Universiteit Leiden
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Giovanni Punto (1746-1803) Cor basse célèbre

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5. Horn and Piano: a Cor Basse Recital

As a vital part of this dissertation, I recorded, together with the piano player Alexander Melnikov, a CD with music composed by and for Punto, supplemented with two pieces from the period immediately after his death–which were clearly influenced by the Beethoven Sonata op. 17 and are therefore part of Punto's legacy–with a cor solo and a typical cor basse mouthpiece.[231] This chapter describes and discusses the material used, and argues the structural elements and performance techniques of the chosen repertoire

5.1 The instrument

For this recording I hesitated for a long time between my orchestral horn, built by Courtois Neveu Aînée, rue des Provaires, Paris, between c1802-1809,[232] and my cor solo by Couesnon, Paris, 1900.[233]

The orchestral horn by Courtois dates from the period immediately after the death of Punto. The Couesnon cor solo has been built almost one hundred years later, but still perfectly represents the model of the French cor solo, as developed by Raoux.

Recording the CD on the cor solo, the type of elite instrument Punto and other virtuosi of the period used, had my preference. From 1797, with Dauprat as the first, generations of exceptional horn players received a Raoux cor solo as a prize for their graduation with the distinction *premier prix* from the Conservatoire de Paris. The cor solo thus became even more the symbol of top-notch horn players.[234] Playing this horn, with the fixed lead pipe as opposed to the wobblier set-up on the terminal-crooked orchestral horn, is an artistic delight. Most of all the sensation of being in touch with the heart of the horn, not hindered by a loose crook at the beginning of the instrument is what made the difference for me.

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[231] Van der Zwart, T. (horn), Melnikov, A. (piano) CD: *Horn and Piano: A Cor Basse Recital,* Harmonia Mundi HMM905351, 2022

[232] Waterhouse, W.: *New Langwill Index: a dictionary of musical wind instrument-makers and inventors*. London, 1993: 72 See figure 1.6

[233] See figures 1.9-1.11

[234] Scott, A., Chick, J. and Myers, A.: 'The Cor Solo, History and Characteristics.' In: *Historic Brass Society Journal* Volume 31, 2019; 12

In his *Méthode*, Dauprat describes the cor solo as more graceful to play and easier to hold, but he is critical about the time it takes to change the set-up.[235] The disadvantage of the more cumbersome way to change crooks in comparison with the orchestral horn was irrelevant for my purpose. As was custom for horn solo repertoire of the period, the pieces recorded on the CD do not require any crook change in or in between movements. Stability, smoothness, and evenness of the instrument, plus the ease of control for the performer were frequently mentioned as advantage points in responses to a recent enquiry among experts by experience.[236]

5.2 The mouthpiece

Valid reproduction of classical horn mouthpieces of the second half of the eighteenth-century is problematic due to the paucity of surviving examples and the inability to accurately match them to the horns for which they were made. Mouthpieces are not easy to identify. They are almost never dated, signed, or even marked, unlike the horns they seem to belong to. They should be viewed as personal objects that were and are almost never sold with the instrument, making it impossible to know if the sound and response of a particular period mouthpiece on a particular period horn do justice to the intentions of the builder and the original owner. Purchasing a combination of a period horn with a mouthpiece gives no guarantee they were ever used together.[237]

Although modern copyists may suggest differently, until the industrial revolution mouthpieces were made by hand and standardization was not an issue. An accurate picture of the range of historical mouthpieces is hard to obtain.[238]
We know from surviving copies and from drawings in early 19th century tutors that most horn mouthpieces from the second half of the 18th century were entirely conical.[239]

[235] Dauprat, 4
[236] Scott, Chick and Myers, 23
[237] Seraphinoff, R.: 'Early horn mouthpieces', in: *Historic Brass Society Journal*, Volume 1. 1989; 93-100
[238] Campbell, 71-2
[239] Fitzpatrick, *The Horn and Horn-Playing*, 155-157

Because the body of the mouthpiece normally was hammered from a single piece of sheet metal (usually brass, sometimes silver or nickel silver), the walls are much thinner than later types, which are turned from a solid cylinder of metal.
The cone, or funnel, generally reaches the smallest point at the very end, inside the horn.
The rim can vary greatly in both internal diameter and thickness but is generally quite flat, resulting in relatively sharp edges.
The combination of the funnel shape and the relatively thin, hammered brass contributes to diversity in timbre, with the sound easily becoming fuzzy in piano and brassy, *cuivré*, in forte. Making musical use of the differences between open and stopped notes is relatively uncomplicated with the classical mouthpiece type because the color of the sound is less defined and less fixed than on its modern equivalent.

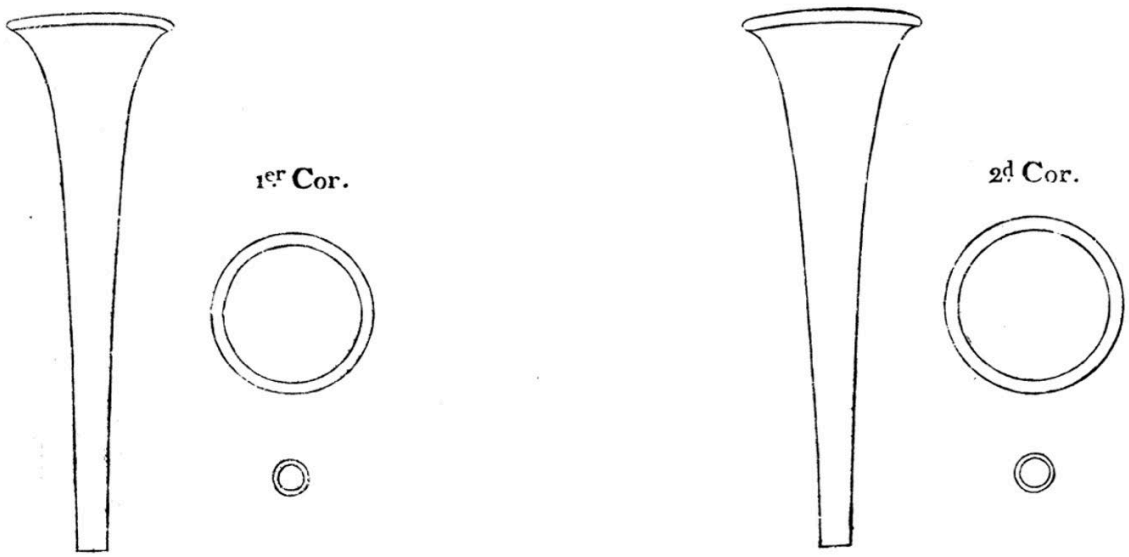

Figure 5.1
Drawings of mouthpieces for high horn (left) and low horn (right). Domnich, *Méthode*, 8

As discussed earlier, the *Seule et Vraie Méthode* mentions the necessity of a small mouthpiece for cor alto and a large mouthpiece for cor basse without revealing more details. How small or big one can only guess. Slightly later Parisian methods provide more information through drawings and measurements.

Inner rim dimensions given in horn methods by Duvernoy, Domnich (figure 5.1) and Dauprat range from 16 to 17 mm for the cor alto mouthpiece, up to 18 to 20 mm for the cor basse mouthpiece. (For comparison: 17 to 18 mm is average for the modern mouthpiece.)[240] Referring to the drawings in Domnich's and Dauprat's Methods, and with the invaluable help of brass instruments maker and trumpeter Graham Nicholson, I made three low horn mouthpieces myself by hammering and soldering sheet brass into the desired shape. See figures 5.2, 5.3 and 5.4.

Figure 5.2
The three cor basse mouthpieces I made.
The mouthpiece on the left is the one I played for the CD recording. The one on the right has a rim made of ebony.

[240] Morley-Pegge, *the French Horn*, 102

Figure 5.3
The same mouthpieces: same order, different angle

Figure 5.4
The cor basse mouthpiece with an inner rim of 19 mm I used for the CD recording

Here is a sound example of the first 36 bars of Beethoven Sonata op. 17, performed on a period horn by Courtois Neveu Aînée with a cor alto mouthpiece, NH172 by Werner Chr. Schmid, with an inner rim diameter of 17,2 mm:

https://www.youtube.com/watch?v=augol1tRCb0

A sound example of the same excerpt on the same horn, this time with a cor basse mouthpiece, NH190 by Werner Chr. Schmid, with an inner rim diameter of 19 mm, can be found here:
https://www.youtube.com/watch?v=RKwhetBqH34

In these sound samples the use of the different mouthpieces provides a noticeable divergence in overall timbre and a range of nuances in tonal colors between open and stopped notes.

- With the cor alto mouthpiece the sound is centered, bright, and crisp. The timbre distinctions between open and stopped notes are obvious.
- The cor basse mouthpiece makes the horn sound warmer, darker, more velvet. The timbre distinctions between open and stopped notes are subtle.

Barely noticeable for the listener, but ever more for the performer, is the increased facility on the low horn mouthpiece–after getting used to the wide rim–for the execution of quick runs and jumps.

The musicians in the videos:
Olga Pashchenko, fortepiano, and Teunis van der Zwart, horn.

5.3 Giovanni Punto, Horn Concerto no.1 in E Major, published 1777

Almost any horn player will disagree with Charles Rosen when he is critical about Mozart's horn concertos and writes …*slight and often perfunctory, they are full of splendid details, lacking only seriousness–which is not to say that the serious works lack humor.*[241] However, these seem entirely appropriate words for Punto's concerto form, the main vehicle of his acclaimed virtuosity and musical taste. His homophonic, early classical style is mostly inconspicuous, charming, and a bit void. There are similarities with the …*sophisticatedly*

[241] Rosen, C.: *The Classical Style. Haydn, Mozart, Beethoven,* Revised edition. London, 1976: 214

smooth and courtly flat style of Johann Christian, the 'London' Bach.[242] In the last quarter of the 18th century music was a social grace, whether performed at the courts or at the emerging public concert venues. The mostly relaxed and jovial atmosphere of Punto's chamber music and concertos was intended to charm while providing a framework for virtuoso showing off whenever that was appropriate.

The fact that his horn concerto no. 1 has been attributed to composers such as Carl Stamitz (1745-1801),[243] Antonio Rosetti[244] and Ignaz Pleyel (1757-1831)[245], says something about Punto's qualities as a composer. Although not in the ranks of the very best, he could withstand the comparison with solid craftsmen.

Ostermeyer rejects the attributions to Stamitz, Rosetti or Pleyel, as he effectively points out that the first edition of the concerto was published in 1777 at Sieber, Paris, under the name of Punto.[246] Furthermore, the 3 incipits from horn concertos by Stamitz in the Breitkopf catalog 1782-1784,[247] only show some idiomatic relationship with the opening of this concerto. There is no literal similarity.

The attribution to Rosetti is based on a copy in Müller's *Leihbibliothek*, a not so reliable collection of copies from the first half of the nineteenth century, which has been kept in the Prague National Library since 1934.[248] Ostermeyer argues that there are major stylistic differences between this concerto and compositions by Rosetti from the same period.

For similar reasons, the attribution to Pleyel must be rejected.

[242] Ibid. 47
[243] Gerber, 'Stich', 283
[244] Murray, S.: *The Music of Antonio Rosetti (Anton Rösler) ca. 1750-1792: A Thematic Catalog.* Michigan, 1996; C51
[245] Stift Melk, Library, Signatur IV 337
[246] Ostermeyer, R.: *Giovanni Punto, 1. Concerto E-Dur für Horn und Orchester.* Werningerode, 2011; preface
[247] Ibid.
[248] Ibid.

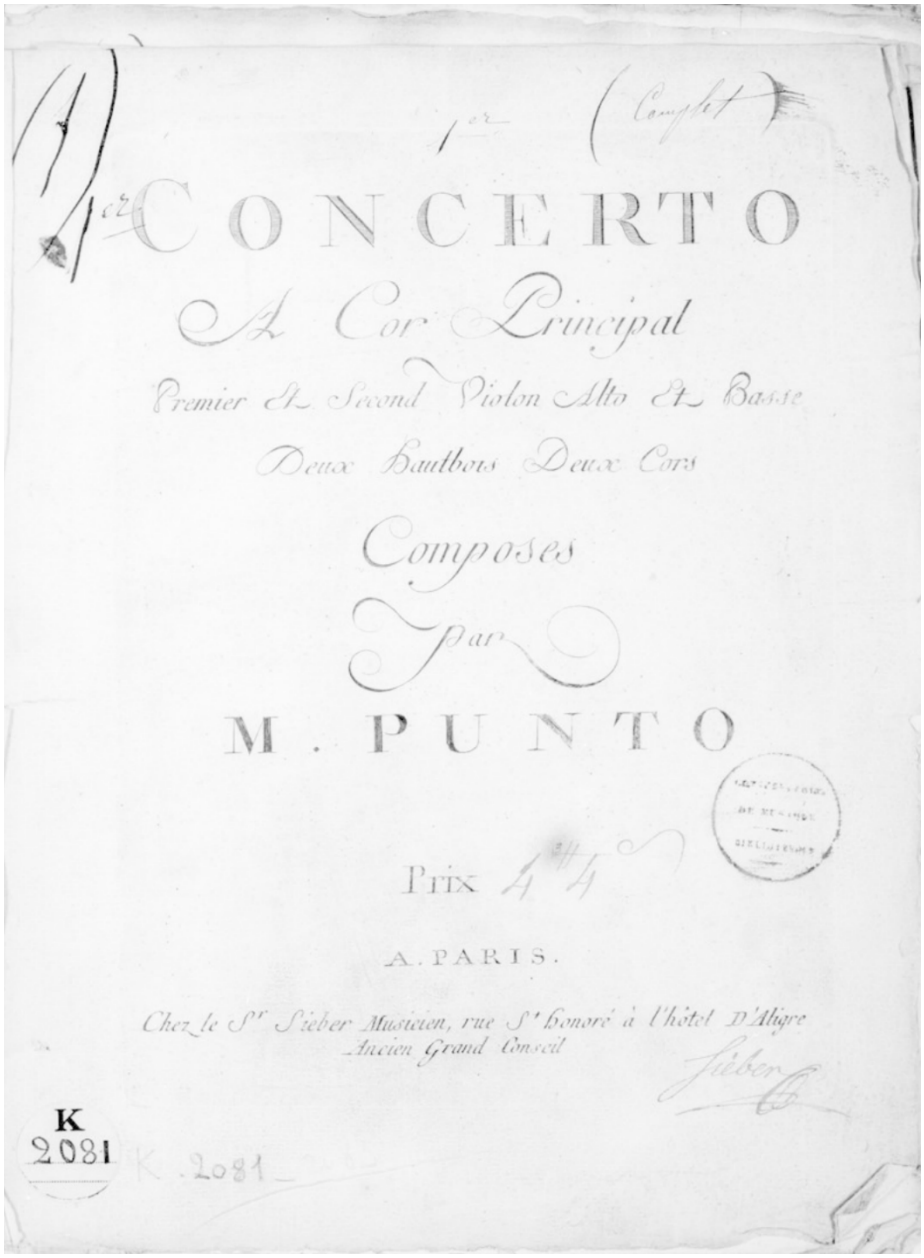

Figure 5.5
Title page of the first edition of Punto's Horn Concerto no. 1. Paris, 1777.

The score of the present Concerto no. 1 in E major (figure 5.5) is set for strings, 2 oboes or 2 flutes, 2 horns in E, and solo Horn in E.[249]

The first movement, *Allegro Moderato*, is composed in an early classical, monophonic style, while still relying heavily on the orchestral ritornelli from Baroque concertos such as those by Vivaldi. Already in the first theme (figure 5.6) the horn exceeds the official range of the cor basse by a major second, demonstrating that the inconvenient a'' belonged to Punto's arsenal.

[249] Although 2 oboes are mentioned on the title page of the first edition, Figure 5.5, the set contains parts for 2 flutes instead.
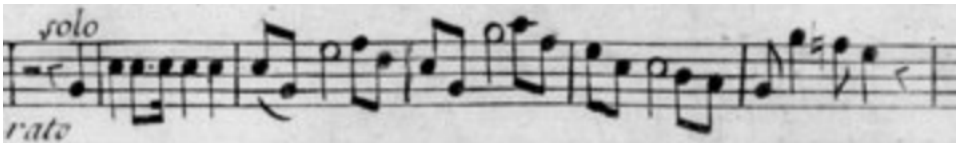
Figure 5.6
Punto, Horn Concerto no. 1, first movement, beginning of the solo horn part. Treble clef, horn in E

Although non-partials are not shunned, with the factitious G in bar 191 as an extreme example (figure 5.7), the solo part always stays close to the harmonic series. Most passages can be performed with a combination of lip bending and some hand action in the bell of the instrument.

Figure 5.7
Punto, Horn Concerto no. 1, second movement, bars 190/191. Horn in E

The overall feeling of the movement is a pleasant and entertaining E major, notwithstanding regular moments of virtuosic splendor of the solo horn with rapid sixteenths and triplets in runs or arpeggios.

Things are different in the second movement, the *Adagio*. In the key of E minor, the emphasis in the horn part is much less on the harmonic series and the hand in the bell will have to effectively mold many non-partials. The result is a much darker, sometimes ghastly sound, for example in bars 52/53 (figure 5.8), which greatly enhances the harmonic elaboration in this dramatic movement. Lament of love, grandeur, melancholy, horror and shivers (*Klage der Liebe, Erhabenheit, Melancholie, Schrecken und Schauer*)[250]: it is all within reach of the competent and sensitive soloist in this *Adagio*.
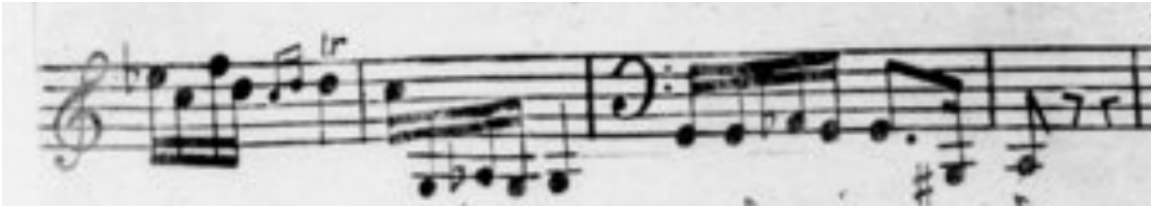
Figure 5.8
Punto, Horn Concerto no. 1, second movement, bars 51-54. Horn in E

[250] J.F. Schönfeld, 'Horn' in: *Jahrbuch der Tonkunst von Wien und Prag*. Prague, 1796: 193

Not much hand stopping is needed in the third movement, an unpretentious *Rondo a la Chasse* in which the horn mainly is presented as a hunting or signaling instrument, as was custom in horn concerti of the period.[251]

Yet also this movement offers plenty of options for virtuosic braggery in acrobatic passages, such as in bars 93-97 (Figure 5.9) and bars 153-160 (Figure 5.10). Moreover, in addition to the solo cadenzas in the first and the second movement, Punto allowed himself no less than 5 *lead-ins*[252] to stun his audiences in this final movement.

Figure 5.9
Punto, Horn Concerto no. 1. Bars 93-97 of the third movement require flexible lips and a rapid tongue. Horn in E
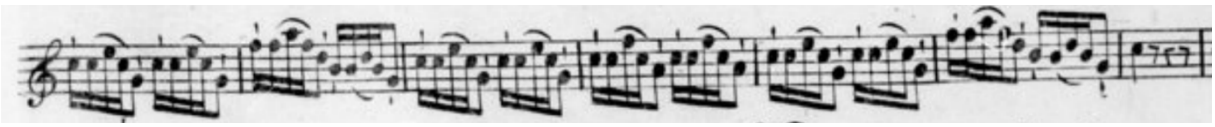
Figure 5.10
Punto, Horn Concerto no. 1, third movement, bars 155-161. Horn in E. Most of all in bars 156 and 160 the soloist needs to rely on great accuracy, speed and coordination of lips, tongue, and hand.

5.4 Beethoven, Sonata for Piano and Horn op. 17, published 1801

Beethoven's Sonata op. 17 in F major, written for and premiered by him together with Punto,[253] and said by Humphries to be the oldest surviving piece for horn and piano,[254] is clearly intended for a cor basse specialist, as the opening statement (figure 5.11) already demonstrates.[255] This is a horn call that proudly presents the lowest two octaves of the

[251] See for instance the last movements of Mozart's concertos for horn, KV 412, KV 417, KV 447 and KV 495
[252] *Lead-ins*, or *Eingänge* (singular *Eingang*) are ornamental passages that lead to a theme. *It can start freely (....) more commonly it serves to connect the end of one phrase to the beginning of another.* See Neumann, 264
[253] Noonan, F. (translation): *Beethoven Remembered: The Biographical Notes of Franz Wegeler and Ferdinand Ries*. London, 1998; 71
[254] Humphries, *The Early Horn,* 90
[255]Most of the solo repertoire for horn, and chamber music with one horn in the period around 1800 is written in the cor basse range.

instrument. After the piano introduces the first theme, both instruments together repeat the horn signal in a slightly reduced version, before the horn plays the first theme with effectively placed stopped notes on the downbeats of bars 14 and 16, providing brassy sonority to the suspensions, followed by the resolutions on harmonics.
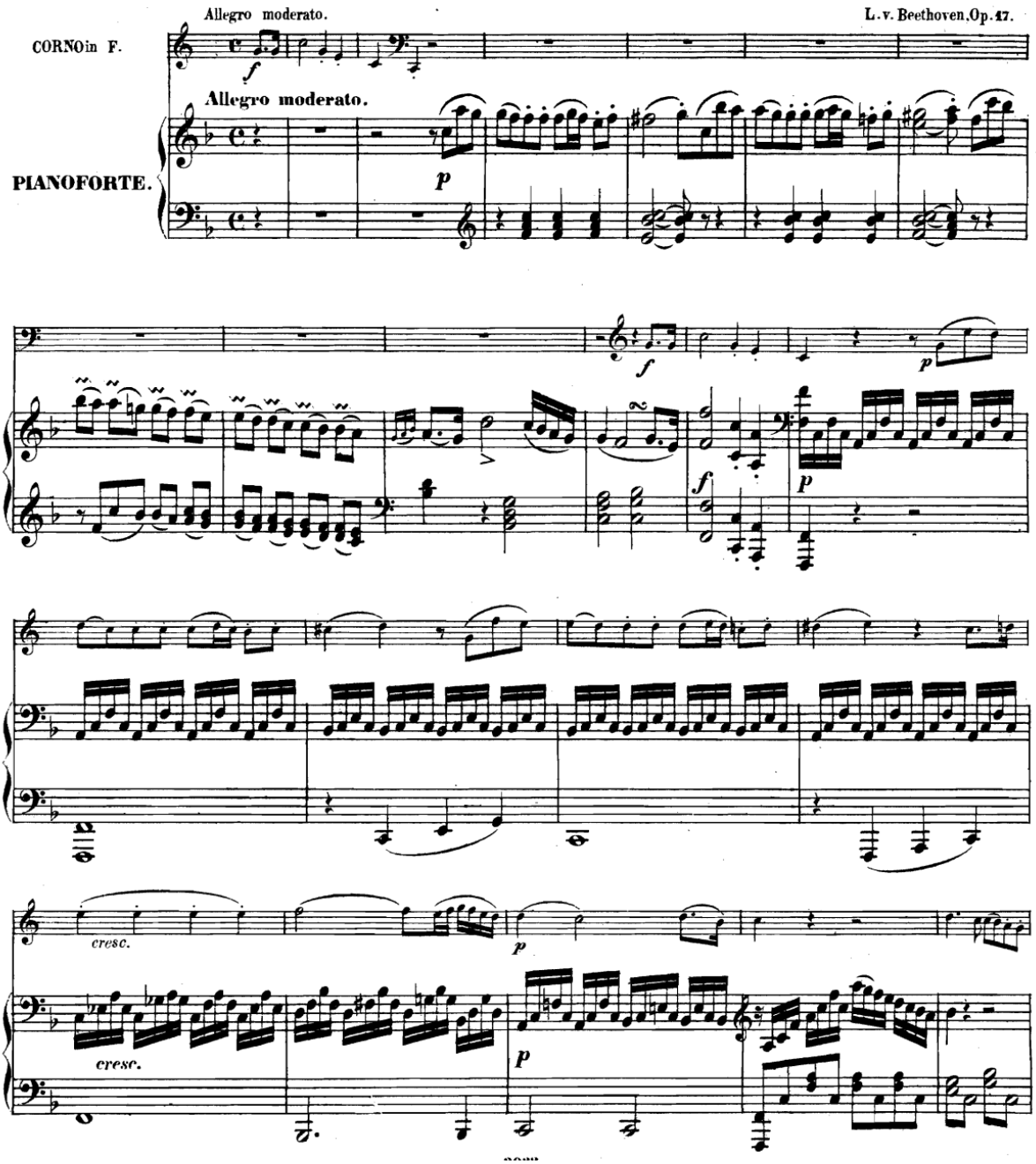
Figure 5.11
The first page of Beethoven's Sonata for piano and horn op. 17

The contrasting, more pensive character of the second theme (figure 5.12) is colored by the dominance of the stopped b' and c#''. Played softly, these notes will sound veiled, and it is not hard for the horn player to considerably adjust the open notes to a more covered timbre as well.
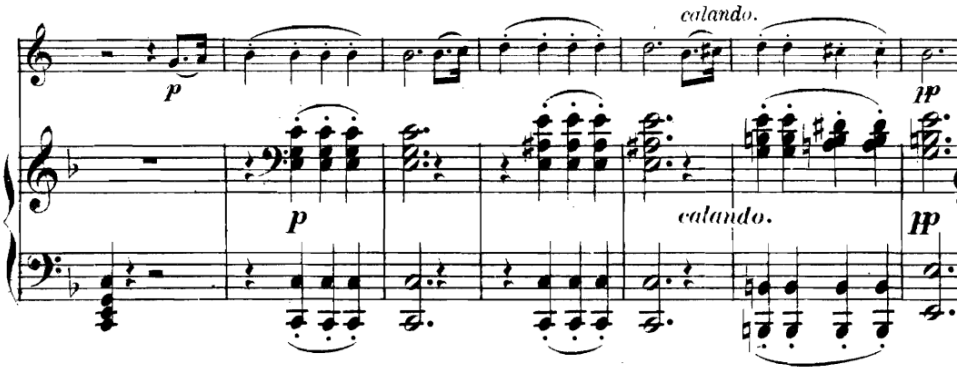
Figure 5.12
Beethoven, Sonata for piano and horn op. 17: first movement, second theme, bars 30-36. Horn in F

During the entire sonata, the horn part does not exceed the twelfth harmonic, and the for the low horn typical fast passages with large intervals and broken chords occur in the first and the third movement.
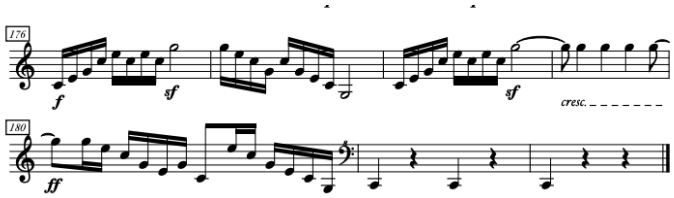
Figure 5.13
Beethoven, Sonata for piano and horn op. 17: Final bars of the first movement, with typical cor basse leaps rapidly going through the almost complete range of the instrument. Horn in F

Beethoven explores the lowest register of the horn, challenging the horn player to perform the factitious G under the second harmonic (figure 5.14), which is also the lowest note in Punto's first horn concerto (see figure 5.7).

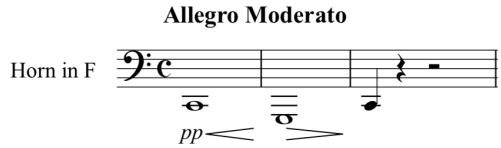

Figure 5.14
Beethoven, Sonata for piano and horn op. 17, 1st movement, bars 160-162. Horn in F

According to the *Seule et Vraie Méthode*, Punto must have played the piece on an *embouchure très large*, a typical cor basse mouthpiece.[256] This will have facilitated him to not only produce the low notes and the quick arpeggios but must also have been beneficial to execute the following excerpt (figure 5.15) in which partials and non-partials alternate in a demanding way, giving great vigor to the performance.
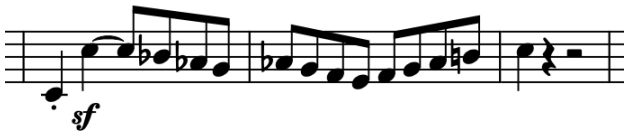
Figure 5.15
Beethoven, Sonata for piano and horn op. 17, 1st movement, bars 98-100. Treble clef, horn in F

[256] Hampel/Punto, 1
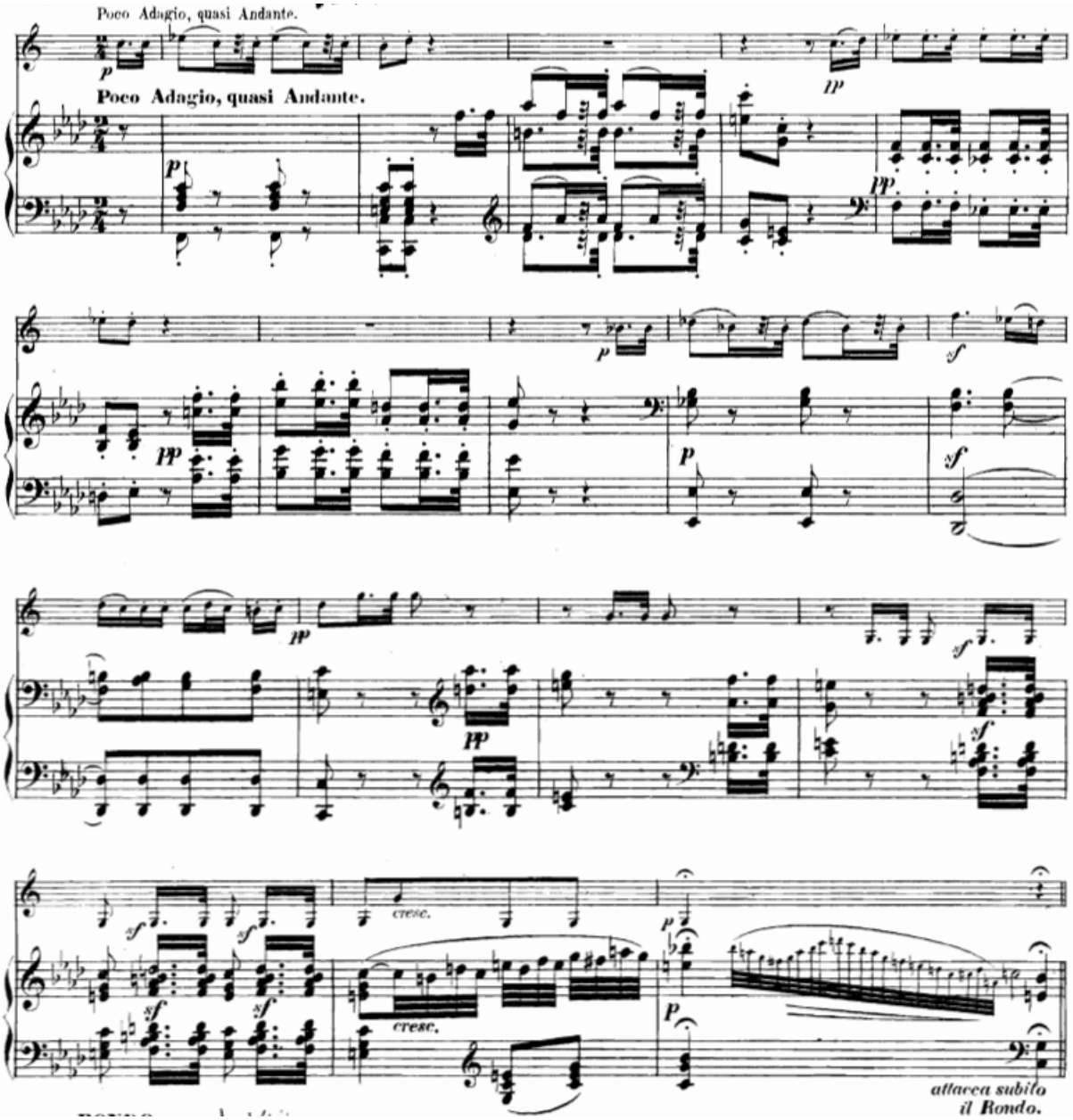
Figure 5.16
Beethoven, Sonata for piano and horn, op. 17, complete second movement. Horn in F

In the short second movement (figure 5.16) Beethoven cleverly uses the sonorities of the stopped horn notes, the notated e♭'', d♭'' and, to a somewhat lesser extent, f'' on heavy beats to emphasize the key of F minor.

Although they can be shaped into an effective musical ghost scene, the 18 bars of the *Poco Adagio, Quasi Andante* make the impression of a rush job. As discussed in chapter 1, the work had to be done too quickly for the premiere. Did Beethoven leave himself a lot of space to improvise in the last bar in order to save the movement? After all, the sonata was

published as a piece for fortepiano *with* a horn, or cello, as is clearly stated on the title page of the first edition (figure 5.17).
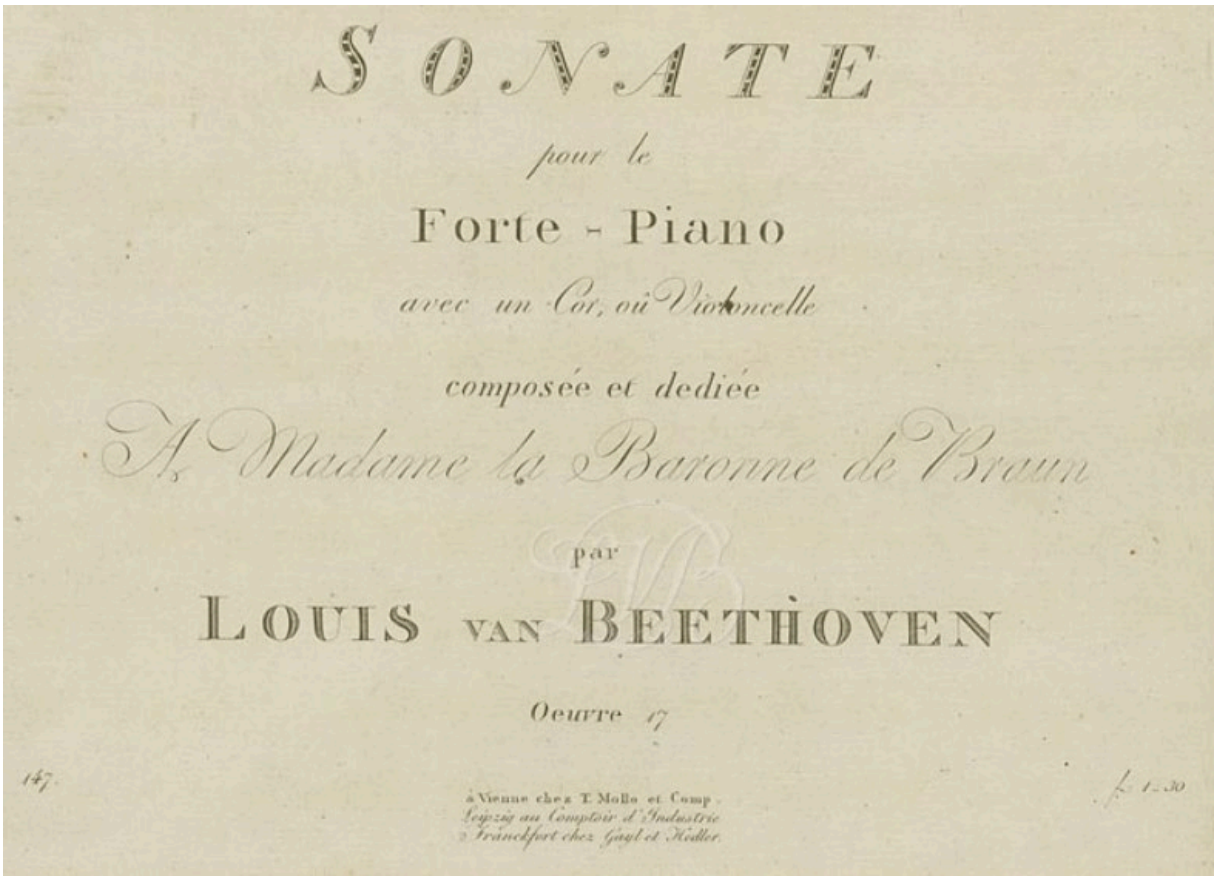
Figure 5.17
Title page of Beethoven's Sonata for piano and horn op. 17, first edition, Vienna, 1801

The final movement is more elaborated. The *Rondo Allegro Moderato* returns to F major and brings the listener another wealth of hornistic features. This is not a traditional Rondo in hunting horn idiom, like Mozart and Punto used to write, but a playful display of lovely lyrical melodies interspersed with acrobatic jumps and protrusive rhythmic passages.
The tritone b – f'' in the main theme (see figure 5.18) is effectively highlighted by the hand technique that is required in combination with some lip bending. The f'' will almost naturally get a brutal sound emphasizing the *sforzando.*
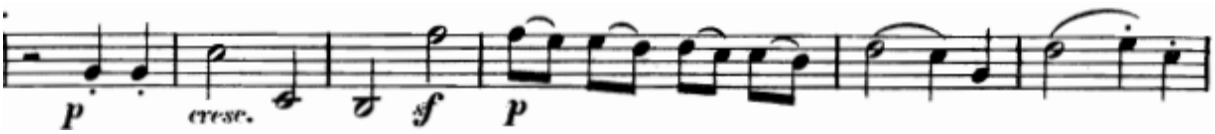
Figure 5.18
Beethoven, Sonata for piano and horn op. 17, third movement, bars 4-9, beginning of main theme, with tritone in bar 6. Horn in F, treble clef

In bar 137 (see figure 5.19), the subito fortissimo very effectively appears on a b♭', a tone that is naturally too low on the horn and that is commonly corrected by (partially) removing the hand from the bell, creating a rugged sound that reinforces the dominant 7 chord of B♭ major, before returning to F major.
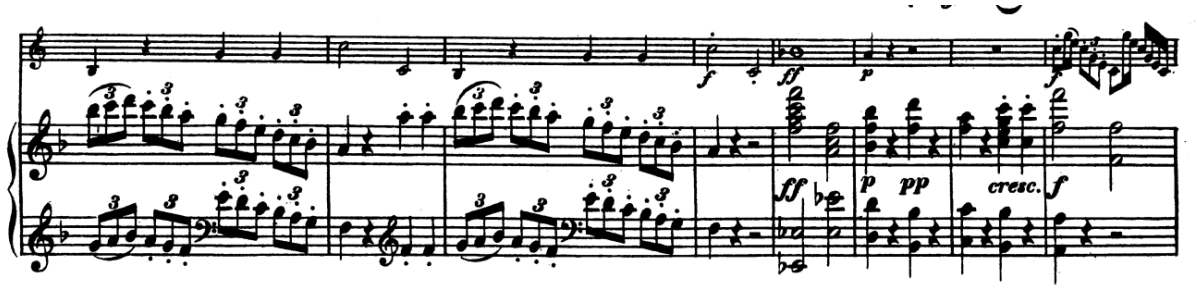
Figure 5.19
Beethoven, Sonata for piano and horn op. 17, third movement, bars 133 – 140. Horn in F

A stereotype arpeggio, figure 5.20, reminding the listener of the opening statement of the first movement, concludes the piece.
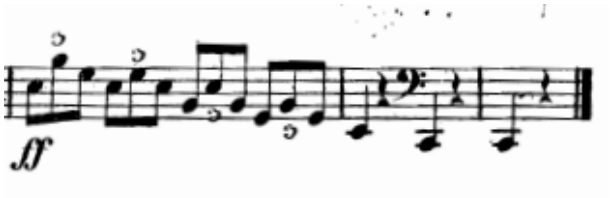
Figure 5.20
Beethoven, Sonata for piano and horn op. 17, third movement, bars 165 – 167. Horn in F, starting with treble clef

5.5 Franz Danzi (1763-1826), Sonate pour le Piano-Forte avec accompagnement d'un Cor ou Violoncelle, op. 28, published 1804

Franz Danzi was a German composer and conductor. The way in which he combined harmonious adventurousness with a rather rigid approach to classical forms makes him one

of the forerunners of Romanticism. Today he is best known for his nine wind quintets that demonstrate a high degree of craftsmanship.[257]

Written shortly after Beethoven's successful Horn Sonata op. 17, Danzi might have used this piece as a model. As the title of the present work suggests, the piano is the dominant instrument in this piece, although the horn, or the cello, is not merely limited to an accompanying role. We know that Beethoven wrote opus 17 especially for Punto, and later, for commercial reasons, added an alternative cello part for the first edition. In Danzi's case it is not known for whom he wrote the solo part. Did the composer not necessarily have the horn in mind when he composed this sonata? Studying the score, it becomes clear that Danzi wrote specifically for the horn and even more precisely for the low horn.

Although American horn player Bradley Alan Tatum suggests Danzi composed the sonata for Türrschmidt, there is no proof for this.[258] For sure Danzi must have had a more than capable cor basse player in mind considering the numerous challenging passages.

The classical features of the low horn are all there: most of the time the emphasis is on the harmonic series, with lyricism in the upper octave of the range, factitious notes in the lowest register, harmonically effective use of stopped notes, and rapid arpeggios.

A novelty is the arpeggio in notated G major (figure 5.21), in the *Allegro* of the first movement, bars 153-155. The d' is relatively remote from both partials c' and e', making it necessary to manipulate a lot with hand and lips. Difficult enough to produce in slow music, in rapid leaps one needs a high level of facility to *catch* this note.
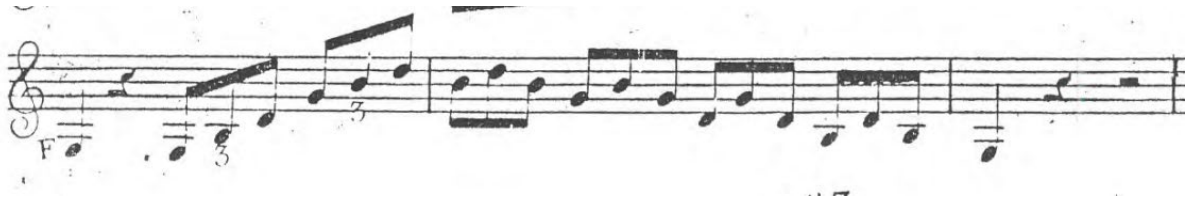
Figure 5.21
Danzi, Sonata for piano and horn, op. 28, first movement, bars 153-155. Horn in E♭

During the second movement, *Larghetto*, the horn stays in the confined register of the Cor Mixte,[259] the one and a half octaves between notated c' and g''. What makes this Larghetto

[257] Würtz, R., Corneilson, P., Alexander, P.M. and Höft, B.: 'Danzi, Franz (Ignaz)' Grove Music Online https://doi.org/10.1093/omo/9781561592630.013.90000380263 accessed 30 March 2023
[258] Tatum, B.A.: *Austro-German classical era horn works: a study in style and performance practice,* (Ph.D. diss.). Maryland, 2010: 10
[259] Humphries, 19

ingenious is the fact that it is written in the subdominant A♭ major, thus giving the partials and their derivative non-harmonics of the E♭ horn a different chordal function than usual, adding to the diminished sonorities of Danzi's mildly daring harmonic language.

The harmonic center of gravity in this movement is not at the root note of the horn, the notated C (the sounding E♭), but a fourth higher, at the notated F (the souding A♭). Especially the d' used melodically three bars before the end, and the f' with which the horn concludes the movement are non-partials that require full hand stopping and very flexible lips, resulting in distinctive groaning sounds, (figure 5.22).

Incidentally, Mozart, in his third horn concerto KV 447 in E♭, KV 447, also composed the second movement, *Romanze*, in A♭ major.
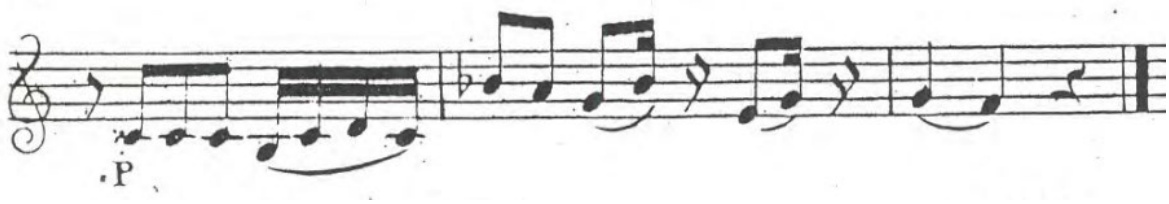
Figure 5.22
Danzi, Sonata for piano and horn, op. 28, second movement, bars 83-85. Horn in E♭

In the third movement of Danzi's op. 28, *Allegretto*, the horn appears the least soloistic and often is limited to accompanimental figures. Pedal tones color the harmonies, the lowest factitious notes provide bass lines (figure 5.23) or the bass of a cadence (figure 5.24).

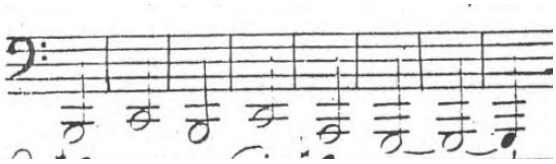

Figure 5.23
Danzi, Sonata for piano and horn, op. 28, third movement, bars 62-70. Horn in E♭

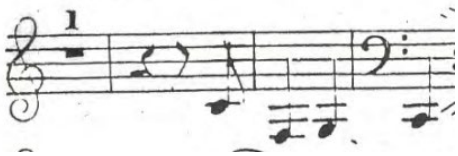

Figure 5.24
Danzi, Sonata for piano and horn, op. 28, third movement, bars 120-122. Horn in E♭

Sporadically, the virtuosic piano part is interrupted by fast broken chords in the horn. In bars 241 and 245 (figure 5.25) the horn player must produce a couple of extremely unruly A's. Here Danzi might have envisioned the cello. If not, he relied on the highly advanced hand horn player he had in mind.
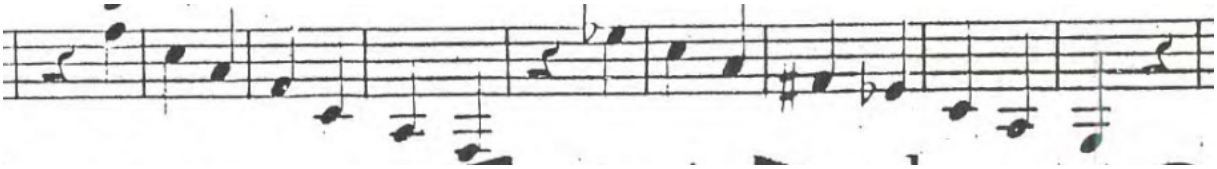
Figure 5.25
Danzi, Sonata for piano and horn, op. 28, third movement, bars 238 – 246. Horn in E♭, treble clef

The sonata ends with a bold conclusion in the low register, once more emphasizing the charm of the cor basse, figure 5.26.
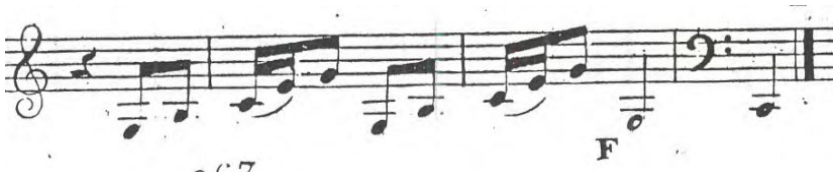
Figure 5.26
Danzi, Sonata for piano and horn, op. 28, third movement, bars 274 – 277. Horn in E♭

5.6 Ferdinand Ries (1784-1838), Grande Sonate pour le Piano-forte, Cor ou Violoncelle, op. 34, published 1811
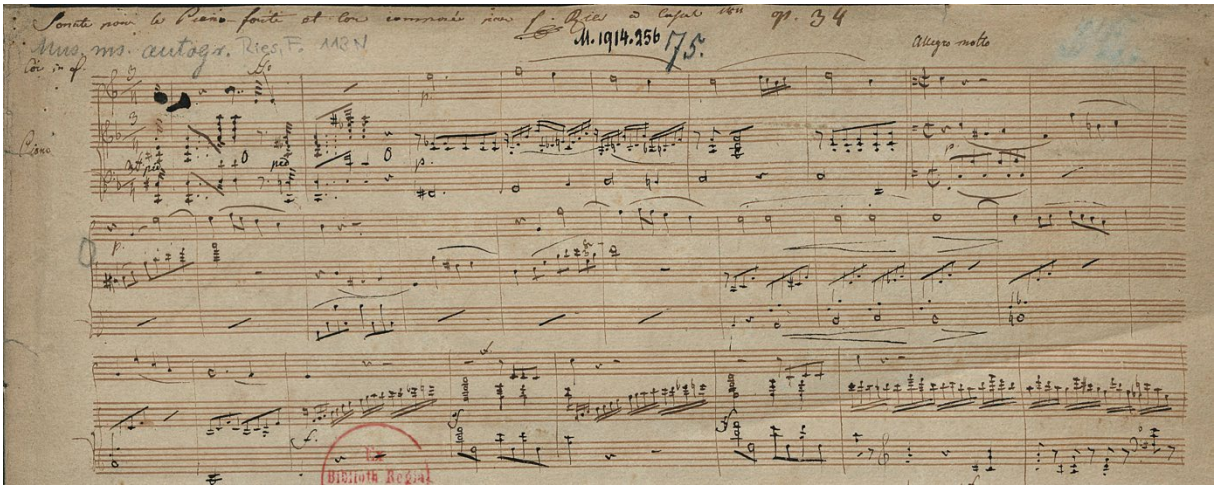
Figure 5.27
Ries, Sonata for pianoforte and horn, op.34, autograph, 1811.

Pianist and composer Ries was Beethoven's secretary, copyist, and piano student in the years 1801-1804 in Vienna. In this period, he was taught composition by Johann Albrechtsberger (1736-1809).[260] Although Ries was not in Vienna when Punto and Beethoven met and premiered the sonata, he could very well be the source of the story about the last-minute genesis of the Beethoven Horn Sonata op. 17, as discussed in chapter 1.4.

Later editions of the sonata by Ries include a cello part as an alternative to the horn. The autograph (figure 5.27) is written for pianoforte and horn exclusively. Published only 10 years after Beethoven's opus 17, in this Sonata, Ries explores the idiom of the cor basse in a way that is both indebted to the works of Punto and Beethoven, and innovative.

After a short introduction, *Larghetto*, Ries starts the *Allegro molto* in a manner reminiscent of Beethoven. A lyrical theme begins with the same ascending sixth and then seventh that Beethoven uses in the first theme of his sonata op. 17 (See figure 5.11, bar 12 and further for Beethoven op. 17, and figure 5.27, bar 10 and further for Ries op. 34).

Throughout the first movement, Ries uses rhythmic signals that help build tension (although they can also appear lame) and expressive scale passages including stopped notes.

[260]Hill, C.: 'Ries, Ferdinand' Grove Music Online. https://doi.org/10.1093/omo/9781561592630.013.90000380382 Accessed 25 March 2023

The brassy half stopped f'' stresses the dissonance in the dominant 7th chord in bar 103 (figure 5.28), and an explosive open b♭' has the same function in the parallel place of the recapitulation (figure 5.29), demonstrating Ries truly understood the tonal powers of the horn.
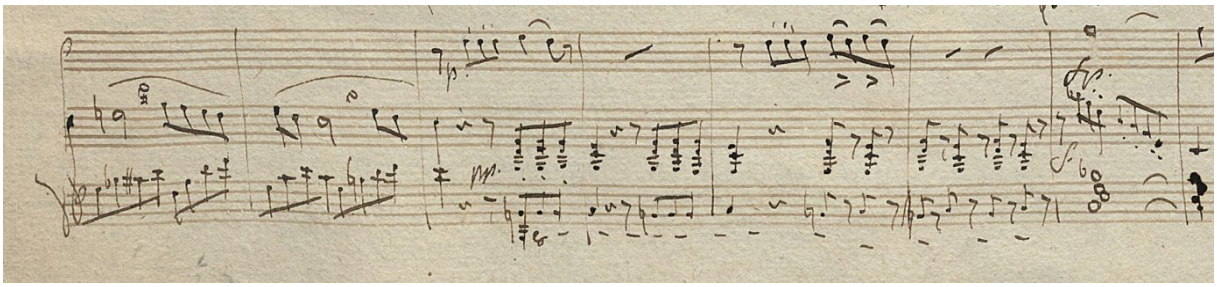
Figure 5.28
Ries, Sonata for pianoforte and horn, op. 34, first movement, bars 97-103. Horn in F.
The brassy sounding partly stopped f'' functions as the dissonance in the dominant 7th chord in bar 103.

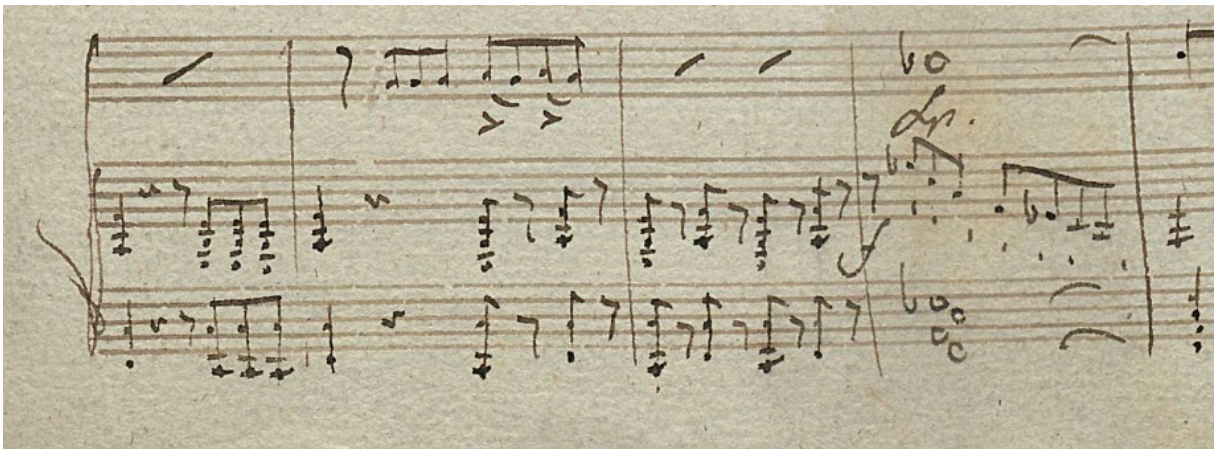

Figure 5.29
Ries, Sonata for pianoforte and horn, op. 34, first movement, bars 279-282. Horn in F.
The strong and open b♭' stresses the dissonant tone of the dominant 7th chord in bar 282.

The unavoidable cor basse arpeggios add much to the drama of the movement. And Ries continues where Beethoven left off. Extreme jumps in bar 113 (figure 5.30) and the huge

leaps–a broken chord over 2.5 octaves–in bar 301 (figure 5.31) are prime examples of the ongoing development of a virtuosic low horn style.
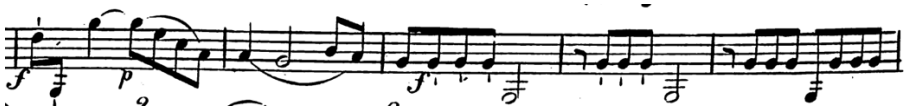
Figure 5.30
Ries, Sonata for pianoforte and horn, op. 34, first movement, bars 113-117 with a two octave jump and pulsating rhythms. Horn in F, treble clef
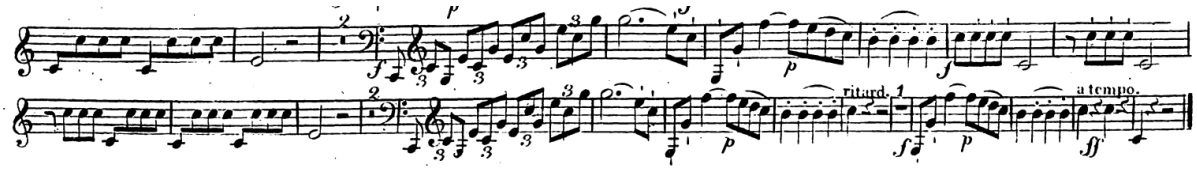
Figure 5.31
Ries, Sonata for pianoforte and horn, op. 34, first movement, bars 301-321 with rhythmic signals, challenging arpeggios, and gymnastic jumps. Horn in F

In the second movement, an *Andante* in 9/8, Ries writes simple lyrical lines in the horn part, alternated with expressive slurs over several octaves, followed by a bass line that can only be executed successfully thanks to the large cor basse mouthpiece (see figure 5.32). Deep hand stopping and powerful lip bending is needed to mold the 3rd harmonic g all the way down to the non-partial e in bar 29.
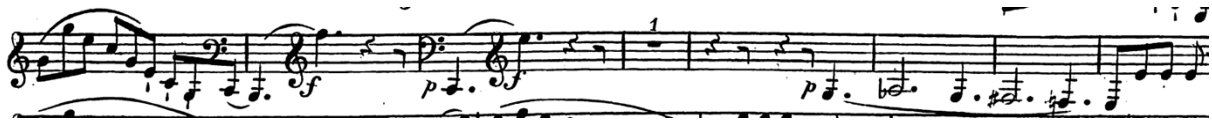
Figure 5.32
Ries, Sonata for pianoforte and horn, op. 34, second movement, bars 22-29: note the slurs over more than 2 octaves in the second and third bar of the excerpt, and the bass line with notes alien to the harmonic series in bars 27-29. Horn in F

The last movement, *Rondo*, provides the same picture. Pronounced rhythmic horn passages alternate with lyricism making use of sturdy notes in the middle register and a distinctly virtuosic hand-horn technique. Once again there are huge intervals that need to be covered in fractions of a second. But it is all possible on the cor basse, and it leads to an increasing

spectacle, resulting in one of the most exciting and circus-like endings of the solo horn literature (figure 5.33).

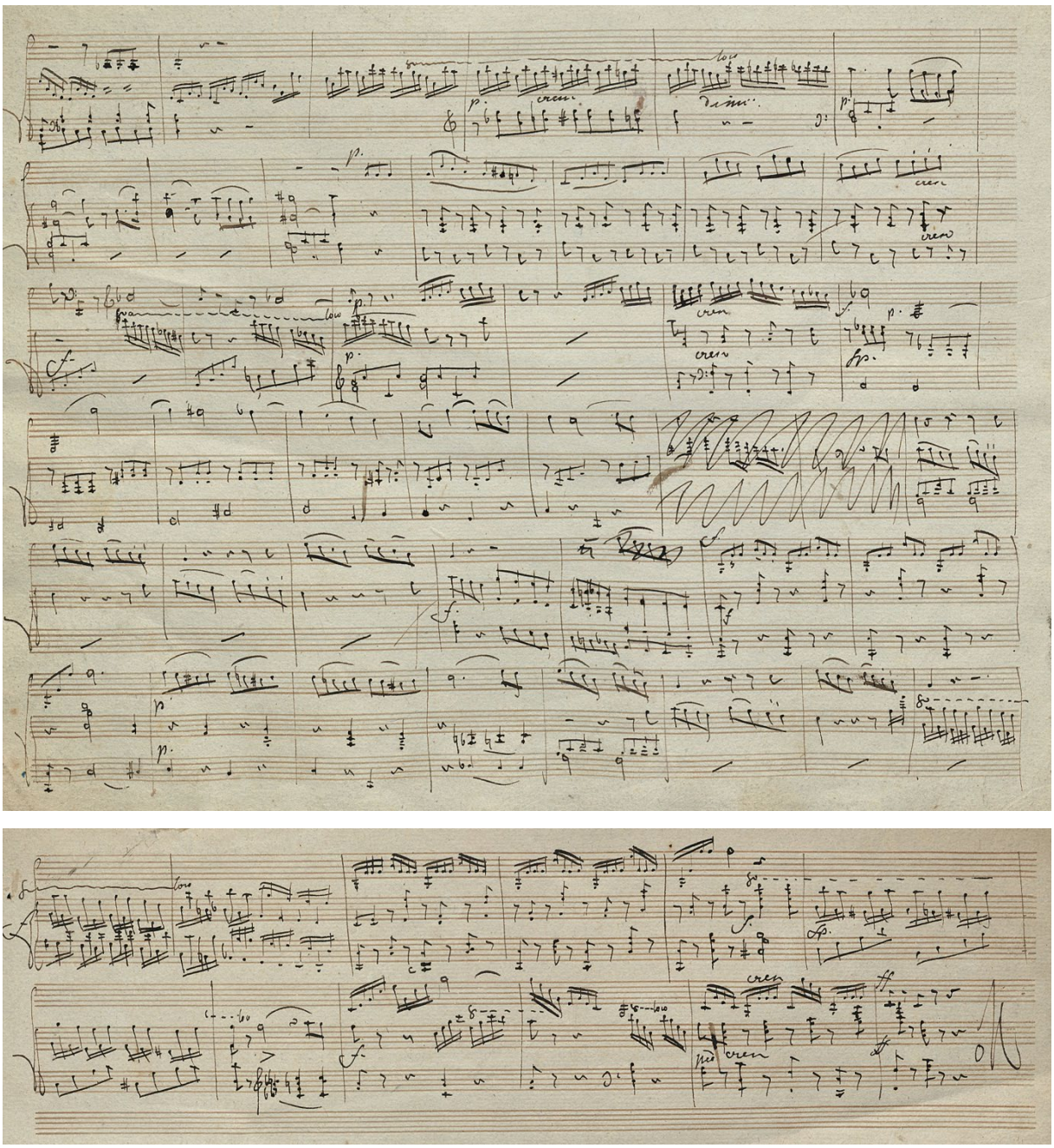

Figure 5.33
Ries, Sonata for pianoforte and horn, op. 34, conclusion of the third movement, Rondo Allegro, last two pages of the manuscript. Horn in F.