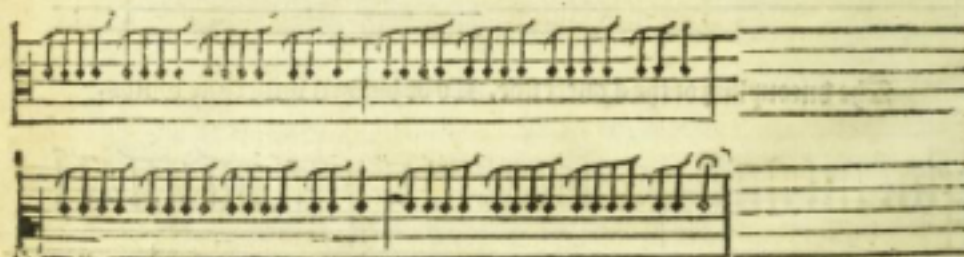
The Recharge. With three winds



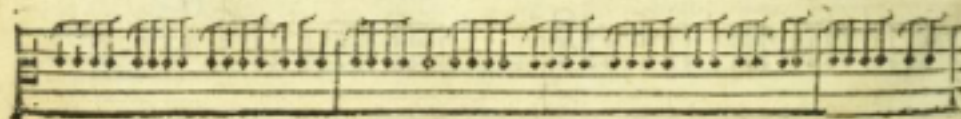
The Straking from Couert to Couert. With two winds.



When the Game both brake Couert. With foure winds.

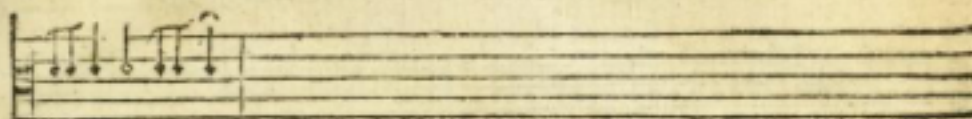


The Catching of Fox, if he be coverable. With three winds.

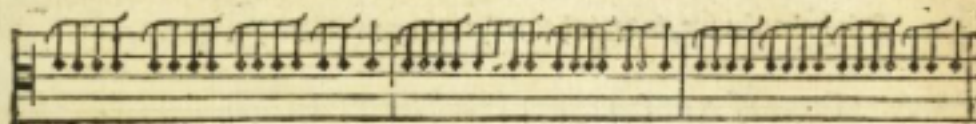


## The measures of blowing.

When the Fox is not coverable, to call away.

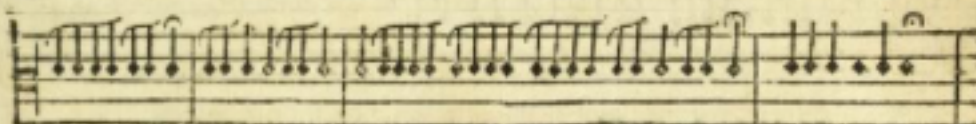


The death of a Fox, either in field or covert. With three winds.

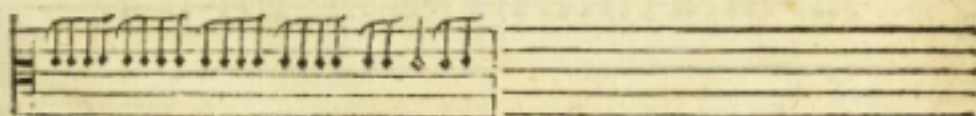


And the Rechate vpon it.

Foure sundry calls for a Keeper, in Parke, Chase, or Forrest.



The death of a Deere with Boiue, or Greyhounds.



The death of a Bucke with hounds. With two winds.

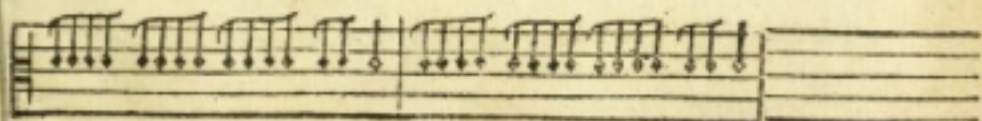






Figure 3.25. Hunting calls from George Gascoigne's *The Noble Art of Hunting or Venerie*.<sup>74</sup>

<sup>74</sup> George Gascoigne, *The Noble Art of Venerie or Hunting* (London: Thomas Purfoot, [n.d. 1611]), Title Page, from Ruth Worboys, "The Noble Art of Venerie or Hunting," Internet Archive, last modified January 4, 2016, accessed March 15, 2017, <https://archive.org/details/nobleartofveneri00gasc>.

The seventeen hunting calls in this collection are all uniformly notated on the same pitch. The limitation of a single pitch and images from the treatise show that the English were still using the *Hifthorn* during their hunts circa 1575.

There are many hunting calls common between Gascoigne and those that were compiled by Hardouin in *Le Livre du Trésor de Vénerie*. This can be seen in the following table.<sup>75</sup>

**Table 3.1. Hunting calls that are common between *Le Livre du Trésor de Vénerie* (1394) and *The Noble Art of Venerie or Hunting* (1575).**

<b>Hardouin</b>	<b>Gascoigne</b>
<i>Cornure de Chemin</i>	The Strake to the Field
<i>Cornure d'Ensemble</i>	The Call for the Companie in the morning
<i>Cornure de Queste</i>	The Seeke
<i>Cornure de Chasse</i>	When the hounds doe hunt a Game or Chase unknown
<i>Cornure de Chasse de véue</i>	When the Game doth breake Covert
<i>Cornure de Prise</i>	The Pryse of an Hart Royall
<i>Cornure d'Appel de chiens</i>	To blowe for the Terryers at an earth
<i>Cornure d'Appel de gens</i>	A Strake of nyne, to draw home the company

Many of Gascoigne's calls include instructions on how many "winds" each call must contain to be sounded properly (see Figure 3.22). There is no instruction on what a

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<sup>75</sup> They are common in function e.g. for what reason they are played, but the notation between the two manuscripts show no similarities. We can conclude that, although their hunting practices were similar, the hunting calls of England in 1575 were different from those of France in 1394. However, the number of calls that are used for identical purposes gives evidence that the hunting traditions of France in 1394 were similar to those of England in 1575.

“wind” is, but the term most likely indicates either a phrase or that these sections should be played with one breath. He denotes separation of the “winds” with vertical lines.

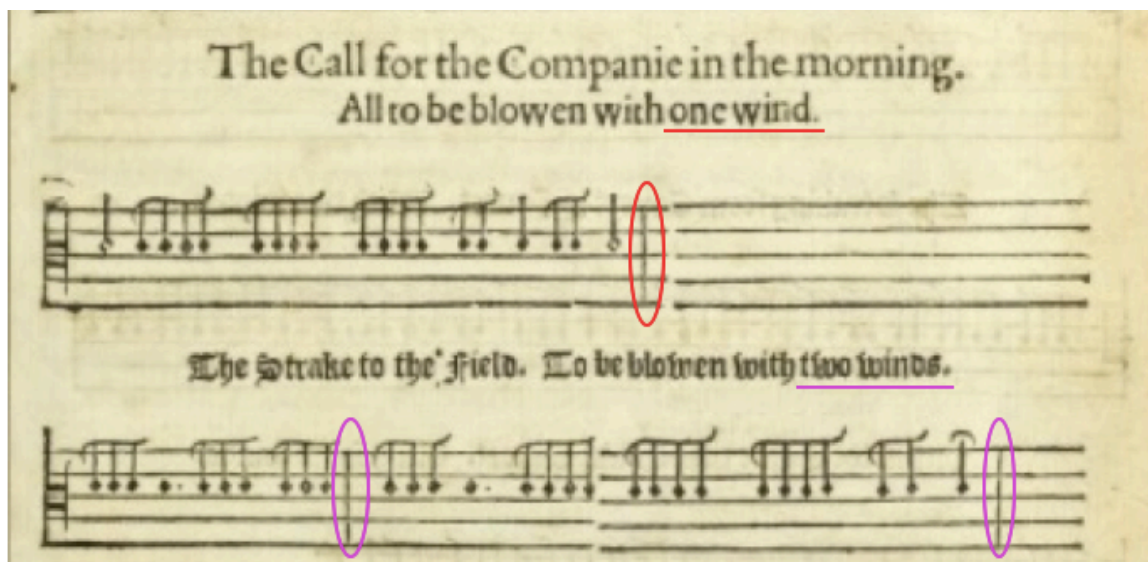


Figure 3.26. *The Call for the Companie in the morning* and *The Strake to the Field* from George Gascoigne’s *The Noble Art of Venerie or Hunting* with analytical markings by author.<sup>76</sup>

The groupings of notes within the hunting calls are changed for each notated example. The eighth notes in the calls are coupled into groupings of either twos, threes, or fours. There are no time signatures indicated but the couplings show that the calls were not solely written in 6/8 time. There are even some calls in which couplings of three eighth notes precede couplings of four eighth notes (see Figure 3.23). This calls into question the interpretation of the couplings of three eighth notes. Should they be played as triplets, as eighth notes, or in some other fashion? Until new historical research comes

<sup>76</sup> George Gascoigne, *The Noble Art of Venerie or Hunting* (London: Thomas Purfoot, [n.d. 1611]), Title Page, from Ruth Worboys, “The Noble Art of Venerie or Hunting,” Internet Archive, last modified January 4, 2016, accessed March 15, 2017, <https://archive.org/details/nobleartofveneri00gasc>.

to light, it is not entirely clear how to interpret the rhythms found within this collection. It is clear, however, that these hunting calls are a prime example of the first phase.

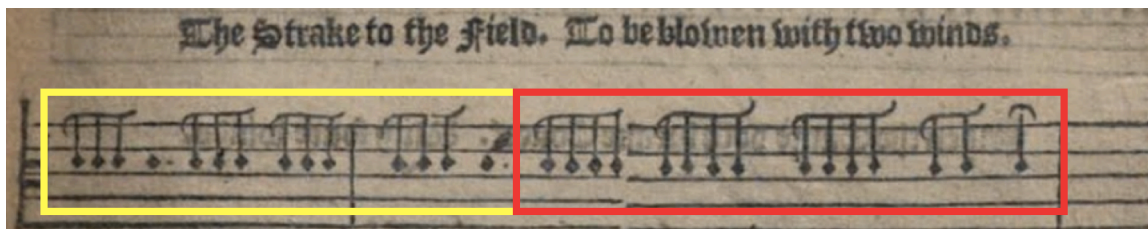


Figure 3.27. *The Strake to the Field* from George Gascoignes *The Noble Art of Venerie or Hunting* with analytical markings by author.<sup>77</sup>

### MS musical 168, Library of Versailles

André Danican Philidor the elder (ca. 1652-1730) was a musician and composer in the French royal chapel, composing over twenty *operas comiques* in addition to many secular motets. He came from a family of musicians who were long connected to the French court.<sup>78</sup> Philidor was a distinguished performer for Louis XIV and became the creator and keeper of the royal music library.<sup>79</sup> Among the documents contained at this library, there is a set of hunting calls catalogued as MS musical 168, Library of Versailles (see Figure 3.28).<sup>80</sup>

<sup>77</sup> George Gascoigne, *The Noble Art of Venerie or Hunting* (London: Thomas Purfoot, [n.d. 1611]), Title Page, from Ruth Worboys, “The Noble Art of Venerie or Hunting,” Internet Archive, last modified January 4, 2016, accessed March 15, 2017, <https://archive.org/details/nobleartofveneri00gasc>.

<sup>78</sup> The Editors of the Encyclopædia Britannica, *Encyclopædia Britannica*, <https://www.britannica.com/biography/Andre-Philidor> (accessed March 15, 2017).

<sup>79</sup> Monelle, *The Musical Topic*, 44.

<sup>80</sup> Although Monelle mistakenly refers to these calls as ms. 178, library of Versailles on page 44 of *The Musical Topic*.

MS musical 168, Library of Versailles was written in 1705 and is the first documented collection of hunting calls that demonstrate the characteristics of the second phase. However, there is a hunting call within this collection that already demonstrates characteristics of the third phase. That the third phase was already being seen in manuscripts from 1705 is evidence of the aforementioned stylistic overlap between the second and third phases of hunting calls.

The final call in this collection, *La Sourcillade*, is the third phase hunting call. It is written in 6/8 time and contains mostly step-wise motion. The call is comprised of an antecedent (mm. 1-4) and consequent phrase (mm. 5-10) with a coda appearing in mm. 11-13. Therefore, the form of the hunting call is binary (AB) with a coda. The range of this call is unusually wide for a hunting call of the third phase as it spans a perfect twelfth.

The other hunting calls in MS musical 168, Library of Versailles are written within the third harmonic register and their motion is triadic. Many of the calls are written in a simple meter and lack any repetition of material which would grant them musical structure. The range of these calls span from an octave to two octaves.

Monelle cites the repeated notes that are found in the call *Le Défaut* are remnants of an earlier phase of hunting call.<sup>81</sup> The calls of Gascoigne were limited by the ox-horn's inability to sound more than one harmonic, conversely, the Philidor calls were written for a longer instrument, the *trompe de chasse*. The use of repeated notes in hunting calls shows that composers were still clinging to traits from the first phase even though the *trompe de chasse* allowed them to write calls with greater complexity.

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<sup>81</sup> Monelle, *The Musical Topic*, 44.

The Philidor collection, which contains hunting calls that demonstrate characteristics from each of the three phases, is evidence that hunting calls were in a state of transition and evolution ca. 1705. Composers were incorporating features from an earlier era in their new hunting calls ultimately building upon a distinct musical lineage. The qualities of the first phase had not quite been forgotten in the hunting calls of the second phase, but simultaneously, hunting calls were also being composed in a newer, more modern phase.

Premier Appel



Pour le chien



Pour la voye



Le Défait



La fanfare





Figure 3.28. Hunting calls from MS musical 168, Library of Versailles by André Danican Philidor the elder, c. 1705. Transcribed by Raymond Monelle.<sup>82</sup>

### *Tons de Chasse et Fanfares*

Nearly thirty years after the Philidor collection was written, Marc-Antoine de Dampierre wrote a collection of hunting calls that would solidify the characteristics of the third phase. Dampierre was born in 1678 and became a page for the Duke of Maine in 1693. He would rise through the ranks of servitude, eventually becoming *Maître d'équipage du duc* in 1709. While in the employ of the Duke of Maine, Dampierre received a fine musical education. In 1722, Dampierre entered the employ of King Louis

<sup>82</sup> André Danican Philidor the elder, MS musical 168, Library of Versailles, ca. 1705, trans. Raymond Monelle, *The Musical Topic: Hunt, Military, and Pastoral*, 45-46.



XV as *Gentilhomme des Menus-Plaisirs*.<sup>83</sup> During his service for the king, Dampierre wrote a multitude of hunting calls including *Tons de Chasse et Fanfares* in 1734.

These hunting calls and fanfares for *trompes* were printed as an appendix to *Les Dons des Enfants de Latone*, a collection of poems written by Jean Serre de Rieux. Many of these hunting calls exemplify the third phase. They contain step-wise motion, have musical form, are written in the fourth harmonic register, and are in 6/8 time.

As we can see, the qualities of the first phase are still present in Dampierre's compositions. *Ton Pour Chien* (see Figure 3.29), the hunting call played when the hounds are in chase, contains notes repeated on the same pitch for two entire measures. These repeated notes soon give way to triadic motion which is common to the second phase. The clef Dampierre uses a G clef situated on the first line of the staff. This is commonly referred to as the "French violin clef." The clef along with the key signature indicates this call is in the key of D major, which was the common pitch for *trompes de chasse*.

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<sup>83</sup> Éric de Dampierre, "Dampierre, Marc-Antoine, Marquis de," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed April 23, 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/07136>>.



Figure 3.29. *Ton pour Chien* from Marc-Antoine de Dampierre's *Tons de Chasse et Fanfares*, 1734.<sup>84</sup>

With some calls like *Ton Pour Chiens* referencing the phases of old, Dampierre also wrote calls that were clearly innovative in their phase. *Fontainebleau*, an estate call, is one such example.<sup>85</sup> There are several other hunting calls in this collection that are dedicated to various estates or famous persons including *La Dampierre*, written for the author, and *La Petitbourg*, written to commemorate the first time King Louis XV visited Petitbourg.

*Fontainebleau* (see Figure 3.30) is a perfect example a hunting call written in the third phase. It is written in 6/8 time, utilizes the fourth harmonic register, has a range of an octave, and is written in binary form. In fact, all the calls in this collection are written in 6/8 time. This shows that hunting calls have abandoned the older fashion of being written in simple meters.

<sup>84</sup> Marc-Antoine de Dampierre, *Tons de Chasse et Fanfares* (Paris: Prault, Desaint, Guérin, 1734), as seen in *Cor – Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux* (Courlay, France: Editions Fuzeau, [n.d. 2003]).

<sup>85</sup> This is the same call that appears, in a slightly lengthened form, in Dampierre's later collection, *Recueil de Fanfares pour la Chasse*.



Figure 3.30. *Fontainebleau* from Marc-Antoine de Dampierre's *Tons de Chasse et Fanfares*, 1734.<sup>86</sup>

An estate call's purpose was to provide fanfare and honor for a lord. A chorus of horn players loudly sounding a single line of music was impressive, but a chorus of horn players playing in harmony inspired awe and commanded respect for the estate holder. Dampierre wrote some estate calls in *Tons de Chasse et Fanfares* in two parts. As a primary example, *La Bourgeois* (see Figure 3.31) is written with harmonies almost entirely comprised of thirds and fifths.

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<sup>86</sup> Marc-Antoine de Dampierre, *Tons de Chasse et Fanfares* (Paris: Prault, Desaint, Guérin, 1734), as seen in *Cor – Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux* (Courlay, France: Editions Fuzeau, [n.d. 2003]).

*LA BOURGEOIS*

22. *a 2. trompes.*

Figure 3.31. *La Bourgeois* by Marc-Antoine de Dampierre's *Tons de Chasse et Fanfares*, 1734.<sup>87</sup>

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<sup>87</sup> Marc-Antoine de Dampierre, *Tons de Chasse et Fanfares* (Paris: Prault, Desaint, Guérin, 1734), as seen in *Cor – Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux* (Courlay, France: Editions Fuzeau, [n.d. 2003]).

*Recueil de Fanfares pour la Chasse*

Marc-Antoine de Dampierre wrote another collection of hunting calls in 1765. In this collection, Dampierre has removed all qualities of the first and second phases behind and writes hunting calls only in the third phase.<sup>88</sup> All of the hunting calls in this collection are written for a *trompe de chasse* pitched in D.

This set of hunting calls is written in the fourth harmonic register and the melodies are mostly stepwise (see Figure 3.32). The only exception to this are the hunting calls that are written for two parts. Dampierre, as in his previous collection, includes several duets for horns (see Figure 3.33). The original melody of the hunting call is featured in the first part and a new accompaniment is played in the second part. The second horn is written in the third harmonic register and has mostly triadic motion.



Figure 3.32. *La Dauphine* from Marc-Antoine de Dampierre's *Recueil de Fanfares pour la Chasse*, 1765.<sup>89</sup>

<sup>88</sup> The only exception to this is when Dampierre writes hunting calls in two parts. The first horn will play the original hunting call in the third phase, but the accompanimental second horn sometimes shows characteristics derived from the second phase.

<sup>89</sup> Marc-Antoine de Dampierre, *Recueil de Fanfares pour la Chasse* (Paris: Chez Mr. le Clerc ruë S. honoré pres celle des Prouvaires à Ste. Cecile., 1765).



Figure 3.33. *La Dauphine a 2 Parties* from Marc-Antoine de Dampierre's *Recueil de Fanfares pour la Chasse*, 1765.<sup>90</sup>

*La Dauphine* is an example of an estate call written for two horns. The melody of the original is largely preserved in the first horn, but slight variations between the two do exist. One notable difference is the exclusion of the grace notes that appeared in the original. These grace notes, along with special articulations and vibrato, were played during the hunt to excite and enliven the dogs.

The *tayaut* is an articulation where the tongue touches between the lips creating the sound imitating the yipping of the dogs. *Tayauts* are played following a double or triple rhythmic pattern. By “yipping” on the trompe, the dogs’ excitability can be virtually turned up like a knob on a sound system with a really good *tayaut*.<sup>91</sup>

There are a number of hunting calls that are common between *Recueil de Fanfares pour las Chasse* and *Tons de Chasse et Fanfares*. The melodies between

<sup>90</sup> Marc-Antoine de Dampierre, *Recueil de Fanfares pour la Chasse* (Paris: Chez Mr. le Clerc ruë S. honoré pres celle des Prouvaires à Ste. Cecile., 1765).

<sup>91</sup> John Gerber, “From the Forest to the Concert Hall: Demystifying the Trompe,” *The Horn Call*, Vol. 40, No. 3 (2010): 41-46.

hunting calls of the same title are almost identical, but Dampierre often changes the musical structure of them. For example, *Fontainebleau* from *Tons de Chasse et Fanfares* is written in a simple AABA form (see Figure 3.34). The version in *Recueil de Fanfares pour la Chasse* has an expanded AABABA form (see Figure 3.35).



Figure 3.34. *Fontainebleau* from Marc-Antoine de Dampierre's *Tons de Chasse et Fanfares*, 1734.<sup>92</sup>

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<sup>92</sup> Marc-Antoine de Dampierre, *Tons de Chasse et Fanfares* (Paris: Prault, Desaint, Guérin, 1734), as seen in *Cor – Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux* (Courlay, France: Editions Fuzeau, [n.d. 2003]).



Figure 3.35. *La Fontainebleau* from Marc-Antoine de Dampierre's *Recueil de Fanfares pour la Chasse*, 1765.<sup>93</sup>

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<sup>93</sup> Marc-Antoine de Dampierre, *Recueil de Fanfares pour la Chasse* (Paris: Chez Mr. le Clerc ruë S. honoré pres celle des Prouvaires à Ste. Cecile., 1765).



## Chapter 4

### The Legacy of Hunting Calls in French Compositions for Solo Horn and Piano

Both the hunt and the modern orchestral horn have deep cultural ties to the country of France. The long history of royalty who engaged in the hunt, the many developments of the hunting horn, and the long list of French hunting treatises speak to this fact. Along with sharing a deep history in hunting, horns and hunting calls are tied together because this genre of music is so idiomatic to the instrument. For these reasons, it is apparent why French composers have continued to incorporate or reference hunting calls in their works for the horn.

The lineage of hunting calls, which began in the 1300's, has continued to exist in modern French compositions for horn and piano. There is much to be gained through the analysis of these hunting calls. The following sections will explore possible interpretations based on historical references of hunting calls found within five selected works. The placement of hunting calls within the structure of these works will be analyzed for insight into their function and the musical meaning brought about by their inclusion by the composer.

#### *Fantaisie pour Piano et Cor*

*Fantaisie pour Piano et Cor* was written ca. 1820 by Frédéric Duvernoy.

Duvernoy was an acclaimed horn player with the Paris Opera and a teacher at the Paris Conservatoire. He is known for having written the *Méthode pour le Cor* (1803), a comprehensive treatise on learning to play the horn. The *Méthode pour le Cor*

systematically teaches the reader to play in the *cor-mixte* style and became the cornerstone treatise upon which later horn players, such as Dauprat, would build upon when writing their own.

One of the first references to hunting calls in his *Fantaisie pour Piano et Cor* is found in mm. 10-15 (see Figure 4.1). The melody of this call is mostly stepwise, it is written in 6/8 time, and it has a range of minor sixth. These characteristics indicate that this hunting call was written to emulate the third phase.



Figure 4.1. *Fantaisie pour Piano et Cor* by Frédéric Duvernoy, Horn mm. 10-14 with analytical markings by author.<sup>94</sup>

Duvernoy has modernized this hunting call in two ways. Primarily, the horn plays notes that are outside of the harmonic series. F#, A, and B natural are not native to the harmonic series for a horn pitched in G, which is the tonic of this passage. Being a proponent of hand-horn technique, Duvernoy wrote his music with characteristics of a hunting call but with notes that also display the capabilities of the natural horn.

Secondarily, Duvernoy cadences on the fourth scale degree of G Major. This author has found no examples of hunting call that cadence on the fourth scale degree. It is typical for hunting calls to cadence on either the tonic or the dominant of their respective key.

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<sup>94</sup> Frédéric Duvernoy, *Fantaisie pour Piano et Cor* (Robert Ostermeyer Musikedition, 1911)

Measures 14-15 are a direct repetition of measures 12-13, and there is no indication to play these measures with any difference. If these calls were played in the hunting fields of France, it is possible that there were echoes heard after the calls were finished. Measures 14-15 can, therefore, be interpreted as an echo and may be played slightly softer than measures 12-13.

While the first hunting call in this work is indicative of the third phase, Duvernoy incorporated hunting calls from both the first and second phase. Measures 25-28 contain a hunting call that demonstrates characteristics from the first phase (see Figure 4.2). It is written on the note of D, which is the same pitch that Gascoigne wrote his hunting calls on in *The Noble Art of Venerie or Hunting*. On the natural horn, this note would be slightly closed, but it would still be able to be played *forte*. The loudness of the passage comes from the hunting calls that were all played with “great force.”

Once again, Duvernoy decided to modernize this hunting call by writing it in 6/8 time. A horn call of the first phase would not typically have a time signature. There are no hunting calls from Gascoigne’s collection that could possibly be interpreted as being entirely in compound meter. The inclusion of compound meter in this hunting call is derived from later eras.



Figure 4.2. *Fantaisie pour Piano et Cor* by Frédéric Duvernoy, Horn mm. 25-28 with analytical markings by author.<sup>95</sup>

<sup>95</sup> Frédéric Duvernoy, *Fantaisie pour Piano et Cor* (Robert Ostermeyer Musikedition, 1911)

In measures 64-76, Duvernoy combines two distinct phases of hunting calls by having the horn play a first phase hunting call while the piano plays something akin to a second phase hunting call (see Figure 4.3). The horn repeats notes on both C and G while adding grace notes. The horn call at this moment is clearly written in the phase of the First Phase.

The piano plays a rising arpeggiated figure harmonized to the horn's hunting call. This triadic figuration in the piano is akin to the second horn parts of Dampierre's duets in *Recueil de Fanfares pour la Chasse*. In the example below (see Figure 4.4), *La Dauphine a 2 Parties*, the rising triadic material can be compared to Duvernoy's writing for the piano.

The image shows a musical score for 'Fantaisie pour Piano et Cor' by Frédéric Duvernoy, measures 62-71. The score is in 3/4 time and features a piano and cor. The tempo is marked 'Allegro'. The key signature has one flat. The score is annotated with yellow boxes and red circles. A yellow box labeled 'Gascoigne' with an arrow points to the first staff. A yellow box labeled 'Dampierre' with an arrow points to the second staff. A red circle highlights a passage in the first staff (mm. 62-63) marked 'p' and 'cresc.'. Another red circle highlights a passage in the second staff (mm. 67-71) marked 'f'.

Figure 4.3. *Fantaisie pour Piano et Cor* by Frédéric Duvernoy, mm. 62-71 with analytical markings by author.<sup>96</sup>

<sup>96</sup> Frédéric Duvernoy, *Fantaisie pour Piano et Cor* (Robert Ostermeyer Musikedition, 1911)



Figure 4.4. *La Dauphine a 2 Parties* from Marc-Antoine de Dampierre's *Recueil de Fanfares pour la Chasse*, 1765 with analytical markings by author.<sup>97</sup>

Duvernoy's *Fantaisie pour Piano et Cor* was written for an instrument that held more similarities to the *trompe de chasse* than to the modern valved-horn. This is apparent in the lack of complexity that his music demonstrates when compared to later examples. This is the only work of the five selected for this document that employs a first phase hunting call and it may have been the natural horn that contributed to its inclusion in Duvernoy's music.

### *Villanelle*

Paul Dukas (1865-1935) was a teacher and composer at the Paris Conservatoire as well as a prominent music critic. He is best known for his work *L'apprenti sorcier*, but

<sup>97</sup> Marc-Antoine de Dampierre, *Recueil de Fanfares pour la Chasse* (Paris: Chez Mr. le Clerc ruë S. honoré pres celle des Prouvaires à Ste. Cecile., 1765).

also wrote operas and ballets. Dukas destroyed many of his own works because he was a perfectionist. *Villanelle*, which was written as an exam piece for the Conservatoire in 1906, is still a standard part of the solo horn repertoire. It serves its historic purpose as an examination piece that demonstrates the technical, lyrical, and musical abilities of its players in a modern capacity by being a part of repertoire selection for the Professional Division of the International Horn Competition of America.<sup>98</sup>

Measures 10-31 (see Figure 4.5) of *Villanelle* feature a long and lyrical melody that shares characteristics of hunting calls, but also deviates from historic performance practice in a few key ways. The majority of notes are written in the fourth harmonic register of the horn which indicates that this is a hunting call of the third phase. Comprised of two sets of antecedent and consequent phrases, the binary form of this hunting call also points to the influence of the third phase. Dukas also indicates that the first page should be played without the use of valves, making the modern valved-horn sound like a *trompe de chasse*.

Dukas deviates from the typical rounded binary form of the hunting call by modulating and over developing measures 26-36, which typically should either be a repetition or a slight development of measures 10-18. The material beginning at measure 26 is very similar to the music from measures 10-18 in melodic shape and rhythmic content, but it is not the A' that we expect a hunting call to contain. The tonality in measures 26-31 touches on A-flat major before returning to C major. The brief modulations that Dukas incorporates are not characteristic of original hunting calls.

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<sup>98</sup> This is based on the IHCA Professional Repertoire for the 2017 competition.

Dukas also suppresses the exuberant nature of a typical hunting call throughout this passage. The markings of *piano* and *espressivo* contribute to the romantic and lyrical character of this passage. In contrast, a true hunting call would be bold, forceful, and would hold no semblance of romanticism.

Figure 4.5. Long hunting call from *Villanelle* by Paul Dukas, Horn mm. 10-36.<sup>99</sup>

Another short hunting call written in the third phase appears at mm. 43-47. This passage is written to be played *Sans trop de rigueur dans la mesure*, “without much rigor to the measure.” This hunting call only lasts for five measures, but it is part of a larger transitional section that is one of the major musical ideas that Dukas develops throughout this piece.

<sup>99</sup> Paul Dukas, *Villanelle* (Paris: Durand & Fils, 1906).



The three main components of this piece are the long hunting call (Figure 4.5), which is heard from mm. 10-31., the transitional material (Figure 4.6), which is mm. 39-53, and the duple theme, which is from mm. 73-97 (Figure 4.7).

La noire un peu *moins* lente que la noire pointée précédente En serrant un peu

Retenu au Mouvt Sans trop de rigueur dans la mesure

*poco sfz* *dim* *p* *molto espress.*

*cresc.*

Très vif

*mf p*

Figure 4.6. Transitionary material from *Villanelle* by Paul Dukas. Horn, mm. 38-53.<sup>100</sup>

<sup>100</sup> Paul Dukas, *Villanelle* (Paris: Durand & Fils, 1906).

Figure 4.7. Duple theme from *Villanelle* by Paul Dukas. Horn mm. 73-97.<sup>101</sup>

The piece opens with two declamatory statements that fade away before the long hunting call is heard. When the long hunting call ends, the transitional material takes us into the duple theme. After the duple material changes key and repeats, the transitional material returns. At *En echo*, the short hunting call (see Figure 4.8), which is part of the transitional material, is heard again in augmentation (see Figure 4.9). This section is to be played with echo horn which has the hand almost fully stopping the instrument, lowering the horn by  $\frac{1}{2}$  step.<sup>102</sup> To compensate, the music indicates *Doigtez un  $\frac{1}{2}$  ton au-dessus*, “Finger  $\frac{1}{2}$  step above.” This is a calculated compositional technique that simulates that the horn is playing from far away.

<sup>101</sup> Paul Dukas, *Villanelle* (Paris: Durand & Fils, 1906).

<sup>102</sup> There are editions of *Villanelle* that call for the horn to be played stopped at this moment. For further information on this, please read John Ericson’s “Echo Horn and the Villanelle” at [hornmatters.com](http://hornmatters.com).

Figure 4.8. Short hunting call in *Villanelle* by Paul Dukas. Horn mm. 43-47 with analytical markings by author.<sup>103</sup>

Figure 4.9. Augmentation of short hunting call in *Villanelle* by Paul Dukas, Horn mm. 150-157.<sup>104</sup>

The duple melody is developed three more times before we briefly hear a short return of the long hunting call in measures 257-267 (see Figure 4.10). At this moment, we only hear four measures of the long hunting call before it repetitiously repeats D, eventually becoming a trill. The notation for trills is not found in any original hunting call, but it is common performance practice to employ a wide vibrato.

Tradition states that the sound of trompe must be active, dynamic and alive—never a plain, static sound. The *sonneur* creates this energetic sound with vibrato. The vibrato comes from the air column activated by the diaphragm; the lips

<sup>103</sup> Paul Dukas, *Villanelle* (Paris: Durand & Fils, 1906).

<sup>104</sup> Ibid.

intervene only as a supplement. Even short notes should have vibrato. It is what breathes life into the sound.<sup>105</sup>

Dukas was required to test the Paris Conservatoire horn players' ability to trill. His inclusion of a trill at a cadential moment indicates that he was trying to emulate the performance practice of vibrato, but this is just a speculation.

251 **Retenez beaucoup**  
*fp* *pp*

258 **Très modéré (comme au début)**  
*espress. (sans les Pistons)*

264 **Très animé et en serrant le Mouvt (avec les Pistons)**  
*cresc.* *f* *ff marcato*

Figure 4.10. Return of long hunting call in *Villanelle* by Paul Dukas. Horn mm. 257-267 with analytical markings by author.<sup>106</sup>

After the shortened version of the long hunting call is played, the piece transitions into the coda. *Villanelle* quickly and efficiently develops three large sections of material that Dukas uses to test the capabilities of the horn player. The piece covers a wide range of techniques including playing a large range on the instrument, fast articulations, lyrical playing, echo horn, muted playing, and playing melodies in different modulations. Dukas truly wrote an excellent piece for examination that ties together the demands of the modern technique with music borne by elements of hunting horn traditions.

<sup>105</sup> Gerber, John. "From the Forest to the Concert Hall: Demystifying the Trompe." *The Horn Call*, Vol. 40, No. 3 (2010): 41-46.

<sup>106</sup> Paul Dukas, *Villanelle* (Paris: Durand & Fils, 1906).

### *La Chasse de Saint Hubert*

This work was composed in 1937 by Henri Büsser (1872-1973). He was a student and later a professor at the Paris Conservatoire. While a student, Büsser studied with César Franck, Ernest Guiraud, and Jules Massenet. He was the winner of the Prix de Rome in 1893 and was the teacher of a later winner, Henri Challan.

The title of this work comes from a hunting call in *Ton de Chasse et Fanfares* by Marc-Antoine de Dampierre. The hunting call (see Figure 4.11) celebrates St. Hubert, who is the patron saint of hunters; his feast day is celebrated on November 3<sup>rd</sup>. In Dampierre's collection, the instructions underneath the title indicate that the hunting call should only be played on St. Hubert's day.

St. Hubertus was born to the Duke of Aquitaine circa 656 AD and was a skilled and dedicated hunter. While hunting on Good Friday, Hubertus was chasing a stag that turned to face him. Hubertus was surprised when he saw a crucifix between the stag's antlers. After kneeling, the stag lectured Hubertus on the rules of ethical hunting before telling him to seek out Bishop Lambert. Hubertus sought out Lambert, renounced his claim to Aquitaine, distributed his wealth to the poor, and became a devout man. Hubertus was eventually regarded as a most-beloved bishop, dying in 727 AD.

Büsser utilizes hunting calls to create drama throughout the work and to ultimately develop a satisfying conclusion. There are four main sections that employ the St. Hubert melody, but the first three contain altered versions. The alterations to the melody remove the full character of the original hunting call. In the final use of the St. Hubert hunting call, in the closing section, Büsser leaves the character intact. In fact, he composes a slightly more exuberant version of Dampierre's St. Hubert melody through

the addition of mid-phrase grace notes and the removal of long notes at cadential moments.

The St. Hubert hunting call by Dampierre is a perfect example of the third phase. It is in 6/8 time, has a one octave range, and has a step-wise melody. The first hunting call in *La Chasse de Saint Hubert*, appearing at *Plus vif*, “more lively,” is an almost identical setting of Dampierre’s. The only difference is that Dampierre utilized the French violin clef and Büsser used a G2 clef.<sup>107</sup> Büsser’s first hunting call, therefore, is in the key of B minor for the horn instead of the original key of D major. Even though the tonality of the hunting call has been changed, the energy and heroic character of the call is still present.

Writing a hunting call in a minor key is historically inaccurate as there are no minor chordal thirds in the third and fourth registers of the harmonic series. Büsser wrote his hunting call at *Plus vif* (4.12) in B minor (horn pitch), but he also kept some characteristics of a traditional hunting call. Büsser indicates this passage should be played *forte* and *à plein son*, “with full sound.” These markings encourage the player to play loudly which is in line with the instructions to blow with great force from treatises. Another element that comes from the hunting call tradition are the trills that are written at cadential moments throughout this section. A strong tradition of using wide vibrato exists in the performance practice of modern *trompe de chasse* playing, so this writer assumes that these trills seek to emulate this energetic and wide vibrato.

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<sup>107</sup> A G2 clef is a G clef that is placed on the second line in the staff.



Figure 4.11. *La Saint Hubert* from *Tons de Chasse et Fanfares* by Marc-Antoine de Dampierre.<sup>108</sup>

Figure 4.12. *La Saint Hubert* hunting call in B minor as seen at *Plus vif* in *La Chasse de Saint Hubert* by Henri Büsser.<sup>109</sup>

<sup>108</sup> Marc-Antoine de Dampierre, *Tons de Chasse et Fanfares* (Paris: Prault, Desaint, Guérin, 1734), as seen in *Cor – Méthodes – Dictionnaires et Encyclopédies – Ouvrages généraux* (Courlay, France: Editions Fuzeau, [n.d. 2003]).

<sup>109</sup> Henri Büsser, *La Chasse de Saint Hubert* (Paris: Alphonse Leduc, 1937), mm. 27-54.

At *Moins vif*, “less lively,” Büsser transforms the St. Hubert call from energetic to introspective and calm (see Figure 4.13). He accomplishes this by transposing the horn to C minor, marking the section to be played *Sourdine*, “with mute,” and treating the melodic content of the call with a variation predicated on slurred groupings. Comparing this variation to the original, a clear outline of the original theme is easily traced.

Figure 4.13. Variation on the *La Saint Hubert* hunting call at *Moins vif* in *La Chasse de Saint Hubert* by Henri Büsser with analytical markings by author.<sup>110</sup>

Near the end of the piece, Büsser finally has the horn play the St. Hubert’s call in the correct tonality (see Figure 4.14). The key is now B major for the horn, but the full character of a hunting call is not present. There are indications that this music should sound as though a hunting party is signaling from afar. Büsser writes for the horn to play both *piano* and *comme un écho lointain*, “as a distant echo.” At this moment, only half of the St. Hubert melody is heard, one antecedent-consequent phrase. The piano plays two

<sup>110</sup> Henri Büsser, *La Chasse de Saint Hubert* (Paris: Alphonse Leduc, 1937), mm. 55-80.



bars, changing the key from concert E to concert F and the horn finally enters playing a true horn call.

Figure 4.14. *La Saint Hubert* hunting call played at *comme un écho lointain* in *La Chasse de Saint Hubert* by Henri Büsser.<sup>111</sup>

At *Très rythmé*, “very rhythmic,” Büsser indicates that the horn should play with full sound and *forte* (see Figure 4.15). Because this is the climax of the work, the performer should play louder than *forte*. To add to the exuberant character of the St. Hubert call, Büsser writes in grace notes and propels the melody forward by altering the quarter-note sustains into galloping eighth-notes. These two details make the finale of the piece, which could have been an ordinary rendition of the St. Hubert hunting call, into an exciting highlight that is true to the nature of the hunting call and the spirit of St. Hubert.

<sup>111</sup> Henri Büsser, *La Chasse de Saint Hubert* (Paris: Alphonse Leduc, 1937), mm. 232-259.



Figure 4.15. Variation of *La Saint Hubert* hunting call at *Très rythmé* in *La Chasse de Saint Hubert* by Henri Büsser.<sup>112</sup>

### *En Forêt*

Eugene Bozza's *En Forêt* was written in 1941 and is considered one of the most technical solos in the horn repertoire. He evokes the piece's namesake, "in the forest," with the use of hunting calls in several key moments throughout the piece.

The work opens with intense pacing, chromaticism, and driving rhythms that evoke the adventure and excitement of a mounted hunt. At rehearsal number 4, Bozza dissipates the energy of the opening with a recitative for the horn in the style of a hunting call (see Figure 4.16). The ascension in measures 36-37 contains notes found on the harmonic series for a horn pitched in F. Concurrently, an important rhythmic transition is made from a simple to compound meter. The new 6/8 meter allows the horn to play a

<sup>112</sup> Henri Büsser, *La Chasse de Saint Hubert* (Paris: Alphonse Leduc, 1937), mm. 260-280.

simple hunting call of the second phase. In the manner of hunting calls from the field, this passage is marked to be played loudly, *a plein son*.

The last four notes of this call are then echoed. Bozza marks these four notes *sons bouchés*, *piannissimo*, and *poco rallentando*. The sound of stopped horn and the *pianissimo* dynamic makes the echo sound far away. It is as if a hunter has played this call and a soft echo is returning to him from the forest.

The image shows two staves of musical notation. The first staff begins at rehearsal mark 36, marked 'RECIT', and features a dynamic of *mf* followed by *à plein son*. The second staff begins at rehearsal mark 41, marked 'Piano', *rall. poco*, and *pp sons bouchés*. Both staves include a 'Piano' section indicated by a dashed box above the notes.

Figure 4.16. Hunting call at rehearsal four in *En Forêt*.<sup>113</sup>

At *comme un écho lointain*, “as a distant echo,” another hunting call is used (see Figure 4.17). This hunting call is marked as *pianissimo* and the markings also indicate that this call is to be played in a “distant” manner. The markings indicate that this call is being played by a second hunter who is far away from the hunter who sounded the initial call at rehearsal four. The hunting call at *comme un écho lointain* was written to emulate a different phase than the initial hunting call which further supports that it is being played

<sup>113</sup> Eugène Bozza, *En Forêt* (Paris: Alphonse Leduc, 1941), mm. 36-44.

by a second hunter. The hunting call at rehearsal four is written in the second phase while the call at *comme un écho lointain* is written in the third phase.

With the goal of portraying two hunters separated from each other, the performer should play each of these hunting calls with a different sound and character. All horn players have unique qualities in their sounds that make them stand apart from others. No two horn players sound exactly alike. Following Bozza's markings and actively changing the sound of each hunting call creates the illusion that there are two horn players calling to each other.

The hunting call at *comme un écho lointain* is comprised of an antecedent and a consequent phrase. The antecedent phrase is marked *pianissimo* and *sons naturels*, while the consequent phrase is marked *ppp* and *sons bouchés*. These markings can be interpreted in two ways. There could be a third hunter who plays the consequent phrase in measures 51-55, or the second hunter could be riding farther away while playing the second half of his call. It is more likely that the second hunter is playing the consequent phrase because traditional hunting calls cadence on tonic.

Figure 4.17. Hunting call at *comme un écho lointain* in *En Forêt*.<sup>114</sup>

<sup>114</sup> Eugène Bozza, *En Forêt* (Paris: Alphonse Leduc, 1941), mm. 45-55.

The hunting calls found in *En Forêt* are a vital component of the musical structure. The calls occurring in the aforementioned recitative section act as a transition from the exciting and fast paced opening material to the more peaceful and solemn mood of the ensuing *andante espressivo*. Furthermore, hunting calls in this work also help build the music toward the climax. The initial horn call at rehearsal four is short, lasting only five measures. The second hunting call at *comme un écho lointain* is twice the length of the first hunting call. The third and final hunting call of the piece is in fact the climax of the piece and it is twice the length of the second hunting call.

The third hunting call appears in the *Allegro vivo* section of the work and is written in the third phase (see Figure 4.18). To enhance this apex of the piece, the player should play with wild abandon. In the style of original horn calls, this section should all be played “with great force,” the grace notes and the trills should be played with great enthusiasm, as if to excite the hunting hounds.

The image shows a musical score for a hunting call in *En Forêt*. It consists of three staves of music. The first staff starts at measure 87, marked "à plein son" and "f". The second staff starts at measure 90, marked "p" and "f", and includes a trill (tr) and a box containing the number 9. The third staff starts at measure 98, marked "p" and "f", and includes a trill (tr) and a "rit." marking. The fourth staff starts at measure 106. The music is written in a single melodic line on a treble clef staff.

Figure 4.18. Hunting call at *Allegro vivo* in *En Forêt*.<sup>115</sup>

<sup>115</sup> Eugène Bozza, *En Forêt* (Paris: Alphonse Leduc, 1941), mm. 87-107.

### *Variations sur une Chanson Française*

Marcel Bitsch's work for solo horn and piano, *Variations sur une Chanson Française*, was written circa 1954 and features a French *chanson* characteristic of a third phase hunting call (see Figure 4.19). The meter of the *chanson* is 6/8 and it is written in the key of D major for the horn, which is the same key that Dampierre used in *Tons de Chasse et Fanfares* and *Recueil de Fanfares pour la Chasse*. Although this *chanson* is step-wise, it is written mostly in the third harmonic register.

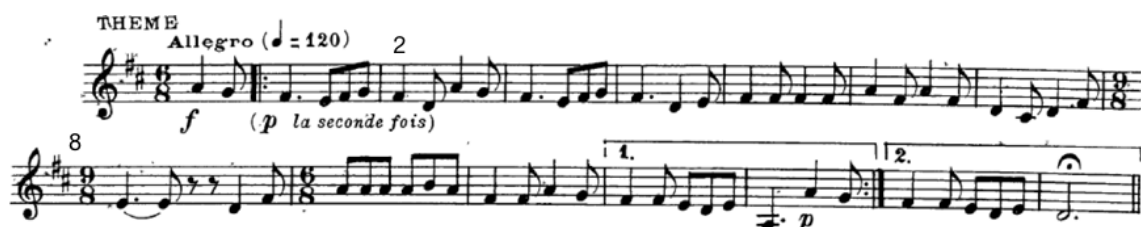


Figure 4.19. The *chanson* from *Variations sur une Chanson Française*.<sup>116</sup>

Bitsch manipulates a unique feature into this *chanson* that goes against the characteristics of a traditional hunting call. He includes a single measure in 9/8. This bar upsets the metric impulse that is felt throughout the *chanson*. The first beat of every measure is metrically stronger than the second beat. By adding an extra beat in measure eight, Bitsch forces the strong beats and the weak beats to reverse themselves. What once felt like the first beat of a bar now feels like the second, and vice versa. In order to rectify this reversal of metric impulse, Bitsch includes a repeat. The 9/8 bar, which upset the meter of the hunting call, returns the emphasis to the first beat of each measure.

<sup>116</sup> Marcel Bitsch, *Variations sur une Chanson Française* (Paris: Alphonse Leduc, 1954), mm. 1-14.

The rest of the composition is comprised of variations that Bitsch created using the original *chanson* as source material. In essence, every part of this work stems from the *chanson*. Though all the music is derived from a single source, each variation utilizes the theme in a unique way. One of the primary differences in use of the source material is the clarity that the *chanson* appears in each variation. Some variations very clearly show how they incorporate the source material while other variations hide it.

In the first variation, Bitsch transforms the *chanson* into continuous eighth notes (see Figure 4.20). The overall structure of the phrases and the spirit of the *chanson* are kept intact through this variation, however Bitsch expands upon the thematic material and adds measures of interplay between the horn and piano. Bitsch makes it transparent how the source material has been incorporated into this.

Figure 4.20 Variation I in *Variations sur une Chanson Française*.<sup>117</sup>

<sup>117</sup> Marcel Bitsch, *Variations sur une Chanson Française* (Paris: Alphonse Leduc, 1954), mm. 45-77.

Variation II also shares notes with the original *chanson*, but this variation switches from primarily triplets in a compound meter to primarily sixteenth notes in a simple meter (see Figure 4.21). Bitsch employs two main units to craft this variation. The first unit features a descending sixteenth pattern, descending Major-third eighth notes, and an octave leap, which is pictured below in the circle. The second unit contains a syncopated rhythm, an ascending sixteenth note line, and intervals of a fifth and an octave, which is depicted in the rectangle. Bitsch transposes these two units twice almost verbatim and then develops ideas from each unit through the rest of the variation.

Figure 4.21. Variation II in *Variations sur une Chanson Française* with analytical markings by author.<sup>118</sup>

Variation III sees the return of the compound meter and a key change to A minor for the horn (see Figure 4.22). The *chanson* appears in the first 8 measures of the

<sup>118</sup> Marcel Bitsch, *Variations sur une Chanson Française* (Paris: Alphonse Leduc, 1954), mm. 45-77.



variation and has been transformed using a *barcarolle* rhythm and a bevy of syncopations that continually obscure the meter. Clearly, the first seven notes are derived from the *chanson*, from there, the music wanders while remaining vaguely reminiscent of the theme. In measures 96-109, Bitsch uses similar rhythmic material from the opening measures of this variation to explore new harmonic and melodic ideas. At measures 117-127, Bitsch brings back the melodic material from measures 88-95, develops it, and cadences. The form of this variation, rounded binary, is one of the forms that is common to a hunting call of the third phase. Measures 88-95 are the A section, mm. 96-116 are the B section, and 117-127 are A'.

The image shows a musical score for Variation III, measures 88-127. The score is written on five staves. The first staff (measures 88-93) is marked 'Andantino (♩ = 50)' and 'p'. The second staff (measures 93-100) is marked 'Poco più mosso' and 'pp', with a 'cresc.' marking. The third staff (measures 100-108) is marked 'Andantino' and 'p'. The fourth staff (measures 108-117) is marked 'Andantino' and 'p', and includes a 'Sourdine' instruction. The fifth staff (measures 117-127) is marked 'Andantino' and 'p', and includes the instruction 'ôtez la Sourd.' at the end. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

Figure 4.22. Variation III in *Variations sur une Chanson Française*.<sup>119</sup>

<sup>119</sup> Marcel Bitsch, *Variations sur une Chanson Française* (Paris: Alphonse Leduc, 1954), mm. 88-128.

The music becomes very free and loosely associated with the original theme at *cadence*, where the horn mainly plays without the piano (see Figure 4.23). The extreme chromaticism in this passage makes it difficult to discern how this new material was derived from the *chanson*. Bitsch cleverly keeps the material relevant to the theme through repetitiously ending phrases on the pitch of A, which is the dominant of the *chanson*.

The image shows a musical score for a cadence section, measures 129 to 135. The score is written for a single melodic line on a treble clef staff. Measure 129 is marked 'CADENCE a piacere' and begins with a *mf* dynamic. Measure 131 features a triplet of eighth notes and a *pp* dynamic. Measure 134 is marked 'p' and 'Large', and includes a triplet of eighth notes and a *f* dynamic. Measure 135 ends with a *f* dynamic and a *p* dynamic. The music is characterized by chromaticism and frequent use of triplets.

Figure 4.23. *Cadence* from *Variations sur une Chanson Française*.<sup>120</sup>

In the fourth and final variation, Bitsch alters the *chanson* by writing it in a non-idiomatic meter for hunting calls, 8/8 (see Figure 4.24). Throughout this variation, the metric groupings change. In some measures the eighth notes are grouped 3+3+2 while other measures are grouped 3+2+3. The unclear relation to the *chanson* that was exhibited in the cadenza section is immediately remedied and the *chanson* is readily

<sup>120</sup> Marcel Bitsch, *Variations sur une Chanson Française* (Paris: Alphonse Leduc, 1954), mm. 129-136.

identifiable once again. At the climax of the piece, which is introduced with a *glissando*, the *chanson* is apparent in every single phrase (see Figure 4.25).



Figure 4.24. Variation IV in *Variations sur une Chanson Française*.<sup>121</sup>

Figure 4.25. Climax of *Variations sur une Chanson Française*.<sup>122</sup>

The clarity of source material in each variation is what gives this work its overall structure. The piece progresses through the opening theme, three variations, a cadenza, and a climatic fourth variation. Bitsch continually obscures the characteristics of the hunting call so that he can bring the piece to a climax by allowing these characteristics to

<sup>121</sup> Marcel Bitsch, *Variations sur une Chanson Française* (Paris: Alphonse Leduc, 1954), mm. 137-149.

<sup>122</sup> *Ibid.*, 191-213.

return. The triumphant and heroic nature of a hunting call makes it a great source for climatic material.

The first variation is transparently derived from the theme, but the *chanson* is further and further concealed as the piece progresses through variations two and three. At *cadence*, the theme is almost completely obscured. The obfuscation of the *chanson* allows Bitsch to compose somber and introverted sections within his work. If left intact, the hunting call is exciting and vivacious. With the fourth variation, the climax of the piece, Bitsch allows the heroic characteristics of the original hunting call to make a triumphant return.

These five examples of French solos for horn and piano portray the breadth of approaches that individual composers take when composing with hunting calls. Duvernoy modernizes traditional hunting calls and, in some passages, overlays two distinct phases of hunting calls onto each other. Dukas softens the characteristics of hunting calls into lyrical passages and alludes to the hunting horn, the *trompes de chasse*, with his instruction to play *sans les pistons*, “without valves.” Büsler takes a hunting call written by Marc-Antoine de Dampierre in 1734 and modifies it throughout his composition. Both Bozza and Bitsch utilize hunting calls as structural components throughout their works.

It was through the study of original hunting calls from various treatises that three phases of hunting calls were identified. Utilizing the characteristics of these phases along with historical research into the history of the horn and the European hunting tradition, the hunting calls within these five works were analyzed. Through comparing these modern hunting calls to those of their ancestors, along with the prudent application of *trompe de chasse* performance practice, informed interpretations of this music were put

forth by this author. This analytical process was only completed on a small fraction of the total works that belong to this French lineage of music. There is still further work that can be done.

### **Recommendations for Future Research**

Duvernoy's, Dukas', and Büsler's adaptations of hunting calls along with Bozza's and Bitsch's structural integration of hunting calls in their works demonstrate a few examples of how modern day French composers have continued to utilize this musical idiom in their works. Thanks to the wide spread use of hunting calls in compositions, historically informed interpretations of hunting calls in music is a topic that has almost limitless application. This document limited its focus to a selection of five works from the French repertoire for solo horn and piano. There are many more works in this specific genre that have yet to be analyzed using this method.

Similarly, other genres of music can be analyzed for their use of hunting calls. For example, the realm of orchestral music could benefit from this methodology. This document briefly touched on discussing the use of hunting calls in Beethoven's *Symphony No. 6*, Mahler's *Symphony No. 1*, and Wagner's *Siegfried*. Research of hunting calls and their performance practice could be applied to the gamut of orchestral literature. Further, a single composer's oeuvre could be analyzed to see how they approached composing with hunting calls. Of particular interest would be composers who were composing circa 1650 to see how the developments of hunting call phases were affecting music of the time.

There are also variations upon this method that could be employed for future study. For example, the study of the development of a single country's hunting calls and applying those findings to their modern works would be of value. An exploration of whether modern composers of a single country have a unique approach to composing with hunting calls based on original hunting calls from that country could be conducted.

Along with historical research, there exists a strong tradition of modern *trompe de chasse* players residing in Europe. There is a hurdle for Americans to overcome before they could partake in this tradition; the books and materials on learning to play the *trompe de chasse* are all written in French. Furthermore, the players and teachers of the instrument reside in Europe. A whole world of modern day *trompe de chasse* performance practice and exploration into where those came from could add more depth to this document as well as open up a separate field of inquiry.

This document sought to find a deeper level of understanding of how hunting calls have continued to exist in modern works for horn, but it has also demonstrated the deep relationship between the horn and hunting calls. The horn and hunting calls developed simultaneously in the fields of Europe and their heritage is impossible to separate. It is remarkable to observe how the French have continuously developed the legacy of the hunting call and the horn. Further investigation into this line of study will continue to strengthen the connection with the horn and the music of its heritage.

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