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AN
INTRODUCTION
TO
HARMONY
BY
WILLIAM SHIELD.



London.

TO THE MEMORY
OF
THE RIGHT HONOURABLE
LADY CHARLOTTE BERTIE,
AS
A TESTIMONY
OF
RESPECT FOR VIRTUE,
DUTY,
AND ACCOMPLISHMENTS,
THIS
INTRODUCTION TO HARMONY *,
IS
INSCRIBED
BY
WILLIAM SHIELD.

* It was sent to the Press with a Dedication to her Ladyship before society had to lament the loss of one of its greatest ornaments.

ADVERTISEMENT.

HAVING brought this Introduction to Harmony before that awful Tribunal, the PUBLIC, without first submitting it to the inspection of a judicious friend, I shall doubtless merit severe correction from the CRITIC; but as my attempt has been rather to write a useful Book, than a learned Work, I trust that he will not *break a Butterfly upon the wheel for not being able to soar with the wings of an Eagle.*

It may be difficult to justify a breach of promise: yet I flatter myself that the subjoined reasons will be accepted by many of my Readers as an apology for delaying the publication to the present moment.

I. I had little chance of pleasing others before I had pleased myself.

II. I have firmly refused to receive any money prior to the delivery of the Book.

ADVERTISEMENT.

III. The various duties of my profession would not permit me to devote my whole time and attention to this object*; and I have written many of the following pages during the still hours of the night, that I might not mislead the unwary by hasty negligence.

The Reader will perceive that I have endeavoured to place the Precept and Example as nearly to each other as possible throughout the whole of the Work: and I am much beholden to the patient merit of Mr. Davison, the Printer, and of Mr. Caulfield, the Engraver, for adding several annotations after the proofs were reviewed, which unexpected additions have unavoidably crowded several of the pages.

* Other Works have been long announced for publication, which, for the good of science, I hope will be better than any of mine, viz. An Introduction to Musical Composition, by a scientific German; and a Musical Dictionary by an Englishman, who has genius to invent, judgment to discriminate, and materials to collect from.

INTRODUCTION TO HARMONY.

From Harmony, from Heav'nly Harmony
 This universal Frame began ;
 From Harmony to Harmony,
 Through all the compass of the notes it ran,
 The Diapason closing full in Man.

DRYDEN.

MUSICAL harmony is produced by uniting sounds to melody, in a manner agreeable to the ear, and conformable to the rules of art ; which we shall attempt to give, in a plain manner, in this introduction, and begin with that scale which proceeds by tones and semitones, it being the most simple, as well as the most natural, and is written by the Moderns thus :

S C A L E.

Ascend-
ing.



C D E F G A B C

Descend-
ing.



C B A G F E D C (A)

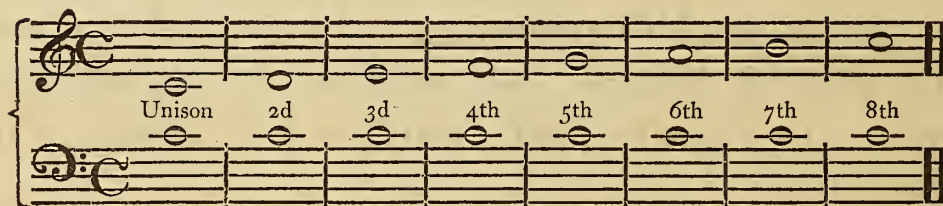
D is a tone higher in pitch than C ; E is the same above D ; but F is only a major-semitone above E ; G is a tone

(A) An old author aptly remarks, that seven notes, or sounds, produce all that charming variety of harmony which the world admires. And though a man should compose an hundred thousand songs, tunes, and divisions, yet these seven notes still are the foundation on which he builds ; so that to every lesson, song, or division, they must be repeated.

above F ; A is a tone above G ; B is a tone above A ; but C is only a major-semitone above B(A).


The proportion which one note bears to another, is denoted by figures in thorough Bass ; and as keyed instruments are so much cultivated in Britain, a few concise rules for that accompaniment, interwoven with the examples of harmony, will certainly prove acceptable. And for the instruction of the very young performer, we will begin by placing C below the Diatonic (B) scale, which will give us the intervals of the 2d, 3d, 4th, 5th, 6th, 7th, and 8th (or octave).

EXAMPLE.




(A) To explain the difference between a major and minor semitone here, would perplex the beginner, therefore we will reserve it for a later part of the work. The three first notes of the scale follow each other so agreeably, and are so easy to perform, either with a voice or an instrument, that some of our readers will imagine we might have proceeded regularly to the octave by whole tones ; but were we to place a sharp to F, G, A, and B, thus, (which would raise them to a whole tone above each other), we should untune nature, so as to render her harsh and disagreeable ; and in order to enforce this matter, we shall subjoin a quotation from the great Bacon : —“ After every three whole notes, nature requireth for all harmonical use, one half note to be interposed.”

(B) Although I promised, in my Prospectus, to use as few technical terms as possible, I hope I shall not be censured for calling the eight notes, which proceed by tones and semitones, the Diatonic Scale, and the distance between any two notes, differing in acuteness and gravity, an Interval, as it is difficult to treat of an art, without using *some* of the terms of that art ; but, throughout the whole of this work, the aim will be at perspicuous brevity ; and, as all who have harmonious souls, leisure, and understanding, are fond of poetry, I shall, as often as possible, strengthen the musical definitions by allusive poetical selections, hoping, by this auxiliary, to stamp a pleasing and lasting impression upon the memory of the general reader, if he should be inclined to study any musical article from this book.

Having named the simple intervals numerically and alphabetically, which the natural scale gives us to the key note, we shall now proceed to the Compound Intervals, and begin with that concord which is produced by adding a major third and perfect fifth above C,  called in

England the common chord, and into whatever position you place C, E, and G, so that you use C for the bass (or lowest note), the chord still retains its name of the common chord, to C, with a major third: by adding an eighth above the bass, to the chord, you have the appearance of four parts;

 but if you set E for the bass, to the same notes which compose the common chord of C, it then

becomes a chord of a sixth, accompanied with a minor third and octave;

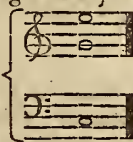


and if you use G for the bass, it is then transformed into a chord consisting of a fourth, sixth, and octave.



The above examples must clearly prove, that E, when

(A) Speculative theorists assert, that there is no such thing in nature as a simple sound, and, that whenever a musical string sweetly vibrates, a nice ear will distinguish the twelfth and seventeenth above the predominant sound, harmonizing at one and the same time; which three sounds are the common chord in this position.

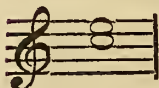
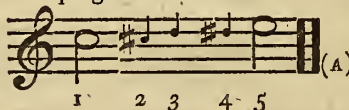
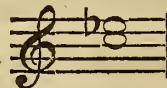
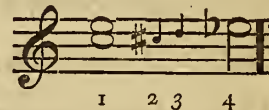


And there is a remarkable circumstance related, in natural history, of the TRITON AVIS, a name by which Nieremberg has described a West Indian bird, famous for its musical qualities; it is said to have three distinct notes, and to be able to give breath to sounds of all the three kinds at the same time. It is also much celebrated for its beauty.

accompanied by a third and sixth, and G, accompanied with a fourth and sixth, are chords, as much derived from the common chord of C, as that originate and origination are derived from *Origin*: probably those three chords may appear so much alike to the cursory observer, that he will wonder why there should be any distinction; but, if he has patience to read farther, he will find them as differently arranged in a combination of harmony, as the abovementioned words are in syntax.

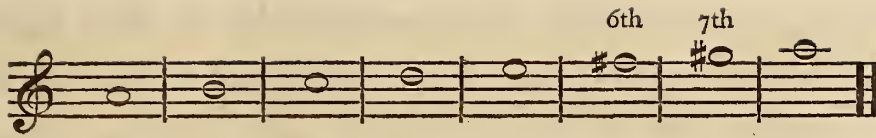
Of the Common Chord with a Minor Third.

THE two notes which give the minor third, are a semitone nearer to each other than those which compose the major third, as may be easily discovered by filling up the intervals with progressive semitones :

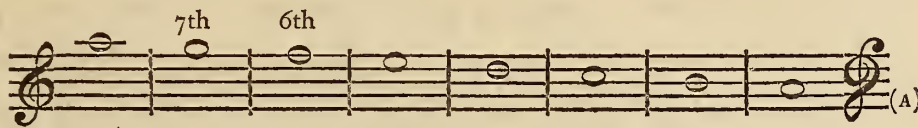
| | | | |
|---|---|--|---|
| Major third. | The distance proved by the progressive semitones. | Minor third. | Proof of the distance. |
|  |  |  |  |

It is this third that chiefly constitutes what is called the Minor Mode; the ascending scale of which is thus written, and considered to be more the production of art than nature.

(A) Musicians, in counting distances, begin with the lowest note, and count regularly up to the highest, which gives the name of the interval: this may appear strange to linguists, as interval generally means space, and it was the peculiarity which occasioned the remark.— I take it for granted the reader knows, when a sharp \sharp is placed before any note that it raises it in pitch a minor-semitone.

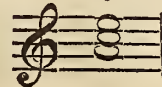


There is another peculiarity that characterizes the minor mode, which is, that the sixth and seventh of its ascending scale are each a semitone higher than the descending.



We have chosen the key of A for this mode, it being the nearest allied to the natural key of C in the major mode, which will be clearly proved by a table of relative keys in the beginning of the second part of this introduction.

By sounding A, C, and E, at one and the same time, you will hear the wailing effect of the common chord to A with a minor third, which is thus written :




but if you place C for the bass, it then becomes a chord of a sixth accompanied with a major third;

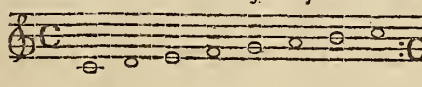


and if you place E for the bass, the chord is then a fourth and sixth (B).



(A) The cliff is placed in this position,  at the end of the line, to gratify the curious more than the studious, who, perhaps, may be a little amused by turning the book topsy turvey, when they discover that the minor scale exhibits the major by this trick.

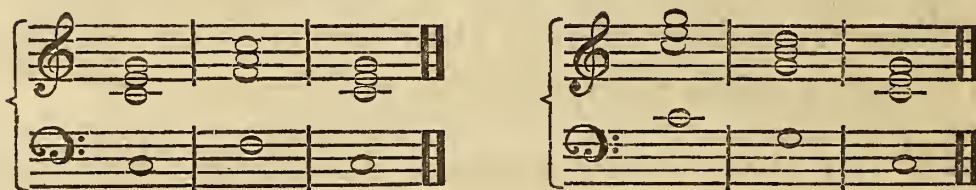
By placing the bass cliff at one end, and the treble cliff at the other of this octave of notes, you have the major scale both ways.



(B) Hence it must plainly appear, that the two last chords owe their existence to the first, and are the sympathizing children of a melancholy parent.

As many compositions were produced by the elder masters before the discovery of discord, we shall finish this lesson with a few examples that consist of concords only; but the beginner should first be made acquainted with two of the different motions that are used in harmony, they are distinguished by the names of the Similar Motion (when the parts move in the same direction), and by the Contrary, when one part ascends while the other descends. Bishop Lowth judiciously observes, “that the plain way of giving information is to lay down rules, and illustrate them by example; but, beside shewing what is right, the matter may be further explained by pointing out what is wrong.” We will therefore begin with an

EXAMPLE OF FAULTS.



Nature and art have furnished musicians with feelings and principles, by which they reject and condemn the use of eighths and fifths in a similar motion; yet I once tried an experiment upon a person, who had a voice and ear to sing a ballad very agreeably, to an unison accompaniment, by desiring him to listen attentively to the effect of the above forbidden progression, and was much astonished to find him pleased with it; but he afterwards cultivated music so as to gain a tolerable knowledge of harmony, and whenever his ears were

shocked with similar disallowances, he quoted this phrase to shew his improvement.

“ We cannot but now smile to think of these poor and foolish pleasures of our childhood (A).”

Yet the above three chords may be so arranged as to produce correct harmony.

E X A M P L E.



Which pleads powerfully in favour of the contrary motion ; for besides the consecutive (B) fifths, between the extreme parts (C) in the example of faults, the skips are very unnatural, and “ the order of nature should govern, which, in all progression, is to go from the place one is then in, to that which lies next to it.”

The three natural common chords, in the minor mode, produce the like imperfections if they succeed each other in this manner :

(A) What is every year of a wise man's life, but a censure and critique on the past.—POPE.

(B) When two fifths succeed each other immediately in the same direction, professors are not thought to speak with an affected term when they call them consecutives.

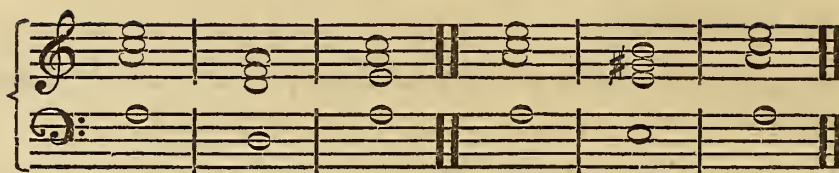
(C) Notes, at the utmost distance from each other, are called Extreme Parts,



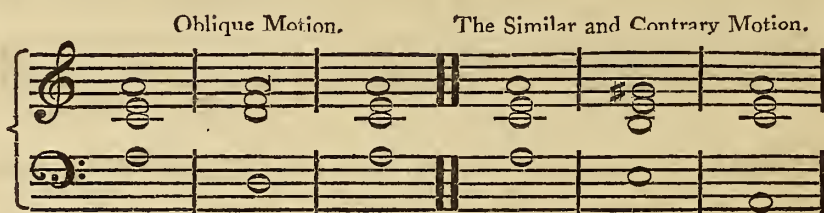
and those which are placed in any degree between the extremes, are called Intermediate Parts.



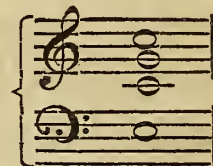
I M P E R F E C T I O N S.



but, the imperfections are easily rectified, by making one part continue on the same degree, whilst the other ascends or descends (A).



The sixth, which, is derived from the common chord of C, is supposed to be the most pleasing in this position,

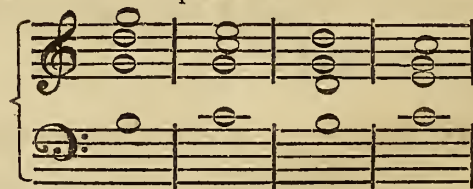


I have seen it used in the following manner, but I would not advise any person to make it a model of imitation :

Errors.



This arrangement of the same Notes is preferable.



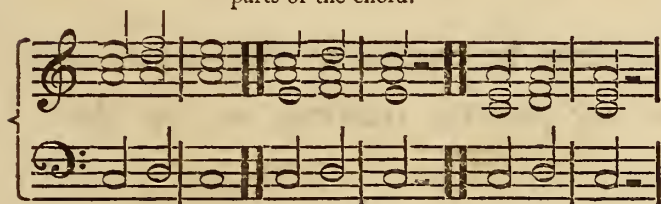
because the law positively says, you shall not use consecutive octaves between the lowest and the highest parts, nor shall

(A) Technically called the Oblique Motion.

you proceed from an imperfect to a perfect concord in the similar motion (A), and the above example of errors transgresses in both these particulars (B).

Similar mistakes in the treatment of the sixth, which is derived from the minor common chord of A.

A wrong progression of eighths in different parts of the chord.

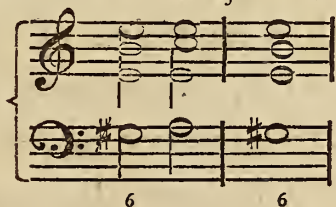


The Mistakes rectified by the Oblique Motion.



The sharp seventh in every scale is called the leading note of the key*, and as G sharp is the leading note to the key of A with a minor third, as well as the key of A with a major third; the chord of the sixth, to G sharp, leads us very naturally to and from the common chord of A with a minor third.

This chord of the sixth is derived from the common chord of E with a major third.

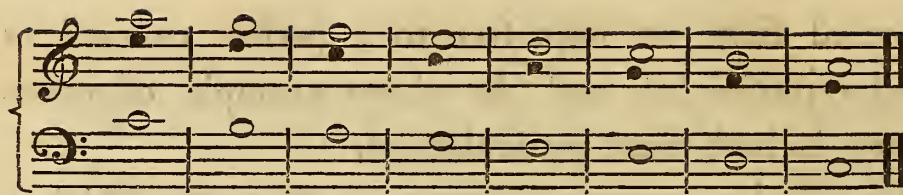


By placing the minor scale above the major scale, you will have a succession of sixths ;

(A) Imperfect concords are thirds and sixths, and perfect concords, fifths and eighths.

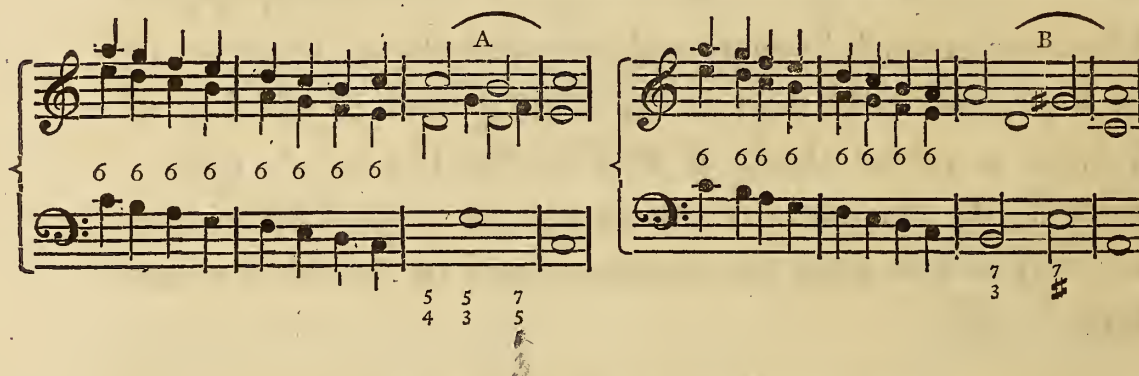
(B) However, we find a breach of the latter part of this law, in the purest classic authors, as will be shewn hereafter, for let your rules be ever so useful and extensive, men of genius will soar beyond them.

* It is likewise called the Sensible Note.



and if you descend regularly, at the same time, from E to its octave, you will have an intermediate part ; see the dots between the two scales.

The above series of sixes may be carried to the major, or minor key, that we are at present treating of, by the following small additions.



A variety in cadence is a great relief to the ear, which, is apt to get cloyed, with a repetition of the same chords ; and the two bars, at A and B, are cadences which are much used by the best masters to terminate musical phrases.

Extraordinary geniusses will always discover what is difficult and what is impossible, for here follows a stream of harmony produced by a link of sixes, in four parts, that has often delighted the attentive ear.

Violino Primo

Violino Secondo





Viola (A)

Violoncello

The notes of the first and second violin parts, in the above example, are at too great a distance to come under the fingers on keyed instruments; yet the piano forte, harp, or organ player, may form some little idea of the effect by playing thirds above the bass with the left hand, (which are the composers notes); but I hope the slightest reading of the foregoing pages will prevent his playing the dots for sixes.

Violino Primo

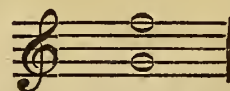
Violoncello

(A) Experience has taught me that many musical amateurs have an aversion to a variety of cliffs, and from the appearance of the Viola cliff so early, they will, perhaps, conclude that I mean to perplex them with the seven cliffs which are used in old music; but I shall not employ more than four throughout the whole of this work, viz. the G cliff put upon the second line,  the two C cliffs put upon the third  and fourth lines,  and the F cliff upon the fourth line;  and these are absolutely necessary on account of the different compasses of voices and instruments; but, for the accommodation of practitioners who are disposed to be content with a knowledge of two, a great many of the examples will be given in the treble and bass cliffs only.

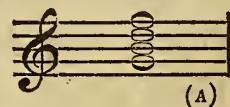
Having explained the two common chords and their derivatives, which consist of concords only, I come now to that part of harmony called Discord, sounds not of themselves pleasing, but necessary to be mixed with others.

“ How doth music amaze us, when of discords she maketh the sweetest harmony.”

We shall begin with that discord which is the most like a concord, the most generally used and the most easy to comprehend ; which is the minor seventh, and is written in its simple form thus :



its full accompaniment consists of four real parts,



and either of these four different sounds may be at the top, bottom, or middle of the chord ;



but, into whatever position these notes may be transposed, G is the fundamental note, B is the major third, D a perfect

fifth, and F a minor seventh ; figured thus :

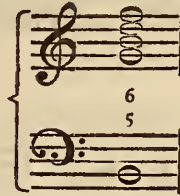


but if you substitute B for the bass note, it then becomes

(A) Which is only adding a minor third above the common chord of G.

by the inversion (A), a chord consisting of a minor third, imperfect (flat, or false,) fifth, and a minor sixth;

Figured thus :



and by making D the bass, you will have the chord of the minor third, perfect fourth, and major sixth ;

Figured thus :



and when you use F for the bass, it then is changed into a chord consisting of a major second, sharp fourth, and major sixth (B);

Figured thus :



Hence it appears evident that the three last mentioned chords are the offspring of the first, and are very properly termed the derivatives of the minor seventh, (accompanied by a major third and perfect fifth).

Before we proceed to the other sevenths we shall give a few examples, to amuse the student, as we did with the concords.

The modern elegant Italian masters have produced, and do daily produce, many charming compositions without the assistance of any other discord than this minor seventh and its derivatives, when judiciously blended with concords ; and, a British poet says,

“ We have good Musick and Musicians here,

“ If not the best, as good as any where.”

(A) Inversion is the technical term for changing the position of the chord.

(B) Some people call these last three chords by the names of the Syncopated fifth, the Syncopated third, and the Syncopated second.

therefore, the liberal student will not be displeased to find a few *English* strains among the examples.

GLEE FOR FOUR VOICES.

Moderato, and with Expression.

First Treble

Second Treble

Counter Tenor

Bass

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor



(A)

swell too high, nor sink too low. War-riors she fires with a- ni- mat- ed

swell too high, nor sink too low. War-riors she fires with a- ni- mat- ed

swell too high, nor sink too low.

swell too high, nor sink too low. War-riors she fires with a- ni- mat- ed

(A) The geometrical Rhombus  often occurs in modern composi-

tions, and signifies that the notes are to be increased and decreased in quantity of tone as the figure is in size. It is not introduced here for the sake of a musical pun; as the passage, to which it is annexed, is rendered more effective by this manner of performance (with or without words).

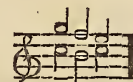
sounds, Pours balm in- to the bleed- ing lo- - - - ver's wounds.

sounds, Pours balm in- to the bleed- ing lo- - - - ver's wounds.

Pours balm in- to the bleed- ing lo- - - - ver's wounds.

sounds, Pours balm in- to the bleed- ing lo- - - - ver's wounds.

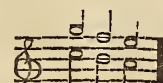
Although musical legislators have established a law that will not permit perfect fifths to follow each other diatonically (A), (or by skips (B)); yet they allow an *imperfect* fifth to follow a perfect in descending, provided the highest note falls and the lowest one rises afterwards. Example,



See likewise the first bar of the above glee;



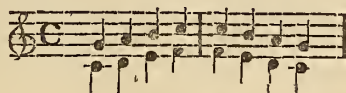
but whoever, in their compositions, descends with both the notes which give the imperfect fifth, thus,



smuggles a defect into harmony. It is likewise a prohibition to *rise* with *both* the notes which give the imperfect fifth,

thus:   The falling, with the extreme

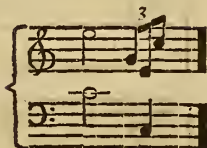
(A) Prohibited perfect fifths which move diatonically.



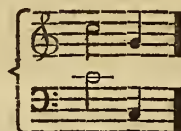
(B) Prohibited perfect fifths which move by skips.



parts, from an imperfect chord to a perfect, is sometimes a venial fault, but it is rendered objectionable here,



by the descent of the second treble and bass at the same instant from an octave to a fifth ;



these last im-

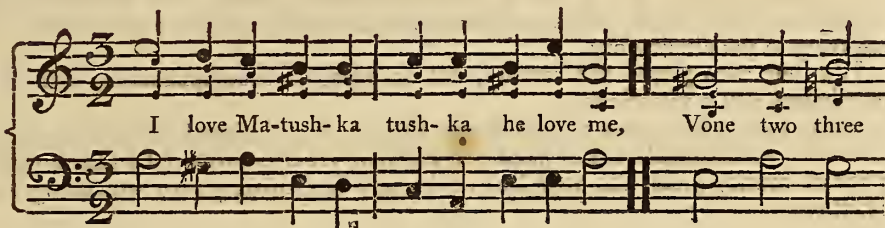
perfections are in the sixth bar of the said glee.

The inquisitive reader may be anxious to know the reason why the four parts are not continued throughout the whole of so short a glee ; but some passages are much better calculated for two and three voices, or instruments, than for four ; besides, the harmony of a musical composition, as well as the harmony of a picture, is rendered more effective by light and shade. The commencement of the four parts, after the silence of the counter tenor, has been considered by many as a beauty ; yet it offends against the law we have already laid down. An experienced harmonist would have accompanied the above melody with a much greater variety of chords ; but in this part of the work we cannot be too simple, as the patterns of artful excellence will be much better placed towards the end of the book.



Having copied others, by asserting that the minor mode is more the production of art than nature, it will appear strange and contradictory to our readers when they find the national melodies, which are cited in this work, are more frequently in the plaintive minor than the animating major; and here follows one that I have frequently heard an accomplished Russian sing, as we travelled together, who was more desirous to please than astonish. To those who are fond of an artful variety it will appear very monotonous, and they will not easily admit that any circumstances or talents could render it effective; but the natives of every country have a characteristic manner of singing their melodies, which is difficult to describe upon paper.

A RUSSIAN AIR.



SECOND STANZA,

With the bass that was vamped to it at Rosa(A).

The musical notation consists of two systems, each with a treble and a bass staff. The first system contains the lyrics: "I love Ma-tush-ka yet he cross de main, Vone two three". The second system contains the lyrics: "gale my heart gave pain, Why did Ma- tush- ka cross de main." The notation is characterized by frequent use of fifths and similar motions, as noted in the annotations.

(A) I have met with a person (even in Italy) who would undertake to vamp a bass to any composition; and to this Russian air, he played, (to the best of my recollection), the inharmonious jargon that is put to the second stanza, which is so offensive both to the eye and the ear, that I doubt not but my youngest reader will be able to point out the faults without referring to the annotations.

His four sons played the melody, and an arpeggio accompaniment, with two violins, a mandoline, and a calascione.

Their incorrect manner of performing this air, has furnished us with an example to prevent the unwarrantable use of fifths and eighths; yet they produced a charming effect with a piece of music, which the impatient reader may immediately turn to, amongst the national beauties.

(B) ANNOTATIONS TO THE SECOND STANZA.

The first bar is filled with consecutive fifths; in a similar motion, which, we here repeat, is one of the most unpardonable faults that a harmonist can commit; although the second bar is the best harmony of the whole, yet it contains two trifling errors, viz. the falling from a third to a fifth, in the similar motion, and by octaves with the two last notes; the third bar consists of such a succession of major thirds, as never disfigure a good composition; and the group of fifths and octaves, in the fourth and sixth bars, exhibit two pictures of disharmony that never will be copied by a man of genius.

THIRD STANZA.

FOR FOUR VOICES.

O! grant Matuschka quick and safe return, Vone two three month my heart make mourn.

O! grant Matuschka quick and safe return, Vone two three month my heart make mourn.

O! grant Matuschka quick and safe return, Vone two three month my heart make mourn.

O! grant Matuschka quick and safe return, Vone two three month my heart make mourn.

Vone two three month my heart make mourn. O! grant Ma-tusch-ka safe re-turn.

Vone two three month my heart make mourn. O! grant Ma-tusch-ka safe re-turn.

Vone two three month my heart make mourn. O! grant Ma-tusch-ka safe re-turn.

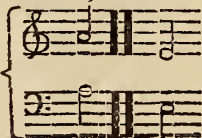
Vone two three month my heart make mourn. O! grant Ma-tusch-ka safe re-turn. (A)

(A) EXPLICATION OF THE THIRD STANZA.

"Many things are needful for explication and many for application, unto particular occasions."

HOOKER.

The last chord of the second bar, and first chord of the third bar, move in octaves with

the second treble and bass,  which is but a trifling offence against musical

Young ladies are sometimes partial to national melodies, and although the above is inserted here as an example to prevent the use of unwarrantable fifths and eights; yet it may be sung as a ballad, with a voice of small compass, to the following accompaniment for the piano forte, which is nothing more than the chords in the first stanza put into a little fashionable motion.

I love Matushka tushka he love me, Vone two tre time he sing to me.

laws, as there is a double bar between them, which always denotes a repose; and in the third bar one common chord succeeds another diatonically, but then it is in the contrary motion,

which was a favourite progression with old harmonists;

and in the sixth

bar we have placed F where we used A in the other stanzas.

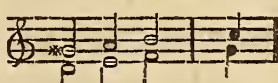
This substitu-

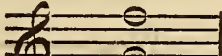
tion of F for A, is called an Interrupted Cadence. In the same bar, and in the annotations

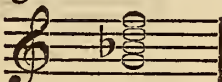
to the second stanza, we have introduced the fourth accompanied by a fifth,

which is a discord that will often be used in the succeeding examples, but which we ought not to give rules for here.

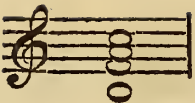
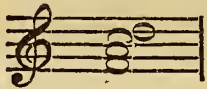
A musical score for a song. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics 'I love Dus-chin-ka she love me.' are written below the notes. The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, somewhat cluttered harmonic background. There are some markings like 'sym.' and 'tr' above the piano part.

The above piano forte accompaniment would be more correct if the accented notes in the second part were less crowded with bare fourths ; but they are so transitory, that the ear has hardly time to be offended with this trifling defect ; yet, if you sing or play these fourths,  in slow time, upon instruments which are capable of sustaining the notes, the effect will be as offensive to a nice musical ear as consecutive fifths.

The last lesson ended with the interval of the minor seventh, filled up by a major third and perfect fifth, and we will begin this with the same seventh, 

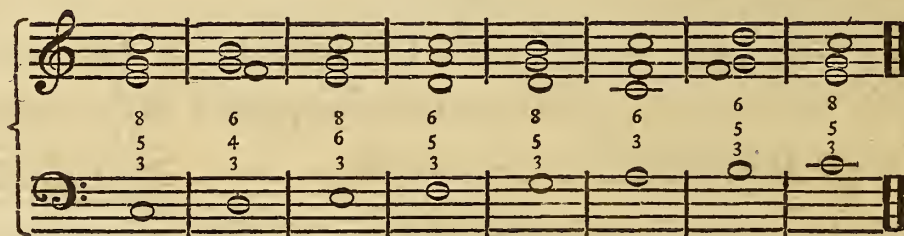
but filled up with a *minor* third and perfect fifth,  which is a chord less agreeable to the ear than the former, more restricted in practice, but not less essential to a regular stream of harmony ; and in order to adhere to our promised simplicity as much as possible, we will select those notes from the scale which require no accidentals (A) to exhibit

(A) Accidentals are the sharps, flats, and naturals, that occur in a composition which are not marked immediately after the cliff. They are likewise called intermediate sharps, &c.

it, viz.  and if we operate upon this chord as we did upon the other seventh, and place F for the lowest note, thus,  it then becomes, by the inversion, a chord consisting of a major third, perfect fifth, and major sixth. There are more inversions of this chord, which we shall speak of hereafter; for if the readers have been attentive, and the lessons sufficiently explanatory, they will know already as many chords as are necessary to accompany the scale in the natural key of C; we will, therefore, finish this lesson by using the diatonic scale as a bass, and exhibit the accompaniment above it.

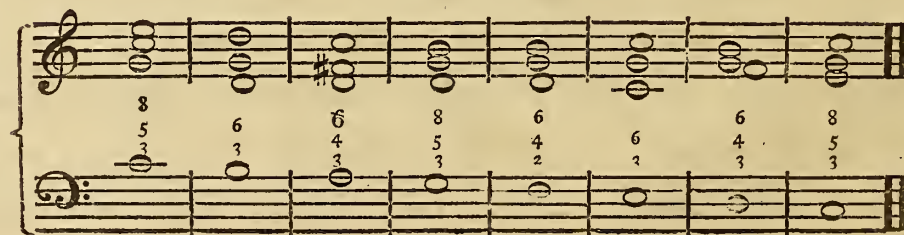
The general method of accompanying the scale in the major mode of C.

ASCENDING.



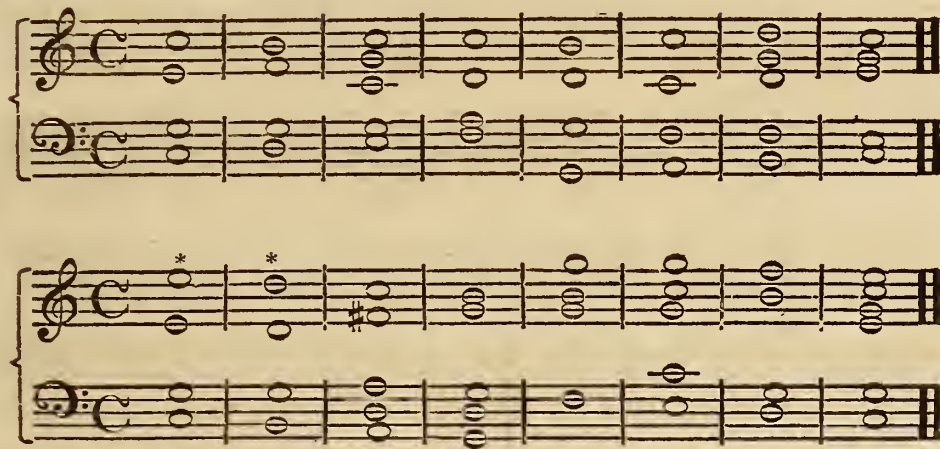
Ascending scale accompaniment in C major. The bass line shows the scale from C to C. The treble line shows chords for each note, with fingerings indicated by numbers 1-5.

DESCENDING.



Descending scale accompaniment in C major. The bass line shows the scale from C to C. The treble line shows chords for each note, with fingerings indicated by numbers 1-5.

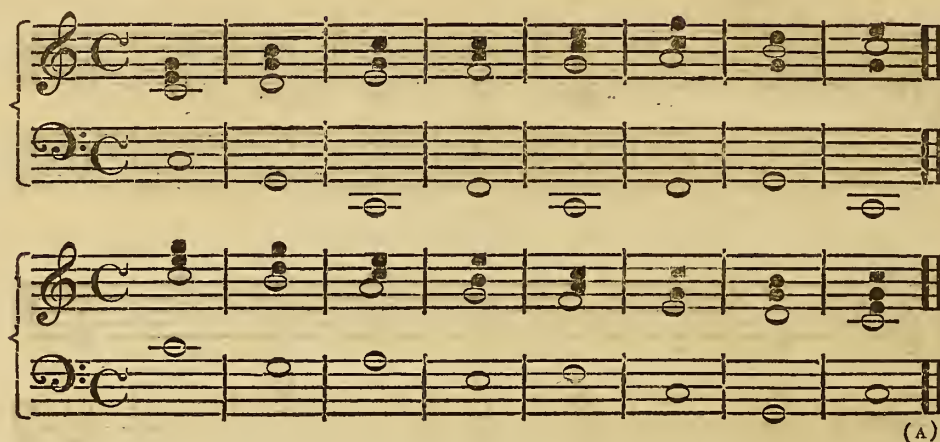
The harmony a little inverted, so as to produce a varied and pleasing effect, by chords in both lines.



In the chords marked with asterisks are two octaves between the highest and the second parts, which is a procedure against the strict rules of theory; but, as one of the most scientific musicians of the age has been delighted with the effect, I am afraid that whoever condemns it is a little over nice, for I can with great propriety apply Dryden's forcible triplet to the excellent harmonist who considers the above transgression as obeying the call of nature:

“—————thou
 “ Know'st with an equal hand to hold the scale ;
 “ See'st where the reasons pinch, and where they fail ;
 “ And where exceptions o'er the general rule prevail.” }

Another method of accompanying the scale with common chords only :



In the foregoing examples the smallest figure is placed at the bottom and the largest at the top (which is the general method of marking thorough bass); but some composers have been serviceable to young practitioners, by placing the figures according to the position of the chord.

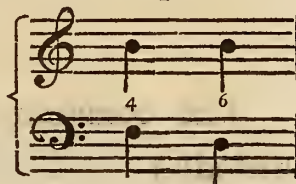
E X A M P L E.

(A) There are no figures marked to any of those notes, as it is a general rule to play a common chord to every bass note without a signature.


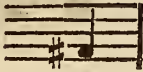
(B) In the accompaniment of the scale, page 22, to this note, we preferred the octave to a double sixth, and by that means avoided the consecutive fifths which are visible here between the second and third parts; but as this scale was written by a master of acknowledged abilities, a faithful transcript is given, the objection stated, and a correction attempted for the consideration of the attentive reader.

The stroke which is added to the 4 and 6 in the last bar (although it does no harm) is superfluous ; because F and D, placed below B, in the natural key of C, give a sharp fourth

and sixth, without any additional mark ;



but it is absolutely necessary to add a dash to the six in the third bar, because F sharp, in the treble line, is not marked

at the cliff  consequently is there an accidental  and all accidental sharps, flats, and naturals, are, or ought to

be, signified in thorough bass:



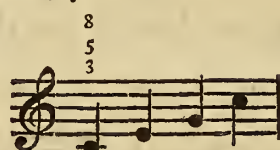
I would strongly recommend the young student to begin his daily exercise by accompanying the scale ; for by an attentive practice of this alone, he may invent such a variety of measures, inversions, and arpeggios, that his pleasure every succeeding day will keep gradually rising to astonishment.

Gentlemen who perform upon instruments which are incapable of sounding all the notes of a chord at the same instant, may convert harmony into melody, by a method, which, I hope, will prove as useful as it is novel. In the following, as well as in the succeeding examples, the regulating note, which bears the chord that the melody is drawn from, is figured with the thorough bass signature.

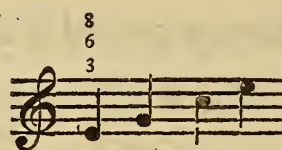
The intervals are counted upwards from *that* note, and the sounds of each chord are performed one after the other.

E X A M P L E S.

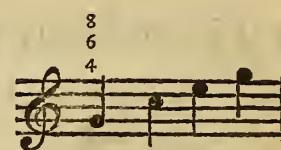
The common chord to C and its derivatives reduced to melody :



Primitive.

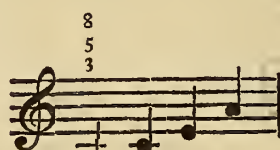


First Derivative.

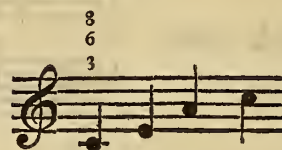


Second Derivative.

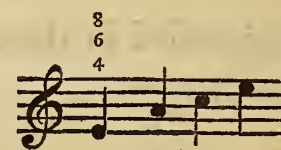
The common chord of A, with a minor third, and its derivatives in a similar manner :



Primitive.

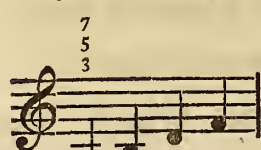


First Derivative.

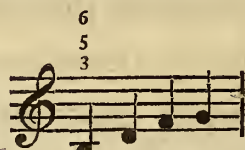


Second Derivative.

The chord of the minor seventh to G, accompanied by a major third and perfect fifth, with its three derivatives :



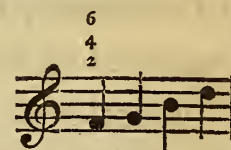
Primitive.



First Derivative.

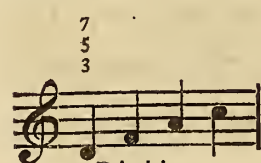


Second Derivative.

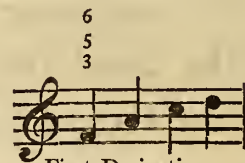


Third Derivative.

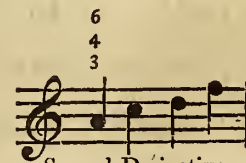
The minor seventh to D, with a minor third and perfect fifth :



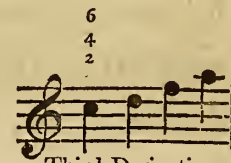
Primitive.



First Derivative.



Second Derivative.



Third Derivative.

The chords, which accompany the scale, taken in a melodious manner, for the use of those who do not cultivate keyed instruments:

The image shows a musical score for the piece 'The Rose Tree' in G major. It consists of four staves of music, each with a treble clef and a common time signature (C). The music is written in a single melodic line. Above the notes, fingerings (numbers 1-5) and bowings (up-bow and down-bow) are indicated. The score is divided into four measures per staff. The first staff is labeled '(A)' and the second staff is labeled '(B)'. The third and fourth staves are unlabeled. The key signature is one sharp (F#), indicating G major. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

There are many persons who can sing one part and play another with the violin at one and the same time, and for that useful practice various accompaniments to the scale, in different measures and keys, will be given in the other parts of this work ; but here we will confine ourselves to the key of C.

(A) As we proceed further the signatures of thorough bass will be very much abridged ; but it is as necessary, for the young musical student, to see the chord completely figured, as it is for a learner of languages to see Manuscript and Manuscripts written at length, before he is taught that MS. and MSS. are contractions of the same.

(B) A stroke, or dash, added to a figure, raises *that* figure, in pitch, a minor semitone.

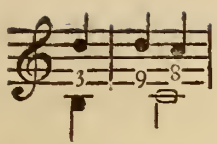
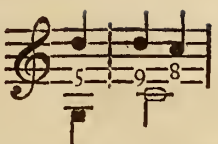
Do re mi fa sol la si do

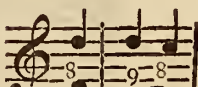
Do si la sol fa mi re do

Our chords have hitherto been formed with the notes of the scales in the natural keys of C and A, within the compass of an octave, but we shall now soar a degree beyond it, and exhibit that discord called the ninth (A), which in its most simple form is written thus, and in four parts thus, It is seldom used without preparation, and it must be resolved (B). Correlli prepared the ninth with a

(A) The importance of which is fully proved by an observation which one of the greatest musicians, that ever existed, made to a young man, who had taken frequent opportunities to render him little services, in hopes of being recompensed by a few lessons of composition; and was bold enough to ask this admirable master to instruct him how to set parts to some melodies that he had invented; but our voluminous composer's time was so fully, and so nobly employed, that he had only leisure to teach him by advice in these words: "Take Correlli's scores, and study them until you fully comprehend every treatment he has given to the ninth; and then, if you have genius, you may begin to compose."

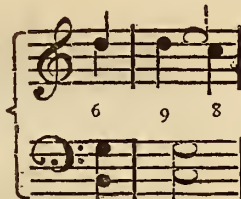
(B) When the note which makes the discord is in any part of the preceding chord, it is called a discord prepared; and when it ascends or descends a tone or a semitone to the succeeding chord, it is called a discord resolved.

third  or with a fifth  But, when-

ever any of his pupils prepared it by an eighth, he used to cry out *cattivo*, which is the Italian word for *Bad*. 

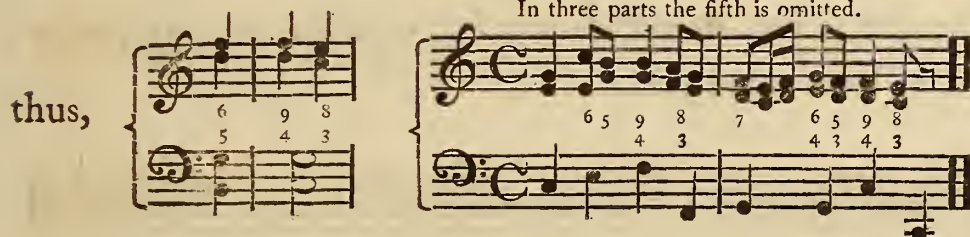
When a single nine is marked to a composition in four parts,

it is accompanied by a third and a fifth,

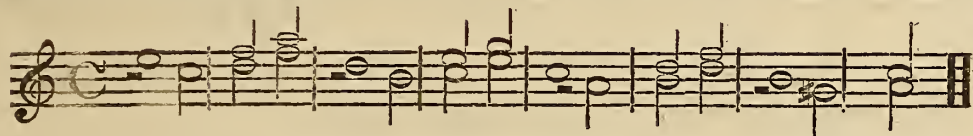


The ninth is very often accompanied by a fourth and fifth, but then it is marked with a double row of figures,

In three parts the fifth is omitted.



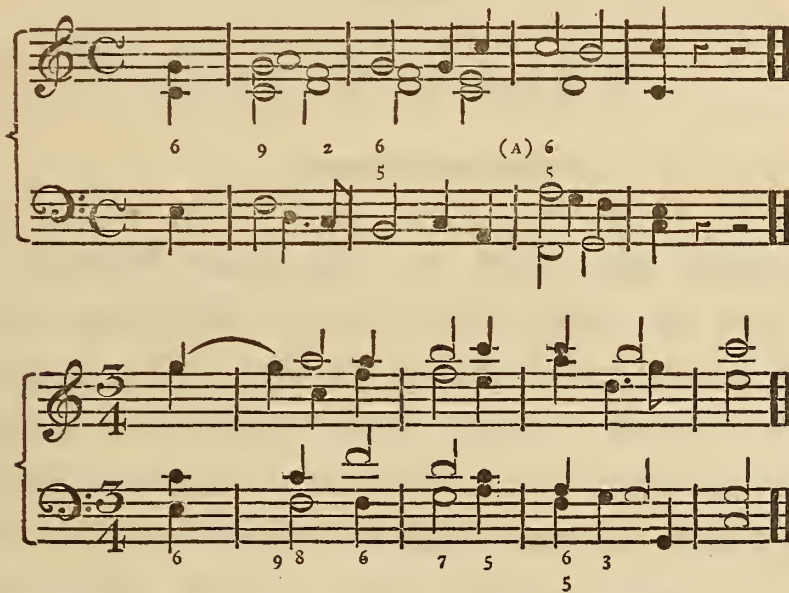
It is a very easy practice to add ninths to thirds, which move in this manner.



By setting the under notes of the above an octave lower for the bass, we may add the ninths in the middle part.



These next examples are terminations of two well known instrumental compositions, in each of which the ninth is elegantly accompanied with a third and fifth.



I have but given a short sketch of the ninth here, as it will be fully exemplified, with its various accompaniments, preparations, and resolutions, in the succeeding rotation of chords, which are so methodically arranged, that diffident composers, and young performers of thorough bass, may compare their exercises with the musical classicks, and turn to the particular chords, which their genius has inspired them to use, as expeditiously as they refer to a dictionary for the authority of a word.

(A) This passage may be useful to those who are ambitious to reach a tenth on the piano-forte.

PRELIMINARY ADVERTISEMENT

TO THE

SECOND PART.

WHOEVER reads thus far with more patience than memory, should skim over the first part once more before he proceeds to the second, as it is a key to the following harmonical miscellany, which contains extracts from the compositions of those who should have written more, those who should have written less, and those who should not have written at all, the critic will perhaps include me in the latter number ; but L'Estrange says, " It is every man's duty to labour in his calling, and not to despond for any miscarriage or disappointment that were not in his power to prevent."

Compositions are frequently overrated and undervalued by prejudice, therefore it appeared to me to be the most liberal plan, to let every musical illustrative example recommend itself by its own intrinsic merit, and not by the name of its author. Beauties are often found in strains which are seldom heard, and many of the most popular compositions are not entirely free from defects ; but, I should have betrayed a malignant mind, if I had made my selection to exalt a friend, to depress an enemy, or to diminish the happiness of any contented

family by an attempt to injure its supporter in his professional practice.

“ Without a name, reprove and warn,

"Here none are hurt, and all may learn."

That ear, which has been too much cultivated, will be more delighted with the chromatic part of the succeeding pages, than the diatonic; but I hope that no sophistical argument(A), or astonishing musical difficulty will either confound the understanding, or vitiate the ear of Nature's musician, so as to allure him from captivating simplicity, for I here subjoin a divine composition, as an example, to prove that a few simple notes, properly put together, are capable of expressing the utmost sublimity.

Grave

O Lord we trust a-lone in thee, a-lone in thee, a-

O Lord we trust a-lone in thee, a-lone in thee, in thee, a-

O Lord we trust a-lone in thee, in thee, a-

O Lord we trust a-lone in thee,

pmo.

| | | | |
|---|---|---|---|
| 4 | 6 | 6 | 5 |
| 2 | 5 | 4 | 3 |

(A) If the passions of the mind be strong, they easily sophisticate the understanding, they make it apt to believe upon every slender warrant, and to imagine infallible truth, where scarce any probable shew appeareth.

HOOKER.

HOOKER.

lone, a-lone in thee we trust, in thee O Lord, in thee O

lone, a-lone in thee we trust, in thee O Lord, in thee O

lone, a-lone in thee we trust, in thee O Lord, in thee O

a-lone in thee we trust, in thee O Lord, in thee O

6 7 6 6 6 6

Lord, O Lord we trust a-lone in thee. *Ritornel*

Lord, O Lord we trust a-lone in thee.

Lord, O Lord we trust a-lone in thee.

Lord, O Lord we trust a-lone in thee.

6 6 4 3 6 6 4 3

2

Another instance of simplicity and sublimity.

Largo

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

6 6 6 7 6 8 5 4 5
4 5 5 5 5 6 3 2 #

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

Sanc-tus, Sanc-tus, Sanc-tus Do-mi-nus De-us Sa-ba-oth.

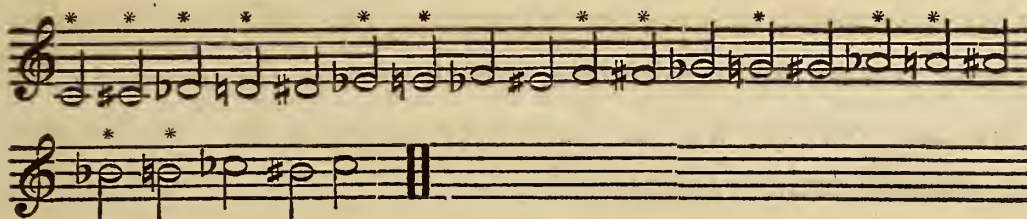
6 6 6 7 6 8 5 4 5
4 5 5 5 5 6 3 2 3

INTRODUCTION TO HARMONY.

PART THE SECOND.

“ Now shall the keys their bold mutations ring,
 “ And bards immortal sweet chromatics sing.”

A SCALE of intervals which will occur in the succeeding pages.

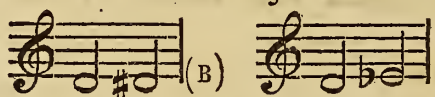


The last bass note of every regular composition is called the key note, which, in full harmony, ought to be accompanied with its common chord. If the third be major it is called a sharp key, and a flat key when the third is minor. The composer may pass through several subordinate keys in the course of a long movement ; but he must be careful to make such mutations as will admit of a natural return to the principal key.

Those notes which are marked with asterisks, are chosen by the best composers for principal keys; and harmonists who

have courage and skill to attack and conquer difficulties, frequently introduce the others in their modulations.

We observed, in page 2, that it would perplex the beginner to explain the difference between a major and a minor semitone *there* (A), but it is absolutely necessary to acquaint the improving and persevering student with it *here*, lest he should, for want of such information, write D sharp for E flat, and, *vice versa*, E flat for D sharp, a mistake that is often made, and probably originates from both notes being sounded with the same key*; but D sharp is only a minor semitone, whereas E flat is a major semitone above D natural:

Example,  and upon instruments that are capable of a perfect intonation, the difference between them is very distinguishable, which proves the necessity for the composer (as well as transposer) to be correct in this part of musical orthography (c).

(A) An advocate for correctness is of opinion, that it is a solecism to call any interval a major or minor semitone; but *custom* has so long sanctioned it, that *prejudice* would not be easily prevailed upon to substitute a better name; therefore I have not yielded to the entreaties of my friend, who asserts that we may with equal propriety call a dotted semiquaver a major semiquaver.

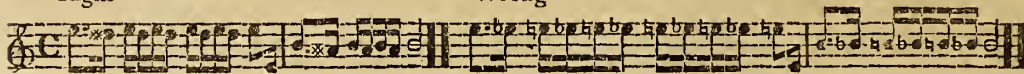
* Key in this place is a term for those small pieces of ivory, ebony, or box, in organs, harpsichords, and piano-fortes, which performers strike with their fingers.

(B) This example will serve as a model to regulate F sharp, G flat, G sharp, A flat, C sharp, D flat, A sharp, B flat, and all other major and minor semitones.

(c) I have heard it with more passion than reason asserted, that none but overwise critics contended for these nice distinctions, and by a person who gave the harsh title of ignorant blockhead to one of his correspondents for writing *deference* for *difference*; but as he is an improving infant in the musical art, and endeavouring to become a logician, I doubt not but cool reflection and ripened judgment will teach him that it is not shameful (but meritorious) to renounce an error, and that he will hereafter condemn the wrong way of writing the following passage as much as he does the false spelling alluded to;

Right

Wrong



yet, as we before observed, these notes are played with the same keys on the piano-forte.

The following table of intervals, filled up with diatonic and chromatic semitones, may probably be of some service to prove distances.

The following table of intervals, filled up with diatonic and chromatic semitones, may probably be of some service to prove distances.

1 Minor 2d. Major 2d. Minor 3d. Major 3d. Perfect 4th. Sharp 4th, or Triton.

2 Flat 5th. Perfect 5th. Extreme sharp 5th. Minor 6th. Major 6th.

3 Extreme sharp 6th. Extreme flat 7th. Minor 7th. Major 7th.

4 Major Octave. Minor Octave.

5

6

7

8

9

10

11

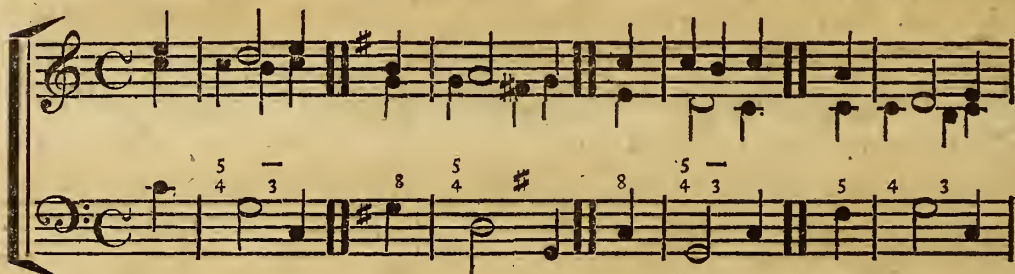
12

13

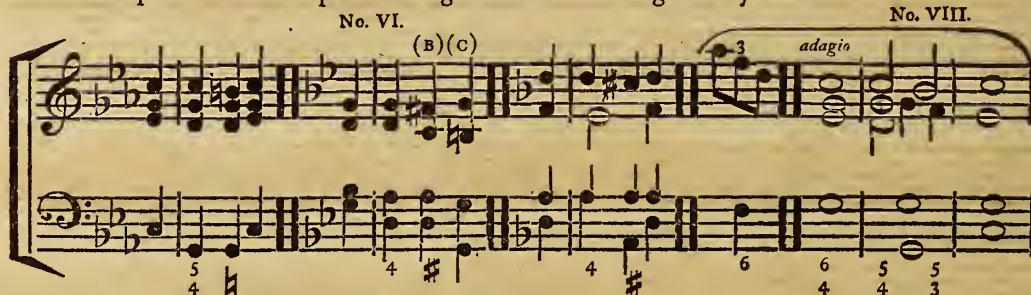
In order to facilitate the study of chords and cadences, and render the practice as pleasant as possible to performers, each chord in the Repertory is interwoven in a short musical phrase which terminates by a modern or an ancient cadence; and as the fourth, accompanied with a fifth, so often occurs in the latter, a partial exhibition of it will be more serviceable to the young student here than hereafter, particularly as the rules for the treatment of it in cadences (A) are so concise, so simple, and so general.

(A) The last bass note but one in almost every good composition rises a fourth or falls a fifth to the key, and is called the cadence note.

These rules are, that the perfect fourth (which is the discord) must be prepared and resolved; the fifth is also perfect, and generally remains stationary until the resolution takes place; immediately after which, the key note (with its common chord) succeeds.



In a composition of four parts the eighth to the bass is generally added.



Notwithstanding the simplicity of this chord, (the three following instances are sufficient to shew that) inattentive composers may be led into error when the bass rises or falls a second.



(B) Both at, and after, the resolution of the fourth, the octave falls so naturally to the seventh, and the seventh afterwards to the third of the key (major or minor), that performers cannot refrain from ending a strain in this graceful manner, even when they have no such direction from the thorough bass signature.—See No. VI. and No. VIII.

(c) Many excellent anthems, motets, madrigals, and glees, in the minor mode, end with a major third; therefore of such compositions the beginning ascertains the key (which is an exception to the general rule). An elegant musical historian remarks that this particularity originated in Picardy.

*** At D the first and third parts move by fifths; at E there are both fifths and eighths; at F the second part and bass move by octaves. It is also erroneously figured, as the first 6*

should have had a 3 and a 4 underneath it thus: 4 Yet this example is the best of the errors, 3

“but bad is the best.”

Passages for different Instruments drawn from the Harmony of the Scale. 41

Every Bar in the following Examples begins with that note which forms the progression of the Scale; and the other notes in the said bar, are all sounds of the Chord which is denoted by the figures.

For the Violin.

For the Violin.

The musical score consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. It contains several measures of music, with fingerings (6, 5, 6, 5) indicated above some notes. The second staff continues the melody, featuring a 6/8 time signature and a key signature change to one sharp (F#). The third staff concludes the piece, showing a 4/2 time signature and a final double bar line. The music is written in a style typical of 19th-century violin repertoire, with rapid sixteenth-note passages and slurs.

For the Flute

For the Flute

Measures 1-8 of the musical score for the Flute. The music is written on two staves in G major (one sharp). The first staff contains measures 1-4, and the second staff contains measures 5-8. The time signature changes from 6/4 to 3/4 in measure 2, then to 4/2 in measure 6. The key signature remains G major throughout. The notation includes various note values, rests, and fingerings indicated by numbers above the notes.

A more extensive example for the same Instrument, but as it may be executed upon the Violin, the bowing is marked.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. It contains three staves of music, all in treble clef and key of D major. The first staff begins with a common time signature (C) and features complex rhythmic patterns with many sixteenth and thirty-second notes. Above the staff, there are several '6' time signatures, indicating a 6/8 or 6/4 meter. The second staff continues the melodic line, with a double bar line appearing towards the end. The third staff also continues the melody, ending with a double bar line. The notation is dense, with many beamed notes and slurs, characteristic of the early 20th-century Viennese operetta style.

For the Violoncello

[illegible]

The Accompaniment of the ascending and descending Scale
in the minor mode of **D**: figured in **Rameau's** manner.

a more modern method.

in the minor mode of D: figured in Rameau's manner.

A Table of Common Chords, with Major Thirds,
and their derivatives; in three positions.

They are also
called perfect
*Accords to the

First Bass;

chords of the sixth
to the 2^d Bass;

and accords of the
6th & 4th to the
last Bass.

It is likewise customary to call the first a Fundamental Bass, and the other two, supposed Basses.

The same, with Minor Thirds.

This Table likewise exhibits the number of Sharps and Flats that are placed immediately
after the Cliff in every Key. * Chord is the english term, and Accord the foreign.

The Common Chords and their derivatives placed in the same Bar, Their relatives 43
in every succeeding bar, with their derivatives also in such a natural progression that
young Performers may both receive information and amusement by a daily practice of this Table.

all major and minor Keys which have the same number of sharps or flats marked at the Cliff are
called relatives and their Common Chords only differ in the 3^{ds}. To avoid crowding this
Table with explanatory words, the letter P signifies principal key, and the following R its relative..

ma. mi. ma. mi.

The second and third chords, are derived from the first or last, in each bar.

ma. mi. ma. mi.

ma. denotes the common chord with a major 3^d and mi. ditto with a minor third.

ma. mi. ma. mi.

ma. mi. ma. mi.

ma. mi. ma. mi.

ma. mi. ma. mi.

ma. mi. ma. mi. &c.

When this progression is performed upon Instruments which are incapable of sustaining the Chords in the
treble line till the four Bass notes are played the Chord ought to be repeated to each Bass note thus

A Table of Minor Sevenths accompanied by Minor 3^{ds} and perfect Fifths
with their derivatives.

(a)

The four chords in this table are called by the following names I The accord of the seventh
II The great sixth III The small sixth (minor) IV The second.

A single 2 is a sufficient signature for the last bass note here
for the fourth being perfect it is called the chord of the second
(as we observed in the last page.) see *

Minor sevenths — in four Positions.

(a) It may appear strange to some of our readers that the four bass notes in each bar being all parts of the chord in the treble line should be differently named and figured, but it is owing to the motion of the bass, as 'tis customary to count all distances from the lowest note.

Common Chords to Bafs Notes
which fall a fifth, and rise a fourth alternately.

N.B. The progrefion is regular from either end.

It is customary to write simple chords with dots, instead of semibreves or minims.

Ditto to Bafs Notes which rise a fifth, and fall a fourth.

A progression of minor 7^{ths} Accompanied by $\frac{3}{4}$ and $\frac{3}{8}$ alternately: The highest notes of which form a regular Descent of major & minor semitones except where the word Enharmonic is placed. The minor 7th is at the top and bottom of the chord alternately.

The changes are disagreeable where the chords that succeed each other do not contain some sound which is common to both.

Another Chromatic descent both by the Treble and Bafs in which the first note of every bar is accompanied with the extreme sharp fourth and succeeded by the Chord of the imperfect fifth.

Without the small appoggiaturas the highest note of the sharp fourth and the lowest of the false fifth would fall (contrary to the general rule) and render the progression extremely harsh.

A Table to shew those who practise the Violin, Flute &c. &c. the relative Major and Minor common chords to a regular succession of Keys.

Performers are cautioned not to play the second line of this Table for a Bafs to the first, as the effect would be

unpleasant: The major and minor relatives are merely placed in this order to shew that they have the same number of sharps and flats marked at the cliff, and that the chords to their Key notes contain two sounds which are common to both.

REPERTORY

OF

CHORDS AND CADENCES,

ARRANGED IN ARITHMETICAL ORDER,

FROM

THE UNISON TO THE THIRTEENTH.

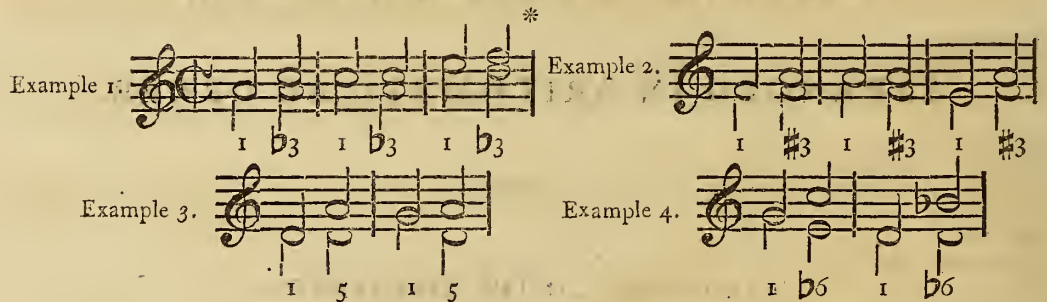
I HAVE lately met with an excellent little treatise on harmony, the reading of which has given me both pleasure and information; the title is dated 1731, consequently it contains many exploded doctrines, but it likewise contains principles which will be the basis of theory in 1800, or any other century.

The author's biographers inform us that he became a pedant in the latter part of his life, and only valued the abstruse part of the science; but, in the abovementioned work, he has condescended to explain his theory in such plain terms, that I have preferred his rules and examples, for the management of the unison, to my own.

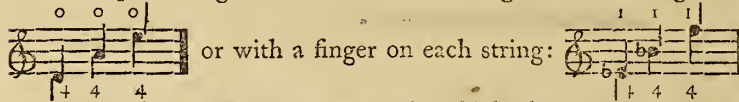


Unison is a musical term for two, or divers, voices and instruments, or those strings of one instrument that sound the same note in such a perfect manner that there is no difference in the pitch : its thorough bass signature is an unit.

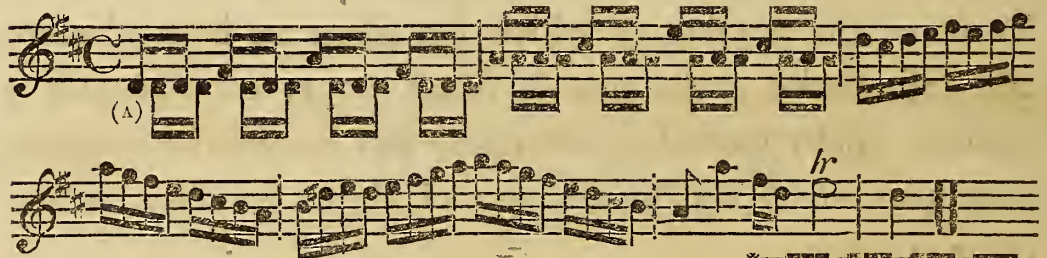
Examples of unisons which move to thirds, fifths, and sixths.



The easiest method of playing unisons with the violin, tenor, or violoncello, is to sound one with the open string and the other with a finger on the string which is tuned a fifth below it :



In solos there are many passages in which the unisons are performed one after the other (*but still upon two strings*), to signify which the notes are written in the following manner :



Sometimes they are written thus, with the fingering marked :



but unisons are so often mixt with other chords in the repertory, that more examples here would prove redundancies.

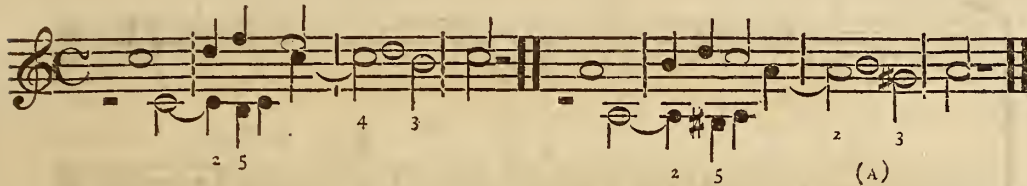
* When both parts move, it is better to go from the unison to the third minor, than to go to the major. 1. To the minor we may go either by oblique or by contrary motion ; but to the major we must by oblique or by similar motion : the first is the best. 2. We must avoid a fifth after an unison by similar motion ; it is good in oblique motion ; and is allowed in contrary motion, one part moving a single degree. 3. From the unison we may go to the sixth minor by contrary motion. 4. It is not very good by the other motions, because of the large leap. But it is forbid to go from the unison to the sixth major.

We must avoid an octave after an unison except by oblique motion. For this, as in two unisons, or two octaves, is but as the division of a large note into smaller.

(A) These unisons lose much of their intended effect, if they are reiterated upon one string, as in overtures, orchestra accompaniments, &c. &c.



Any two notes sounded together, which are a tone or a major semitone distant from each other in acuteness and gravity, produce that discord called a second; the lowest note is the discord, and may be prepared in any concord, and resolved in any but the eighth, consequently it must fall to the resolution.



When this discord is introduced without preparation on the unaccented part of a bar, it is then called a transient second.



And if you remove these transient seconds to the accented part of the bar, the change of place begets a change of title, for in that situation they are denominated Appogiaturas(B); perhaps this distinction will be more clearly demonstrated by treating the above transient seconds as appogiaturas in a short example for the violin (as they lie so well for that instrument).



Sopra 2^{da}. Corda*.



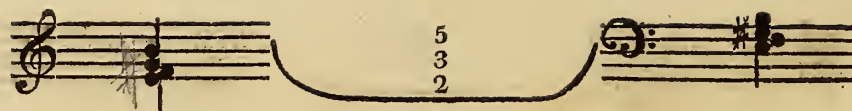
(A) In common time, where there are two equal parts, or notes, in a bar, the first is accented, and the second is unaccented; and when there are four parts, or notes, in a bar, the first and the third are accented, and the second and the fourth are unaccented.

In triple time, where there are three parts, or notes, in a bar, the first only of the three is accented, and the other two are unaccented. Some authors would have the third to be also accented; but then, how can they prepare on an unaccented part a discord that is to be struck upon the accented part of the following bar.

Although every book of instructions contains this article, and in nearly the same words, many expressive modern compositions have not been measured by this square and rule.

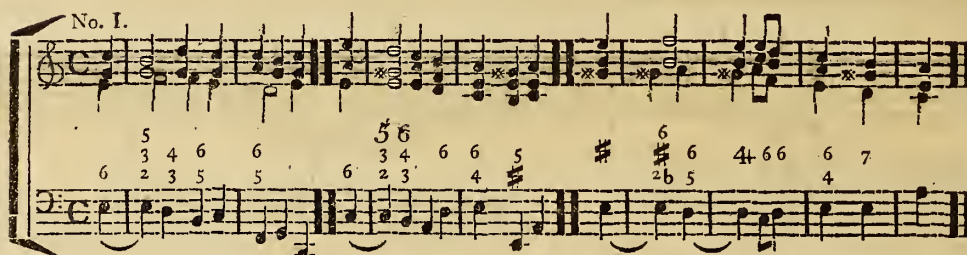
(B) Appogiaturas are usually written in small characters, as may be seen further on, where they are more particularly explained.

* Sopra 2^{da}. Corda, means that the passage is to be executed upon the second string.

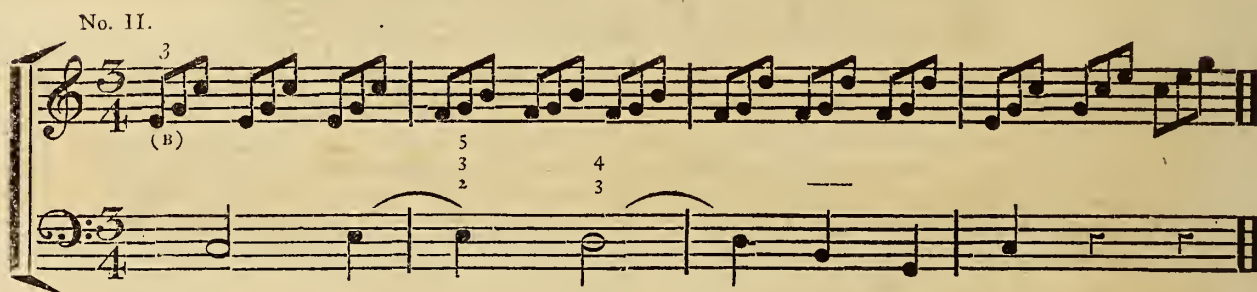


This chord consists of four real parts (A), and retards the $\frac{6}{4}$ or the $\frac{6}{5}$.

E X A M P L E S.



For the amusement and instruction of performers on the piano-forte, the $\frac{5}{3}$ is introduced in the following divertissement.



A similar progression in the key of G.

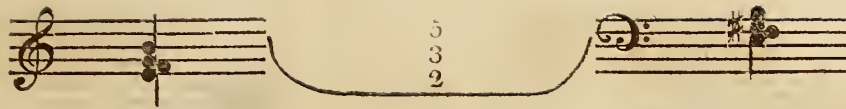


Led back to C by F# in the bass.

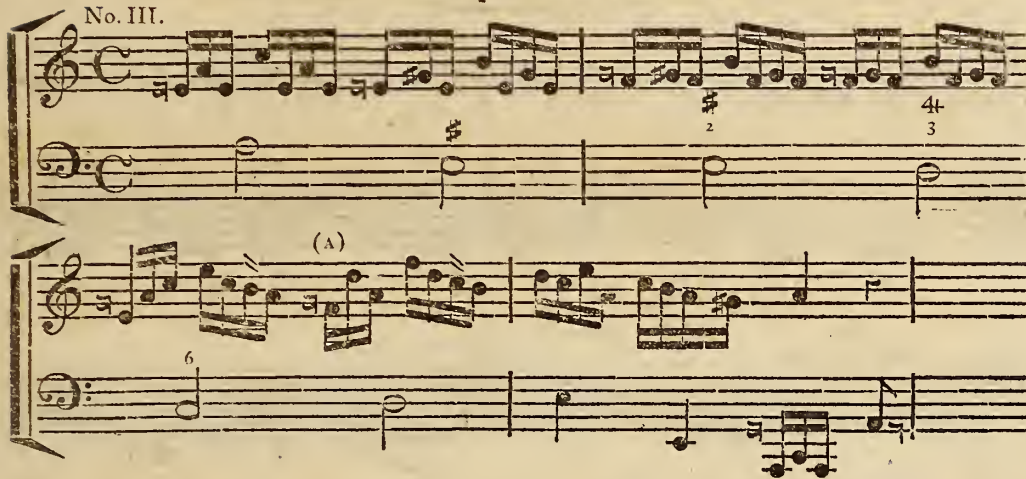


(A) A chord is said to have four real parts, when it contains four sounds without octaves or unisons; a concord can only have three real parts.

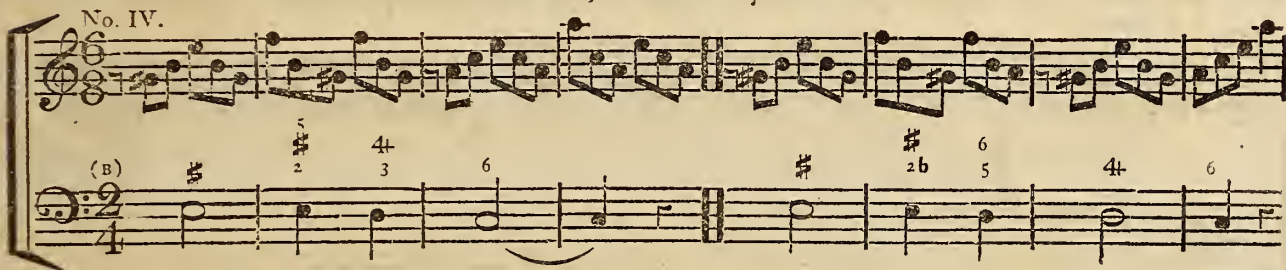
(B) The figure 3, placed over three quavers, denotes that they are to be played in the time of one crochet, but it is more frequently omitted than marked.



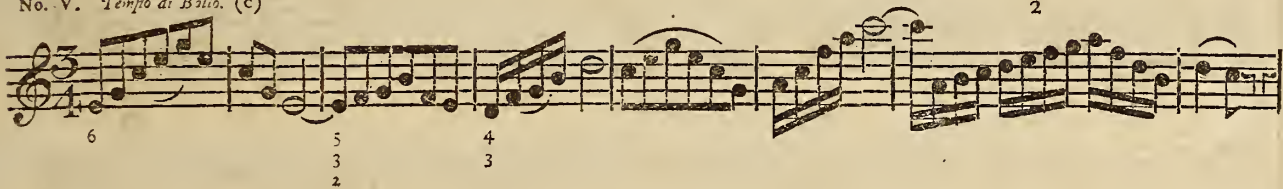
When the third is sharp it indicates the minor mode.



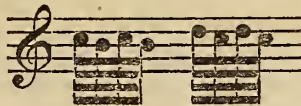
Example of six quavers, played with a minum or two crotchets; in which our chord is twice prepared in the same manner, but differently resolved.



No. V. *Tempo di Ballo*. (c) A short strain for the Oboe, the third bar of which is extracted from 3. 5 2

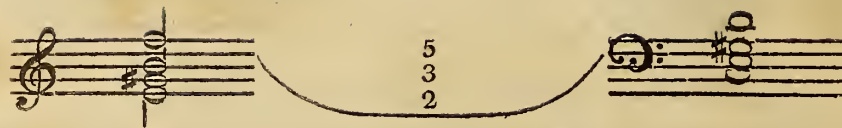


(A) This character \approx denotes a passing shake, therefore the B and C to which it is affixed, (in the third bar of No. III.) are to be performed thus:

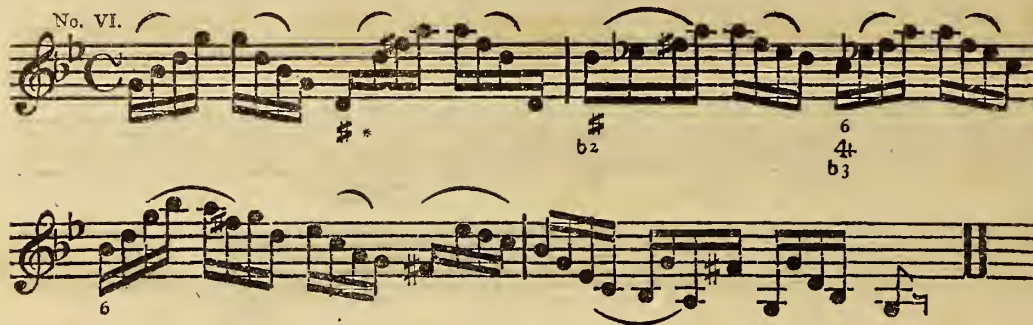


(B) As young practitioners may be a little surprised and perplexed on seeing two different manners of marking the time of the fourth example. It may not be improper to observe that $\frac{2}{4}$ denotes the simple, and $\frac{6}{8}$ the compound common time, which are frequently played together.

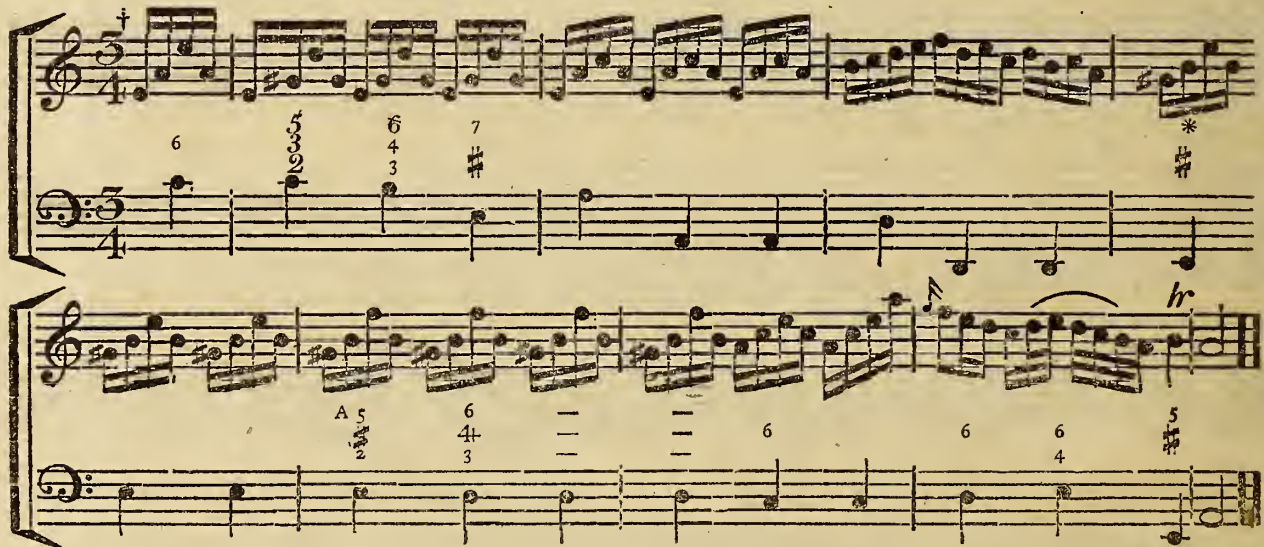
(c) *Tempo di Ballo* are Italian words which assist the figures $\frac{3}{4}$ in marking the time of a dancing minuet.



An example for the Violin, in which the intervals of the flat second, major 3d, and perfect fifth, are in the second bar.

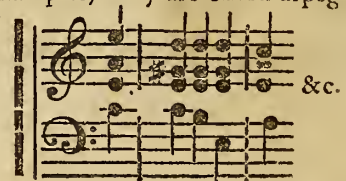


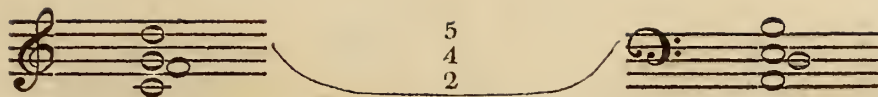
Another for keyed instruments. The second bass note in the next example is accompanied by a major second, major third, and *extreme sharp* fifth; but at A the second is minor, the third major, and the fifth perfect.



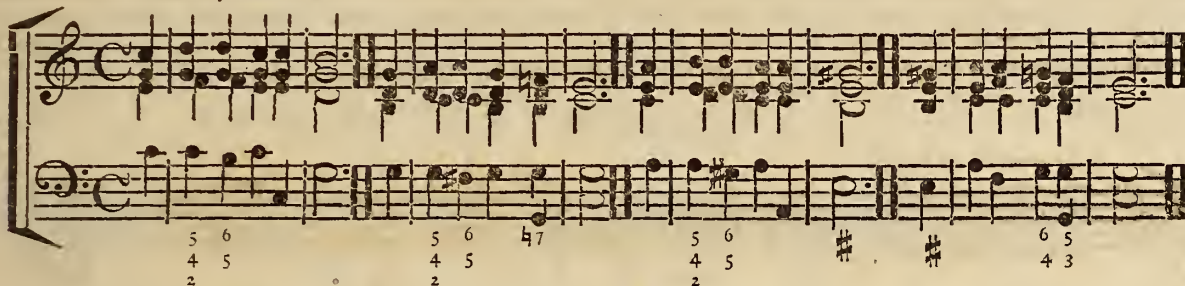
* Although it has been observed that a single 5 or an 8 denotes a common chord, neither of them would be a sufficient signature to direct the thorough bass player at the asterisks; because the sharp third is an accidental, *that is a sharp which is not placed at the cliff*, yet either the 5 or the 8, or both, might be placed above the sharp thus $\sharp \sharp \begin{smallmatrix} 5 & 8 \\ 5 & 8 \end{smallmatrix}$; but the abridgment is preferable.

† When the notes of a chord are taken one after the other (as in the above examples) they are called arpeggios, which arpeggios may be reduced to the dry chords of thorough bass, by striking them together thus:



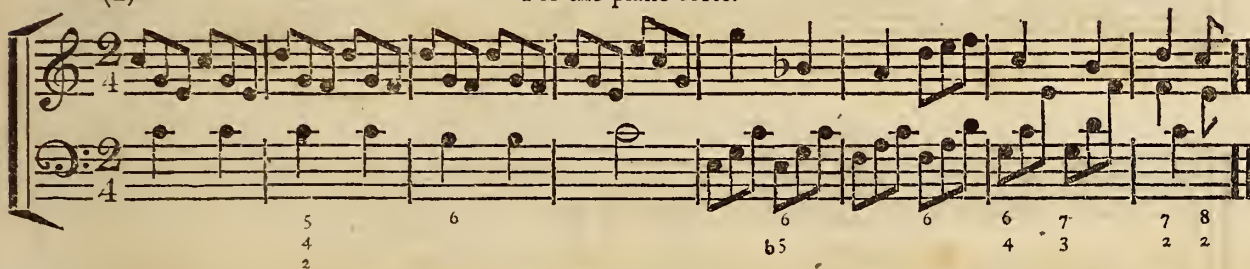


Either the fifth or the fourth must be prepared *, and it becomes the chord of the fifth and sixth at the resolution of the second by the bass.

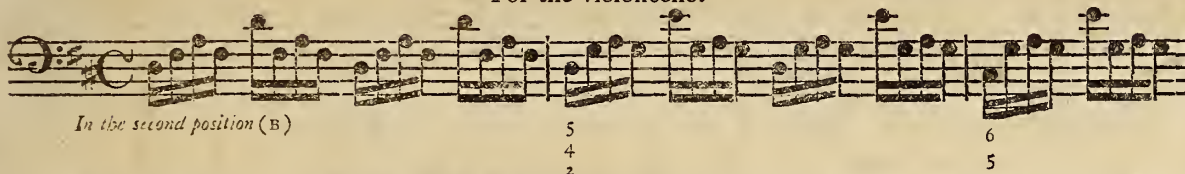


This chord may be drawn into passages for different instruments in the following manner.

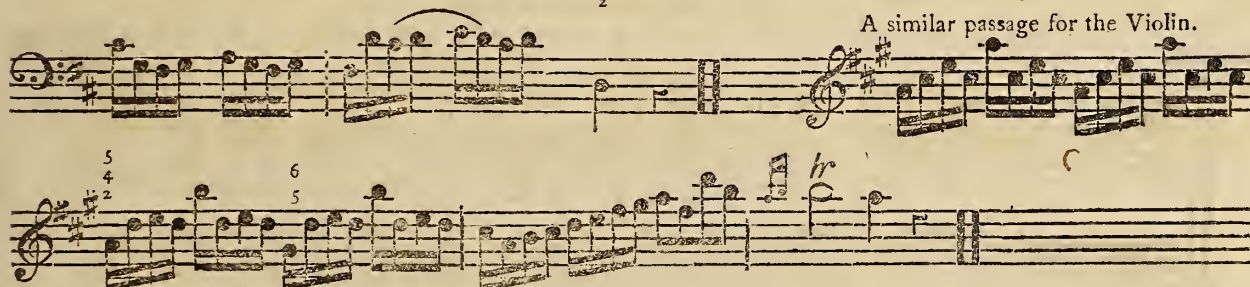
(A) For the piano-forte.



For the violoncello.

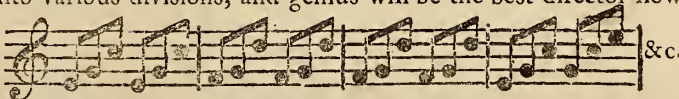


In the second position (B)



A similar passage for the Violin.

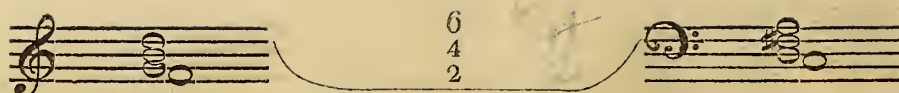
(A) The notes of each chord may be inverted into various divisions, and genius will be the best director how to make the arrangement. The first four bars in the treble of the example for the piano-forte would imitate the bass to the remainder better thus:



(B) When a passage requires the first finger to be removed to the second fingers original place, it is said to be in the second position.

* The fourth is not prepared in any of the above examples, but these few notes will serve as a model.





This chord consists of four real parts, three of which form a common chord above the bass, and as it occurs much oftner in both natural and artificial compositions than any of the preceeding chords, we will exhibit several specimens of it, and begin with the major second, sharp fourth, and major sixth, it being the easiest to reduce to practice, as it may be used with or without preparation; but the bass being the discord, must resolve by descending to the next degree; the sharp fourth generally ascends, but sometimes it remains stationary.

No. I.

E X A M P L E S.

† *Con spirito ma non troppo presto.*

for.

fortiffo. pia.

The major second, perfect fourth, and major sixth.

The fourth in this chord may either ascend, descend, or remain in the same degree, but the bass must always descend.

No. II.

Maestoso

(A) (B)

* When a dot is placed after a quaver rest, it is a substitute for a semiquaver rest; when a double dot stands after a crotchet, that crotchet is to be sustained the length of three quavers and a semiquaver. See **

(A) This is part of a strain wherein a great man has introduced a discord in the latter part of the bar, and resolved it on the accented part of the next; but at (B) the treatment of the same discord is conformable to the old rule.

Observe that the common chord which stands above bass notes figured 4, in No. I. has a major third, but in No. II. the third is minor.

† With spirit, but not too quick.

For the Piano Forte or Harp.

6
4
2

To lengthen this strain play the 2^d line
instead of these three bars.

57

First system (measures 1-6): Treble and bass staves with a C-clef and key signature of one flat. The melody is in the treble, and the accompaniment is in the bass. Fingering numbers 6, 4, 2 are indicated above the first measure. A bracket above measures 2-4 indicates an alternative phrasing.

Second system (measures 7-12): Continuation of the melody and accompaniment. Fingering numbers 6, 4, 2, 7, 6, 4 are indicated.

Third system (measures 13-18): Continuation of the melody and accompaniment. Fingering numbers 6, 5, 4, 3 are indicated at the start.

Fragments of Harmony.

Fourth system (measures 19-24): Treble and bass staves with a C-clef and key signature of one flat. The melody is in the treble, and the accompaniment is in the bass. Fingering numbers 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3 are indicated.

Fifth system (measures 25-30): Continuation of the melody and accompaniment. Fingering numbers 6, 4, 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3 are indicated.

Largo

piu Allegro

For Key'd Instruments, or the Harp.

Sixth system (measures 31-36): Treble and bass staves with a C-clef and key signature of one flat. The melody is in the treble, and the accompaniment is in the bass. Fingering numbers 6, 7, 6, 6, 6, 5, 4, 3 are indicated.

Seventh system (measures 37-42): Continuation of the melody and accompaniment. Fingering numbers 6, 4, 2, 1, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3 are indicated.

In this Example the Discord is introduced in the latter part of the Bar contrary to the general rule.

(But it may be placed at the beginning by this trifling alteration.)

In this Pastorale it is prepared and resolved on the unaccented part of the measure agreeable to the precept.

The following sudden transitions are rather proofs of what may be done than what ought to be done.

viz: From A minor to E flat major.

From C minor to D minor.

The same Example a tone higher in pitch.

The same a third higher.

From G major to F sharp major.

The next Syncopations may be met with in several Compositions.

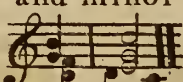
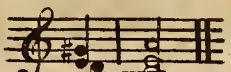
A different melody to the same Bass and Second.

The upper part varied altho' the four first Bars of the Bass are exactly the same as the above.

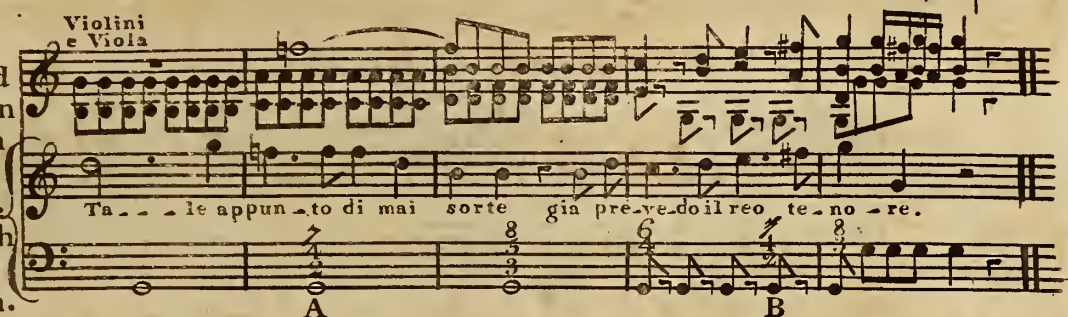
Similar passages in the minor mode.

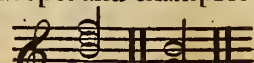
* N.B. Any of the Examples may be transposed in the same manner as those where the asterisks are, and the Cadences may lead them either to the minor or the major keys, by altering the thirds. See!



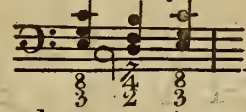
The chord of the major 2^d perfect 4th and minor 7th retards the common chord with a major 3^d by an appoggiatura in the bass  And the minor 2^d perfect 4th and minor 7th retards the common chord with a minor 3^d in a similar manner. 

The following is an example wherein the major 2^d perfect 4th and minor 7th are elegantly introduced upon a bass which remains stationary, see A in the second bar. At B the 7th is major, which is a chord that follows for our next consideration.

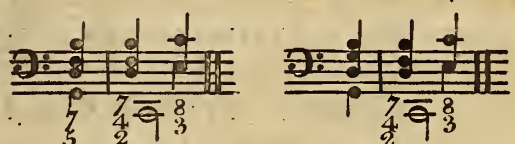


An excellent German writer upon the subject of Thorough bass, calls $\frac{7}{2}$ $\frac{7}{4}$ or $\frac{7}{6}$ all chords of the sharp seventh, and says "whenever the contracted signature is less than $\frac{7}{2}$ it occasions confusion;" But as many of his countrymen (as well as Frenchmen of celebrity) figure it with a single 7 I should be inattentive to my readers if I were not to cite a few of the first mentioned Authors precepts and examples for the regulation of that chord which is produced by placing the imperfect common chord to the 7th of the Key above the key note. 

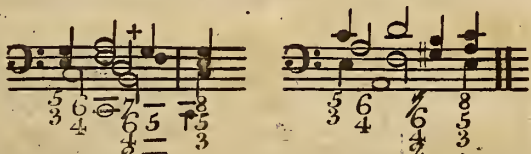
When the 2^d 4th and 7th are introduced upon a resting bass, all the intervals may be freely struck and afterwards ascend.



But when the bass moves, it is usual to prepare the upper parts. The 4th may be used without preparation, but in both these last instances it falls to the resolution.

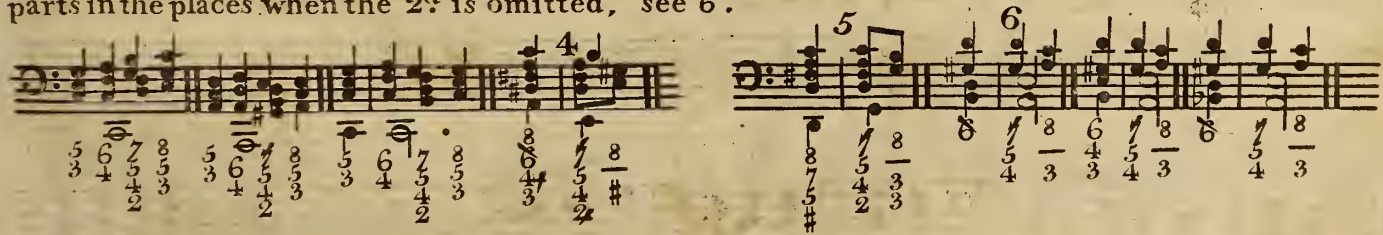


Both the major and minor 6th may be received in our chord with and without preparation, but they afterwards fall to the 5th by which the common chord in resolving preserves its fullness: An exact marking of the figures is here absolutely necessary.

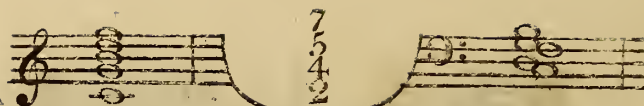


The second may fill up our chord or may not as it shall be required: In one of the last examples the 6th resolves into the 5th while the 7th and 4th are suspended, see + above.

When the 5th in our chord is taken for the 5th part it is suspended; it may and it may not be in the preceeding chord. ^{see 4 & 5} The last chord is made perfect by it, and you retain four single parts in the places when the 2^d is omitted, see 6.



We must here again attend to the resolving of the 7th that we may not confuse our proposition with the chord of the 4th and 7th for the signature of both is the same. The fourth, and fifth examples are sometimes marked with the 9 instead of the 2^d



The above is by some Masters called the chord of the eleventh, and by others the sharp seventh. The figure 4 is the representative of the eleventh, and is always perfect as well as the fifth, but the 2^d and 7th are major.

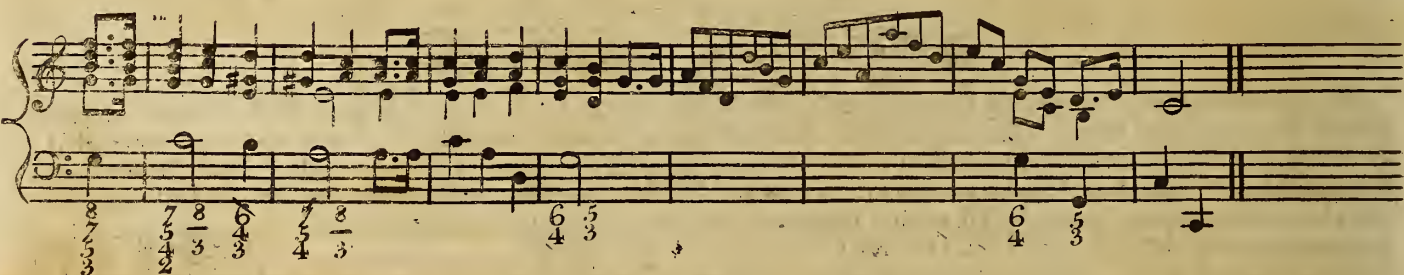
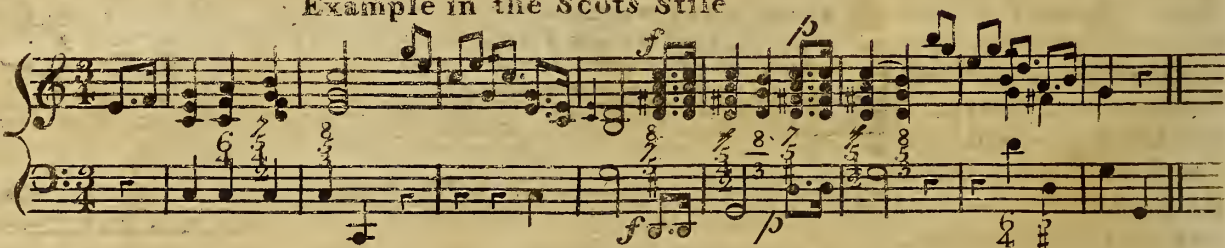
This Chord is interwoven with caledonian Cadences in the following Example in which it is used without preparation upon a bass that continues on the same degree, but it is prepared when the bass moves: those who prepare the 7th with the 8th thus:



have little respect either for musical Laws or Ears. The 2^d and 7th ascend to the resolution, the fourth descends, and the fifth remains stationary.

Example in the Scots Stile

Andantino



Chord of the Thirteenth



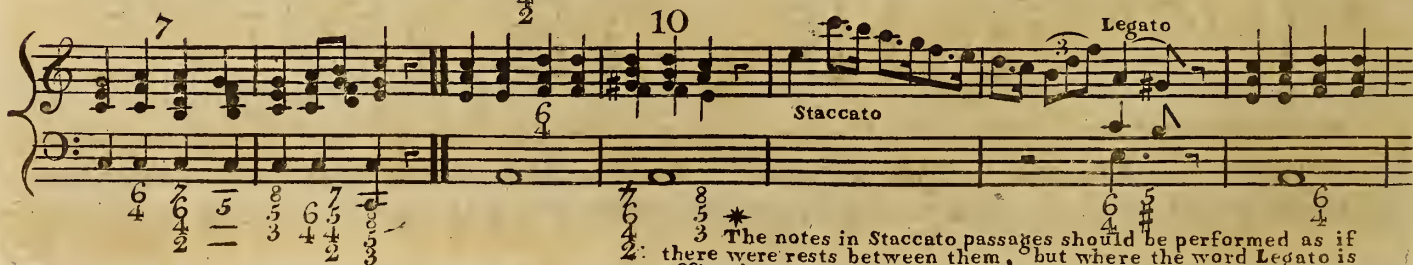
the 13th in this chord is figured by a 6 which may be either major or minor.

Explanation how this Chord Harmonizes the following Example.

N. B. According to the general rule whenever the 6th is mentioned, it means the thirteenth.

In the second bar the 2^d and 7th are freely used without preparation, but all the Intervals resolve into a common chord upon the same bass note: In the 7th bar it is resolved into the chord of the eleventh. At the 10th bar it is introduced in a similar manner, but the 6th is minor: In the 17th bar the whole chord is prepared, and in the 18th all the Intervals except the 6th because the bass moves after the preparation. In the 22^d bar the 8th retards the 7th which is an effective fashionable Apogiatura; and in the last bar the 5th only is prepared.

Andante



The notes in Staccato passages should be performed as if there were rests between them, but where the word Legato is affixed, they should glide sweetly into each other.

It is rather extraordinary that the most fertile Composers have uniformly preferred the following progression, to the charms of novelty in their regular Crescendos; For altho' it must be acknowledged that the effect of such passages is generally pleasing when they are gradually increased from Piano to Forte by a multifarious Band, yet others might be sought for and found by men of Genius.

Horns. *p* *rinf*

Oboes. *p* *rinf*

Violins. *p* *f*

Bass. *p* *f*

Figured Bass: $\frac{7}{2}$ $\frac{5}{3}$ $\frac{b7}{5}$ $\frac{6}{4}$ *rinf* $\frac{7}{2}$ $\frac{8}{5}$

A similar progression cited from the works of a Composer whose Death was sincerely regretted by all elegant performers on the Piano Forte.

Figured Bass: $\frac{7}{2}$ $\frac{b7}{3}$ $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{5}$

An ingenious Author (in a small musical Tract of great celebrity) says "that the sostenuto and firm notes are as improper for soprano Voices, as moving and diminished notes are for Tenors;" But I have heard the following Divisions so neatly articulated by a Tenor, and the holding notes so perfectly sustained by Sopranos, that the effect was truly delightful.

Allegro Maestoso

Corni. *p*

Violini. *p* *f*

Soprani. *p* *f*

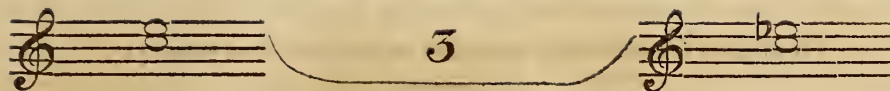
Tenore. *p* *f*

Bassi. *p* *f*

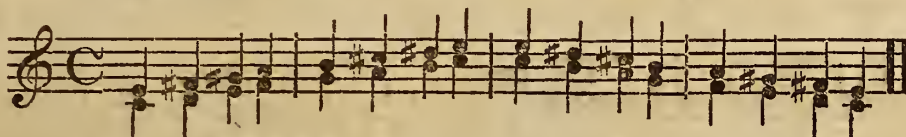
Figured Bass: $\frac{7}{2}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{2}$ $\frac{5}{3}$

Lyrics: palpi - tar - mi sento palpi - tar.

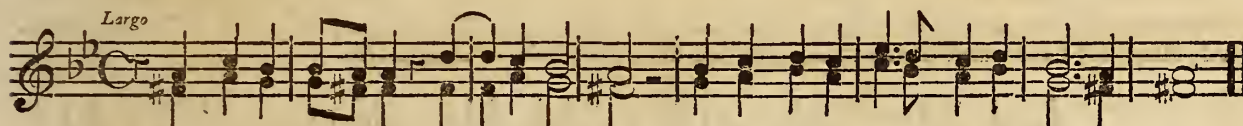
Such examples as the above may be sung by three Ladies who by changing the lines alternately may not only acquire a facility of running Divisions, but an effective method of swelling and diminishing long notes.



The third (major or minor) is an agreeable concord, the former of which is more expressive of cheerfulness than the latter: two minors follow each other better than two majors; but, in serious as well as in comic compositions, the best masters have preferred a succession of mixed thirds; and surely the most inexperienced harmonist will never write such a regular gradation of major thirds as the following:

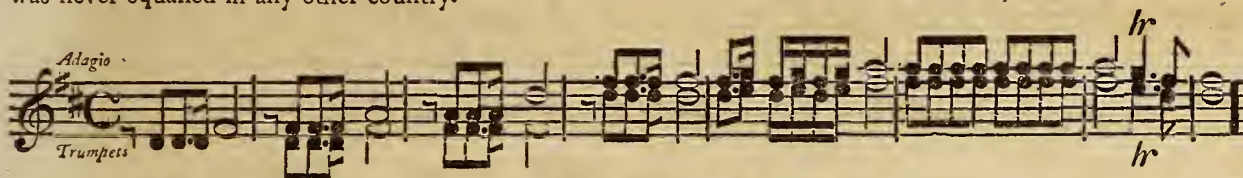


If any of our readers should have curiosity and patience enough to torture their ears by a performance of the above disagreeable octave of major thirds, they may be relieved from their painful sensations by these models, which have charmed millions:



We there-fore pray thee help thy ser-vants whom thou hast re-deem-ed with thy pre-cious blood.

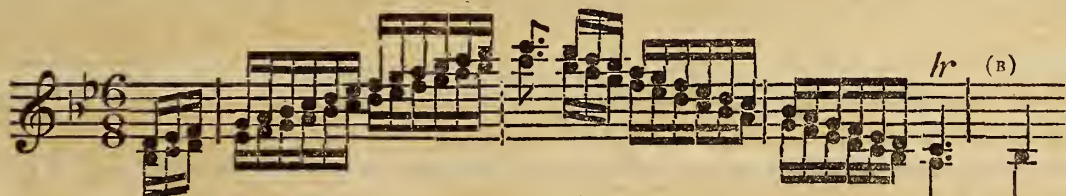
The above and the following strain, which, but with one exception, consist entirely of thirds, will but convey a very faint idea of the wonderful effect which they produced in Westminster Abbey, by being excellently sung and sounded, in the course of a performance that dignified human nature, and which, to the honour of England, was never equalled in any other country.



It is best to begin a regular ascent with a major third, and a descent with a minor.

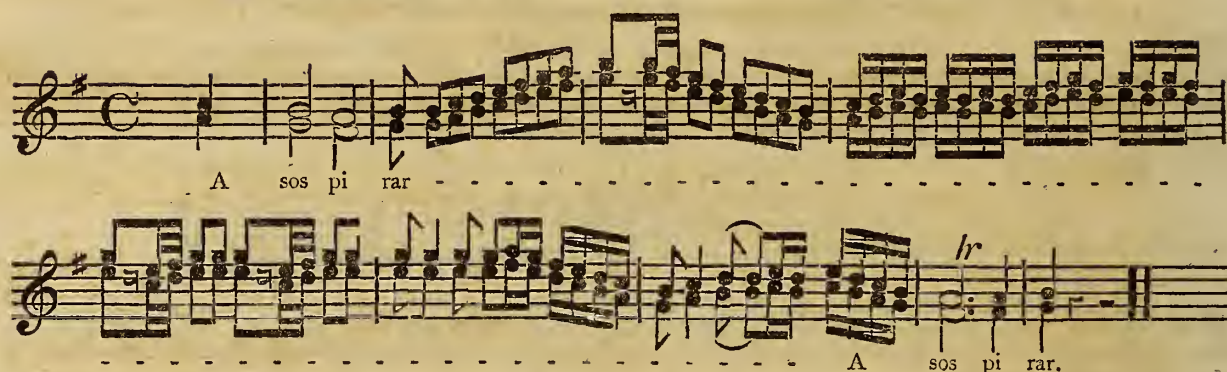


It is not recommended to end with the third above the key note in two parts (A): the unison is preferable, see (B) in the next example.

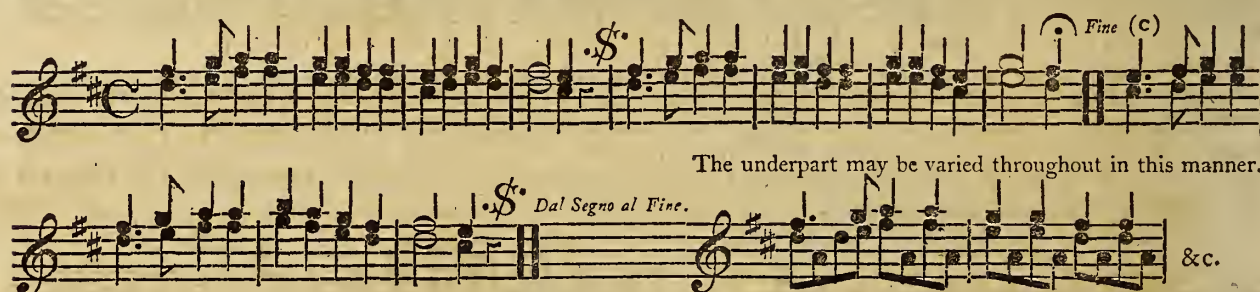


Many of our ladies are so well taught, so ingenious, and so nimble-fingered, that they can run from the bottom to the top of the piano-forte, with a succession of thirds, in the time of a psalm-singer's *Breve*; and others articulate the following divisions so neatly, that one would imagine the Italians had transplanted their vocal excellence into this kingdom.

A division for two voices composed entirely of mixed thirds (A).



Such simple thirds as the following are easily executed upon one violin, and may be played by Tyros, immediately after they have learnt their gamut, with two flutes, hautbois, or clarinets (B).



The composers of solos for the violin frequently follow a third with a fourth in a regular ascent.



Thirds that move by degrees are often accompanied by thirds which move by skips.
Example.



(A) The Italians, very judiciously, set their divisions to those syllables in which the open vowel A is followed by the consonant R.

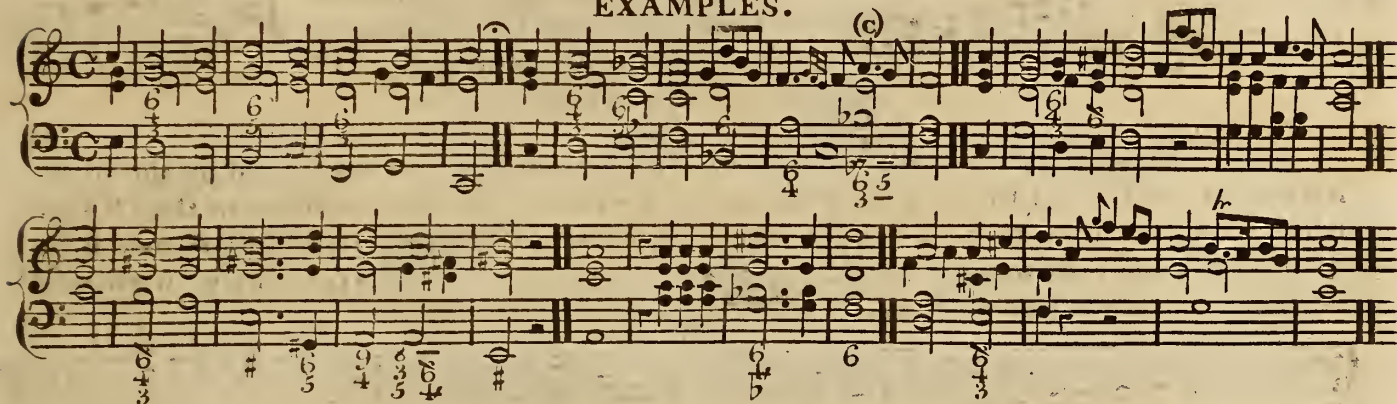
(B) It is a general custom to write music for the clarinet in the keys of C and F, but the above strain is so extremely simple, that moderate performers will not find it difficult in the key of D.

(c) Repeat from the sign S° to the word Fine C° .



The above chord is generally called the small sixth ^(a) and it is too frequently marked with a single 6; as those who figure with an abridgement, ought to place a three under a four thus $\frac{4}{3}$: That species ^(b) of it wherein the 3^d is minor, the 4th perfect and the 6th major, gives as much effect to elegant Compositions as the 7th from which it is derived.

EXAMPLES.



The 7th in this chord is often used as an appoggiatura to the last chord which we exhibited and it is frequently used by way of transition as in the first bar of the following example:

But when the 3^d or the 10th is at the top of the chord it is generally followed by the $\frac{9}{4}$ which fourth, seventh and ninth ought all to descend to the resolution. see the sixth bar.

Andantino

EXAMPLE.



This chord is generally followed by the chord of the seventh, therefore the sixth is the only interval which need be prepared.

The following short example will shew how easily the $\frac{7}{6}$ may be changed into $\frac{7}{3}$.



(a) The many different names which Authors have given to the same Intervals and chords must be frequently perplexing and useless to young students; therefore I shall prefer those which I consider to be the most simple and impressive for the TEXT, and subjoin the Synonyma, when it appears absolutely necessary in notes.

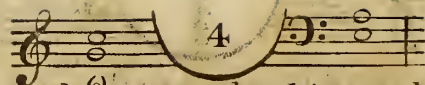
(b) Every other species of this chord may be met with by those who have patience to view the whole of the Repertory.

(c) Altho I have placed $\frac{7}{6}$ before $\frac{7}{3}$ here, Authors in general consider the 6th in the former chord as an appoggiatura to the 3^d in the latter, and use only the figure seven with the accidental Flat for the thorough-bass signature thus $b7$.

(A) Musicians in order to simplify the harmonic art call the 10th a 3^d the former being an octave to the latter. It is not customary to repeat a figure in marking thorough-bass, but to signify the continuation of it by a stroke thus $\frac{7}{6} \frac{7}{3}$.

(B) The abridger may omit the 3^d in figuring this chord and mark it thus $\frac{7}{6}$.

(C) Observe the same notes (in the treble line) which produce the chord $\frac{7}{6}$ when the bass note is the fifth of the Key, give the $\frac{7}{3}$ when the key note is the bass, see the Asterisks * *



The bitter cries of naked fourths^(a) are so shocking to the ears of a feeling Composer that he never suffers them to remain long in any situation without cloathing: How disagreeably this group howl without their associate

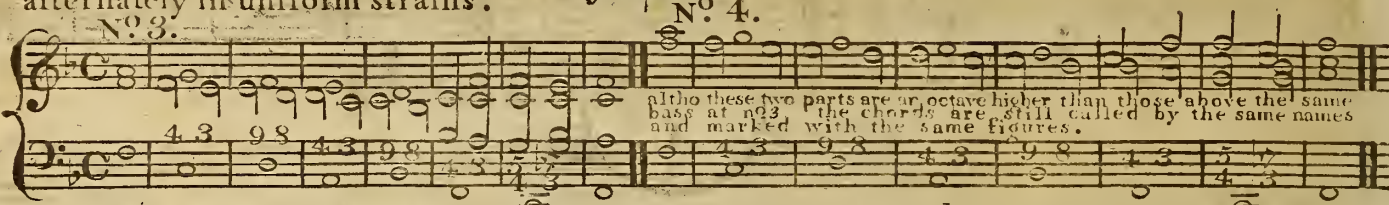
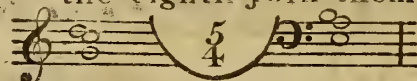
the sixth; ^{Nº 1.} But how pleasantly they sing in four parts when he and his companion the eighth join them.



But how pleasantly they sing in four parts when he and his companion the eighth join them.

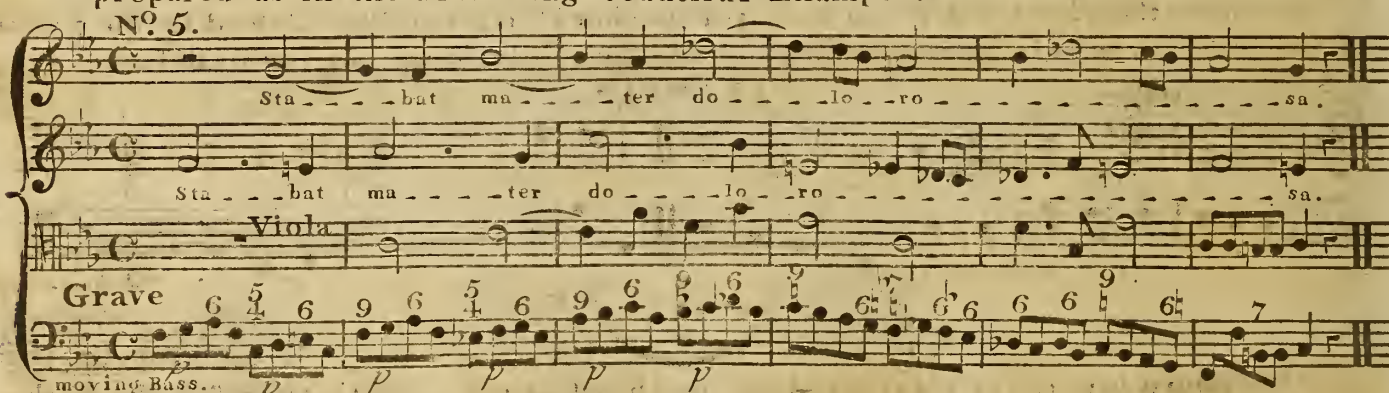


The fourth accompanied with the fifth is a discord that was as much used by the best harmonists of the last Century as it has been by every class of Composers in this: When it is introduced on a resting bass^(c) it resolves into the 3^d. Its effect so much resembles the 9th followed by the 8th that they are frequently introduced alternately in uniform strains.





altho these two parts are an octave higher than those above the same bass at nº 3. the chords are still called by the same names and marked with the same figures.

These two Discords are often resolved into the 6th upon a moving bass prepared as in the following beautiful Example.

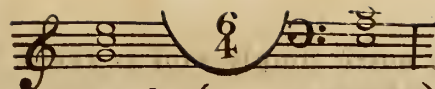


(a) The writers on particular arts sometimes use terms which may appear absurd to men of Letters, and perhaps I shall not escape their censure for copying my brother Professors in calling 4th unaccompanied *naked fourths* and agreeable Airs well set in many parts melodies *cloathed in good harmony*.

(b) In counting distances in two parts it can make no difference whether we begin with the highest or lowest note, But in three and four parts it is of considerable importance, which is proved by the first and second Examples in this page, For nº 1 is a succession of 4^{ths} (the last note excepted) which 4^{ths} are all in nº 2 but from the Bass being added below, they become a succession of Sixes accompanied with 3^{ds} and Repliques; And if the distances were counted from the highest note in nº 2 the first Interval would be a 4th and the bass would be a sixth, whereas musicians have universally agreed to write the chord which is called the fourth and sixth to D thus  or thus 

(c) In this case a resting bass note is that which continues on (or within) the same line or space untill the resolution of the discord takes place see nº 3 and 4: But the bass which makes a progression to the resolution (either by degrees or skips) is termed a moving bass see nº 5.

"It is a general rule to play common chords to bass notes without figures" so says every treatise that I have read on thorough bass, but if the learner were to accompany the Bass to nº 5 by this Instruction the effect would be very offensive; In consequence of which it was thought necessary to add another general rule here that seemingly contradicts the above, which is "not to change a chord upon a passing bass note but to continue it untill the change is denoted by a new figure" see the above citation from the *Sabat mater* where the letter *p* is placed below each passing bass note in the 1st 2^d & 3^d bars.



The chord of the fourth and sixth (says Rousseau) is the most insipid inversion of the perfect accord, however it is of great use in harmonical progressions and when it is preceded by the common chords to the key note and fourth of the key and succeeded by the common chords to the fifth of the key and the key note it forms one of the terminations of musical Periods commonly called the fourth and sixth cadence.

key of C with a major 3^d its relative A with a minor 3^d The young thorough bass player must be careful not to arrange the chords in this manner on account of the unwarrantable 5th octaves and skips.

The concord of the 4th and 6th is often followed by the discord of the 4th and 5th in cadences.

key of F, third major. Cadence in C. In 3 parts the 5th and octave may be omitted.

When the chord of the 7th is followed by the 4th, either the fourth, or seventh, or both, should be in some part of the chord which precedes it in order to soften its harshness by preparation.

The 4th prepared and resolved. The 7th prepared but not resolved. The 4th and 7th prepared the former resolved. Both the 4th and 7th prepared and resolved.

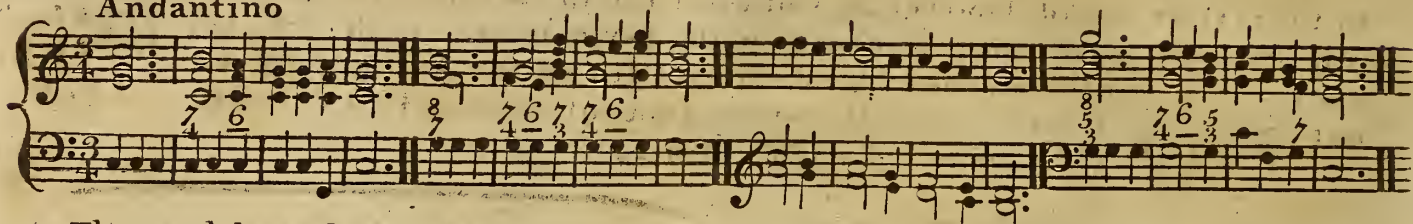
But when the chord of the 7th is followed by the 4th it is frequently used without preparation in either of the 3 positions.

The student will perceive by the above and the following examples that the fourth and seventh descend to the resolution and that they generally resolve after each other.

There are some inaccuracies in the last example and in the next; which are very apt to deceive even educated ears, the worst of which are the consecutive 5ths at the asterisks.

The following example is more simple and correct than the two last and has given pleasure to uncultivated ears.

Andantino



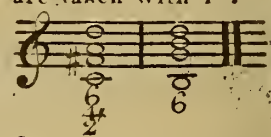
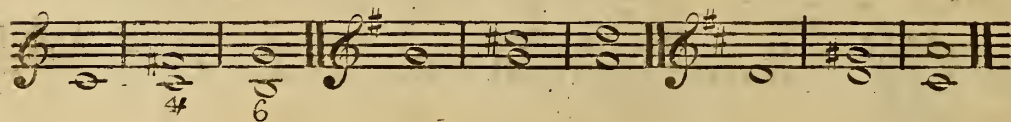
Thorough bass players are too apt to mistake the chord of the $\frac{7}{4}$ and strike $\frac{7}{2}$ instead of it, but the difference between them will be easily perceived in these two short examples,



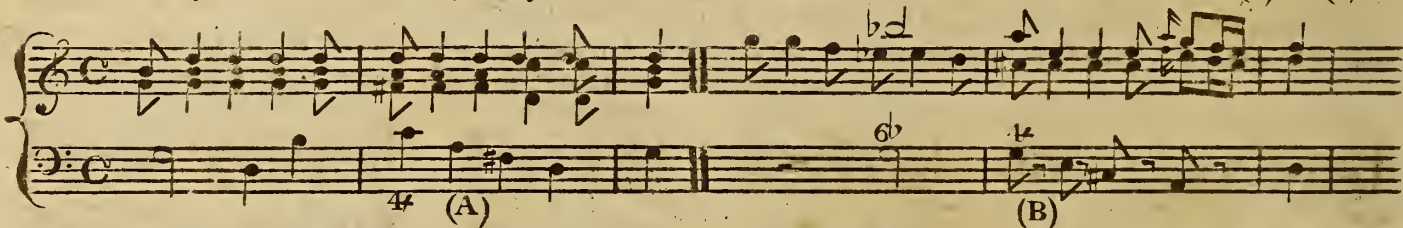
The interval of the sharp fourth is a minor semitone more than the perfect 4th and a major semitone less than the perfect 5th. The natural resolution is that the bass must fall a degree and the upper part rise one, the parts thereby meeting in a minor sixth. It is of great use in modulation as you may always change the mode you are in by introducing it upon the key note.

EXAMPLES.

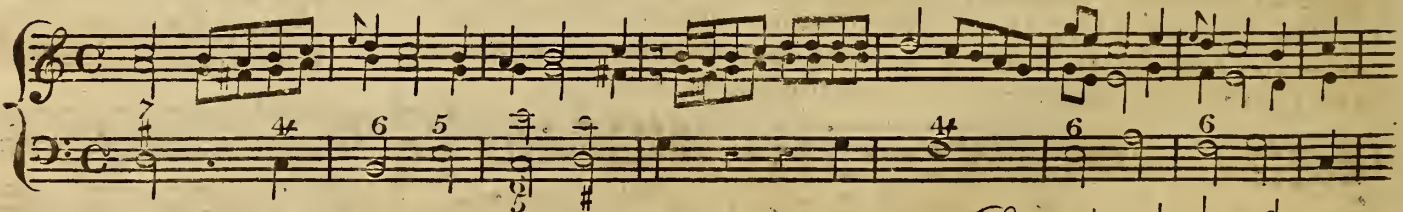
In 4 parts the 6th & 2^d are taken with it.



A great Composer has used it in the following manner by which example the learner will perceive that any or all its derivatives may be introduced before the resolution takes place. see (A) & (B)

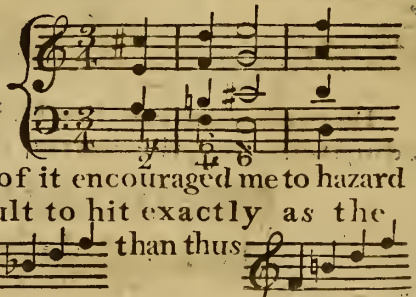


It requires both practice and genius to introduce it correctly with passing notes and the young student who is only acquainted with dry chords will be astonished to see so many of the accented notes in the next example so foreign to the Harmony which is denoted by the figures.



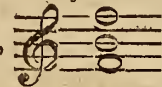
A Doctor of Music who was the delight of the age in which he flourished has used the sharp 4th in this extraordinary manner.

The old masters avoided the leap of a sharp 4th in their vocal melodies but the great use which the modern Italians have made of it encouraged me to hazard it in a quick song which convinced me that the Interval is difficult to hit exactly as the passage to which I allude is more frequently sung thus



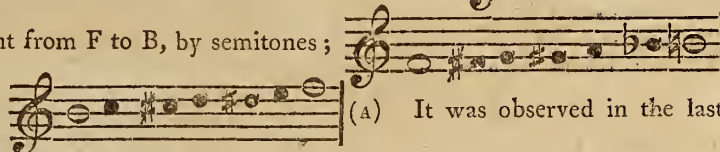


The interval of the imperfect fifth is a minor semitone less than the perfect fifth, and a major semitone more than the perfect fourth: it is the nearest division of the octave on keyed instruments,



as seven keys must be struck to sound the gradual ascent from F to B, by semitones;

and the ascent from B to F requires the same;



(A) It was observed in the last page that the highest note of the sharp fourth rises, and the lowest falls to the resolution, till they meet in a

sixth minor;

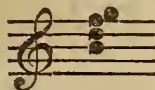


but in the chord of the imperfect fifth, the reverse is the case, as the highest falls

and the lowest rises till they meet in a third major;

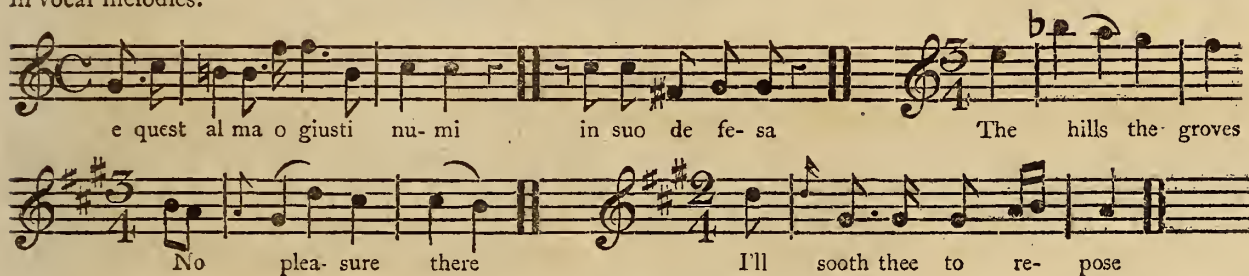


and sixth.

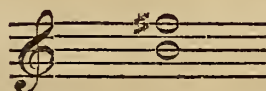


It is accompanied in four parts by a third

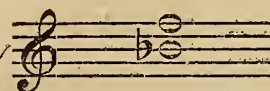
One of the examples, in page 46, shews that the chords of the sharp fourth and the flat fifth (B) may succeed each other in a chromatic descent; and they are so often interwoven with other chords in the Repertory, that it would be only teasing my readers with repetition to exhibit more examples than the following here; and these are merely meant to prove that modern composers would not have written many effective passages if they had paid a strict obedience to that precept of ancient theorists, which says "You must not skip to an imperfect fifth in vocal melodies."



The perfect fifth above B natural.



5



The perfect fifth below F natural.

The most ignorant composers are generally the most illiberal critics, and hover over the works of successful cotemporaries with eagles' eyes, watching so attentively for their prey (consecutive fifths), that they are blind and deaf to the beauties of style and grandeur of design, which dignify an impassioned composition; yet such discouragers of genius seldom know more of the harmonic art than one of the rules for the treatment of this chord, viz. "that two perfect fifths can only succeed each other by contrary motion;" and with this superficial knowledge they imagine themselves qualified to be musical censors; but I might as well usurp the name of a profound grammarian because I know the difference between *there is* and *there are*. Will any person, who has a soul for harmony, be fool hardy enough to tax the composer of our wonderful Messiah with a lack of musical erudition, because an ill-natured censor, with no disposition to be pleased, after laborious researches, discovers a forbidden progression of fifths in some part of his glorious works? Surely the elegant Addison is not to be called ignorant because the slips of his pen have furnished Dr. Lowth with a few quotations of bad grammar.

(A) Arithmeticians may think it strange that sometimes a 4 and at other times a 5 should denote intervals, which are so nearly at the same distance from unity. It was therefore thought necessary to observe, that practical musicians never use $4\frac{1}{2}$, $4\frac{2}{3}$, $4\frac{3}{4}$, in their thorough bass signature, but mark the addition to the true fourth with a dash through the figure thus $4\frac{1}{2}$, and the subtraction from the perfect fifth thus $\widehat{5}$, which explanation ('tis hoped) will make this singularity appear less paradoxical.

(B) Flat fifth, false fifth, defective fifth, lesser fifth, diminished fifth, and semidiapente is expressing *imperfect fifth* by different words.

This digression would not have been made if I had not met with some unworthy characters of the above description, who might profit by studying Pope's Essay on Criticism, until they remembered such couplets as the following:

“Survey the whole, nor seek slight faults to find,
Where nature moves, and rapture warms the mind.”

Those who have paid attention to what has been said concerning the treatment of fifths from page 15 to page 19, will perhaps consider what is added here as superfluous: but as many persons, who dislike to read a much better book than this entirely through, may conclude that the above digression is a toleration of a defect. It may not be improper to paint this defect in its worst colours here.

Although the fifth, when accompanied by a major third, is universally acknowledged to be the most perfect part of harmony; yet this chord, when struck to every note of the diatonic scale, in a regular succession, can only be borne by the ears of those who ought to study any useful accomplishment in preference to music.

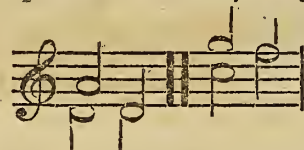
E X A M P L E.



For the sake of variety and methodical arrangement, I will exhibit the law respecting fifths, that was laid down by an excellent judge, and which has been so much respected as to be generally obeyed by correct writers for more than half a century.

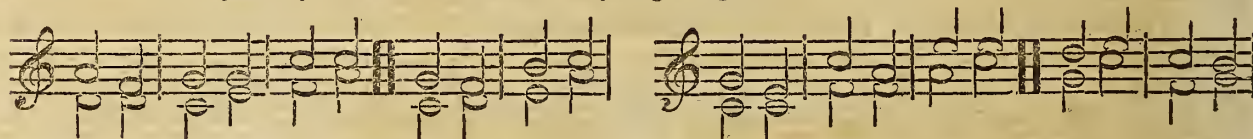
“From the fifth to the unison is good by oblique motion; we may also go by contrary motion, one part moving

a single degree, but it is bad by similar motion;

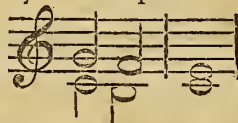


From a fifth we may go to either

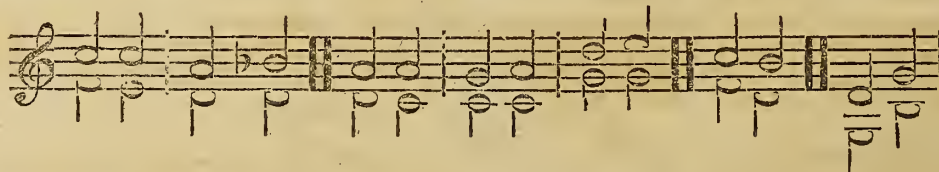
third by all the motions, but best by the oblique. The next best way to the third minor is by contrary motion, and to the third major is by the similar; both these by single degrees.



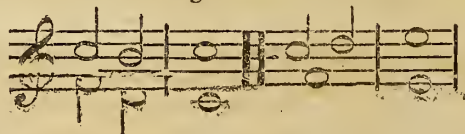
A false fifth, or *semidiapente*, may immediately follow a perfect fifth, provided it be also immediately succeeded by a third gradually, and by contrary motion;



From the fifth to either sixth is best by oblique motion; it is also allowed by similar motion, one part moving a single degree; and it is allowed ascending, but not descending, to go by leap from the fifth to the sixth minor, but not to the major.



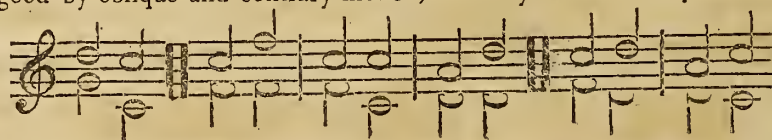
In passing from the fifth through a sixth to the octave, the sixth must be major, never minor; and that by contrary motion;



We must avoid taking an octave, after a fifth, by leap,

in similar motion; it is good by oblique and contrary motion, and may be allowed by similar motion, one part

moving a single degree;



It is the custom in England to print the tenor part of vocal compositions in the treble cliff which often offends the Eye and when performed by soprano voices also offends the ear; Because a singer even with the most extensive treble voice is incapable of sounding the real tones of a low tenor part; In consequence of which octaves are substituted, which mode of performance is frequently productive of false Harmony as a succession of fourths accompanied by 6^{ths} (which is very good) becomes by the inversion a succession of 5^{ths} (which is very bad) this will appear more evident by the following faithful transcript taken from the printed score of a most capital opera.

fra lac - - - ci tragga fra lac - - - ci il piè.
trag - ga fra lac - - - ci tragga fra lac - - - ci.
tragga fra lac - - - ci tragga fra lac - ci il ci.
lac - - - ci tragga fra lac - ci il piè.

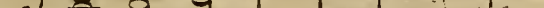
OVERSIGHTS.

It will hardly be credited that the following irregularities are extracted from Authors who have excelled in every species of musical Learning and produced a boundless variety by their genius.


This passage has grated the ears of an opera audience at least 200 nights.

HIDDEN FIFTHS.


When a 3^d. or a 6th. moves to a 5th. in a similar motion the passage is said to contain a hidden fifth, which technical term may appear strange to all but Harmonists who avoid such progressions as much as they do a succession of visible 5^{ths}.

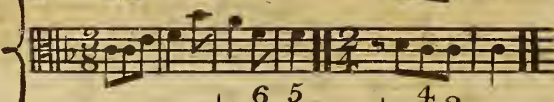
EXAMPLE.  *** The dots are placed between the imperfect and perfect concords to point out to the reader those imaginary or invisible fifths.

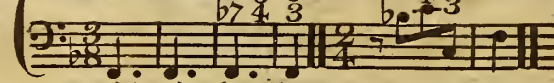
The old Composers of Madrigals often used consecutive perfect concords in full Harmony by the Contrary motion; but such progressions in two parts seem to have been as offensive to Ancient, as they are to modern ears.

EXAMPLE.  **Whoever plays the extreme parts of this example (without the intermediate parts) will acknowledge the truth of the above assertion.**

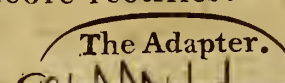
The greatest masters have modulated upon a bass that remains stationery with a succession of 5^{ths} and have sometimes followed an octave with a fifth in a similar motion, which the reader may perceive by comparing the first Violin with the Tenor in the next Example.

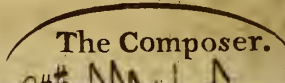
Violins. 

Viola. 

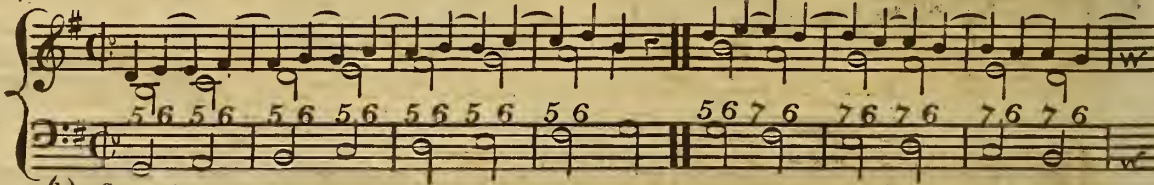
Bass. 

A Professor in arranging a charming little song for the piano forte, has made the following mistake, which the Composer's score rectifies.

The Adapter. 

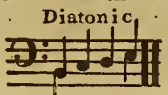
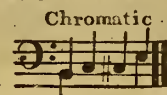
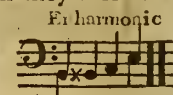
The Composer. 

Two chords are frequently placed above one bass note; and it is as common for a fifth to be succeeded by a sixth in a regular ascent as it is for a seventh to be followed by a sixth in a gradual descent, which are called Sequences and we will exhibit these sequences upon the Gamut as a Symphony to some HARMONICAL PUNS made to SHAKESPEARS whimsical lines on the Tetrachord^(a) in Recitative Accompanied which Recitative would be intolerable without the Symphonies (or Accompaniments) and the most experienced Harmonist will allow that it is difficult to make such quick transitions (as from G to A from A to B and from B to C) pleasing.

Moderato 

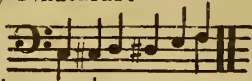
(b) Gammut.

(a) The Tetrachord (simply called a fourth) was a favorite interval with the Ancients which they filled up in three different manners and distinguished them by the following names

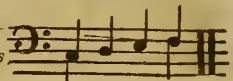
Diatonic.  Chromatic.  Enharmonic. 

The moderns cannot express the latter upon their key'd Instruments but strike the same key for both notes see ** in the above recitative where E sharp is succeeded by F natural.

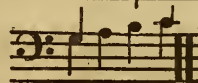
The modern chromatic tetrachord is filled up thus



and the Diatonic thus



and if we transpose the last a fifth higher thus

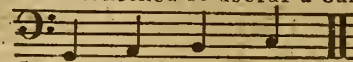


and unite them thus



the unity forms the diatonic scale (that faithful guide in all simple compositions) which is by so many writers acknowledged to be the production of Nature that the Readers are astonished so useful a Gammut was not discovered for so many centuries.

The notes of our immortal Bard's tetrachord are these.



the real tones of which

Gammut, A re, B mi, C faut.

can only be sung by Bass Voices, therefore the Composer of the said recitative has taken the liberty to pun with double octaves for the use of trebles, which might mislead those who are unacquainted with the Guidonian titles of notes (If their proper names had not been added) see a a la mi re &c. &c.

(b) Sometimes the word Gammut is used for the first note of the common scale and sometimes for the scale itself.

Gamut I am the ground of all ac. cord

76 Gammut

Allegro

a la mire A

A re to plead Hortensio's passion B mi Bianca

Andante ed amoroso

A re

take me for thy Lord

piu amoroso

Enharmonic

c c sol fa ad lib^m

C fa ut that loves that loves with all affection.

cresc^{do} *il* *f* *col espressione*

C fa ut

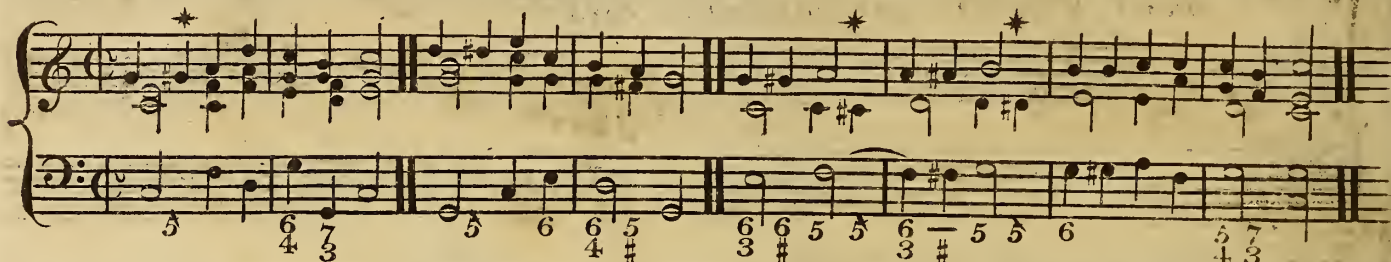
Passages which make an AIR beautiful, deform a RECITATIVE, therefore the best Italian masters never write Semibreves or Minims in the Voice part, but leave it entirely to the discretion of the singers to accelerate or relax the time (agreeable to their feelings) and those who are accustomed to the stile of Recitative will most probably sing the underwritten notes instead of those at A & B.

A passion

B C fa ut that loves that loves with all af fecti on



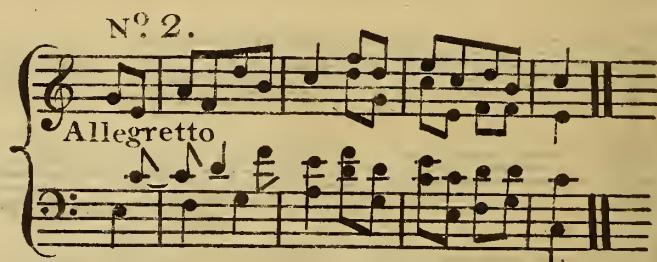
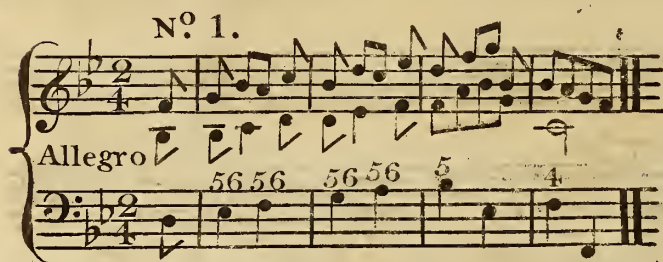
The chord of the extreme sharp Fifth consists of two major 3^{ds} placed above each other; It is generally preceded and succeeded by a common chord or the chord of the sixth as in the following example.



A tryal will convince any person that it is not easy to sing alternately the Intervals of a chord consisting of two major thirds In consequence of which few

Composers write such passages in their vocal melodies; yet I have heard them effectively introduced in an old Ballad thus by a singer whose least merit is hitting difficult distances with accuracy. *Lest precious tears*

The three following Extracts will shew how some celebrated Authors have followed the fifth with a sixth, both in triple and common time: N^o 2 is certainly a better model to imitate than N^o 1.



N^o 3.

Viol: 1^{mo}

Viol: 2^{do}

Viola.

Bassoon Solo.

Senza Organo

Basso.

(a) The reader will observe that the note which makes the extreme sharp 5th to the bass (whether it is in the middle or at the top of the chord) always rises to the resolution see * * It is customary to call this a transient chord.

The score of the song which the last example is cited from, like a divine composition of Raphael, will delight and instruct the student in every age. I have heard a rigid theorist assert "that the repetition in it is superabundant," but it is not that tiresome repetition of a passage, one note higher each time, which the Italians justly censure, and call *Rosalia* (A), but a repetition that is always welcomed by the attentive ear, such repetition as heightens the effect of Paesiello's, and Boccherini's admirable compositions. The abovementioned captious critic likewise objected to the tenor's iterating the same tones which are sustained by the solo instrument; but if he were to hear this air sung and accompanied in England, and not become a convert, it certainly would be but an act of justice to place his name very high in the list of hypercritics.

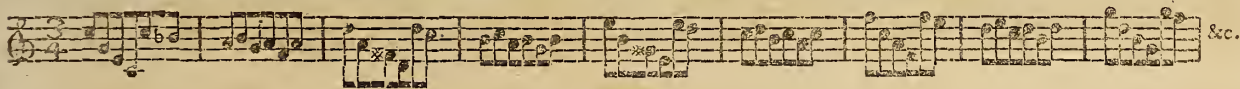
Although the voice part (*called by the Italians Cantilena*) is elegant and impressive, yet the bassoon is so attractive, that the concluding symphony is never rendered inaudible by a clamorous encore, but listened to with silent rapture, *that best applause to sublime performances.*

Having dared to differ in opinion with a foreign theorist respecting the merits of our national favourite, the reader, who has not the score to refer to, will probably say that I ought to have given a longer extract from it, but method and the limits of this volume confine me here to examples of the fifth followed by the sixth, or, such is my veneration for the productions of its composer, that I could fill the book with his excellencies.

Among the models for *Imitations* in the third part is a section drawn by the same masterly hand, as a farther proof that his designs are not for an age "but for all time." The composition alluded to is an unpublished duet for a tenor and bariton (B), which has been exhibited to such an advantage (by two of our capital town singers) as to enrapture the whole country at the music meetings. It is to be hoped that the whole of this model will be brought before the eye of the public, as it will prove a monument to perpetuate the author's benevolent feelings, and remind man of his duty. For this is the inscription:

" Here shall soft charity repair,
And break the bonds of grief,
Down the harrow'd couch of care,
Man to man must bring relief (c)."

(A) Being accustomed (when a boy) to play Lulli's popular minuet, I had not much trouble to recollect this glaring instance of *Rosalia*, which is likewise cited by a celebrated French composer:



Yet a man of genius will sometimes render this sort of repetition pleasing in natural melodies, as many auditors can testify who have been delighted with the following characteristic example:



(B) A voice between a tenor and a bass.

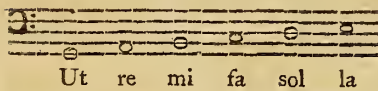
(c) For this and other valuable portions of MSS. I consider myself much beholden to the conductors of our Lent oratorios.



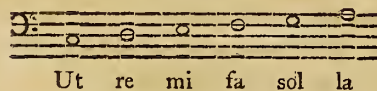
For the information of young vocal students, it may not be improper to preface the examples of the sixth with the following article.

About the eleventh century Guido (A) selected six syllables from the first strophe of a hymn to St. John the Baptist, and applied them to each hexachord, thus :

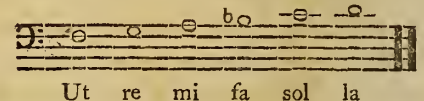
B quadro, or Duram Hexachord.



Natural Hexachord.

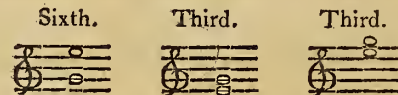


B Flat, or Molle Hexachord.



Of these mi and fa always distinguish the place of the semitones, and the other intervals from ut to re, and from re to mi, fa to sol, and sol to la, were always tones, but whether major or minor was not determined.

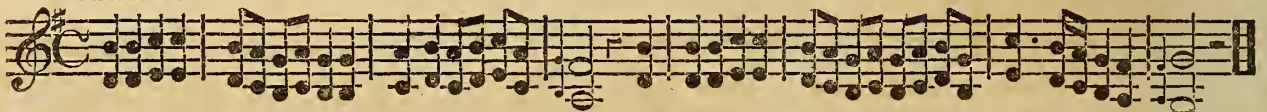
The sixth by inversion becomes a third (B).



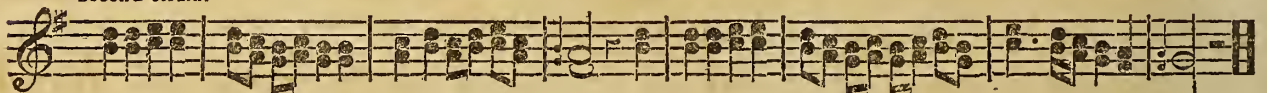
I have often heard persons, who never studied composition, sing a pleasing second to a natural melody with no other part of harmony but an agreeable mixture of thirds and sixes.

And it frequently happens that the same bass which accompanies sixes will harmonize equally well with thirds, which is proved by the following extract from an author who has furnished this work with many illustrative examples.

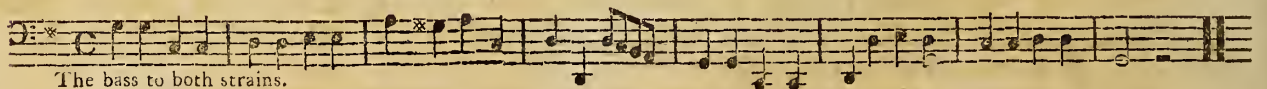
First strain.



Second strain.



It is worthy of observation that the sixes below the melody in the first strain by being written an octave higher forms the melody of the second ; and the following bass may be played with either.



The bass to both strains.

(A) Musicians have their *Guido* as well as painters.

(B) The inversion meant here, is placing the highest note an octave lower, or the lowest an octave higher.



Harmony is often thinned by degrees as in this example.

degrees as in this example.

The intermediate Parts here are a little against rule, yet the effect is not unpleasant.

Tis better to mark the chord of the false fifth thus 5b.

The first system of musical notation for 'The Bird Song' is shown. It consists of a treble clef and a bass clef, both with a key signature of one flat (B-flat). The treble staff contains a half note G4, a half note A4, and a half note B4. The bass staff contains a half note G3, a half note F3, and a half note E3. The notes are connected by a brace on the left and a bar line on the right.

The first system of musical notation for 'The Bird Song'. It consists of a treble clef and a bass clef joined by a brace. The treble staff contains a whole note chord of G4 and B4, followed by a double bar line. The bass staff contains a whole note chord of D3 and F3, followed by a double bar line. The numbers 6 and 5 are written between the staves, indicating the fingerings for the notes G and B in the treble staff, and D and F in the bass staff.

There is no occasion to mark a minor 3^d or a minor 6th to any bass note, which is accidentally sharp.

The first system of musical notation for 'The Bird Song' is shown. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble staff starts on a whole note G4, followed by a half note A4, and a quarter note B4. The bass staff has a whole note G3, followed by a half note F#3, and a quarter note E3. The system ends with a double bar line.

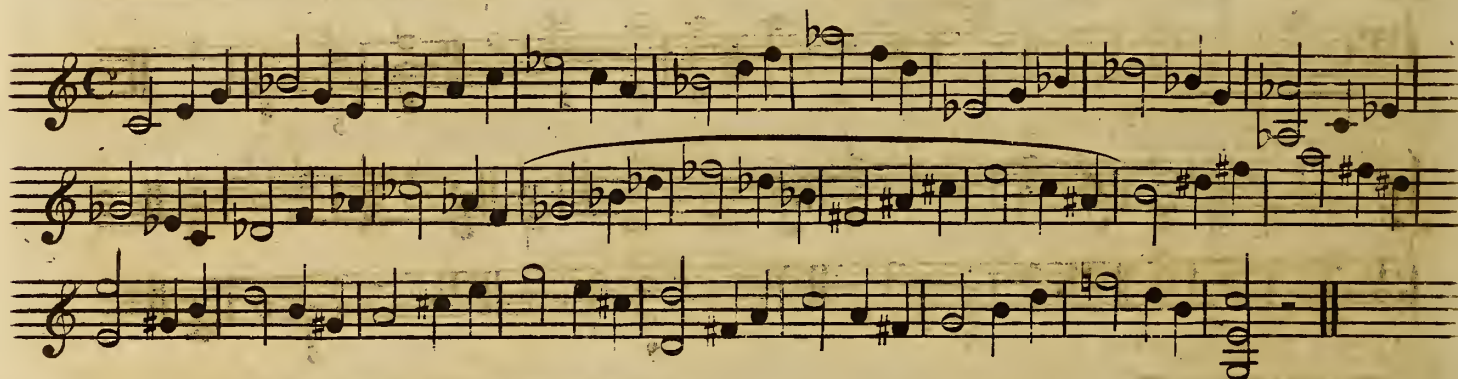
Extreme sharp 6th minor 7th



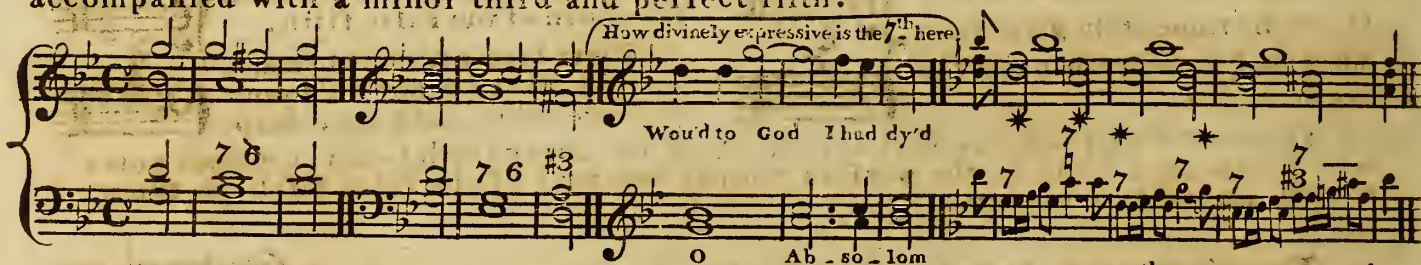
The minor seventh, accompanied with a major third and perfect fifth is so pleasant a chord that Geminiani in the following situation considers it as a concord and prepares a discord with it.



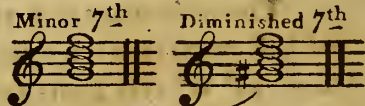
The full chord of the minor 7th may be drawn into melody for the Violin, Oboe, Tenor, or Violoncello by taking the four sounds alternately; And a frequent practice of the following natural succession may enable young performers to acquire a readiness in changing the keys while they are modulating.



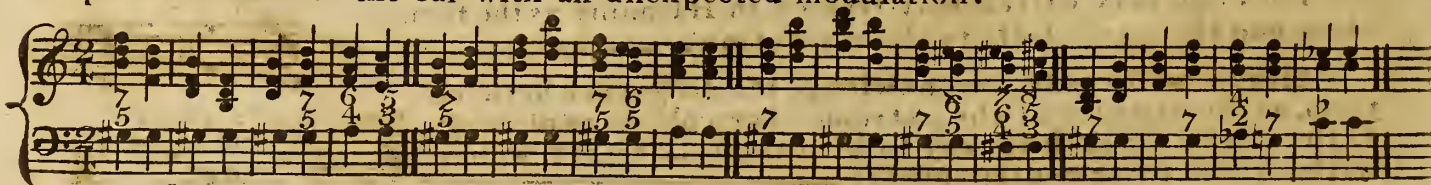
The minor seventh should be heard in the chord which precedes it when it is accompanied with a minor third and perfect fifth.



By raising the lowest note of a minor 7th (a minor semitone higher) it produces that chord which is by some masters called the diminished seventh, and by others the extreme flat seventh.



The reader will observe that the difference between these two chords arises from the G being sharpened; the diminished seventh is likewise very properly termed an equivocal chord; For the performer who is acquainted with its various progressions has it in his power to deceive the ear with an unexpected modulation.



This chord is so much employed in the third part that I have only given the most simple inversions and resolutions of it here. * * * The 7th in this passage are accompanied with an agreeable mixture of minor and major thirds.

The following Extracts are worthy of their ingenious Authors, and are excellent models

For the treatment of 7^{ths} in both Vocal and Instrumental Compositions.

Grazioso

Violins

costan - - - - - te o g n o r fa - ro pa - - - - - tris

Violini

Viola

Largo

C.B.

Bis

For Five Voices

As this Example is from a classical Author 'tis rather singular that the Counter Tenor did not conclude with the Fifth

For Six Voices.
But from the difficulty of finding a melodious sixth Part, the Composer has made the third treble & counter tenor move in unison.

Vio 1^{mo}

Vio 2^{do}

Violoncello

The musical score is written for a vocal ensemble and instrumental accompaniment. It begins with a 'Grazioso' tempo marking. The vocal parts (Violini, Viola, and a section for five voices) are in a key of D major. The instrumental parts (Violini, Viola, Vio 1^{mo}, Vio 2^{do}, and Violoncello) are in a key of C major. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics like 'fp' (fortissimo) and 'hr' (ritardando) are used. The score is divided into sections by tempo changes: 'Grazioso' and 'Largo'. A 'C.B.' (Coda) section is also present. The 'For Five Voices' section includes a note about the Counter Tenor's role. The 'For Six Voices' section includes a note about the difficulty of finding a melodious sixth part. The score concludes with a 'Bis' marking.



The reader will perceive that the major ninth is a whole tone and the minor ninth a semitone (major) above the octave. Dr. Burney truly observes that in Corelli's time 9^{ths} accompanied by 3^{ds} abounded in every page of that period whereas now the 9th is seldom seen without a 4th or 7th for its companion.

Figures parallel with them.

four, and five parts.

We may always add a third to any bass note that is figured with a single 9 and in four parts a 5th

But the Composer never expects the Performer to play a 4th a 6th or a 7th with a 9th unless they are marked.

It has become very fashionable of late for the 9th to make Harmonical excursions with the 6th

The notes in the first Column, are simply the chords expressed by the figures.

The second Column, shews the preparation & resolution of the said chords.

In the third, fourth, and fifth Columns, are various preparations & resolutions in four, and five parts.

The asterisks * are placed above the most unpleasant of the group.

This chord does not resolve well without the 3^d.

hear and judge

The chord figured 9 is accompanied with a 3^d in four Parts.

That marked 9 is likewise accompanied with a 3^d

The 9 wants no addition.

I consider this chord to be erroneously figured as the D rises, whereas the 9th should always fall.

The 5th is added to the 9 in five Parts.

This chord is often marked 9 or 9.

The 3^d is taken with the 9 in five parts.

The flat 9 are often brought on without preparation to express strong passions of grief; but this chord should be sparingly used in cheerful compositions.

The ninth in any of the upper parts must always fall, but never more than a Tone, or a semitone.

Come despair and distraction confound me &c.

The Bass of a 9th may remain stationary untill the resolution.

or fall a third, or rise a third, or a fourth.

It requires a voice of perfect intonation to hit the distance of a ninth exactly; Yet men of Science, and Genius, have written this wide Interval in their vocal melodies.

EXAMPLES.

Till old Experience do attain,

Though the Tempest top gallant must smack smooth should smite,

The following passages are cited out of the works of both ancient and modern Composers, to shew the

student how those admirable masters have regulated the 9th 81

6 9 3 9 3 9 6 7 6 7 7 7 4 5 5 4 7 5 4 3 9 6 6 9 3 9 6 7 6 7 6 9 3 7 6 6 7 6 4 3 9 6 6 9 5 9 6 6 9 6 6 7 4 3

Vio. 1^{mo}
Vio. 2^{do}
Viola
Basso

4 3 9 8 4 3 4 3 9 8 7 4 3

The broken melody in the Voice part of this Example, the wailing of the Oboes while the Violins are busy,

and the unprepared flat⁹ so expressive of the word mora prove the agreement of music with passion.

Violins

Allegro Agitato mail ciel lo sdegnato Che mora? Che mora? tiranno!

sì sì che mora spie-tato sì sì che mora spie-tato

Grazioso

Observe how ingeniously these five bars are treated in the

next Example The upper part by the inversion (into the 8th below) becomes a harmonious second.

Having in the preceding Pages endeavoured to bring under the review of the reader, not only the most prevalent method of treating chords in thorough bass, but in Composition, I will conclude the Repertory with an Exhibition of the Scales which were figured by a Harmonist, who was "the Mark and Glass, Copy and Book that fashioned others"

The musical score consists of 11 staves of music. Each staff begins with a treble clef and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines, along with extensive figured bass notation (numbers and accidentals) written above and below the notes. The figures are organized into measures, with some measures containing multiple figures. The score concludes with a double bar line and a final cadence symbol.

END OF THE SECOND PART.

INTRODUCTION TO HARMONY.

PART THE THIRD.

THE melody of the human voice, when properly modulated and accompanied by instruments, has an astonishing power over the soul, and has been a theme for the poets of every age.

The prophet David having singular knowledge, not in poetry alone, but in music also, judging them both to be things most necessary for the house of God, left behind him a number of divinely indited poems, and was farther the author of adding unto poetry, melody in publick prayer, melody both vocal and instrumental, for the arising up of men's hearts, and the sweetening of their affections towards God.—HOOKER.

The following lines were written in the year 1653, and are almost as scarce as a M.S.

To AMANDA, overhearing her sing.

Heark to the changes of the trembling aire !
 What nightingales do play in *consort* there !
 See in the clouds the cherubs listen you,
 Each angel with an otocousticon (A).
 Heark how she *shakes* the palsic element,
 Dwells on that *note*, as if t'would ne'er be spent :
 What a sweet fall was there, how she catch't in
 That parting aire, and ran it o'er agen !
 In emulation of that dying breath,
 Linnets would straine, and sing themselves to death :
 Once more to hear that melting eccho move,
 Narcissus like, who would not die in love ?
 Sing on, sweet chauntresse, soul of melodie :
 Closely attentive to thy harmonie,
 The heavens chec't and stop't their rumbling spheres,
 And all the world turn'd itself into *earers* ;
 But if in silence, thy face once appear,
 With all those jewels which are treasur'd there,
 And shew that beautie which so farre outvies
 Thy voice ; 'twill quickly change its earers for *eyes*.

(A) Bailey's orthography is, outacousticon, and his definition an ear-pipe.

ON ACCOMPANIMENT.

You must not accompany a simple natural melody with an artful complicated harmony; so says one of our precepts, and the following pleasant little ballad is a proof how much this precept ought to be attended to. It is the production of a British composer who set words so well that the accentuation and expression, which are so conspicuous in his works, might greatly assist foreigners who study the English language. Trifling as this air may appear to many, it has often been performed in public rooms, to crowded audiences, with no other accompaniment than what is here exhibited (except a chorus of encores).

Allegretto

Come un- to these yel- - - - low sands, And there take hands, hands;

Chorus

Foot it feat- ly here and there, and let the rest the cho- rus bear.

English airs of the above description want no foreign ornament; but performers are so often applauded for embellishments, that simplicity seldom appears in its native dress.

I lately heard one of our public singers terminate a beautiful ballad with this worn

Voice

Obor

out close : and I once was silly enough to write a fine

flourishing double cadence to a pathetic air: which so destroyed the passion, and rendered both the singer and myself so ridiculous, that I hope never to be importuned to repeat such an absurdity. It was as great an offence to the rules of good taste as the notes were which a great singer (in many respects) intruded into this expressive passage:

The Author.

most me- lan- cho- ly

The Singer.

most me- - - - -lan- cho ly

(A) The extraordinary effect, which is produced by the Storm, In the Dead of the Night, Let the dreadful Engines, Mad Bess, &c. proves that they do not want any assistance from an orchestra. A very ingenious composer set accompaniments to the latter, but when he heard them rehearsed he prudently withdrew them.

ON RECITATIVE.

Simple recitative (says Mr. Brown) is a succession of notes so arranged as to coincide with the laws of harmony, though never accompanied but by a single instrument^(A), whose office is merely to support the voice, and to direct it in its modulations. Though for the sake of this accompaniment, recitative is, like other music, necessarily of equal lengths; the notes of which they are composed being subjected to no precise musical measure, but regulated, in this respect, almost wholly by the natural prosody of the language.

EXAMPLE.

The example consists of two systems of musical notation. Each system has a vocal line on a treble clef staff and a bass line on a bass clef staff. The lyrics are written below the vocal line.

System 1:
 Vocal: Na- ture, that rude, and in her first es- say, stood bog- gling at the roughness of the way, Us'd to the
 Bass: 6, b₃, 4 2₆, #, b₇, b

System 2:
 Vocal: road, un- know- ing to re- turn, Goes bold- ly on and loves the path when worn. (B)
 Bass: 4₂, 6, 4₂, #, 7

The best masters generally prefer supposed, to fundamental basses (c), in this species of composition, and use quick modulations in order to prevent its becoming tedious by monotony; the above example begins in the key of C, then modulates to F major and G minor, after which the first key again is introduced by means of a sharp fourth, and in a similar manner it is led to A, with a minor third, where it terminates; and all these transitions are made in the space of seven bars, which would be much too sudden for an air of the same length.

(A) This must be a mistake, as the recitative of an opera, both in Italy and in England, is always accompanied by a harpsichord and violoncello.

(B) A singer, who is acquainted with harmony, pays very little respect to the composer's notes in a recitative, but frequently renders it more energetic by altering the tones to the pitch of his voice.

(c) The lowest note of any common chord is its fundamental bass; every note which is figured with a sixth, is a supposed bass.

This termination has more of the Recitative than the above.

A short musical phrase on a treble clef staff, consisting of a series of eighth notes. The lyrics "Goes bold- ly on, and loves the path when won," are written below the staff.

It is not common to repeat words in Recitative.

ON ACCOMPANIED RECITATIVE.

Having noticed a trifling omission of Mr. Brown's relative to the accompaniment of recitativo secco, I should do that excellent author great injustice if I did not quote his observations on recitativo instrumentato (A), as he has (in my opinion) surpassed every other writer on that subject. "It is in this species of song that the finest effects of the chromatic and, as far as our system of musical intervals is susceptible of it, even of the enharmonic scale, are peculiarly felt; and it is here also that the powers of modulation are most happily, because most properly, employed, by changes of tone analogous to the variety of the matter, in a wonderful manner enforcing and characterising the transitions which are made from one subject or emotion to another. Here too, the whole orchestra lends its aid; nor are the instruments limited to the simple duty of supporting and directing the voice. In this high species of recitative it is the peculiar province of the instrumental parts during those pauses which a mind strongly agitated breaks into, to produce such sounds as serve to awake, in the audience, sensations and emotions similar to those which are supposed to agitate the speaker; so that the poet, the musician, and the actor, must all seem to be informed by one soul." I am sorry that I have not room for the whole of this letter.

Recitative is not enough valued in England to render it an object for British composers to excel in this grand part of musical composition, therefore the examples are in the Italian language; the first and second of which are cited from an original, that borrows from none, but lends to all.

(A) I would not be so technical here were it not to prevent my readers from being embarrassed if they should look into the works of Jomelli, wherein this great master calls the recitative which is accompanied by a harpsichord and violoncello, *Recitativo Secco*; and that which is accompanied by the orchestra, *Recitativo Instrumentato*.

The Descent of the bass, and Harmonious progression of the Accompaniments 87
to the following Recitative are such sounds echoing the sense as the Poet would
have written if he had been an inspired Musician.

Pianiss^o e Sostenuto

Violini

Viola

in quale oh Dio pro-fon-do or-ri-do a-bisso di confu-sion di

&c.

duolo e di ros so re cadebbre ognun che t'ama se l'opra in vanio si ten talse &c.

ENHARMONIC.

Adagio

&c

Co-raggio tu me l'inspiri oh Dio che pena oh Dio che insoffribil martir caddero i panni

* * * (F sharp follows G flat)
Here (A sharp follows B flat) which the moderns call enharmonic dieses.
(C sharp follows D flat)

A complete Band and a capital Singer rehearsed the following Recitative four times before it went to the satisfaction of those who were ambitious of treating their Patrons with excellence, and the near approach to perfection was at last accomplished by the Leader's recommending the Enharmonic Diesis to be played with the same finger. see * *

Andante Sostenuto

Violini

Viola

Oboe

Basso

Il volto il guardo il ciglio la voce di cos tui nel cor mi desta un

Andante Sostenuto

pal-pito un pal-pito im-provviso che l'ori-zente in ogni fibra il sangue

It is asserted by many Authors that none but educated Musicians can feel the effect of the Enharmonic but the watchful attention of the whole Audience (who were enraptured) during the performance of the following Recitative proved the contrary.

Larghetto

Rinforzando

Rin

Rinforz?

Ah che sarei di nuovo a quest'orrido passo. Ora è pietade l'esser crudele Addio ma vita Addio

Larghetto Rinforzando rinfor

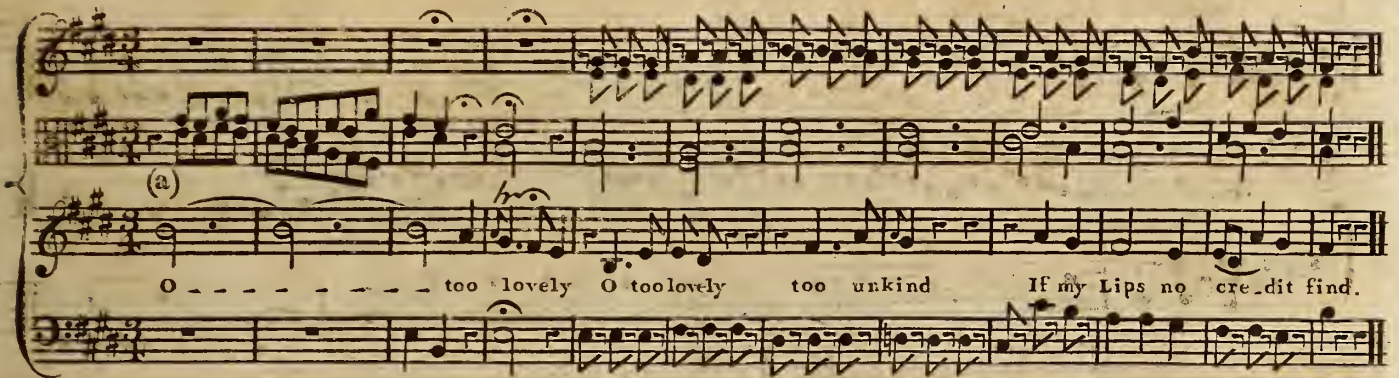
Violoncello Adagio tutti Violone: tutti

col Basso

Addio mia per diti speranza Il Cie-l ti renda piu felice di me deh conser vate questa bell'opra vostra eterni dei Ei di ch'io perdersi donate donate a lei

Rin. Rinf. Rinfor. & Rinforz? are contractions of **Rinforzando**, which is the general director to strengthen the Tones of a Passage; But **Sforzato** is the Term when only one note is to be played louder than the rest.

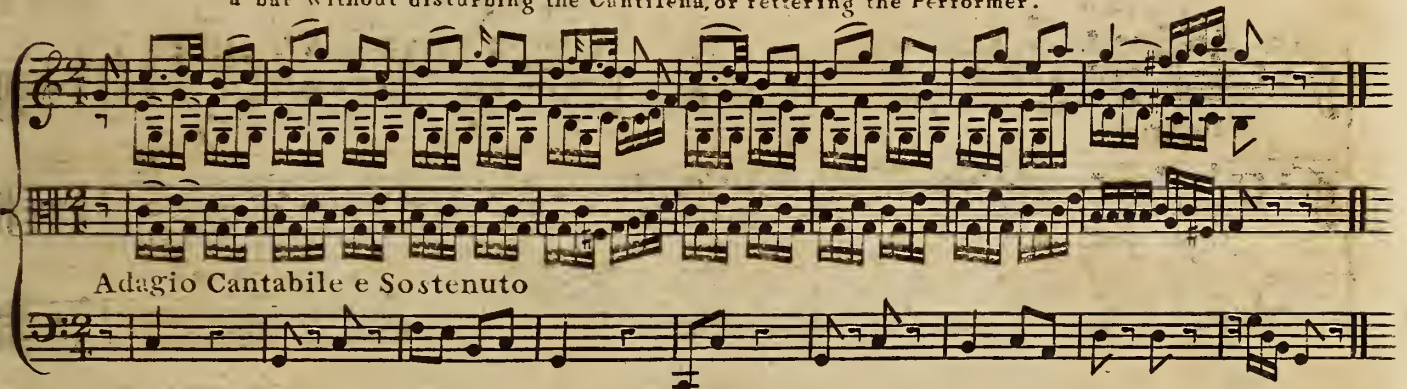
As the person who performs the principal part in a Cantabile movement is expected to ornament the melody (but more with feeling than flourishes) the accompaniment cannot be too simple, and the best masters generally avoid extraneous modulations in this graceful part of musical Composition.



(a)

O - - - - - too lovely O too lovely too unkind If my Lips no credit find.

The Moderns frequently accompany the Aria Cantabile with eight quavers in a bar without disturbing the Cantilena, or fettering the Performer.

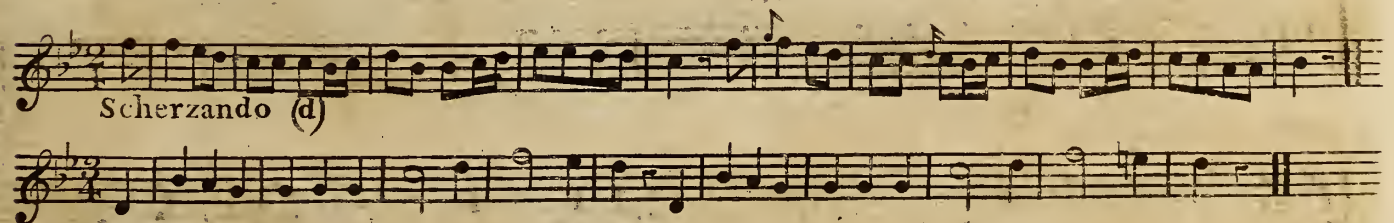


Adagio Cantabile e Sostenuto

The unrivalled Composer of the above Model has prevented it from being injured with false ornaments, by writing the true embellishments for a repetition of the Theme. (b)



(c) Those who measure the Motivo with the old theoretical Square and Rule, will perhaps object to the Rhythmus because the Phrase consists of nine Bars, But he must be very fastidious who is not delighted with it, as well as with his playful five bar subjects.



Scherzando (d)

(a) A sensible writer remarks that the singer who attempts the Cantabile should be endowed, in the first place, with a fine voice, of the sweet and plaintive kind, that the long notes, of which this song is composed may, of themselves, delight the ear: He ought to have great sensibility, that he may nicely feel and express in an affecting manner the sentiment: He should possess, besides, great taste and fancy, highly to ornament the melody, and thereby, give to it that elegance which is essential to this kind of song: An accurate judgement is likewise necessary, to keep his fancy within due bounds; and he ought to be a perfect master of the science of counterpoint that he may know precisely what liberties he may take with respect to the harmony of the other parts.

(b) (c) Different names for the subject of the Air. (d) In a playful manner.

Inexperienced Composers too frequently accompany Divisions with a Violin in unison, or with a crowded Harmony; (A) Therefore the following Examples are exhibited to shew how the best masters support the Voice without rendering it inaudible.

Andante Sostenuto

come this char - - - - - ming sea - - son grace'

A noisy accompaniment or Symphony at the end of a Division * gives the Singer time to breathe, and the Audience an opportunity of applauding.

Allegro

la mia fe-li-ce-ta - - - - - fe-li-ce-ta la mia fe-li-ce-ta.

Singers who are gifted with an agility of Voice, may acquire rapidity of execution by a daily practice of the next Division: It may appear impracticable to those who have not heard it; but the frequenters of the Opera have testified, that it can be articulated by a voluminous Voice with brilliant effect.

lasciami res-pi-rar - - - - -

lasciami res-pi-rar

(A) Which may be proper enough when they do not wish the Singer to be heard.

That species of composition wherein the succeeding part follows the preceeding with an imitative melody, is more valued by Musicians than Poets, for I have heard several of the latter observe that the performers singing different words at the same time creates confusion and very much injures the Poetry; This may often be the case, but the musician of feeling and sensibility, will as often render the sentiment more impressive by selecting such words for the imitations as call for repetition. see the divine specimen at "Man to Man!" *

91

Larghetto Moderato

DUETTO

Violini

Tenore

Baritono

Basso

Here here shall soft charity repair Here shall soft charity repair and break the bonds of grief

Here here shall soft charity repair and break the bonds of grief

down the harrow'd couch of care Manto man must bring re - lief man to man must bring re -

down the harrow'd couch of care Manto man must bring re - lief man to man

- lief man to man must bring re - lief.

must bring relief man to man must bring re - lief.

Imitations
cited from
a well known
Instrumental
Quartetto.

These Imitations are so natural and pleasing, that one of the most graceful Composers of the neapolitan school has introduced them with great effect near the end of the next charming Terzetto. see

The uncommon Accompaniment adds greatly to the sublimity of that Composition and can not be too much regarded by the young student.

Conrade the Good.

for three Voices Accompanied by 3 Tenors and a Violoncello.

Viola 1

Viola 2

Viola 3

Violoncello

Heard you not his spirit singing Hark his passing bell is ringing Conrade the good whom

Heard you not his spirit singing Hark his passing bell is ringing Conrade the good whom

Conrade the good whom Saints whom

Saints and Angels love Soon will he tune his harp in Choirs a

Saints and Angels love Soon will he tune his harp in Choirs a

Saints and Angels love Soon will he tune his harp in Choirs in Choirs a

This elegant Terzetto was engraved from a M.S. in the possession of an ingenious F.R.S. who had Taste and Judgement to collect the most striking musical Beauties during his Continental Tour.

bove There with harmonies that heav'n can hear, delighted soothing past pa
 -bove with harmo-
 -bove

ins meet him greet him melting strains ease his
 -nies that heav'n can hear delighted meet him greethim melting
 Cherub and seraph meet him Martyr and prophet greet him there with harmonies that heav'n can

pains see him rise soaring thro the vaul - ted skies soothing pains
 soothing soothing pains soothing pains by new born raptures well requited soothing pains
 hear delighted soothing pains soothing pains by new born raptures well requited soothing pains

cres: *f* *p*

past pains and grief Hear you not his spirit singing He whose passing bell is

past pains and grief Hear you not his spirit singing He whose passing bell is

past pains and grief

ringing Melting strains Ease his pains see him rise see him rise Soaring

ringing Melting strains Ease his pains see him rise Soaring

Conrade the good whom saints and An- - - gels love. see him rise see

thro' vaulted skies Light in streams of Glo - - ry beams.

singing de - lighted in streams of Glo - - ry beams.

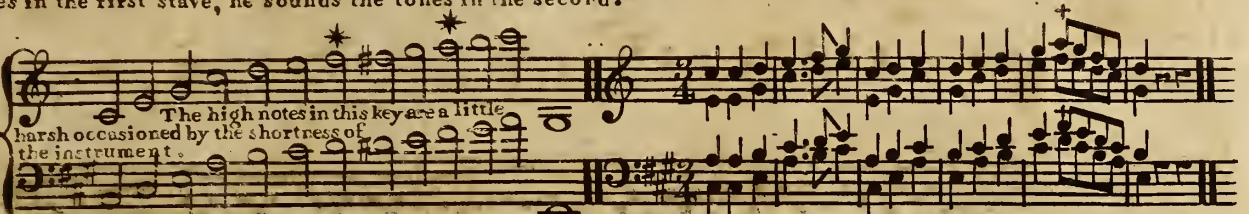
see him soaring thro the vaulted skies in streams of Glo - - ry beams.

Being frequently called upon to set Horn Parts to many charming Airs; It should seem that the general observation which is made in all Theoretical works, viz: that "Parts for Horns are always written in the Key of C" is insufficient even to enable some respectable Professors to enrich their Compositions with that effective Accompaniment, I shall therefore offer a few remarks which probably may assist the young Composer.

Granted, that it is now almost the invariable custom to write the Copy from which the French Horn plays in the key of C, but the real tone of the written C is A, G, E, F, D, C, or B, according to the pitch of the Horn, it being form'd to different lengths by Crooks, therefore when the foreign Term "Corni in A" is placed at the head of Horn parts altho' the performer reads the notes in the first stave, he sounds the tones in the second.

Corni in A.

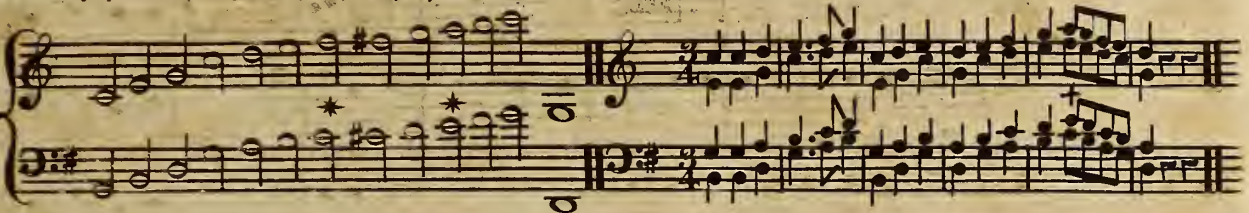
real tones of the above notes when they are played with A Horns.



The high notes in this key are a little harsh occasioned by the shortness of the instrument. The best masters prefer any part of the scale to the 4th & 6th of the key for holding notes see * * but when they pass over quickly as at + + their imperfection is not offensive.

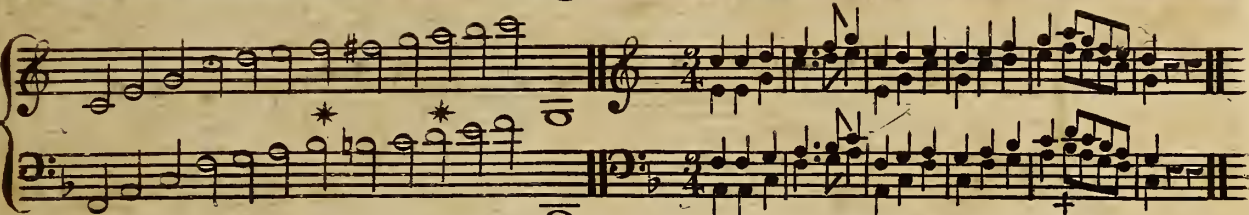
Corni in G.

real sounds of the above notes when played with G Horns.



Corni in F.

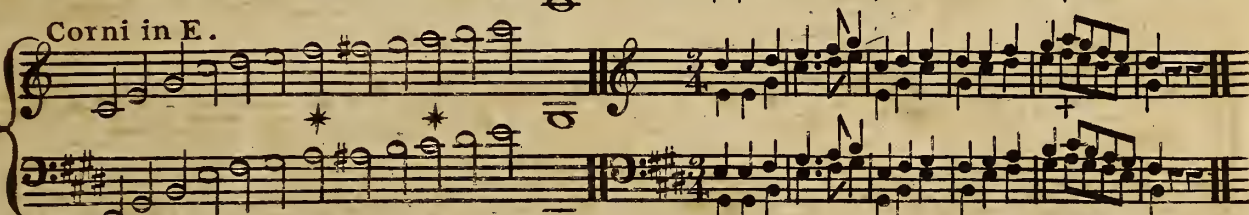
real sounds.



Corni in E.

written notes.

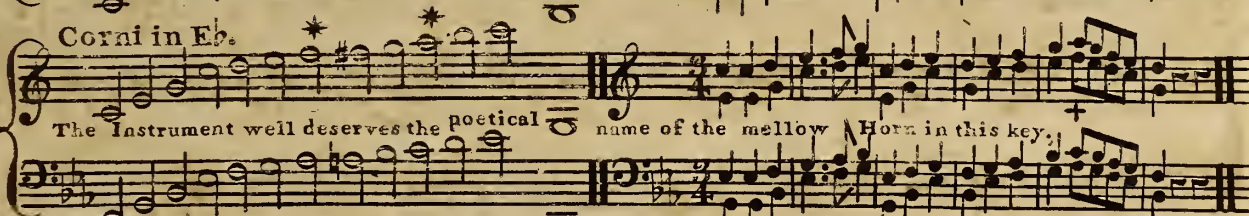
real tones.



Corni in E \flat .

written notes.

real tones.

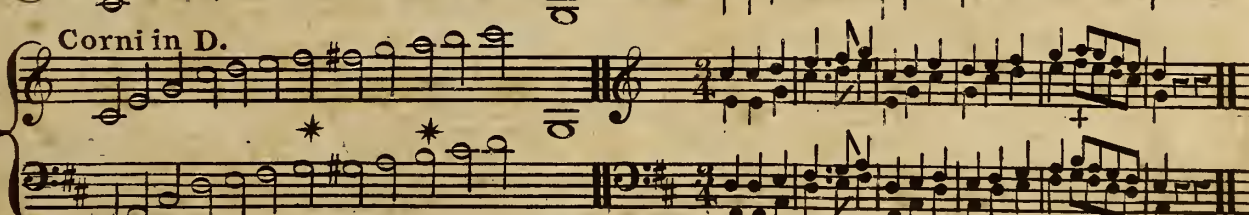


The Instrument well deserves the poetical name of the mellow Horn in this key.

Corni in D.

written notes.

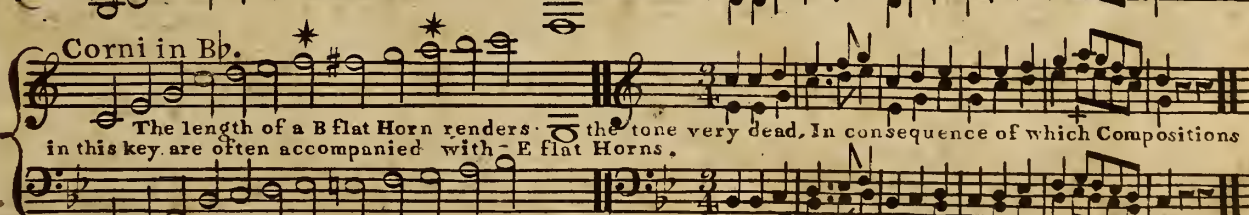
real tones.



Corni in B \flat .

written notes.

real tones.



The length of a B flat Horn renders the tone very dead, In consequence of which Compositions in this key are often accompanied with E flat Horns.

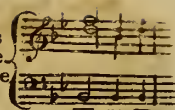
Those performers who are embarrassed when they play from a score, in which there are solo parts for Horns May by referring to the above Table immediately perceive what notes they ought to sound on other Instruments for those which are written on the Horn stave

Con Voce or Colla Parte
are terms which direct
the first Violin to play
the Voice part
Corni in Bb

QUARTETTO or GLEE

Arranged for four Voices with Accompaniments.

The real tones
of the Clarinets
and Horns to the
first bar are these



Clarineti
in B

Violini

Soprano

Alto

Tenore

Basso

Basso

Andante

con Voce

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Vio: 1^{mo} Colla Parte

Beam on my sight and banish all sadness Fears of doubt and anguish all - lay Charm gay Hope the soul to

Beam on my sight and banish all sadness Fears of doubt and anguish all - lay Charm gay Hope the soul to

Viola

This kind of moving Accompaniment is very fashionable in elegant Compositions.

gladness With thy bright in - spi - ring ray with thy bright and joy in - spi - ring ray.

gladness With thy bright in - spi - ring ray with thy bright and joy in - spi - ring ray. D.C.

With thy bright in - spi - ring ray with thy joy in - spi - ring ray

f *f* *f*

* The little imitation here is natural and effective.

No. termination has been so much hackney'd as this, yet the best masters in every country still continue to use it in Vocal Compositions.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

f When B Clarinets accompany a composition in the key of E \flat , the parts from which they play are written in C as in the above Example, But when they are used in the key of E \flat , the parts from which they read are written in the key of F as in the following March.

B \flat Clarinets

Horns in E \flat

Oboes
Violins
or
Piano Forte

MARCH

DIVERTIMENTO for three equal VOICES.

This Example will answer three purposes.

First, It will amuse those who are not too highly educated to be pleased with pretty commonplace Imitations.

Secondly, It will shew how a Composer, who has often delighted the Public, accompanies these simple Imitations by a passage in the Violins almost perpetually repeated.

Thirdly, It exhibits the general method of Accompanying with four Horns, two of which are in F, and the others in C.

The real sounds of the latter are those which the eye reads, but those of the former are a fifth lower. see the scale page 95 marked at the Cliff Corni in F.

Violini

Voices

Ye silver brooks wander Well pleas'd each Meander Your verdant bounds keeping we trace from the source But

Ye silver brooks wander well pleas'd each Meander Your verdant bounds keeping we trace from the

Ye silver brooks wander Well pleas'd each Meander Your verdant bounds keeping we

Corni in C

Corni in F

The real tone of this note is G

C Clarinets
or *
Oboes

Violini

into streams gliding ye die in your course But in-to streams gliding you're

source But into streams gliding you're lost Put in-to streams

trace from the source we trace from the source But into streams gliding ye die in your course But in-to streams

Basso

* Parts for C Clarinets are written the same as those for Oboes.

lost by di-viding The fond willow weeping ye die in your course the fond willow weeping ye die in your course ye
gliding you're lost by dividing The fond willow weeping you're lost in your course ye die in your course ye
gliding you're lost by dividing The fond willow weeping you're lost in your course ye die in your course ye

die in your course ye die in your course.
die in your course ye die in your course.
die in your course ye die in your course.

Composers are very fond of finishing Compositions of this sort with noisy Accompaniments, which my master used to mark *con Strepito*.

The best Historians may sometimes be mistaken when they become Prognosticators.

The truth of this assertion may be made evident by a quotation from a Work which I ever read with pleasure and the following Example which I ever hear with rapture.

"D^r Pepush furnished the wild rude and often vulgar melodies in the Beggars Opera with basses so excellent that no sound Contrapuntist will ever attempt to alter them". But since that Paragraph was written the Public has been highly delighted with the effect of ingenious accompaniments to the whole of that Opera set by a Dramatic Composer whose Death was an irreparable loss to the English stage, for he not only supplied it with, charming compositions, but with excellent singers. Here I'm obliged to pause and drop a heart felt tear, while my mind is filled with the remembrance of the Prodigies which he produced in his own family. Prodigies! Angels! who were called to the heavenly Choir long before their divine Instructor, which caused a stream of melancholly to flow through his latest compositions.

The following is the Example to refute the foregoing quotation, and may assist the Learner who is desirous of setting effective holding notes for C Clarinets and F Horns.

Horns in F.

Clarinets.

Bassoons.

Violins.

Tenor.

Voice.

Bass.

Oh! ponder well, be not severe, so save a wretched Wife; For

on the rope that hangs my Dear Depends poor Folly's Life.

I hope that the examples on the last six pages will enable many of my readers to set Horn Parts to the reduced Scores on the next five, which contain over rated Compositions that are not published in any other work.

O BRING ME WINE.

It is but fair to conclude that the two following songs owe their popularity to the Poets, and Singers; as there are several inaccuracies in the Music.

Violins

Con spirito

Bis. *

Bis. *

O bring me wine bring me wine bring me wine

wine wine wine bright source of mirth For from the fa_vor'd lips of him who

joy - - - ous sips the jest the taunt the song has birth the jest the

taunt the song has birth the so - - - - - ng has birth

* The Latin term **Bis** is not put here to rectify a mistake; But to acquaint the young student that the passage to which it is affixed is to be repeated.

★ It is difficult to sing the word **influence** to two notes of equal length, and three would distort the melody.

wine wine wine o'er the soul sheds influence kind and gives a summer to the mind and gives a

summer to the mind a summer a summer gives a summer wine gives a

summer to the mind.

go to the Coda from this mark the third time.

When rosy wine when wine begins to flow the Goblin Care takes flight care

care takes flight Just as a Fiend and night departs at morn's celestial glow

† "gives a summer to the mind" are words most happily chosen by the Poet for repetition.

Those who wish to have more accompaniment to these four bars may easily fill up the vacant line.

just as a Fiend and night departs at morn's celestial glow.

Dal Segno

Theres magic magic lodgd within the grape It makes the Lover view his

nymph with beauties new Gives softness to her eyes her air her shape gives

CODA.*

lustre to her eye her air her shape to the mind wine gives a sum-mer

Dal Segno

to the mind.

* for an explanation see the end of the next song.

THE PRETTY LITTLE HEART.

I fear that the sight of this song will not prove sufficient to convey the style of it to a uniform singer; and the learned Harmonist will think it too trifling to merit his notice; yet it has pleased many attentive hearers. "vain his attempt who strives to please you all!"

Allegretto
e semplice

The musical score is written for piano and voice. It begins with a piano introduction marked 'Sym.' and 'Allegretto e semplice'. The piano part features a treble and bass staff with various musical notations including 'fz' (forzando), 'sf' (sforzando), and 'Corno' (horn). The vocal part is written in a single staff with lyrics. The lyrics are: 'I've a pretty little heart, I have it to be sold, But with it when I part, It will not be for gold. I've a little pretty heart, I seek to exchange it and find A - - no - ther as soft and as kind, I've a pretty little heart, I have it to be sold, But with it when I part, It will not be for gold.' The score includes various musical notations such as 'Sym.', 'So.', 'fz', 'sf', and 'Corno'.

* Whenever a Composer can imitate an impressive passage in the treble with the bass, he seldom prefers any other mode of Accompaniment.

The best mode of accompanying the four Bars between the asterism * and the tutti on the Forte Piano, is, to play 105 the first Horn part with the right hand, and the second with the left (see Corni)

But Danger attends on be-

Corni

-lieving, For men are sometimes so de-ceiving, You smile I'm a-fraid Sir that

tutti

Women too may be so, So I've heard it often said Sir I for my part nothing

know I nothing know no nothing know. will not be for gold, When

The singer should introduce a short playful passage here.

2^d

Coda

Dal Segno

from my little heart I part, It will not be for gold, when from my little heart I part, It will not be for gold, when

from my heart I part, It will not be for gold.

ad lib^{ro}

Sym.

The Italian Term Coda is generally affixed to a few Bars without which the Composition might conclude, yet the Far approves of the supplement.

DIVERTIMENTO for the VIOLIN, in which there are some unexpected Modulations.

Allegro

mezzo forte *f* *cres:* *raddolcendo* *espressivo* *Diminuendo*

Allegretto.

For the OBOE VIOLIN or FLUTE

It is rather a difficult Key for the latter, therefore it ought to be played in D.

f *r* *raddolcendo*

† Repeat the dotted Bars.

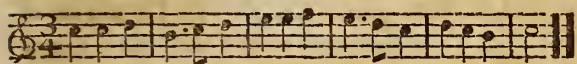
Oboe Violin

* from Raddolcire to mitigate, to sweeten, to allay, to soften, to assuage.

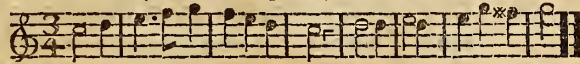
ON MODULATION.

PRIOR to my having referred to several great authorities for information respecting the precise meaning of MUSICAL MODULATION, I imagined that it could not exist without a change of key. But an oracle says, "Modulation is the art of rightly ordering the melody of a single part, or the harmony of many parts; either keeping in one key, or in passing from one key to another;" therefore the first of the following simple melodies is

A Modulation in the Key of C.



This Melody modulates from the Key of C to the Key of G, by the F being sharpened in a Cadence.



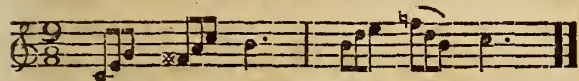
Modulation in one key is not so agreeable as the modulation that goes into other keys from it. Composers who prefer the old road to the new, pass from the master key to the 5th, 3d, 6th, 2d, or 4th, above the said master key, and establish them as subordinate keys by cadences. A few short examples of modulations from the master key C, to its neighbouring keys G, A, E, D, and F, will best explain this, and shew which of those keys have major, and which minor, 3ds.

From the principal Key C to its Octave.

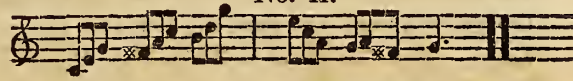
The F sharp here seems to announce the Key of G; but before the Ear acknowledges a Change of Key, F natural appears in the Modulation, which takes it back to the principal or master Key.

From the principal Key C to G its 5th, with a major 3d.

No. I.

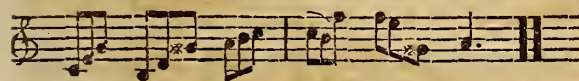


No. II.



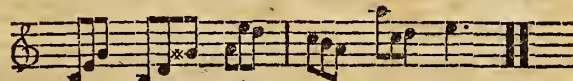
From the principal Key C to A its 6th, with a minor 3d.

No. III.



From the principal Key C to E its 3d, with a minor 3d.

No. IV.



From the principal Key C to D its 2d, with a minor 3d.

No. V.



From the principal Key C to F its 4th, with a major 3d.

No. VI.



The Sharp 7th is the leading Note to each Key, but the Key is never established without a Cadence—See the Difference between No I. and No II. The Exception at No IV. produces an antique Effect; in consequence of which a *Modern* will probably prefer this Mode:



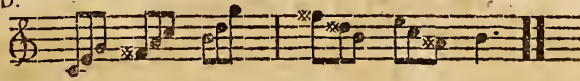
To the 2d of the Key with a major 3d, or to the 7th of the Key (major or minor), are forbidden Progressions by rigid Theorists; therefore the following Examples are objectionable, from being too sudden transitions.

No. VII.



BAD.

No. VIII.



No. IX.



This (No. X.) is the least offensive of the group.



OF THE FREE CAPRICCIO.

IF all musical amateurs understood the German language, I should have few readers of the following article, as it is an abridged translation of a most valuable work; for which translation I consider myself under great obligations to an ingenious lady.

“ A Capriccio is called free if it contains no measured rhythmus, and resolves into more keys than is usual in other pieces which are confined to a rhythmus, or invented from a given subject.

“ In this last case a knowledge of the whole theory of composition is required. In the former, on the contrary, a fundamental knowledge of harmony, and a few rules in it, are sufficient. Both require natural talents, especially the Capriccio. One may have learned composition with tolerable success, and made good essays with the pen, yet nevertheless compose bad Capriccios. On the other hand, I believe that one may always safely prophesy success in composition to him who has a happy talent for the Capriccio (A), provided he does not begin too late, and compose too much.

“ A free Capriccio consists of various harmonic chords, which may be denoted by different figures and divisions. You must fix on a key in which you begin and end. Though rhythmus has no place in such Capriccios, the ear nevertheless requires, as we presently shall see, a certain connection in the change and duration of harmonies among themselves, and the eye a connection in the disposing of the notes, by which you may explain your thoughts; the entire rhythmus or measure of this Capriccio is then usually seen, and you discover the nature of the time by the words written at the beginning.

“ We shall be taught the good effect of this Capriccio by a piece which I shall lay before my reader.

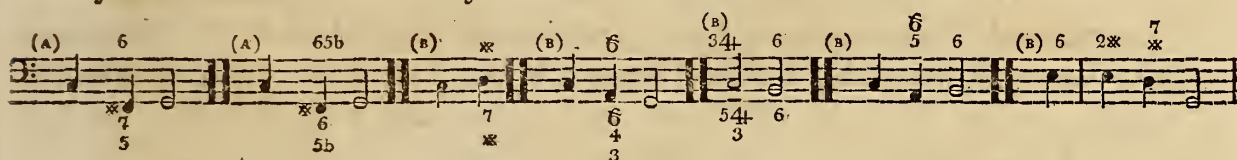
“ The Harpsichord and Organ require particular care in a Capriccio: the first cannot easily take one uniform colouring, while the second is diligently and properly combined with chromatic chords; though you must not treat the latter in too confined a manner, because the organ is seldom well tuned. The Clavichord and the Forte Piano are the fittest instruments for our Capriccio; both of them should and may be perfectly treated. To take off the dampers of the Forte Piano is the most pleasing mode, and if you take sufficient care to play no false note, it is the most charming for the Capriccio.

“ Sometimes an accompanier must necessarily, in the course of a piece, play from his imagination. In this kind of the free Capriccio, as it is considered as a prelude which is to prepare the auditor for the piece that is to follow, you are more limited than in a Capriccio, where you merely wish to hear the powers of the performer.

(A) It is my good fortune to frequently hear the extemporary flights of an astonishing performer on the Violoncello, which (*if they could be written down and published*) would not only prove a valuable treasure to the amateurs of that manly instrument in England, but to the most brilliant professors on the continent.

As the public at large have now no opportunity of hearing the extraordinary performer alluded to, it is to be hoped that he will comply with the earnest solicitations of his friends, and gratify them with a sight of his excellencies.

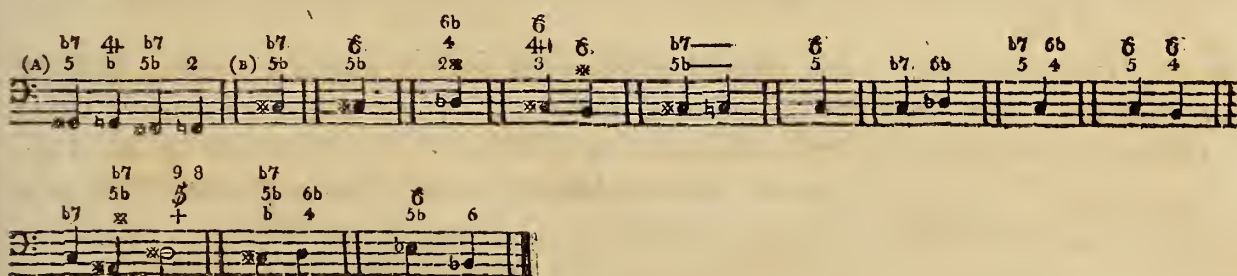
When you have time to be heard, you modulate into other keys: formal cadences are not always required; when they are, they are usually made at the end or in the middle of a piece. It is sufficient if the sharp 7th of the key into which you modulate, is heard in the bass or upper parts; this interval is the introduction to all natural modulations and their known mark. If it lies in the bass, it has the chord of the 7th, 6th, and 6th 5th (A): but likewise you find it in such examples as arise out of those chords (B). It is a beauty in a Capriccio, if you resolve with a studied cadence at the end into another key, and give it a different turn. This and other ingenious arts make a Capriccio good, only they must not always be used so as to entirely banish the natural.



To modulate into the extremest key in the shortest, and consequently the most agreeably surprising manner, no chord is so convenient and productive as the flat 7th, and false 5th, because many harmonious changes may be rung on its modulations through the change of tones. If you call the other harmonic arts and novelties which are discussed in the foregoing pages to your aid, what a vast field of harmonic variety is opened! Will it then be difficult to range where you please? No, you have only to choose whether you will confine or enlarge your powers. Of the abovementioned chord, which consists of three flat thirds, only three are possible; with the fourth the repetition of the first is already there, as we may see from the example (A).

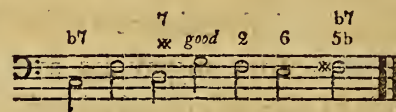
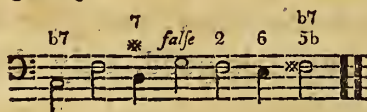
We should expatiate too far, if we explained all the possible ways to which this chord may direct harmony. It is sufficient now to give an opportunity of trying the experiment (B).

We again repeat, that chromatic chords can only *occasionally* be played and dwelt on with effect.



The beauties of variety are likewise felt in the Capriccio. In the latter, figures and all kinds of good explanations are made. Mere running up and down the instrument with nothing but suspended or broken sonorous chords tires the ear; the feelings are neither excited nor calmed, to effect which is the principal end of a Capriccio.

In breaks you must neither modulate from one harmony to another too quick, nor too unequally.



This rule only sometimes may have exceptions with good effect; in chromatic passages you must invariably resolve harmony in the same way: you may likewise sometimes run up the scales with both hands; you may also do it with the left hand, while the right preserves its position.

He who has power will do well to not constantly use natural harmonies, but sometimes to deceive the ear: when the power is not great, the harmony must be agreeably filled up and varied, as a fameness would be flat. The discords may be doubled in the left hand. The ascending octaves in the full harmony are grateful to the ear. The fifths, on the contrary, are to be avoided. The 4th, when it is joined to the 5th and 9th, and the 9th are not usually doubled.

When you not only modulate into distant keys, but wish to dwell on them, you must not be satisfied with the mere running up of the scales, and think that you can immediately go where you please; you must prepare the ear for the new key, by introducing various harmonic chords, that it may not be disagreeably surprized. You may find harpsichord performers who understand the chromatic, and can maintain its thesis, but there are only a few who can make the chromatic pleasing.

In a well written book on the Principles and Power of Harmony, the author says, that the Harp, when well tuned, is the most charming of instruments, but "that it never should be employed in compositions that wander farther than the 5th of the key."

A strict adherence to this precept would have tied the hands of many ingenious enthusiasts, who, since the invention of Pedals, introduce a more extensive circle of keys in their preparatory preludes than even the best performers on key'd instruments. "Hence it follows, that to alter or add to a law once considered as a perfect rule of obedience, when an alteration of circumstances requires it, is neither useless nor impertinent, but oftentimes the effect of wisdom and necessity."

Those Ladies who delight to wander in the mazes of Modulation, cannot have better Guides than the following.

From C major
to A minor.

From C major
to G major.

From C major
to F major.

From C major
to D minor.

From C major
to E minor.

From A minor
to C major.

From A minor
to E minor.

From A minor
to D minor.

From A minor
to F major.

From A minor
to G major.

The uneducated ear must listen attentively to many such extraneous modulations as the following, before it can relish the beauties in modern music.

Ladies who play well on the Piano Forte without understanding thorough bass, may by a slight perusal of the foregoing pages, acquire a sufficient knowledge of figures to accompany these Harmonious (tho' sudden) transitions.

From C major
to Csharp major

From C major
to Csharp minor

From C major
to D major

From C major
to Eflat major

From C major
to Eflat minor

From C major
to E major

From C major
to F minor

From C major
to Fsharp major

From C major
to Fsharp minor

From C major
to G minor

From C major
to Aflat major

From C major
to Aflat minor

From C major
to A major

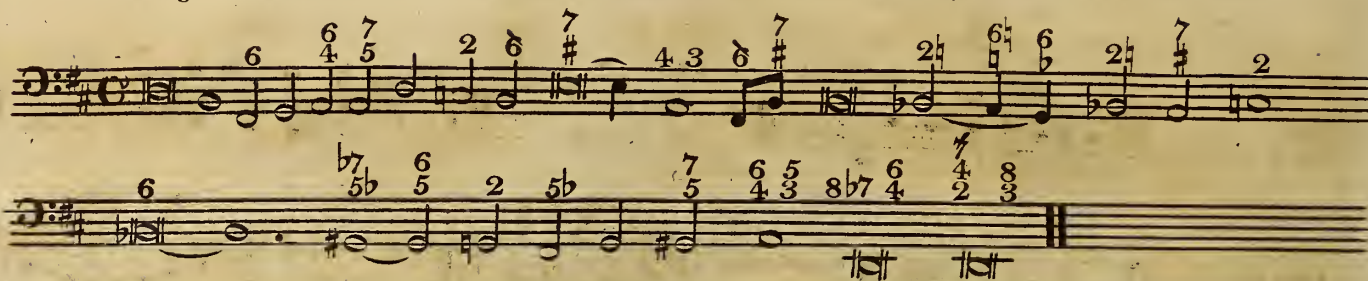
From C major
to Bflat major

From C major
to Bflat minor

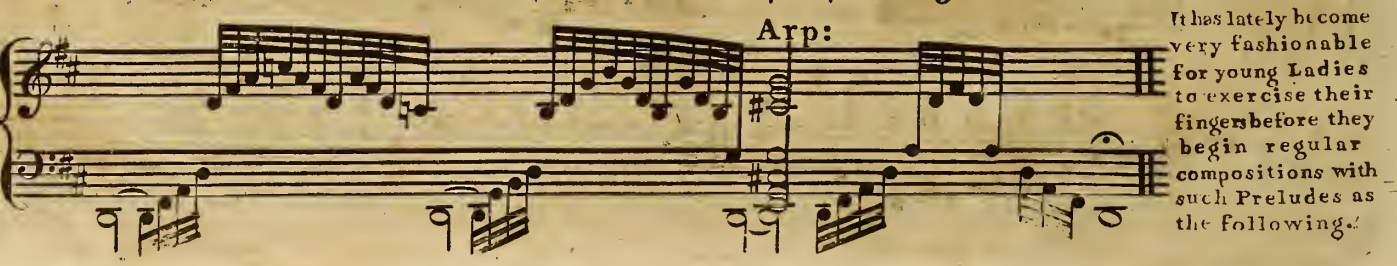
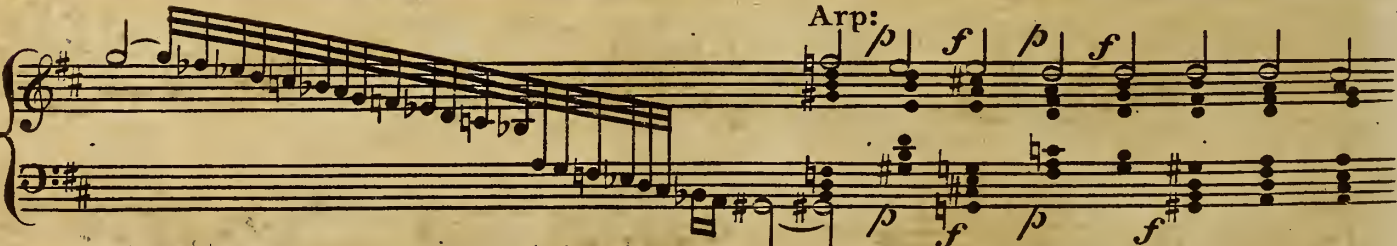
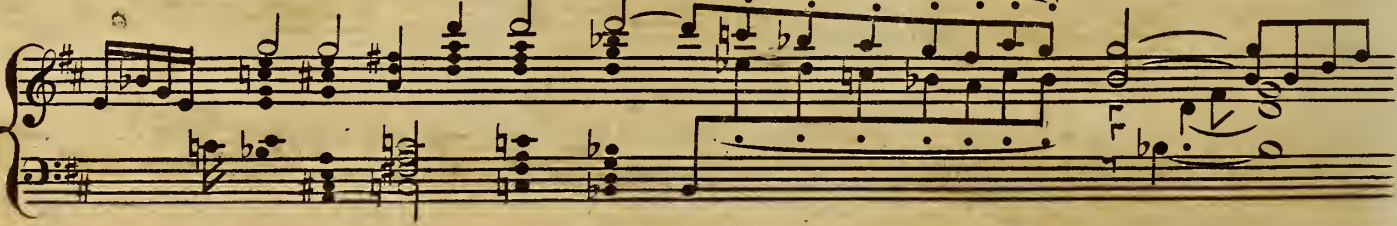
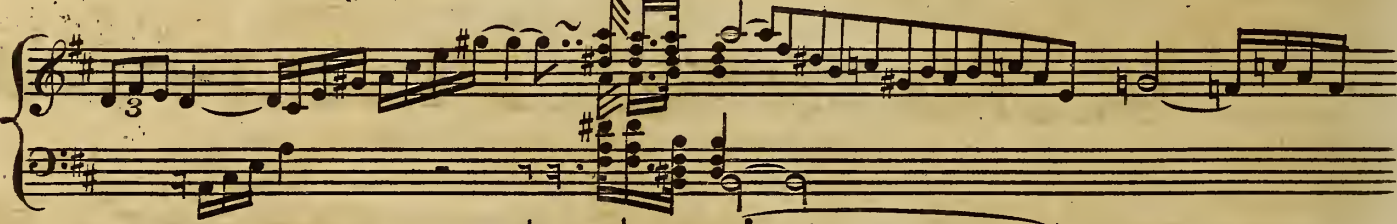
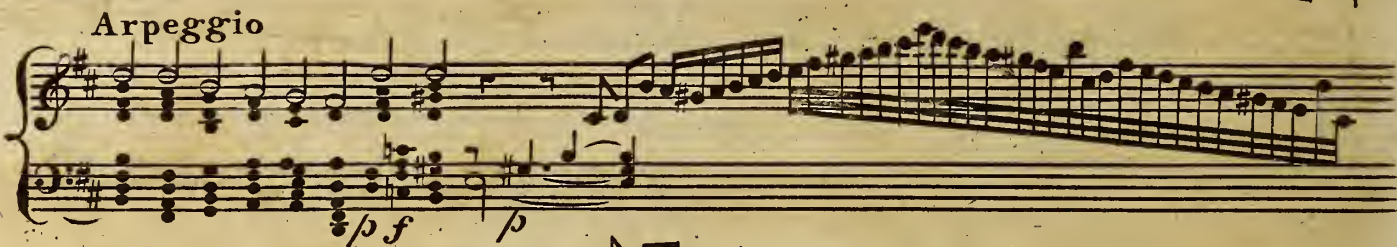
From C major
to B major

From C major
to B minor

This figured bass is the out-line of the Capriccio which immediately succeeds it.



Where white and black notes are placed over each other, the chords should be twice played in arpeggio.



It has lately become very fashionable for young Ladies to exercise their fingers before they begin regular compositions with such Preludes as the following.

PRELUDE in G.

113

The musical score is written for piano and consists of several systems of staves. The first system shows a treble and bass staff with a complex, flowing melody in the treble and a supporting bass line. The second system continues this melody. The third system introduces a section marked 'in C.' with a 'C' time signature and a 'C' key signature. The fourth system is marked 'Arpeggio' and features a rapid, arpeggiated figure in the treble. The fifth system continues the arpeggiated figure. The sixth system is marked 'in D.' with a 'D' time signature and a 'D' key signature, featuring a more melodic line. The seventh system continues the 'in D.' section. The eighth system shows a final, more complex melodic passage. The score is written in a clear, elegant hand with various musical notations including notes, rests, and dynamic markings.

in C.

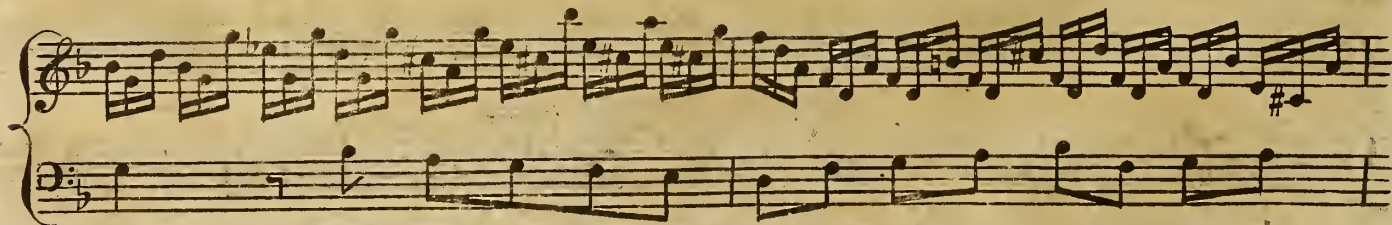
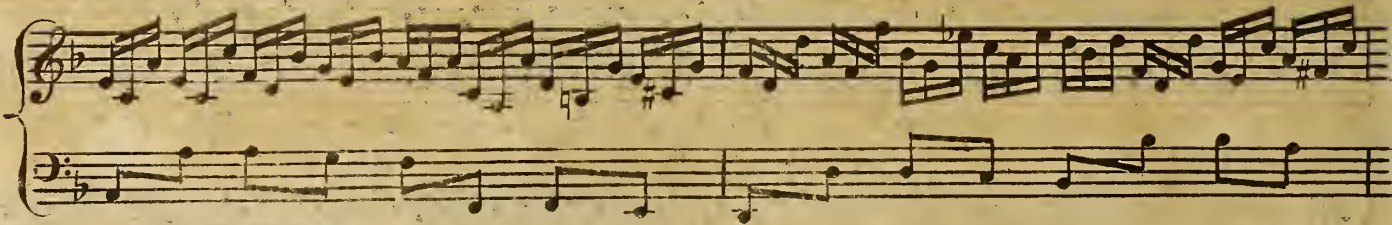
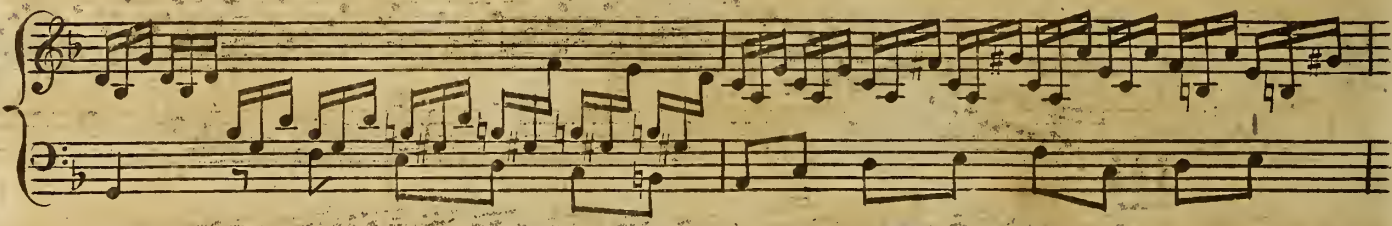
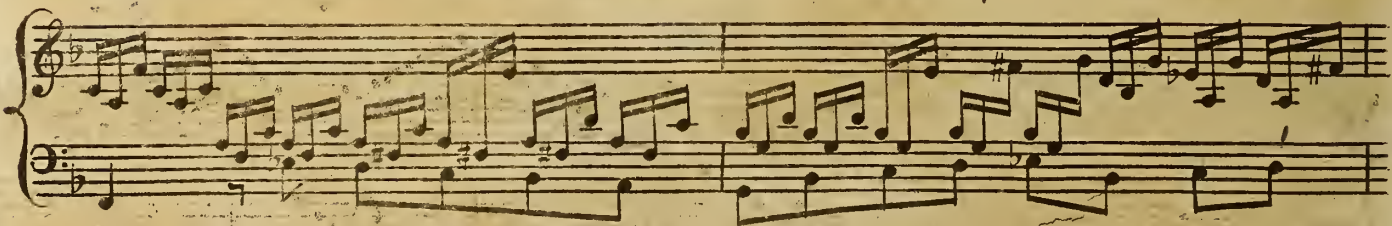
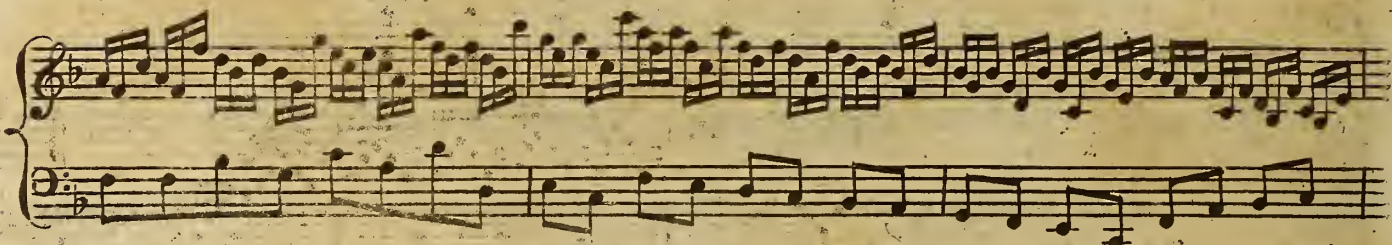
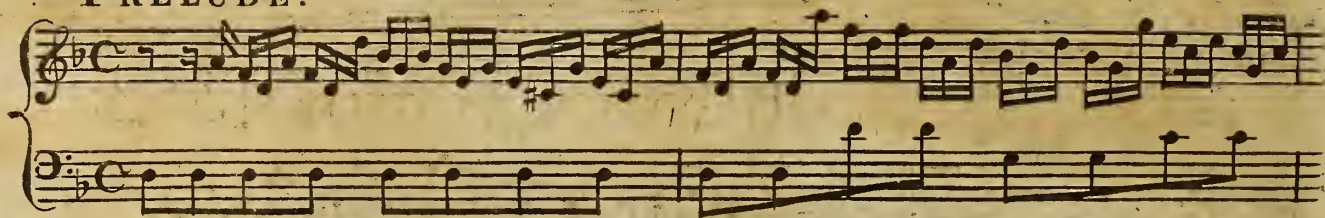
Arpeggio

in D.

Those who think the Prelude in C too long may end at the pause

The Father of a wonderful family of Harmonists produced many such masterly modulations as the following to delight and instruct his sons.

PRELUDE.



The Extraneous Modulations in this Page will perhaps be too harsh for the common Ear, yet enrapture the educated admirers of Mozart.

The musical score is presented in six systems, each with a treble and bass staff. The notation is complex, featuring frequent modulations and rapid passages. The key signature starts with one flat (B-flat) and changes several times throughout the piece. The music is characterized by intricate melodic lines and harmonic textures. The piece ends with a double bar line and repeat dots.

The above is regularly measured with bars, as it is not a Prelude to show the powers of a Performer, but to prepare the auditor for the piece that is to follow.

This ingenious **Cadence** is engraved from the original M.S. which I had the good fortune to purchase with the celebrated Concertante to which it is so proper an appendage: Therefore those who have been so often charmed with hearing it in Public, may now have an opportunity of seeing and studying it in Private, And a more excellent model for an instrumental Cadence in four parts perhaps cannot be exhibited.

Oboe

Violino

Alto

Violoncello

Adagio *Andante*

Adagio *Andante*

ad libitum

ad libitum

The musical score is written for four parts: Oboe, Violino, Alto, and Violoncello. The first system shows the beginning of the cadence, with tempo markings 'Adagio' and 'Andante'. The second system shows the piano accompaniment, with 'ad libitum' markings. The third system shows the four parts again, with 'ad libitum' markings and a final flourish.

Allegramente

The musical score is written for Piano Forte and consists of ten systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The tempo is marked 'Allegramente'. The score includes several systems of staves, with some systems having multiple staves per system. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings. The score is written in a style typical of 19th-century musical notation.

Dynamic markings and other annotations include:

- fz* (forzando) at the beginning of the first system.
- fz* (forzando) at the beginning of the second system.
- fz* (forzando) at the beginning of the third system.
- fz* (forzando) at the beginning of the fourth system.
- fz* (forzando) at the beginning of the fifth system.
- fz* (forzando) at the beginning of the sixth system.
- fz* (forzando) at the beginning of the seventh system.
- fz* (forzando) at the beginning of the eighth system.
- fz* (forzando) at the beginning of the ninth system.
- fz* (forzando) at the beginning of the tenth system.
- p* (piano) at the beginning of the first system.
- p* (piano) at the beginning of the second system.
- p* (piano) at the beginning of the third system.
- p* (piano) at the beginning of the fourth system.
- p* (piano) at the beginning of the fifth system.
- p* (piano) at the beginning of the sixth system.
- p* (piano) at the beginning of the seventh system.
- p* (piano) at the beginning of the eighth system.
- p* (piano) at the beginning of the ninth system.
- p* (piano) at the beginning of the tenth system.
- f* (forte) at the beginning of the first system.
- f* (forte) at the beginning of the second system.
- f* (forte) at the beginning of the third system.
- f* (forte) at the beginning of the fourth system.
- f* (forte) at the beginning of the fifth system.
- f* (forte) at the beginning of the sixth system.
- f* (forte) at the beginning of the seventh system.
- f* (forte) at the beginning of the eighth system.
- f* (forte) at the beginning of the ninth system.
- f* (forte) at the beginning of the tenth system.
- cres* (crescendo) at the beginning of the first system.
- cres* (crescendo) at the beginning of the second system.
- cres* (crescendo) at the beginning of the third system.
- cres* (crescendo) at the beginning of the fourth system.
- cres* (crescendo) at the beginning of the fifth system.
- cres* (crescendo) at the beginning of the sixth system.
- cres* (crescendo) at the beginning of the seventh system.
- cres* (crescendo) at the beginning of the eighth system.
- cres* (crescendo) at the beginning of the ninth system.
- cres* (crescendo) at the beginning of the tenth system.
- espressivo* (espressivo) at the beginning of the first system.
- espressivo* (espressivo) at the beginning of the second system.
- espressivo* (espressivo) at the beginning of the third system.
- espressivo* (espressivo) at the beginning of the fourth system.
- espressivo* (espressivo) at the beginning of the fifth system.
- espressivo* (espressivo) at the beginning of the sixth system.
- espressivo* (espressivo) at the beginning of the seventh system.
- espressivo* (espressivo) at the beginning of the eighth system.
- espressivo* (espressivo) at the beginning of the ninth system.
- espressivo* (espressivo) at the beginning of the tenth system.

rallentando ad libm *a tempo*

2^d time the tamborin and triangle join and the Gs in the Bass are played an Octave lower.

Having been frequently applied to for the famous Swiss Air called *le Rans des Vaches*, I shall present it to my readers as it stands in Rousseau's Dictionary, and as it was noted by one of the greatest Violin Players that ever crossed the Alps.

Adagio *Allegro*

* *corne muse* *

Adagio *Allegro*

Adagio

"The following *Rans des Vaches* is not that which Rousseau published in his works, nor that of which M. de la Borde speaks in his Book upon music: Perhaps it is known to few!

Adagio *Allegro*

The writer of the above added to it the following Note.

I have written the musick without marking any rhythm or measure: there are cases in which the melody ought to be unconfined, in order that it may be completely melody and melody only. Measure would but derange its effect. These sounds are prolonged in the space through which they pass, and the time they take to fly from one mountain to another cannot be determined. It is not rhythm and measured Cadence that will give truth to the execution of this piece; it requires feeling and sentiment.

* a bagpipe

120 Much information may be gained by a careful perusal of an Authors foul score, for many first thoughts which delight at their Birth, are not suffered to live after the review: A hasty incorrect writer lately observed to me, that one of our most favorite Songs could not be the production of a good Harmonist, because the score was so full of Blots *. My memory furnished me with the underwritten quotations to reply with which I hope he will profit by, * and my young readers will perceive by the following Example (which was engraved from the original M.S. in the authors hand writing) that the greatest men, whenever they are studious to please, frequently gain their point by second thoughts.

Tromba

The 3^d & 4th bars, have been written for the sake of imitation, but they are judiciously erased, as military spirit was wanted.

But if the brazen Trumpet sound, if the brazen Trumpet sound - - -

Seek for the best, without fondly embracing what first occurs. Examine all you invent, and range all you approve.

If this modulation had been pursued, the Song, which is now so perfectly unique, might have become tedious by prolixity.

f

He burns with Conquest with Conquest to be

f *p*

* "The Pebble must be polished with care which hopes to be valued for a Diamond."

Tromba

Corni

Viola

Violini

fz

The Trumpet would

The Oboe's sustaining

with

burns ~~the~~ Conquest to be crown'd, and dares again the Field - - - and dares - - -

* "Ev'n copious Dryden wanted, or forgot
The last and greatest art, the art to blot!"

"The time and care that are required
To overlook and file and polish well
Fright Foets from that necessary toil."

I have heard the abilities of this Composer very much under rated by foreigners,
but his true English Friends shall raise a Statue to his memory.

121

have disturbed the Voice during the division, and lessened the effect of this martial passage at the end of it. &c

the note which the voice had just quitted is an ingenious second thought.

again the Field

Those who wish to excel in the execution of rapid Divisions in Triplets, may acquire a neatness of Articulation by a daily practice of the following

Violini

tar

a se gui tar

Allegro Agitato

Violini

may ra - ge and wee p like me

A Theatrical Manager who was present at the first representation of an opera in Paris, told me that the major part of the Songs were stolen from the Soldier tired; I afterwards

Violini

di pie - ta di pie - ta

obtained a sight of the Score, and found the modulations to be very different, but the Composer who writes Divisions in triplets, is lucky if he escapes the name of a plagiarist.

The common ear wants much education before it can understand the sudden transitions that are so prevalent in modern music, which are chiefly effected by the chord of the diminished 7th: but as that chord is so difficult to transpose, I shall save my young readers some trouble by the following exhibition of it.



The chord of the diminished 7th and its derivatives are likewise very properly termed **Equivocal Chords**, because they give an ingenious Composer an opportunity to cheat (yet please) the Ear with a transition more charming than that which it expected.

In the following Table each equivocal chord makes a progression to four different Keys, and those who wish to acquire a readiness of playing double flats and sharps, may find this Table very useful:

For the sake of simplicity the commonest of all Cadences has been preferred, but all sorts of passages may be drawn from the chords, which may conclude with any fashionable termination.

(A)

(A) All the flats, sharps, double flats, or double sharps which are placed before the last chord of a single bar affect the first chord of the following bar, unless they are contradicted: This rule has lately become general.

Unexpected transitions made by means of the Diminished 7th

For the VIOLONCELLO or VIOLA.

Allegretto Sempre Legato

An EXERCISE containing Abrupt Modulations for the Violin.

Allegro Young Performers are recommended to read Page 108 before they practise this Capriccio.

The musical score consists of seven staves of music. The first staff is marked with 'Segue', 'Simile', and 'Segue' above it. The second staff has a '22' below it. The third staff has an '8^{va} alta' marking. The fourth staff has an 'sciolto' marking. The fifth staff has a 'Loco' marking. The sixth staff has a 'Cadenza ad lib.' marking. The seventh staff has a 'Cadenza ad lib.' marking.

Explanation of the Symbols, and Instructions for the manner of fingering the above.

Where Siegue, Simile, Segue or these marks occur // repeat the foregoing passage. Play all the notes between the Asterism * and the Obelisk † on the half Shift. At the Index place the first finger on the second string for E flat, and keep that position untill you are directed by the figures 1 & 2 to change it.

Play all the notes from 8^{va} alta to loco, an octave higher than they are written.

The following Modulation which has a particular Enharmonic change in it, is, for the Violin or Tenor.

The musical score consists of four staves of music. The first staff has a '2' above it. The second staff has a '3' above it. The third staff has a '1' above it. The fourth staff has a '1' above it. The fifth staff has a '1' above it. The sixth staff has a '1' above it. The seventh staff has a '1' above it. The eighth staff has a '1' above it. The ninth staff has a '1' above it. The tenth staff has a '1' above it. The eleventh staff has a '1' above it. The twelfth staff has a '1' above it. The thirteenth staff has a '1' above it. The fourteenth staff has a '1' above it. The fifteenth staff has a '1' above it. The sixteenth staff has a '1' above it. The seventeenth staff has a '1' above it. The eighteenth staff has a '1' above it. The nineteenth staff has a '1' above it. The twentieth staff has a '1' above it. The twenty-first staff has a '1' above it. The twenty-second staff has a '1' above it. The twenty-third staff has a '1' above it. The twenty-fourth staff has a '1' above it. The twenty-fifth staff has a '1' above it. The twenty-sixth staff has a '1' above it. The twenty-seventh staff has a '1' above it. The twenty-eighth staff has a '1' above it. The twenty-ninth staff has a '1' above it. The thirtieth staff has a '1' above it. The thirty-first staff has a '1' above it. The thirty-second staff has a '1' above it. The thirty-third staff has a '1' above it. The thirty-fourth staff has a '1' above it. The thirty-fifth staff has a '1' above it. The thirty-sixth staff has a '1' above it. The thirty-seventh staff has a '1' above it. The thirty-eighth staff has a '1' above it. The thirty-ninth staff has a '1' above it. The fortieth staff has a '1' above it. The forty-first staff has a '1' above it. The forty-second staff has a '1' above it. The forty-third staff has a '1' above it. The forty-fourth staff has a '1' above it. The forty-fifth staff has a '1' above it. The forty-sixth staff has a '1' above it. The forty-seventh staff has a '1' above it. The forty-eighth staff has a '1' above it. The forty-ninth staff has a '1' above it. The fiftieth staff has a '1' above it. The fifty-first staff has a '1' above it. The fifty-second staff has a '1' above it. The fifty-third staff has a '1' above it. The fifty-fourth staff has a '1' above it. The fifty-fifth staff has a '1' above it. The fifty-sixth staff has a '1' above it. The fifty-seventh staff has a '1' above it. The fifty-eighth staff has a '1' above it. The fifty-ninth staff has a '1' above it. The sixtieth staff has a '1' above it. The sixty-first staff has a '1' above it. The sixty-second staff has a '1' above it. The sixty-third staff has a '1' above it. The sixty-fourth staff has a '1' above it. The sixty-fifth staff has a '1' above it. The sixty-sixth staff has a '1' above it. The sixty-seventh staff has a '1' above it. The sixty-eighth staff has a '1' above it. The sixty-ninth staff has a '1' above it. The seventieth staff has a '1' above it. The seventy-first staff has a '1' above it. The seventy-second staff has a '1' above it. The seventy-third staff has a '1' above it. The seventy-fourth staff has a '1' above it. The seventy-fifth staff has a '1' above it. The seventy-sixth staff has a '1' above it. The seventy-seventh staff has a '1' above it. The seventy-eighth staff has a '1' above it. The seventy-ninth staff has a '1' above it. The eightieth staff has a '1' above it. The eighty-first staff has a '1' above it. The eighty-second staff has a '1' above it. The eighty-third staff has a '1' above it. The eighty-fourth staff has a '1' above it. The eighty-fifth staff has a '1' above it. The eighty-sixth staff has a '1' above it. The eighty-seventh staff has a '1' above it. The eighty-eighth staff has a '1' above it. The eighty-ninth staff has a '1' above it. The ninetieth staff has a '1' above it. The ninety-first staff has a '1' above it. The ninety-second staff has a '1' above it. The ninety-third staff has a '1' above it. The ninety-fourth staff has a '1' above it. The ninety-fifth staff has a '1' above it. The ninety-sixth staff has a '1' above it. The ninety-seventh staff has a '1' above it. The ninety-eighth staff has a '1' above it. The ninety-ninth staff has a '1' above it. The hundredth staff has a '1' above it.

The Violin player may add these fashionable slides and leaps.

Remarks on the above.

Without a caution the performer perhaps, will not play the G flat, sharp enough with the 2^d finger. The substitution of C sharp, E natural, and G sharp, for D flat, F flat, and A flat, will require qualifying: The F* should be played as flat as ever the ear will bear it. Enharmonic changes are generally played with the same fingers, but this is an exception. At the Index the 2^d finger should be firmly placed on the 3^d string for F sharp, that the position may not be altered with the stretch of the other fingers. The A in altissimo may have a frightful appearance, but as it is the double octave to the open string, the performer will seldom miss it; and the open string G will give him an opportunity of taking the half shift for the turned shake. Composers and copiests furnish a Theatre with the score and parts of an Opera very expeditiously since the invention of musical short hand, But I am afraid that this ingenious method of lessening labour, is a great incitement to repetition; for each of these strokes // has saved me the trouble of writing eight semiquavers.

CONCLUSION.

It was my intention to have concluded this volume with illustrative examples, cited from the works of our distinguished living composers in England ; but the generous reader will perceive that those additions would have swelled the book to such a size that I must have sustained a loss by an extensive sale ; I have therefore reserved them for a continuation of the work, which I mean to publish occasionally under the title of Universal Harmony.

Although it is contrary to my general plan to address any professional gentleman by name in the Introduction, yet I cannot prevail with myself to write the final word before I have publicly acknowledged the services which Dr. Arnold has rendered me by the loan of his Musical Type. I likewise lie under particular obligations to my much-honoured master Sir William Parsons (so do all grateful Musicians), whose merit and conduct have given a consequence to a profession which it never before experienced, at least in England ; for which may he enjoy his exalted situation as long as I have the honour to be Musician in Ordinary to the best of Monarchs.

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*T. Davison,
Lombard-street, Fleet-street.*

