A SET of
Ten Miscellaneous Fugues,
with Two Introductions & one Voluntary.
for the
Organ or the Piano Forte;
Three, of these Fugues are Composed by
HANDEL,
Three, by
JOSEPH DIETTENHOFER,
and Four, with the Voluntary, by the late Celebrated
JOHN SEBASTIAN BACH,
Organist, Composer, & Conductor of the Musical at the Cathedral
AT LEIPZIG in GERMANY.
Chiefly intended for the Use of Organists;
and Respectfully Inscribed to
Dr. W. Callcott,
DOCTOR in MUSIC:
Organist of St. Paul's Covent Garden &c, &c,
Joseph Diettenhofer.
Second Edition Revised & Corrected.

Third Set *Price 6s*

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ADVERTISEMENT.

THE preſent Fugues have been partly compoſed, partly adapted for the Organ, from unknown Collections, by Mr. DIETTENHOFER; being the third Set of Fugues publiſhed by GOULDING, PHIPPS, and D'ALMAINE, and have been tried at the *Savoy Church, Strand*, before ſeveral Organiſts and eminent Muſicians attending the Performance, who were highly gratified, and recommended their Publication.

The firſt Fugue in F Major of four Subjects is adapted for the Organ with Pedals Obligato, from the Voice Parts of a Fugue of Handel's Alexander's Feaſt.

The ſecond is a Fugata in B Minor, alſo by Handel, originally intended for two Parts, now with the Addition of a third Part.

The Introduction to the third Fugata is by an unknown Author, with ſome Alterations by J. Diettenhofer. The Fugata following in C Minor is likewiſe of Handel's, with a few neceſſary Additions.

[A Fugata is a Counterpoint-Production in Imitation of a Fugue, irregular to the ſtrict Rules, the Effect of which may be full as entertaining, though not ſo grand as that of a real Fugue, which it commonly precedes. Handel's Oratorios abound with beautiful Models of that Kind.]

The fourth, Non nobis Domine, is a double Fugue with a Counter-Subject, inverted in the double Counterpoint of the Octave.

The fifth is of the ſame Deſcription.

The ſixth with an Introduction is a ſingle Fugue without Counter-Subject, and is anſwered by the fifth below.

The three laſt-mentioned Fugues are compoſed by J. Diettenhofer.

The ſeventh in D Minor with three Subjects, is adapted from a Score of John Sebaſtian Bach's, Organiſt and Conductor of the Church Muſic at Leipzig, in Germany, and the moſt learned Compoſer of his Time. The three Subjects of this Fugue are not intermixed as thoſe of Handel's of four Subjects; but are conducted one after the other, which produces the Effect of three Fugues following each other, the firſt Subject being re-introduced in the ſecond Subject and Fugue in the ſame Manner as ſome of Eberlin's, lately publiſhed by Goulding, Phipps,

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Phipps, and D'Almaine. For the third Subject Bach chose the Letters of his own Name.—N. B. It ought to be remarked, that in the German Musical Gamut the Note which is called here B♭ is called there B, and the English natural B is called in German H; by which it appears that the Notes called in this Country B♭ A C B♮ form in Germany the Name of BACH. This Fugue was Bach's last Production; for, before he had done with it, he lost the Sight of his Eyes; of course it remained in this uncompleted State, no Person ever attempting to finish it; however, a Clause has been added to it at the Place where Bach left of.

The eighth, ninth, and tenth Fugues in C Major, C♯ Minor & B Minor, with the Voluntary, are by the same Author. In the eighth, young Students in Counterpoint will notice the close Imitations of the Subject, which enter at Minims, Crotchets, and even Quavers, as well of the accented as of the unaccented Times of the Bar; called by the Italians, Alla stretta, and introduced chiefly before the End of a Fugue upon a holding Bass Note, called Pedal Note. Kirnbirger of Berlin, Pupil to Sebastian Bach, in a Fugue, never published here, made use of these Imitations succeeding instantly one after the other on different Parts of the Bar no less than nine Times.

The Score from which the seventh Fugue has been adapted, contains sixty Pages more in large Folio, all deserving to be published in this Country, where young musical Proficients would find excellent Models for the learned Branch of their Art, and Masters have an Opportunity to admire the Fertility of this great Genius, whose Celebrity requires here no more Commendation than that of his four Sons, known by the Names of Bach of Hamburgh, of Halle, of London, and of Bückelburg.

Most of the Organs in this Country having no Pedals, an Advice was given in the Advertisement to the first Set of Eberlin's Fugues, respecting the Performance of Fugues and Voluntaries on the Organ, viz. to admit another Person, besides the Organist, who might play the lower Octaves of the Bass. The Experiment has been made, and proved to be of uncommon Effect, and in some Manner preferable to the Execution with the Feet; as in quicker Passages the Fingers are more able to slur the Notes, unless the Organist is of such Eminence as formerly Sebastian and Friedeman Bach, Marchand, and Handel, who played obligato Parts on the Pedal, and made a turned Shake with their Feet as roundly as with their Fingers; or in our Days, Vogler, Haeffler, and others in Germany.

For the Accomplishment of Church Music it is to be wished that Pedal Organs may be introduced in England. Every where on the Continent it is not unusual to find Organs of four and five Manuals (Key-rows) one above the other; between seventy and eighty Stops, of which twelve or fifteen are calculated for the Pedal only, independent of the Manuals, the largest Pipes being thirty-two Feet in Length.

What Effect an Organ of such Magnitude would have in Westminster Abbey or St. Paul's may easily be imagined; and in a Country like this, where every Thing is carried on to the highest Degree of Perfection, the Expense of ten thousand or twelve thousand Pounds should be no Matter of Consideration.

Printed by S. Gosnell,
Little Queen Street, Holborn.

2 Fugue the 1st of four Subjects by Handel Adapted from the voices of his Alexanders feast with the Pedals Necefary by J: Diettenhofer.

FUGUE I

Moderato great organ. Manual. Subject 2d. Subject 1st. hr Pedal

Chorus of- Let old Timotheus yield the Prize hr Subject 3d.

Subject 4th. hr f

hr R

R

Subj: Subj: Subj: Pedal

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hr

R

Pedal L

hr

hr

Pedal

R

hr

Pedal

hr

Manual

R

Pedal

Pedal

R

Adagio

This is called a Fugata originally compoſed for two Parts by Handel; and Now with an addition of a third Part by Joſeph Diettenhofer.

FUGUE II in B. Minore

Allegro

Tempo Alla breve

Pedal

Adagio

A short Voluntary on the Diapasons

Andante

Adagio

In C. Minore

Adagio

FUGATA

III.

by Handel

Allegro In C. Minore

hr

hr

hr

hr

Adagio

Pedal

Non nobis Domine. Taken from a Fugue of four Voices by Joseph Di Leutgeber, & Adapted by him for the Organ: the Voluntary In G. Major in Eberlin's book of Fugues Part the 2d before Fugue the 3d, may likewise be Play'd before this Fugue.

FUGUE IV
in G Majore
Forte
Tempo Allabeve Moderato

R

Pedal

Violini

Voices

Violini

Poco Forte

Voices

f

Alla ſtretta

Pedal

A Fugue Taken from a Quartetto of Violin Parts, by Joſeph Diettenhofer; and Now Adapted with Alterations by him, for the Organ. The Voluntary in D Major, in Eberlin's Book of Fugues & Voluntaries Part the 2d., before Fugue the 1st, may alſo be Play'd before this Fugue.

FUGUE V.

in D. Majore

Adagio

Allegretto

Pedal

in Canon

in Canon

When Sappho tun'd the raptur'd Strain &c: A Glee, Firft Compofed by Mr. Danby for three Voices, but afterwards Compofed for Four Voices with Additions & Alterations; & alfo Adapted now for the Organ with the Introduction, & the Fugue following by Joſeph Diettenhofer.

Introduction
Andante e
Maeſtoſo

FUGUE 6
un Poco
Allegro

L

1

Pedal

Adagio

In D. with the 3d. Minore and of three Subjects, by Sebastian Bach.

FUGUE VII

1st. Subject

Allegro

R

L

Contr.y

Motion

Contrary Motion

Cont.y Moti.n

contrary Motion

2.d Subject

V.S.

1st Subject

1st Subject

1st Subject

1st Subject

3d Subject

The name of Bach.

V.S.

Contr.y Mot.n

Contr.y Mot.n

Adagio

in C. Major. by Sebaftian Bach.

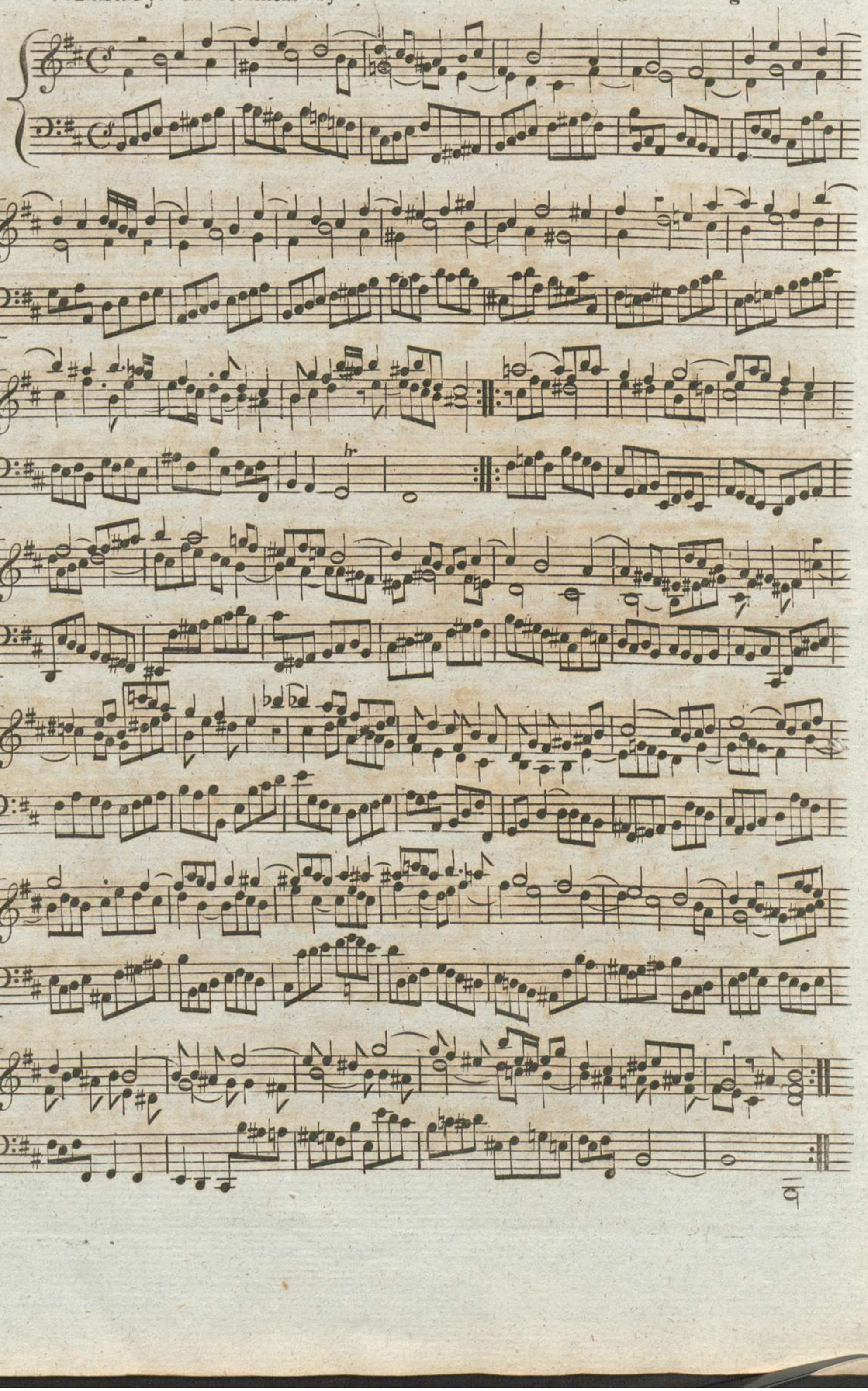
FUGUE VIII.

in Canon

in Canon

FUGUE IX

22 Voluntary. in B. Minone by Sebastian Bach, with the Fugue following.



FUGUE X.

Largo

in B. Minor

Pedal

Finis

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