

# Four Pieces for French Horn with Piano Accompaniment: A Musical Masterpiece Unveiled

: A Symphony of Lyrical Melodies and Rich Harmonies



## French Horn Solos: Four Pieces for French Horn with Piano accompaniment by Javier Marcó

4.8 out of 5

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In the realm of classical music, the French horn, with its warm and evocative timbre, has captivated audiences for centuries. When paired with the delicate and expressive tones of the piano, it creates a musical tapestry that is both captivating and unforgettable. The "Four Pieces for French Horn with Piano Accompaniment" is a collection of musical gems that exemplifies this enchanting combination. Composed by four renowned French composers, these pieces showcase the lyrical beauty, rich harmonies, and evocative imagery that define this unique genre.

### **Claude Debussy's "En Bateau": A Pastoral Journey on Tranquil Waters**



Claude Debussy, known for his groundbreaking contributions to Impressionism in music, composed "En Bateau" as the first of his "Four Pieces for French Horn with Piano Accompaniment." This evocative piece transports the listener to a serene and tranquil waterscape, where the gentle rocking of the boat is depicted through the undulating melodies of

the horn. The piano accompaniment provides a shimmering and ethereal backdrop, creating an immersive and atmospheric soundscape.

## Gabriel Fauré's "Andante": A Poetic Interlude of Serenity and Reflection

**FAURÉ REQUIEM**

**Victoria de los Angeles**  
**Dietrich Fischer-Dieskau**

**Elisabeth Brasseur Choir Henriette Puig-Roget Organ**  
**Paris Conservatoire Orchestra**  
conducted by  
**André Cluytens**

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**Side One**

1 Introit and Kyrie  
2 Offertory  
(Solo baritone: Dietrich Fischer-Dieskau)  
3 Sanctus

**Side Two**

1 Pie Jesu  
(Solo soprano: Victoria de los Angeles)  
2 Agnus Dei  
3 Libera Me  
(Solo soprano: Dietrich Fischer-Dieskau)  
4 In Paradisum

Recorded in the Church of Saint-Roch  
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Fauré completed his Requiem in 1887, when he was forty-two. It was his first and only large-scale setting of a religious text. Behind him lay the popular *Mélodies* for piano and orchestra, the two piano quartets, and numerous piano works and songs; ahead, most of his finest achievements, including the two piano quartets, the opera *Pénélope*, and the later string cycles.

Georges Auric has recorded Fauré's comment on Saint-Exupéry's observation that "the love of pleasure, and the avoidance of pain, are the first and most natural impulses observable in mankind." "Art," said Fauré, "has therefore every reason to be voluptuous". Up to a point the Requiem reflects that thinking. However, the voluptuous aspect of a harmony that has its roots in Wagner is held in check by the austere influence of the old church modes.

It has been remarked that this is a requiem without God. The composer has noted that the indulgent and fundamentally good nature of this master had as far as he could to turn from the impulsive dogma of eternal punishment. The Requiem is not a specifically Christian work, not in the city of profanity. Fauré has transformed the tenor of the traditional requiem, and given precedence to the human transcendence of suffering.

In this respect it is worth considering the work's structural organisation. The first six of the Requiem's seven movements divide into three sections of two movements apiece: the last movement, *In Paradisum*, forms a lengthy postlude. The elegiac and ritual aspects of the work are associated with the key of D. This key, major or minor, and the minor's relative major, F, dominate the first and second, and the fifth and sixth movements. Between these two tonal blocks stand the E flat *Sanctus* and the G flat *Pie Jesu*.

The former initiates an extended relationship of the Neapolitan sixth via 3 via the main structure of the work. The characteristic of the Neapolitan sixth – namely, a strong tension within a binding unity – suits the kind of contrast Fauré is seeking in other dimensions. A change of texture (emphasised by the entry of the brass) confirms the special position of the *Sanctus* and the *Pie Jesu*.

The *Agnus Dei*, which follows the *Pie Jesu*, marks a return to the mood of the first two movements, a mood that is consummated in the funeral accents of the *Libera Me*. (Both this and the final movement are taken, not from the *Requiem* Mass, but from the *Order of Burial*). The contrast between *Libera Me* and the final movement, *In Paradisum*, is as great as it is strong. (One can only speak of Fauré's technique in terms of paradox, for the technique itself is essentially paradoxical). We are brought back to the euphoric mood of the central movements, to emphasize the return, the horns are reintroduced, but the tonality is that of the "triumphant" D and not of the "miserere" E flat. Thus Fauré at once revives and resolves the basic tension of the work.

**Introit and Kyrie**

Requiem aeternam dona eis Domine, et lux perpetua facias eis. Te decet bonus Deus in Sion et in ceteris sanctis tuis in Ierusalem. Exaudi orationem meam, ad te omnia dabo.

**Kyrie eleison.**

Eternal rest grant them, O Lord, and let perpetual light shine upon them. A hymn. O God, becometh Thee in Zion, and everywhere shall be paid to Thee in Jerusalem. O Lord, hear my prayer, all flesh shall come to Thee.

**Lord, have mercy.**

**Christ, have mercy.**

**Offertory**

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de peccatis inferni, et de profundis lacu, libera ea de angustiis, ne afflatus eis tertius, ne cadat in obliviosum. Hostia est preciosa huius, Domine, levata affirmemus, tu in altis pro animabus illis quoniam habes misericordiam facinus, nos autem, Domine, de morte trahim ad vitam, quam sicut Abrahæ promissum ex semini tuum, Amen.

O Lord Jesus Christ, King of Glory, deliver the souls of the departed from the pains of hell and from the deep pit, save them from the mouth of the lion, nor allow the dark lake to swallow them up, nor darkness to annihilate them. With our prayers, O Lord, we offer a sacrifice of praise, as Thou receive it on behalf of those souls whom we this day communicate. Grant, O Lord, that they may pass from death to life, which Thou didst promise to Abraham and to his seed, Amen.

**Sanctus**

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Holy, Holy, Holy, Lord God of hosts, Heaven and earth are full of Thy glory. Glory be to Thee, O Lord, Hosanna in the highest.

**Pie Jesu**

Pie Jesu, Domine, dona eis regnum, dona eis regnum aeternum, dona eis quietem, dona eis quietem.

Blessed Jesus, O Lord, grant them rest, grant them eternal rest.

**Agnus Dei**

Agnus Dei, qui tollis peccata mundi, dona eis regnum aeternum, dona eis quietem.

Qui tollis peccata mundi, Domine, cum sanctis tuis in aeternum, quia propterea.

Requiem aeternam dona eis, Domine, et lux perpetua facias eis.

Lamb of God, who takes away the sins of the world, give them rest.

Let perpetual light shine upon them together with Thy saints for Thou art good.

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

**Libera Me**

Libera me, Domine, de morte aeterna, in die illa memoriæ quandoz dies invenientur sunt et hinc, dum venient, judicare existimat per ignem.

Thyneant factum est ergo ut times, dum discubas ventre alijs ventribus.

Quia nos, dies nos, calamitosi et miserici, dies magna et amara nolle.

Requiem aeternam dona eis, Domine, et lux perpetua facias eis.

**Chorus angelorum**

Deliver me, O Lord, from eternal death in that awful day when heaven and earth shall be moved, when Thou shalt come to judge the world by fire.

Trembling, I stand before Thee, and I fear the trial that shall be in store and the wrath to come.

That day, a day of wrath, of calamity and of misery, a great day and exceeding bitter. Eternal rest grant them, O Lord, and let perpetual light alone upon them.

Deliver me, O Lord.

**In Paradisum**

In paradiso deducant angelos, in tuo adventu suscipiant martyres, et perducant eis in instantaneam sanctam Ierusalem. Chorus angelorum in expectatio, et cum Lazarus gloriantur, ecceamus Agnus regnum.

May the angels receive these in paradise, at the coming of the martyrs receive them, and bring them into the Holy City Jerusalem. There may the choir of angels receive them and with Lazarus, with a joyful, may they have eternal rest.

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Gabriel Fauré, a master of melodic invention and harmonic refinement, composed "Andante" as a second movement of the "Four Pieces." This lyrical interlude is characterized by its tender and melancholic atmosphere,

evoking a sense of deep introspection and quiet reflection. The horn's soaring melodies intertwine with the piano's delicate arpeggios, creating a tapestry of sound that is both expressive and profoundly moving.

## **Camille Saint-Saëns' "Cantabile": A Virtuosic Display of Lyricism and Agility**



Camille Saint-Saëns, a prolific composer known for his technical brilliance and melodic flair, composed "Cantabile" as the third movement of the "Four

Pieces." This virtuoso piece showcases the French horn's extraordinary range and agility, as the horn player navigates intricate melodic passages with precision and grace. The piano accompaniment provides a rhythmic and harmonic foundation, supporting the horn's soaring melodies and virtuosic display.

### **Paul Dukas' "Villanelle": A Rhythmic and Infectious Celebration of Life**



Paul Dukas, a composer celebrated for his rhythmic vitality and orchestral brilliance, composed "Villanelle" as the final movement of the "Four Pieces." This infectious and spirited piece features a recurring rhythmic motif that is propulsive and engaging. The horn's exuberant melodies dance over the piano's rhythmic accompaniment, creating a musical celebration that is both vibrant and uplifting.

### **: A Timeless Masterpiece that Transcends Generations**

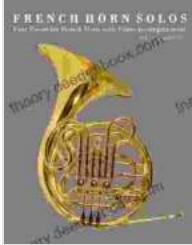


The "Four Pieces for French Horn with Piano Accompaniment" stands as a testament to the enduring power of music to inspire, evoke emotions, and connect people across generations. These four compositions, each with its unique character and charm, showcase the boundless possibilities of the French horn and piano combination. Whether performed in a concert hall or enjoyed in the intimacy of a living room, these pieces continue to captivate listeners with their lyrical melodies, rich harmonies, and evocative imagery.

As we delve into the enchanting world of these four musical masterpieces, we discover a symphony of emotions, a journey through diverse musical landscapes, and a timeless testament to the profound beauty of human creativity.

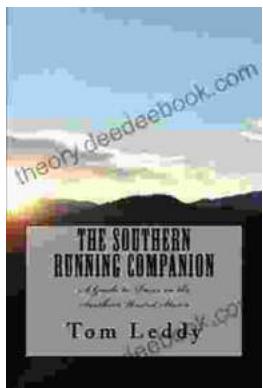
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