

0071228
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

H A N D E L,

Three, by

J O S E P H D I E T T E N H O F F E R,

and Four, with the Voluntary, by the late Celebrated

J O H N S E B A S T I A N B A C H,

Organist, Composer, & Conductor of the Music at the Cathedral

AT LEIPZIG in GERMANY.

Chiefly intended for the Use of Organists;
and Respectfully Inscribed to

P. W. Callcott,

DOCTOR in MUSIC:

Organist of St. Paul's Covent Garden &c. &c.

By
Joseph Diettenhofer.

Second Edition Revised & Corrected.

Price 6s.

Third Set

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4° Mus. Nr. 58763



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,

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 \flat 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 \flat A C B \sharp 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 off.

The eighth, ninth, and tenth Fugues in C Major, C \sharp 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, Haeflner, 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.

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

Moderato great organ. Manual Subject 2^d

FUGUE I

Subject 1st Pedal

Chorus of - Let old Timotheus yield the Prize

Subject 3^d

Subject 4th

hr

R

hr

R

Subj:

Subj:

Subj:

Pedal

This page contains a handwritten musical score for organ, organized into seven systems. Each system consists of two staves: a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Performance instructions are written below the staves, including 'Pedal', 'Manual', 'L' (Left), 'R' (Right), and 'hr' (likely indicating a harmonic or registration change). The manuscript is written in dark ink on aged, slightly discolored paper. The left edge of the page shows the binding of the book, with some text from the previous page visible.

hr R

Adagio 8 8 8 8 8

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

hr

Handel;
hofer.

Handwritten musical score on a single page, featuring seven systems of music. Each system consists of a grand staff with a treble and bass clef, joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings. A 'Pedal' marking is present in the sixth system, and an 'Adagio' marking is present in the seventh system. The page is numbered '5' in the top right corner.

5

Pedal

Adagio

A Short Voluntary on the Diapasons
Andante

In C. Minore

Adagio

FUGATA

III.

by Handel

Allegro In C. Minore

Handwritten musical score on page 7, featuring ten systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "Adagio" and "Pedal".

The score is written in a historical style, likely from the 18th or 19th century. The notation is dense, with many notes and accidentals. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C).

The first system shows a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The second system continues this pattern, with some notes marked with a "h" (possibly indicating a harmonic or a specific articulation). The third system features a more active bass line. The fourth system shows a change in the melodic contour. The fifth system has a more complex rhythmic pattern. The sixth system features a more active bass line. The seventh system shows a change in the melodic contour. The eighth system has a more complex rhythmic pattern. The ninth system features a more active bass line. The tenth system concludes the page with a final cadence, marked "Adagio" and "Pedal".

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

FUGUE IV

in G Major

Forte

Tempo Allabeve Moderato

The musical score is written for multiple instruments and voices. It begins with a treble and bass staff for the organ, marked 'Forte' and 'Tempo Allabeve Moderato'. The key signature is one sharp (F#), indicating G Major. The score consists of several systems of staves. The first system shows the organ part with a 'Pedal' line. Subsequent systems include staves for 'Violini' (Violins) and 'Voices'. The organ part continues throughout, providing a harmonic foundation for the other parts. The notation includes various musical symbols such as notes, rests, and accidentals, typical of 18th-century musical manuscripts.

This page contains a handwritten musical score for Violini, consisting of eight systems of music. Each system is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a complex melodic line in the treble and a more rhythmic bass line. The second system continues this theme with similar patterns. The third system introduces a new melodic motif. The fourth system shows a more active bass line. The fifth system is marked 'Violini' and 'Poco Forte'. The sixth system has a more complex bass line. The seventh system continues the melodic development. The eighth system concludes the page with a final melodic phrase. The handwriting is clear and professional, typical of a composer's manuscript.

Violini

Poco Forte

Voices

Pedal

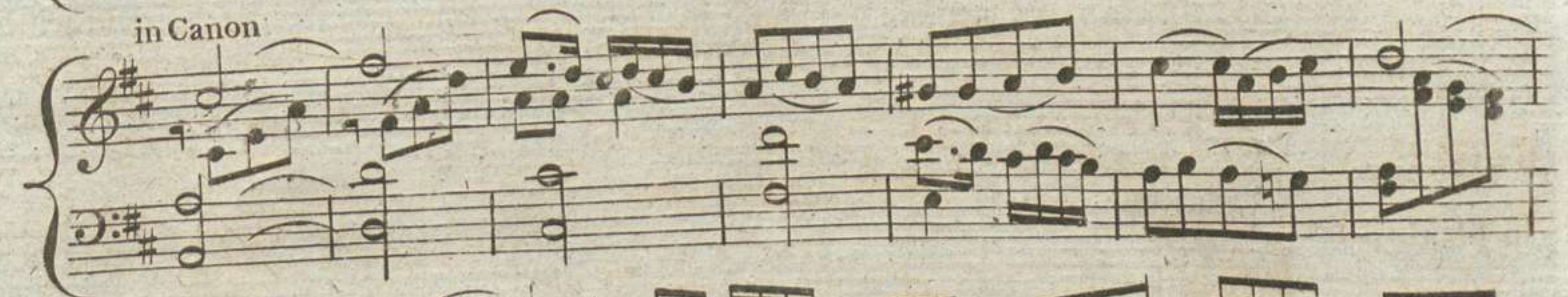
8 8

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 2^d, before Fugue the 1st, may also be Play'd before this Fugue.

FUGUE V.
in D. Majore

Adagio Allegretto

Pedal



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

Introduction

Andante e

Maestoso

The Introduction is written for organ in C major, 4/4 time. It begins with a treble clef and a common time signature. The first staff contains a melodic line starting on G4, moving up stepwise to D5, then down to G4, with various ornaments and grace notes. The second staff contains a bass line starting on C3, moving up stepwise to G3, then down to C3, with various ornaments and grace notes. The tempo is marked 'Andante e Maestoso' and the dynamics are 'p' and 'f'. The piece concludes with a final chord on G4.

FUGUE 6

un Poco

Allegro

Fugue 6 is written for organ in C major, 2/4 time. It begins with a treble clef and a 2/4 time signature. The first staff contains a melodic line starting on G4, moving up stepwise to D5, then down to G4, with various ornaments and grace notes. The second staff contains a bass line starting on C3, moving up stepwise to G3, then down to C3, with various ornaments and grace notes. The tempo is marked 'un Poco Allegro' and the dynamics are 'f'. The piece concludes with a final chord on G4.

three
pedals

L

Pedal

Adagio

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

FUGUE

VII

1st Subject

Allegro

The musical score is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The score begins with the first subject, which is a short, rhythmic motif. This is followed by three subsequent subjects, each introduced by a new melodic line. The first subject is marked with '1st Subject' and 'Allegro'. The second subject is marked with 'Motion'. The third subject is marked with 'Contr.' (Contrapuntal). The score is divided into eight systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The paper is aged and shows some staining.

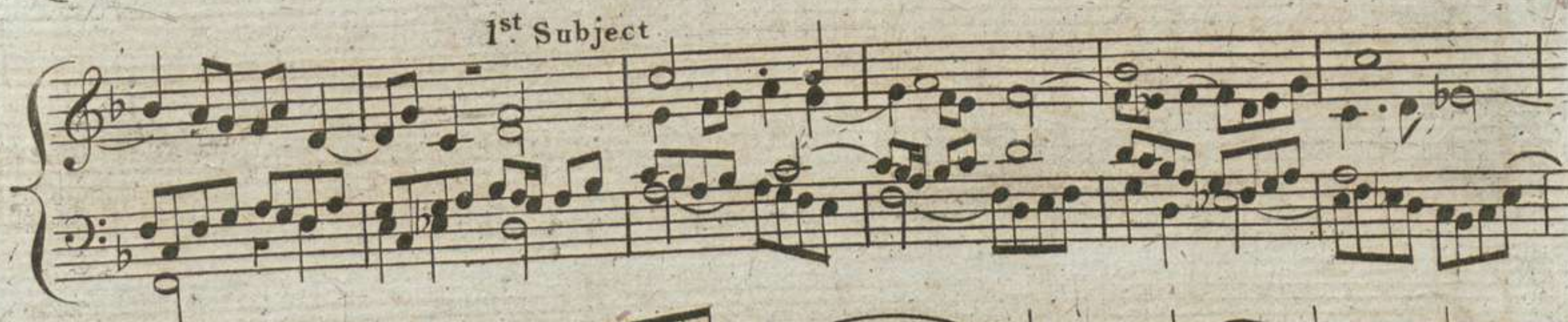
Contrary Motion

Cont^y Motiⁿ

contrary Motion

2^d Subject

Handwritten musical score on page 16, featuring seven systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and slurs. The key signature is one flat (B-flat). The text "1st Subject" is written below the sixth system.



The name of Bach.

V.S.

Handwritten musical score on page 18, featuring seven systems of grand staves (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Contr. Motⁿ

Contr. Motⁿ

Adagio

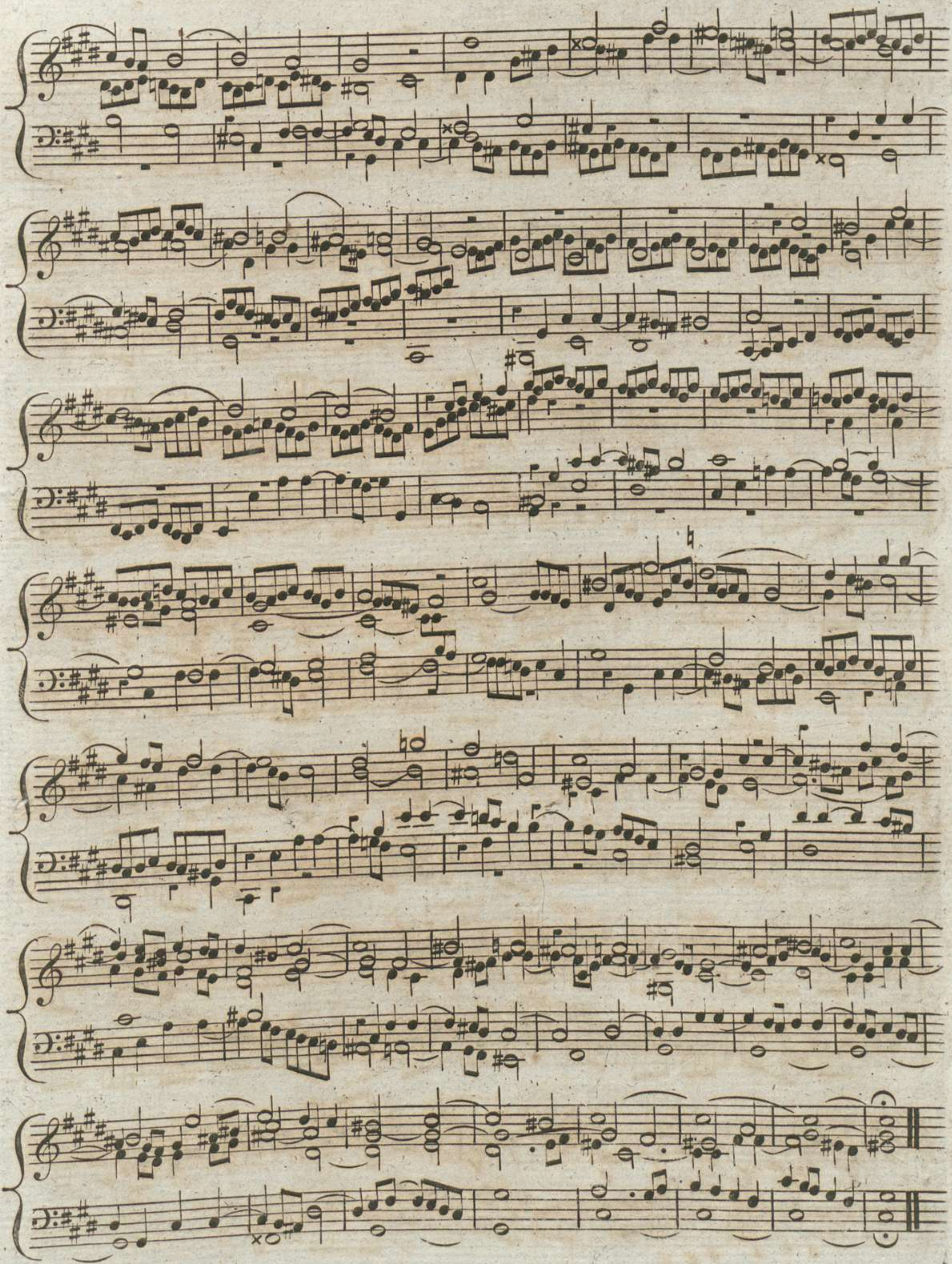
FUGUE
VIII.

The musical score for Fugue VIII by Sebastian Bach, page 19, is presented in two staves (treble and bass clef). The first system shows the main fugue. The subsequent systems are canon entries, with the text "in Canon" appearing above the second and third systems. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in C major and 4/4 time. The first system is the main fugue, and the subsequent systems are canon entries. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in C major and 4/4 time.

FUGUE

IX

This page contains the musical score for Fugue IX in C# Minor by Sebastian Bach. The score is written for two staves (treble and bass clef) and is divided into eight systems. The key signature is C# Minor (three sharps: F#, C#, G#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (e.g., *f*, *sf*). The first system shows the beginning of the fugue with a treble staff starting on a whole rest and a bass staff starting with a series of eighth notes. The subsequent systems show the development of the fugue with various contrapuntal textures, including sixteenth-note passages and complex harmonic structures. The score is printed in black ink on aged, slightly yellowed paper.



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

This image shows a handwritten musical score for a Voluntary in B Minor by Sebastian Bach. The score is written on eight systems, each consisting of a treble and a bass staff joined by a brace. The key signature is B minor, indicated by two sharps (F# and C#) at the beginning of each system. The time signature is common time (C). The notation is in a cursive, handwritten style typical of 18th-century manuscripts. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs (double bars with dots) in the third and eighth systems. The paper is aged and slightly discolored, with some visible wear and tear.

FUGUE
X.

Largo

23

in B. Minor

tr

V.S.



Handwritten musical score on page 25, featuring eight systems of grand staves (treble and bass clefs). The music is in G major (one sharp) and includes various note values, rests, and dynamic markings. The piece concludes with a "Finis" marking and a "Pedal" instruction.

