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J. G. ALBRECHTSBERGER'S

COLLECTED WRITINGS ON

THOROUGH-BASS, HARMONY,

AND

COMPOSITION,

FOR SELF-INSTRUCTION.

WITH MANY EXPLANATORY EXAMPLES, VERBALLY COMMUNICATED TO, AND SYSTEMATICALLY ARRANGED  
ENLARGED, AND EDITED BY HIS PUPIL,

IGNAZ CHEVALIER VON SEYFRIED;

WITH A SHORT GUIDE TO FULL-SCORE PLAYING, AND A DESCRIPTION OF ALL INSTRUMENTS EMPLOYED  
UNTIL THE PRESENT TIME.

IN THREE VOLUMES.

VOL. III.

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# ALBRECHTSBERGER'S GUIDE TO COMPOSITION.

## CLII.—ON FUGUE WITH A CHORALE.

For a fugue above a chorale, it is usual to take some notes (in diminution) of the chorale itself as a subject, which is introduced successively in the three parts, as in a common fugue, until the fourth part with the chorale-melody can join in. When this commences on the tonic, another part may take it on the dominant, when a good occasion presents itself. Whenever the chorale is introduced, the remaining parts must be worked out in imitations. This kind of fugue is capable of contraction, and admits the use of other ingenious and ornamental counterpoints; for example:—

### Fugue in G major.

Ex. 902.

*Moderato.*

*Chorale.*

*NB.*

*Chorale.*

*Chorale.*

The NB in the twelfth bar, on the tenor, points out that the re-percussion of the theme is diminished and introduced by a minim instead of a semibreve. Some fugues only contain the chorale in one part, while the remaining parts are composed of imitations in ornamental counterpoint; a good example is the *Ave Maria* by *Fux*. When one part alone contains the chorale, and the composer does not choose to write in fugue, it is sufficient to add the remaining vocal parts, or violin and organ parts, in correct counterpoint imitations, as the following examples shew:—

## Ex. 908.

## HYMN.

## Chorale.

Treble. A - ve . . ma - ris . . . stel - - - - - la,

Alto. A - ve maris stel - - - - la, ma - ris stel - la, stel - la,

Tenor. A - ve maris stel - la, a - - ve ma - ris stel - - - la,

Bass. A - ve ma - ris stel - - la, ma - ris stel - - - la, De-i

Organ. 7 6 #2 - 6 2 7 4 # # 1 1

De - - i Ma - - - ter . . al - - ma, at - que sem - per Vir -

De-i Ma-ter al - - ma, De-i Ma-ter al - - ma, at - que

De-i Ma-ter al - ma, Dei Ma-ter al - - ma, at - - que sem - - per Vir - go,

Ma - - ter, De-i Mater al - - - - - ma, at - que sem - per, at - que

10 10 8 7 4 6 6 - 6 - 6 3 6 b 6 1 5 6 6 b 5

go, fe - lix coe - li por - - ta.  
 sem - per, at - que sem-per Vir - go, fe - lix coe - li por - - - ta.  
 at - - que semper Vir - - go, fe - - lix coe - li por - - - ta.  
 sem - - per, atque sem-per Vir - go, fe - lix coe - - li por - - - ta.

## Ex. 904.

## Fugue with a chorale.

*Andante.* *Chorale.* By J. S. BACH.  
 Well  
 Ich las-se dich nicht, nicht, nicht, ich las-se dich nicht, nicht, nicht, nicht, nicht, ich las-se dich  
 Ich las-se dich nicht, nicht, nicht, ich las-se dich nicht, nicht, nicht, nicht, nicht, ich las-se dich  
 Ich las-se dich nicht, ich las-se dich  
 du mein Gott und Va - ter  
 nicht, nicht, nicht, ich las-se dich nicht, nicht, ich las-se dich nicht, nicht, nicht, nicht, nicht,  
 nicht, ich las-se dich nicht, nicht, nicht, ich las-se dich nicht, ich las-se dich nicht, nicht, nicht, ich las-se dich  
 nicht, ich las-se dich nicht, nicht, nicht, ich las-se dich nicht, nicht, nicht, ich las-se dich  
 bist. So weiss ich,  
 nicht, nicht, du se - - - gnest mich denn, du se - - - gnest mich  
 nicht, ich las-se dich nicht du se - - - gnest mich denn, du se - gnest, du segnest mich  
 nicht, ich las-se dich nicht du se - - - gnest mich denn, du

dasz mich nie ver - - - giaz,

denn, du se - - - gnest mich denn, du se - gnest mich denn; ich lasse dich

denn, du se - - - gnest mich denn, du segnest, du se - gnest, ich las-se dich nicht,

se - - gnest mich denn, du se - gnest mich denn, . . . ich lasse dich nicht, ich lasse dich

dein vä - ter - li - ches

nicht, du se - gnest, du se - - gnest mich denn, du se - gnest, du se - - gnest mich, du

nicht, nicht, du se - - gnest mich denn, du se - - - gnest, du se -

nicht, du se - - gnest, du se - gnest mich denn, du se - - - gnest mich denn, du

Herz. Ich

segnest, se - gnest mich denn, mein Je - su, mein Je - su, mein Je - su! Ich las - se dich

gnest mich denn, mien Je - su, mien Je - su, mien Je - su!

se-gnest, se - gnest mich denn, mein Je - su, mein Je - su, mein Je - su! Ich las-se dich nicht, ich las - se dich

Staub und Er - - - de ha - - - be

nicht, ich las - se dich nicht, nicht, nicht ich las - se dich nicht, nicht, du se - - gnest mich

Ich las - se dich nicht, ich las-se dich nicht, nicht, ich las-se dich nicht, du se - gnest mich

nicht, nicht, nicht, ich las-se dich nicht, ich las - se dich nicht, nicht, nicht, du se - gnest mich

hier ja sei - - - nen Trost als

denn, du se - - gnest, du se - - gnest mich, du se - gnest

denn, du se - - gnest, du se - gnest, du se - - gnest mich

denn, du se - - gnest mich

nur bev dir.  
se-gnest mich, du se-gnest mich denn, du se-gnest, du se-gnest, du se-gnest mich denn!  
se-gnest mich denn, du se-gnest mich denn, du se-gnest mich denn!  
denn, du se-gnest mich denn, du se-gnest mich denn!

The most effective chorale-fugues are those in which the chorale-melody progresses in semibreves, or in notes of greater value than those forming the accompanying parts in fugue. For only by such a contrasted combination will the principal chaunt stand out clearly and grandly, while on the other hand, should all the parts move in equal notes, the ear would never be able to distinguish every introduction of the chorale-melody, which should predominate at each re-percussion. This kind of writing is well adapted to church-pieces and oratorios; for instance, when a subject has been regularly treated as a simple fugue, it can be unexpectedly interwoven with such a chorale-theme, and give to the whole piece new vigour and a grandly soaring impetus. Models exist by good ancient and modern masters.

The natural result of this transposition is, that diminished intervals become augmented, minor become major, while major intervals become minor, and augmented become diminished. Suspensions of the ninth are forbidden here, because, in correct counterpoint in the octave, the resolutions would create 9, 8—2, 1; and in the counterpoint in the fifteenth, would create 7, 8. Example 907, which follows, is correct; but Example 908 is faulty:—

No. 1. Subject. Counterpoint.

Ex. 907.

Chorale.

#### CLIII.—ON DOUBLE COUNTERPOINT IN OCTAVE OR FIFTEENTH.

All kinds of double counterpoints may be distinguished from simple, intrinsic counterpoint. The latter consists of new accompanying intervals added to an existing, retained part; in the former, both parts remain unaltered, while the change of harmony is created by transposition. The double counterpoint of the octave, treated of in this chapter, is produced by the inversion of two parts; the one which in the first instance was the bass, becomes the upper part, placed an octave higher, while the other remains unaltered, and forms the bass. By this transposition of the parts, the intervals appear in the following mutual proportion:—the unison, I., becomes by transposition the octave; the second, the seventh; the third, the sixth; the fourth, the fifth; the fifth, the fourth; the sixth, the third; the seventh, the second; and the octave becomes by transposition the unison: the octave heightened in this way is called *octava acuta*, and the lowered octave, *octava gravis*; for example:—

##### Ex. 905.

Octave, or 15th. Octave, or Quinta decima acuta.

##### Ex. 906.

Octava gravis. 8ve. below. Or:

No. 1. Subject. Counterpoint.

Ex. 907.

Chorale.

Chorale. Transposition in Octava gravem.

Octava gravis.

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

6 5 4 3 4 6 8 6 5 6 1 0 3 2 3 1

Or: Octava acuta.

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

Transposition in Octavam acutam.

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

6 5 4 3 4 6 8 6 5 6 10 3 2 3 1

The transposition of the upper part an octave below, to form the bass, while the other part remains in its former position, and forms the upper part, is called *Inversio in Octavam gravem*—inversion in the octave below; the transposition of the lower part an octave above, to form the upper part, while the other part, untransposed, forms the bass, is called *Inversio in Octavam acutam*—inversion in the octave above. Transpositions are of no use for double counterpoint in the octave, when a second becomes a ninth; a third, a tenth; a fourth, an eleventh; a fifth, a twelfth; a sixth, a thirteenth; a seventh, a fourteenth; and the octave becomes a fifteenth—as may be seen in the following example:

No. 2. Good. Bad.

1 2 3 4 5 6 5 6 7 8 2 1 2 3 6 3 6 5

Good here.

3 10 9 8 - 4 7 3 2 3 1

Octava acuta.

8 9 10 11 12 15 12 15 14 10 9 8 9 10 13 10 13 12

Bad.

10 3 2 1 - 5 2 6 7 6 8

Or:

8 9 10 11 12 &c.

Octava gravis. Bad.

3 1 -

These faulty transpositions are caused by placing the counterpoint occasionally above the subject, and sometimes below it. These two transpositions should be indicated by the figures of simple intervals, after the first presentation of the subject; no change of intervals would ensue, as the passing ninths are in this case only seconds above, and the tenths are thirds above, &c., &c. This faulty counterpoint in the octave may be corrected (more easily for violins than for voices) by transposing one part two octaves higher or lower, which is the real fifteenth, and leaving the other part stationary; or by transposing both parts—the upper one an octave lower, and the under part an octave higher; for example:—

Counterpoint.

Ex. 909.

Subject. 8 6 5 #4 6 10 11 10

Chorale.

6 10 13 10 13

6 7 6 #3 4 6 - 7 10 9 8 7 6 8

Chorale. Transpositions.

Counterpoint.

8 3 4 6 5 3 6 5 - 6 3

15th below.

6 3 6 3 6 3

[illegible]

The following inversions, otherwise usual, are faulty in this example, because the first intervals appear too often, close together. These errors are pointed out by NB :—

Ex. 910.

Chorale.

Counterpoint.

NB.

1 3 4 6 5 3 3 4 — 3 3

Octava gravis.

NB.

NB.

NB.

NB.

3 6 3 6 3 1

NB.

2 3 6 5 3 — 2 3 2 1 3 3 1

Chorale in the 5ve above.

or:

NB.

1 3 4 6 5 3 3 4 3 3

1st counterpoint.

For this counterpoint,—*Rule 1st*—is not to exceed, if possible, the interval of an octave. *Rule 2nd*—is never to introduce an octave by a skip, on an accented division of a bar, as it becomes a bare unison when inverted; this rule does not apply to compositions in three and four parts. A short suspension of the octave, not exceeding half a division, is allowed in two or more part pieces; it may also be introduced as a transition by grades or skips—also at the commencements and conclusions, as well as the unison. *Rule 3rd*—is not to introduce the perfect fifth by a skip, even when both parts progress by grades, because the inversion will produce an unprepared fourth :—

Ex. 111.

No. 1. Bad. Bad. Bad.

8 5 3 4 5 3 6 7 5 6 3

1

1 4 6 5 4 6 1 2 4 3 6 &c.

Octava gravis NB. NB. NB.

it is permitted when used as a regular transition :—

Ex. 112.

Good fifths.

6 5 6 5 4 6 5 4 3# 3

All correct.

Octava acuta.

3 4 3 4 5 3 4 5 6 6 3 4 3 4 5 3 4

Inversion. Octava gravis.

NB.

5 6 6 3 4 3 4 5 3 4 5 6 6

Inversio duplex.

also as the changing note of *Fux*, when it becomes a fourth in the inversion :—

## Ex. 913.

NB.  
Good. or:  
8 6 5 3 4 6 1 3 4 6 5 3  
Octava acuta. or: Inverso duplex.  
1 3 4 6 5 3 8 3 4 6 5 3

## Ex. 914.

NB. NB. NB.  
3 5 6 5 6 4 3 4 3 5 6 5 3 6 4 3 4  
Octava gravis.  
Octava acuta.  
3 5 6 5 6 4 3 4 6 6 4 3 3 5 6 5  
Bad. &c. &c.  
6 4 3 4 6 3 5 8 5 3 6 4 1 4 6  
NB. NB. NB.

also when suspended and prepared by a chord of the third, sixth, or octave :—

## Ex. 915.

3 5 b3-5 b3 6 4 6 4 6  
Subject. Octava gravis.  
6 5 4-6 3 4 6 3  
Subject. Octava gravis.  
8 5 4 6 NB. 8 4 5 3  
Quinta decima gravis.  
3 5 6 6 8 3 6 4 3 3 8 6  
Subject. Quinta decima gravis.

6 5 6 6 3 3 4 3 3 8 6  
Subject. Quinta decima gravis.  
8 5 6 6 b8 3 6 4 b3 3 8 b8  
Subject. Quinta decima gravis.

The NB on the last section of Ex. 911, points out, that, when expedient, it is permitted to make both transpositions simultaneously, to the octave above and the octave below. The NB on the sixth section of Ex. 914, points out, that it is preferable to use the fifteenth occasionally, in order to avoid the unison in two-part harmony. *Rule 4th*—is not to introduce the two ninths as suspensions, on account of incorrect resolution. Both are admitted in regular transition; but in this kind of counterpoint, they are better considered and figured as seconds: it is also better to figure tenths, elevenths, and twelfths, as thirds, fourths, and fifths, as it is a principal rule in this counterpoint not to exceed the octave. When a ninth is intentionally introduced, it is more legible if figured close to an octave or tenth—for instance, 8, 9, or 9, 10, or 8, 9, 10, and 10, 9, 8; this figuring is more easily read and played from than 8, 2, or 2, 10, or 8, 2, 3, and 3, 2, 8. Fourths, sevenths, and seconds are permitted, as suspensions, and as regular or irregular passing notes. Care must be taken that both parts should possess a mutually harmonious and flowing melody, and that each should form a correct fundamental bass, when changed to a different position; it is also advisable to compose a subject in such a manner, that a third or fourth complementary part may be added when necessary. When, in the principal composition of a two-part counterpoint, only the third, sixth, and octave appear alternately on accented divisions of bars—when two similar consonants (such as thirds or sixths) have been avoided in succession, and no dissonant employed excepting as a passing note—when, lastly, only oblique and contrary movements have been employed, such a composition can easily be set in three or four parts, and in the counterpoint of the tenth, even without needing an independent part, containing neither subject nor counter-subject: the original key, also, of the first subject, may be retained; it will be in three parts, if a third above be added throughout to the upper or lower part—it will be in four parts, if a third above be added to the upper as well as to the lower part; for example :—

## Ex. 916.

Principal subject.

8 7 6 3 6 3 4 8 3 6 5 3  
In 3 parts.

1 2 3 6 3 6 5 1 6 3 4 6 2c.

Octava gravis.

Ex. 917.

Decima acuta of the upper part.

In three parts.

Or: to obtain real tenths.

Decima acuta of the lower part.

Ex. 918.

Decima acuta.

In four parts.

Decima acuta.

**Remark.**—Although this procedure appears simple and based on natural principles, yet it is not always feasible, because it sometimes produces unharmonious transverse positions, or because it necessitates the doubling of a leading note, or incorrect resolutions of dissonants, or the introduction of unmelodious skips; this happens most often in concluding cadences, which must, on this account, be modified by independent notes. Therefore, it is preferable to enrich this and the ensuing counterpoint with independent original complementary parts—the more so, that added thirds form a fuller harmony, but never produce a new melody. The thirds in the two upper parts may be transposed to sixths, which are the same, as they also originate from the counterpoint in the octave; for example:—

Ex. 919.

Decima acuta of the upper part.

Decima acuta of the lower part.

This position of the harmony is better and fuller than the former, because octaves are created instead of bare unisons. This example may serve as preliminary instruction on double counterpoint in the tenth; if the third below were added to both parts of this two-part composition, the double counterpoint in the tenth would be made; for example:—

Ex. 920.

Subject.

NB.

Decima gravis of the Treble.

Decima gravis of the Alto.

The NB in the tenor points out, that a skip of the augmented fourth must often be tolerated in this and the following counterpoint in the twelfth. In this example, the key is changed from C major to A minor; if desired, in the first example in the tenth above, modulation to many analogous keys is permitted, and is useful to lengthen a fugue. Double counterpoint in the octave is used with a chorale, as shewn above—also to a free or inner melody, or an intervening subject, in whatever style the composition may be; but mostly in fugues, in which, as often as possible, it is employed with the subject, counter, or intervening subject. The following example in C major will present an intervening subject, with its two transpositions, set in three parts, with an independent treble, and, ultimately, with an independent bass:—

Ex. 921.

Subject.

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

hr

3 3 1 6 3 4 6 3 4 6 3 4 6 3 2 3 1

6 3 4 6 #3 4 6 #3 4 6 3 6 6 6 5 4 3 6

Octava gravis.

7 6 6 3 6 5 3 9 5 3 6 5 3 5 6 7 6 8

6 3 4 6 #3 4 6 #3 4 6 3 6 6 6 5 4 3 6

Octava acuta.

7 6 6 3 6 5 3 6 5 3 6 5 3 5 6 7 6 8

6 - 6 3 # 6 # - 6 - 6 6 6 5 4 3 6

In three parts.  
Free or complementary part.

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

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

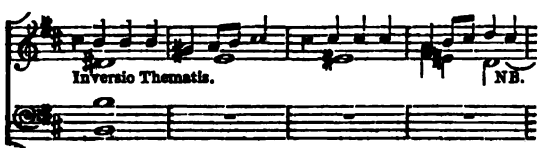
Or:  
Subject.

8 # 6 6 5 3 5 - 3 - 3 3

Free part.

The following example is a short organ-fugue in D major, in which double counterpoint in the octave is used throughout with the counter-subject—sometimes above and sometimes below:—

## Ex. 923.



Some masters insist on excluding suspensions from a fugue which is to be inverted; they are right, if the counter-subject also were to be inverted, which would never be feasible—but when none is written, it is easy to introduce a few running or skipping consonants on the suspension contained in the inverted subject, as was practised twice in the above fugue (see the marks NB).

*Remark.*—This counterpoint is employed with great effect in all kinds of writing; we might declare and prove, that hardly any composition by a worthy master exists, which does not owe its essential beauty and principal ornaments to this important artifice. Much depends, of course, on the judicious use of this, as of other advantages. Intelligent composers will avail themselves of all the resources offered by science (which are scoffed at only by the ignorant), and employ them in an individually characteristic manner, to produce a noble, satisfactory effect, without making unnecessary display, and without impeding clear harmonious thoughts by pedantic fetters. Counterpoint may be used with all motives, whether gay or gloomy, playful or tragic; the uninitiated are often delighted, without being able to comprehend the real source of that which affects them. Judicious employment of knowledge, forms the distinct boundary line between Art and Pedantry.

#### OLIV.—ON DOUBLE COUNTERPOINT IN THE TENTH OR THIRD.

This class of strict composition is often used in conjunction with the previous counterpoint in the octave, in pieces of three and more parts. It is necessary, however, to become well acquainted with it in two parts, in which the transpositions are as follows:—

*Intervals*— 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

*Inversions*—10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

This double counterpoint, like the previous and following kinds, is used principally in fugues, with the subject, counter-subject, or intervening subject. It is called *Contrapunctum duplex in decima acuta*,

when one or two parts move throughout in tenths or thirds above any of the above-mentioned subjects; and *Contrapunctum in decima gravi*, when the parts move in tenths or thirds below the subject. Sometimes, in four parts, as will be seen from the following remarks, this counterpoint furnishes a tenth or third above, and a tenth or third below, at the same time. More often, especially when direct movement has occasionally been employed in the subject, it is necessary to write a free part, in three-part, and two free parts, in four-part compositions; therefore, one part, as in a two-part piece, only remains for inversion in this counterpoint.

**Remarks.**—In this counterpoint, the *unison* becomes a tenth, which is permitted in two parts, on every division or sub-division of a bar. A *second* becomes a real ninth; but when a second is suspended, it must not be preceded by a third, in order that transposition may not give a suspended ninth, prepared by the octave, which would produce two prohibited hidden octaves; for example:—

Ex. 924. No. 1. Bad in 2 parts. Bad.

Subject

Decima gravi.

Decima acuta. Decima acuta.

Bad.

Good in 3 parts, with the tenth above.

Octava gravi.

Ex. 925. No. 2. Good.

Subject.

Decima gravi.

Tertia acuta.

Good.

Good in 3 parts with the tenth below.

Octava gravi.

Ex. 926. No. 3. Good.

Subject.

Decima gravi.

Good.

Ex. 927. No. 4. Subject. Good.

Subject.

Decima gravi.

The first section of Ex. 928, would be faulty in three parts, if in the tenth below; and the second section of Ex. 928, would be faulty in the tenth above; for example:—

Ex. 928.

Tenth or third above.

Tenth below.

NB.

Nos. 3 and 4 of Ex. 929, in three parts, would be just tolerable in the tenth below, but inadmissible in the tenth above. A *third* becomes an octave; therefore, it is forbidden to use direct movement for a third, when the composition and its transpositions remain in two parts, as hidden octaves would be produced (see No. 1, Ex. 929). When a piece is in three or four parts, a third in direct movement is permitted, as the third and fourth part render the error less perceptible; but two thirds in direct movement would produce consecutive octaves in the inversions, and are therefore strictly forbidden (see No. 2, Ex. 929).

Ex. 929. No. 1.

Subject.

Dec. acuta.

No. 2.

Subject.

Decima gravi.

No. 3.

Subject.

Dec. acuta.

A *fourth* becomes a seventh, and is permitted as a regular or irregular passing note, in two, three, and four parts; it cannot be employed in two-part or many-part transpositions as a suspension in the upper part, for it requires to be resolved on the third, and in an under part would produce the forbidden suspension of the seventh, viz., 7, 8 (see No. 1, Ex. 930). When a fourth is suspended in the lower part, and resolved as usual on the fifth (generally diminished), it may be twice transposed, in two-part counterpoint, but only in the tenth below in three-part compositions (see Nos. 2 and 3, Ex. 930).

Ex. 930.

No. 1. Bad. Bad.

Decima gravis.

Bad. Bad in 3 parts also. Bad.

Decima acuta.

or:

5 6 7 8 1 2 3 4 5 6 7 8

Decima gravis.

No. 2.

Good. Decima gravis.

No. 3.

Decima acuta.

Tenth below also good in 3 parts.

A *fifth* becomes a sixth. According to the rules of strict composition, the perfect fifth, introduced in direct movement, is forbidden, even in two-part pieces, although the transpositions would produce a consonant sixth. A *sixth* becomes a fifth; therefore, a principal counterpoint in two parts must not contain two or many successive sixths, as they would become, by inversion, consecutive fifths (see No. 1, Ex. 931); and even a single sixth must never be introduced in direct movement (see No. 2, Ex. 931).

Ex. 931.

No. 1. Bad. Bad. Bad in 3 parts also.

Decima gravis.

No. 2. Bad in 3 parts also.

Decima gravis.

A *seventh* becomes a fourth; when a composition is inverted in two parts only, the seventh may be employed as a passing or changing note, and as a suspension—in three parts, it cannot be twice suspended.

Ex. 932.

Subject.

10 8 7 6 5 3 10 8 7 6 5

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

1 2 3 4 5 6 8 1 2 3 4 5 6

Decima gravis.

8 4 3 8 9 8 7 6 5 4 3 4 5 3

Decima acuta.

1 2 3 4 5 6 8 1 2 3 4 5 6

8 4 3 8 9 8 7 6 5 4 3 4 5 3

Ex. 933.

In 3 parts.

Decima gravis.

NB. or: Decima acuta.

NB. or: Decima acuta.

4 Bad. NB.

4 Bad. NB.

7 6

The cadence in the *decima gravi* of Ex. 933 may and must be altered in the upper or lower part, as follows :—

NB. thus:

Ex. 934.

6-5 4      6-5 8 3  
or thus: NB.

This cadence, used by *Fux*, is not advisable :—

Ex. 935.

NB.

I shall now give an example of the changing notes of *Fux*, in an upper part, which occur when a minor or major seventh, preceded by the octave, descends by a skip to the perfect fifth; this is well adapted for two-part compositions, because the two transpositions produce the second changing note, namely, the fourth descending by a skip to the sixth. In three-part counterpoint of this kind, it can only be used when the tenth above is employed (see Ex. 937). In four parts, it can only be used when counterpoint in the tenth above is employed with a lower part made by transposition an octave lower, and when the counterpoint in the tenth below is made to an upper part, made such by retaining its original position (see Ex. 939).

Ex. 936.

Sub.      10 8 7 5 6 8 7 5 6 8      1 3 4 6 5  
Decima gravi.

Decima acuta.  
3 4 6 5 7 3      1 3 4 6 5 7 3 4 6 5 3

In 3 parts good thus.

Ex. 937.

Decima acuta.

Decima gravi. Bad.  
Octava acuta.  
Octava gravis.  
Also bad.

In the third bar of Ex. 937, if the *b* were omitted on *e*, the following transpositions might be employed in three parts, especially if a modulation from *Bb* major to *D* minor were desired; for example:—

Ex. 938.

Decima acuta of the Alto. &c.  
Stationary upper part.  
Decima gravi of the Treble.

Or:

Decima acuta. &c.  
Octava acuta of the Alto. &c.  
Decima gravi.

Bad in 4 parts.

Ex. 939.

Decima acuta of the upper part.  
Upper part of the Subject.  
Decima acuta of the lower part.  
Lower part of the Subject.

Also bad.

Decima gravi of the Alto.  
Decima gravi of the Treble.

Good thus:

Upper part.

Decima acuta of this Bass.

Decima gravis of the Treble.

Octava localis of the Alto.

An octave becomes a third—a ninth becomes a second—a tenth becomes a unison: all that has been remarked on the third, may nearly apply to these intervals; illustrations of tenths have already been given in No. 3 of former examples. In two-part counterpoint, ninths may be introduced in the two transpositions—in three parts, they can only be used in the tenth above—in four parts also when the fourth part is independent; for example:—

Subject in two parts.

10 9 8 or: 10 9 8 1 3 3

Decima acuta.

Decima gravis.

In three parts.

Bad. or:

Decima gravis. Bad.

Decima acuta.

10 10 8 10 10 8

Good.

In four parts. Decima acuta.

Free part.

Octava localis of the Treble.

Octava localis of the Alto.

If a piece retain throughout a given key, the upper part, at least, must begin and end on the third or fifth of the principal key, and only the inversion in

the tenth above be employed (observe the first and third illustrations, Examples 943, and 955). When the commencement is in the principal key, the conclusion is made by the inversion in the tenth below, a third lower, or sixth above; which is not forbidden, when modulation to an analogous key is thus obtained (see the second illustration, Ex. 949).

## First Illustration.

Ex. 943.

Principal subject.

1 6 9 7 3 1 3 4 6 9 7 6

5 3 6 8 5 3 6 8 5 3 4 5 6 8 6 5 3

Ex. 944. First transposition to the tenth below.

Counterpoint.

10 5 3 4 8 10 9 7 5 3 4 5

Decima gravis. NB.

6 8 5 3 6 8 5 3 6 8 7 6 5 3 5 6 8

Ex. 945. Second transposition to the tenth above, or third.

Tertia acuta. NB.

10 5 3 4 8 10 9 8 5 3 4 5

Octava gravis.

6 8 5 3 6 8 5 3 6 8 7 6 5 3 5 6 8

In the first inversion, it was necessary to add a flat to *b* of the tenor, in the third and sixth bar; and in the second inversion, a sharp to all *f*'s in the treble, in order to avoid skips of the augmented fourth from *f* to *b*.

Ex. 946.

In three parts.

Decima gravis.

NB. 4  
Licence.

Ex. 947.

Tertia acuta of the Alto.

Octavis gravis of the Treble.

Octava gravis of the Alto.

NB. 4  
Licence.

In three-part compositions, the inversion in the third or tenth above always produces a better and more melodious effect than the tenth below, as the former seldom or never cause *Mi contra Fa* to appear. When a fourth part is desired or necessary, it may be independent, and unaided by this double counterpoint, as shewn in the following example; the fourth part, *alla decima*, is not used on account of suspended fifths:—

Ex. 948.

In four parts.

Decima acuta.

Free part.

Sub.

Licence.

## Second Illustration

Ex. 949.

In two parts.

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

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

Decima gravis.

NB.

Licence.

Licence.

Licence. NB.

The NB in the last example point out, that the doubled leading note is not faulty, as necessity enforces it. Transpositions to the third or tenth above, are preferable in minor keys, as fewer accidentals are required. In the following example, the treble is transposed to the octave below (*octavam gravem*), and the alto only to the third above (*tertiam acutem*), in order that these, as well as the preceding transpositions, may be employed for voice parts.

Ex. 950.

Tertia acuta.

Octava gravis.

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

Ex. 951.

In three parts.

Decima gravis.

Licence.

*Tertia acuta of the Alto.*

*Subject, an octave lower.*

*In four parts.*

*Tertia acuta of the former upper part.*

*Former upper part.*

*Tertia acuta of the Bass.*

*Octava localis and former lower part.*

*NB.*

If the changing note, *d*, in the penultimate bar (NB) should sound too piercing, a slight change may be made either in the violin part itself or in the bass, as follows :—

*Ex. 953.*

*NB. thus :*

*Or thus : NB.*

The best antidote to such errors, is to avoid fifths on accented divisions, in the original theme. We have already said that it is not necessary that all notes—the last included—should progress in the tenth; it is sufficient to use the counterpoints in the

tenth and twelfth until the penultimate bar of three and four-part pieces. Counterpoint in *decima acuta* may be used in three and four parts until the last bar, without a free part, if, in two parts, the composition have contained no dissonant suspensions, or suspended fifths—if all divisions have only contained alternate thirds, fifths, octaves, or unisons—if direct movement have not been employed in divisions or beats—if fifths have only appeared as regular transitions, introduced by grades—and if, in the cadence, the penultimate note, the major sixth, have ascended to the octave. When nothing is added, after a double counterpoint, to form a general three or four-part cadence, the following are mostly used for four-part compositions :—

*Ex. 954.*

*1st.* *2nd.*

*3 4 6 8 1 3 4 5 6 8*

*3 4 5 6 3 7 6*

*Good in three parts.*

(We have now clearly shewn that this counterpoint is closely connected with that in the octave; and what was remarked on the thirds above and below, furnished by the first, applies equally to the present kind of counterpoint.)

*Third Illustration.*

*Ex. 955.*

*Subject in two parts.*

*In 4 parts.*

*Decima acuta.*

*Decima acuta.* *Licence.*

*Octava gravis of the Treble*

*Octava localis of the Alto.*

*Ex. 956.*



The two following fugues will conclude our observations on this double counterpoint :—

Fugue alla Decima in G major.

Ex. 957.



Fugue alla Decima, in B♭ major, for the Organ.

Ex. 958.



Decima gravis.

Dec. acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

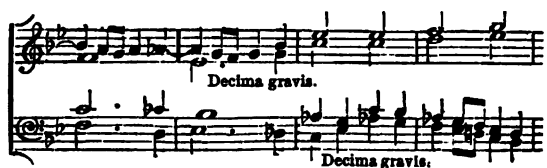
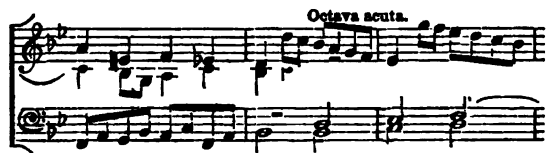
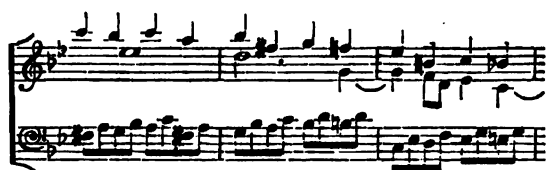
Decima acuta.

Decima acuta.

Decima acuta.

Decima acuta.

Octava gravis.

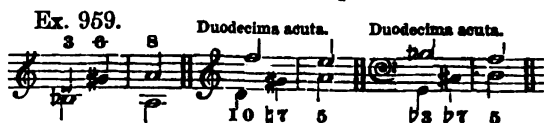


#### CLV.—ON DOUBLE COUNTERPOINT IN THE TWELFTH OR FIFTH.

In this counterpoint, both parts of a two-part composition may be transposed—one remaining in its place or key, while the other is placed twelve or five notes higher or lower. In the previous double counterpoints, it has been shewn how these transpositions are effected—for instance, although the upper part remain unchanged, yet it is lowered either *in natura* or an octave below, and the lower part is raised either a twelfth or fifth above, as may suit the parts. The following table represents the intervals produced by the two transpositions:—

*Intervals*— 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.  
*Transpositions*—12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

The rules of this counterpoint are the following:—  
*Rule 1st*—is, not to exceed a twelfth without good cause, in a two-part subject. *Rule 2nd*—is, not to introduce a minor or major sixth by a skip, as the inversion would produce an unprepared major or minor seventh; in free style, an augmented sixth taken by a skip is suitable, as the inversions produce a diminished seventh; for example:—



Minor and major sixths may be introduced by grades, even when the lower part forms a suspension; but two sixths must never follow each other, unless the first be major, and the second be augmented (see illustrations of the second rule, Ex. 960). *Rule 3rd*—is, never to use, in the upper part, a suspended seventh prepared by and resolved on a sixth, as the inversions give a seventh for every sixth; it may be used, when preceded by a third, fifth, octave, or tenth, and prepared by one of these four consonants. It may also be used when resolved by a skip of the third, and prepared by a major sixth, which last, in the inversions, becomes a minor and dominant seventh, and may be well employed in the twelfth below (*duodecima gravis*). This is better done in pieces of many parts than in two-part compositions (see illustrations of the third rule, Ex. 961). *Rule 4th*—is, to commence and conclude the upper of two parts on the perfect fifth or twelfth, especially in transpositions to the twelfth below, when the subject

is to remain in the given key, which is indicated by the lower of the two parts. When the transposition of the twelfth above is used, the commencement and conclusion may be made on the unison, third, or octave (see illustrations). *Rule 5th*—When transposition to the twelfth above is used, and a two-part composition is set in three parts, the first note, which in the present case would be the dominant in the upper part, must have the tonic written beneath it, in the free third part, as the counterpoint begins best with a rest. The last note of the upper part, also, which is again the dominant, should be prolonged through a few bars, in order that the other two parts may make an independent cadence on the tonic (see illustration of the fifth rule, Ex. 966). *Rule 6th*—When it is desired to increase a two-part subject to a four-part composition, which is to proceed in tenths throughout, the two-part subject must not contain other intervals, in its divisions, than alternate thirds, fifths, and octaves; neither may dissonant suspensions and direct movement be employed in it. When these restrictions have been carefully observed, it is only necessary to add tenths or thirds below to the upper part, and tenths or thirds above to the lower part, to create a four-part and correct composition (see Ex. 978). *Rule 7th*—When the transposition to the natural fifth is employed, instead of the twelfth above or below, an unprepared octave must not appear in accented divisions or sub-divisions, as the transpositions would give an unprepared fourth. This error may be remedied in two manners (see illustrations of the seventh rule, Ex. 967). Suspensions of the fourth, second, and ninth may be employed in two-part compositions.

## Illustration of the second Rule.

Ex. 960.

NE. Bad.

Subject. Duodecima gravis.

Bad. Good.

Duodecima acuta.

5 7 8 10 8 7 6 3 5 6 8 10

Subject.

Duodecima acuta.

5 6 7 10 8 7 5 3 5 6 7

Duodecima gravis. Good. Good.

Subject.

1 6 8 7 5 3 5 6 8 10

Good.

Duodecima acuta.

8 7 5 3 8 7 5 3

Good. Duodecima gravis.

Suspended 6ths.

10 6 10 6 10 6 10 6 10 5 3 7 3 7 3

Subject. Duod. gravis, good.

Duodecima acuta, good.

7 3 7 3 8 3 7 3 7 3 7 3 7 3 8

Octava gravis.

Subject.

8 7 6 5 6-7 3 6-7 3 6-#3 3

Quinta acuta.

5 6 7 8 7 6 10 7 6 10 7 10 10

Octava gravis.

Octava acuta.

or:

5 6 7 8 7 6 10 7 6 10 7 10 10

Quinta gravis.

Or in the real Duodecima gravi.

Stationary lower part.

5 6 7 8 7 6 10 7 6 10 7 10 10

Duodecima acuta.

5 6 7 8 7 6 10

This example would be also good in *duodecima acuta*, though the first violins would be rather high; the *quinta acuta* is more suitable, and in this proportion, the treble makes an equally advantageous effect.

## Ex. 961.

Subject. Duodecima acuta. Or in 4 parts. Duodecima acuta.

5 6 8 8 8 7 7 5 8 7 7 5

Good. Good.

Illustration of the third Rule.

## Ex. 962.

6 7 6 8 7 6 7 5

Subject. Bad. Bad.

7 6 7 5 3 7 6 8

Bad. Subject. Good.

Duodecima acuta.

10 6 7 5 10 6 7 5

Duodecima gravis. Good. Good.

5 7 6 8 8 6 7 5

Subject. Good. Good.

6 6 7 5 10 7 6 8

Good. Subject. Good.

3 6 7 5 3 6 7 5

Transposition. Good. Transposition. Good.

Subject. In 2 parts.

6 7 3 6 7 3 7 6 10 7 6 10

Duodecima gravis.

In 3 parts. In 4 parts.

7 4 8 3 4 = 7 4 = 3 4 =

In 5 parts

7 4 = 3 4 =

Illustration of the first and fourth Rules, with a Chorale.

Counterpoint.

Ex. 963. Subject. 3 4 5 8 9 10 12 11 10 9 5 6 7 10 9 8 7

Chorale.

5 1 2 10 6 7 6 5 3 4 5 8 5 4 3 5

NB.

Ex. 964. Duodecima gravis

8 10 9 8 5 4 3 1 2 3 4 8 7 6 3 4 5 6

8 1 3 5 6 7 8 10 9 8 5 8 9 10 8

better: 2 - 3 1

Quinta vel Duodecima acuta.

Ex. 965. Octava gravis.

6 10 9 8 5 4 3 1 2 3 4 8 7 6 8 4 5 6

8 1 3 5 6 7 8 10 9 8 5 8 2 3 8

Illustration of the fifth Rule.

In three parts.

Ex. 966. Duodecima acuta. Free part. Octava gravis.

6 5 6

*Licence.*

## Illustration of the seventh Rule.

Ex. 967.

Counterpoint.

Chorale.

Quinta acuta. Bad.

NB. NB.

or:

Quinta gravis. Also bad.

In order to avoid the unprepared fourth on an accented division, double counterpoint in the octave may be used with the inverted lowered upper part, or a real counterpoint in the twelfth, as follows:—

Ex. 968.

Quinta acuta of the Chorale.

Octava gravis of the Treble.

Ex. 969.

Stationary Chorale.

or:

Duodecima gravis.

Ex. 970.

In three parts.

Quinta acuta.

Decima gravis.

Octava gravis.

or:

Quinta acuta.

Decima acuta.

Octava gravis.

or:

Chorale.

Decima gravis.

Counterpoint. Duodecima gravis.

Or:

Chorale.

Decima acuta.

Duodecima gravis.

Ex. 971.

In four parts.

Quinta vel Duodecima acuta of the Alto.

Decima gravis of the Violin.

Tertia vel Decima acuta of the Counterpoint.

Octava gravis of the Counterpoint.

Or:

Chorale.

Decima gravis of the Chorale.

Decima acuta of the Counterpoint.

Duodecima gravis of the Counterpoint.

From this we may see, that the previous counterpoints in the octave and in the tenth may be used in conjunction with the present counterpoint in the twelfth; this last can be transposed, in the ensuing two-fold manner, which forms, at the same time, a modulation to other keys.

Ex. 972.

Decima acuta.  
Chorale.  
Counterpoint.  
Decima gravis.

Or:

Decima acuta.  
Chorale.  
Counterpoint.  
Decima gravis.

The following examples contain representations of all possible transpositions:—

Ex. 973.

Subject, in two parts.

Duodecima gravis.

Duodecima acuta.

Ex. 974.

In three parts.  
Subject.  
Decima gravis of the upper part.

Or:

Tertia gravis of the upper part.

Or: to avoid unisons.

&c. Decima acuta of the lower part.  
Tertia gravis. &c. Octava localis of the upper part.  
Octava localis of the lower part.

Decima gravis vel Sexta acuta of the lower part.

Quinta vel Duodecima gravis of the upper part.

Decima gravis of this 12th.

NB.

Quinta gravis of the 1st upper part.

Tertis acuta of this lower part.

NB.

Quinta gravis of the 1st lower part. Licence, doubled B.

Licence.

5 4

Ex. 975.

In two parts.

Tertis gravis of the upper part.

Former lower part.

1st lower part.

Octava gravis of the former upper part, or Decima gravis of 1st upper part.

1st section of Ex. 975 set in three parts.

Ex. 976.

Decima gravis.

Second section of Ex. 975 set in three parts.

Ex. 977.

Decima gravis.

Ex. 973 set in four parts.

Ex. 978.

First upper part.

Decima acuta of this lower part.

Decima gravis of this upper part.

First lower part, an octave lower.

Or D by licence.

Or:

Decima acuta of this Tenor.

First upper part a fifth lower.

First lower part a fifth lower.

Decima gravis of the Treble.

Licence.

Two-part subject, without a chorale, in only two parts, *alla 12ma.*

Ex. 979.

8 4 3 3 1 3 1 2 3

2 10 11 10 8 10 3 10 9 6

4 3 7 10 7 10 3 2 3 1

3 10 11 10 8 10 3 10 9 6

9 10 11 10

5 3 3 3 5 3 5 4 3

Ex. 980.

Badly figured.

Duodecima gravis.

4 3 1 2 3 3 10 3 4 5 7 8

3 10 11 10 8 10 3 10 9 6

Here, also.

9 10 11 10

5 3 3 3 5 3 5 4 3

Ex. 981.

Or:

Octava acuta. NB.

Quinta gravis.

4 3 1 2 3 3 10 3 4 5 7 8

3 10 11 10 8 10 3 10 9 6

2 6 5 3 6 3 4 3 5

3 10 11 10 8 10 3 10 9 6

The NB on the second and fourth bars, point out, that the intervals required by this transposition, 9, 10, 11, 10, are better figured in the counterpoint in the fifth, 2, 3, 4, 3, as the admixture of these two counterpoints is always advisable.

Ex. 982.

Quinta acuta.

5 2 3 3 5 3 5 4 3

3 10 11 10 8 10 3 10 9 6

4 3 1 2 3 3 10 3 4 5 7 8

3 10 11 10 8 10 3 10 9 6

2 6 5 3 6 3 10 11 10 12

3 10 11 10 8 10 3 10 9 6

Also good.

Not good.

5 2 3

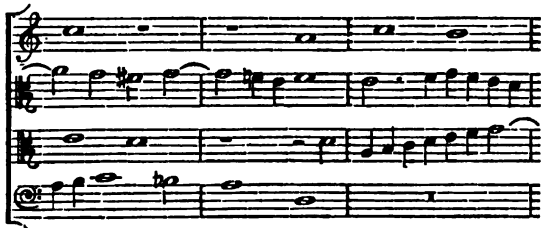
3 10 11 10 8 10 3 10 9 6

Fuga alla Duodecima, by Fux.

Ex. 983.

9 10 11 10

5 3 3 3 5 3 5 4 3



A very ancient licence permits  $\frac{3}{4}$  on unaccented divisions with a cadence in full harmony.

*Remark.*—Ancient masters also mention counterpoints in the second or ninth—in the fourth or eleventh—in the sixth or thirteenth—and in the seventh or fourteenth. Themes may certainly be invented, which might occasionally be capable of a two-part transposition, in the proportion of the above-mentioned intervals; but they would rarely produce a flowing, harmoniously satisfactory melody—they would consist of free, unprepared dissonants, which are prohibited in strict style, and in free style would still continue harsh and uncouth. As we can gain no essential advantage from them, and can obtain a better result in a more perfect manner, by means of the three counterpoints just explained, these useless artifices are banished from our systems, and modern teachers seldom touch upon their possible existence.

#### CLVI.—ON DOUBLE FUGUE.

Double fugues with two subjects, even in three, four, or more parts, are hardly distinguished from fugues with double counterpoint in the octave. The counter-subject may afterwards answer simultaneously with the subject, or later—that is, when the repercussion is completed. Most double fugues with two subjects, have two kinds of counter-subjects, used in succession, as may be seen in the organ fugue, *alla decima*, above (Ex. 958). These fugues must be governed by the rules which were given for simple fugues, and those with the counterpoint in the octave, otherwise the subjects would not be capable of transposition. The case is different when double fugues contain three or more subjects; to compose this kind of fugue, it is necessary,—Firstly—to add one or two parts more than the number of subjects, in order that some of the parts may occasionally rest. Secondly—to use, as a matter of course, the counterpoint in the octave. Thirdly—to take care that the subjects be not all composed of notes equivalent in value; also that they do not commence, though they must all end, simultaneously. Fourthly—to employ triple counterpoint *ad octavam* for a double fugue with three subjects, and quadruple counterpoint *ad octavam* for a double fugue with four subjects. The following rules govern these last counterpoints:—*Rule 1st*—is, to introduce no suspensions of the ninth. *Rule 2nd*—is, that two parts should not form two successive perfect fourths, which would produce fifths in the transpositions. *Rule 3rd*—is, only to introduce the fifth in oblique movement,

or suspended by the sixth. *Rule 4th*—is, only to introduce the sixth, accompanied by  $\frac{3}{4}$  or  $\frac{1}{2}$ , in four parts, in oblique movement. By neglecting the first rule, both transpositions or the counterpoint would be faulty in fugues with three subjects; one inversion would give  $\frac{3}{4}$   $\frac{3}{4}$ , and the other  $\frac{3}{4}$   $\frac{3}{4}$ . The second rule is clear, but admits an exception; when the second fourth is augmented, the subject may retain it, as in one transposition the chord of the diminished will follow the perfect fifth, and in the other two chords of the sixth will succeed each other—for instance,  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$ . By neglecting the third rule, we produce the permitted chord,  $\frac{3}{4}$ , but also the chord of  $\frac{3}{4}$ , which is forbidden in strict style when unprepared. In order to avoid this error, we must, in the subject intended for transposition, abstain from a fifth, and use in its stead the perfect chord with  $\frac{3}{4}$  or  $\frac{3}{4}$ ; it may be contained in the fourth free part, as well as all other intervals. It is to be understood that this restriction does not extend to free style. By neglecting the fourth rule, the inversions produce once the perfect chord,  $\frac{3}{4}$ , but also the chord,  $\frac{3}{4}$ ; therefore, in the subject and repercussion, it is necessary, in chords of the minor or major sixth (the other sixths are prohibited), to substitute for the third the doubled fundamental tone, or to double the sixth itself, when not a leading note—thus,  $\frac{3}{4}$ , or  $\frac{3}{4}$ , or  $\frac{3}{4}$ . The fourth free part can then contain the third, which completes the harmony of the sixth. If these rules, as well as those of double counterpoint in the octave, be rigidly observed, it is possible to transpose a fugue with three subjects, without counterpoints in the tenth and twelfth, in six manners, including the first lead; a double fugue with four subjects may be transposed in twenty-four manners. Before composing such an ingenious fugue, it is advisable to put the subject into at least three or four transpositions, to ascertain whether it would remain correct throughout. The three following inversions should be essayed first, as they are the principal transpositions of a double fugue with three subjects:

No. 1.	No. 2.	No. 3.
Upper part.	Lowest part.	Middle part.
Middle part.	Upper part.	Lowest part.
Lowest part.	Middle part.	Upper part.

These three principal subjects may succeed in the order best pleasing to the composer, and the subjects may enter, according to No. 1, No. 2, or No. 3; in short, each part may be the first, second, or third. Each of these principal has its subordinate transpositions, which must produce the same intervals.

*First subordinate transposition, with a stationary fundamental part :—*

Inner part.      Upper part.      Lowest part.

*Second subordinate transposition, with a stationary inner part as fundamental part :—*

Upper part.      Lowest part.      Inner part.

*Third subordinate transposition, with a stationary upper part as fundamental part :—*

Lowest part.      Inner part.      Upper part.

It is nowise necessary to employ all these subordinate transpositions in one double fugue; but a counter-

point composition is prolonged and beautified by being worked out, so that subjects in different related keys should alternate with analogous intervening subjects, in a natural and well calculated manner. The following four-part double fugue with three subjects will serve as an essay; the principal and subordinate transpositions are explained, but, for the sake of brevity, have not all been employed in the fugue itself.

Ex. 984.      Second subject.

Second subject.

First principal transposition.

First subject.

Ex. 985.      Subordinate transposition.

Second subject.

Third subject.

First subject.

Ex. 986.

First subject.

Second principal transposition.

Third subject.

Second subject.

Ex. 987.      Second subordinate transposition.

First subject.

Third subject.

Second subject.

Ex. 988.

Second subject.

Third principal transposition.

First subject.

Third subject.

## Ex. 989. Third subordinate transposition.

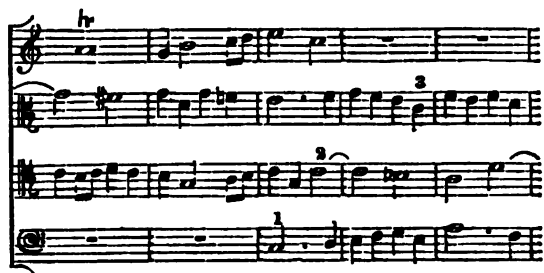
First subject.

Second subject.

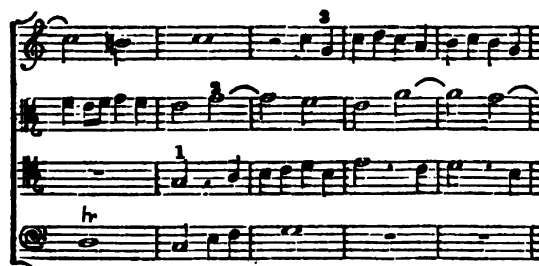
Third subject.

We see from these examples, that the three principal transpositions each produce different intervals and chords, while the subordinate transpositions only re-produce those of their principals. Now follows the double fugue itself :—

## Ex. 990.



Another example of a double fugue with 3 subjects.



First system of music on the left page, measures 1-4. It features a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff includes a triplet of eighth notes in measure 1 and a half note in measure 4. The bass staff has a triplet of eighth notes in measure 1 and a half note in measure 4. The word "Licence." is written below the bass staff in measure 4.

Second system of music on the left page, measures 5-8. The treble staff has a half note in measure 5 and a half note in measure 8. The bass staff has a half note in measure 5 and a half note in measure 8. The word "hr" is written below the bass staff in measure 8.

Third system of music on the left page, measures 9-12. The treble staff has a triplet of eighth notes in measure 9 and a half note in measure 12. The bass staff has a triplet of eighth notes in measure 9 and a half note in measure 12. The word "Licence." is written below the bass staff in measure 12.

Fourth system of music on the left page, measures 13-16. The treble staff has a half note in measure 13 and a half note in measure 16. The bass staff has a half note in measure 13 and a half note in measure 16. The word "Licence." is written below the bass staff in measure 16.

Fifth system of music on the left page, measures 17-20. The treble staff has a half note in measure 17 and a half note in measure 20. The bass staff has a half note in measure 17 and a half note in measure 20.

First system of music on the right page, measures 21-24. The treble staff has a half note in measure 21 and a half note in measure 24. The bass staff has a half note in measure 21 and a half note in measure 24.

Second system of music on the right page, measures 25-28. The treble staff has a half note in measure 25 and a half note in measure 28. The bass staff has a half note in measure 25 and a half note in measure 28.

Third system of music on the right page, measures 29-32. The treble staff has a half note in measure 29 and a half note in measure 32. The bass staff has a half note in measure 29 and a half note in measure 32.

Fourth system of music on the right page, measures 33-36. The treble staff has a half note in measure 33 and a half note in measure 36. The bass staff has a half note in measure 33 and a half note in measure 36.


Fifth system of music on the right page, measures 37-40. The treble staff has a half note in measure 37 and a half note in measure 40. The bass staff has a half note in measure 37 and a half note in measure 40.



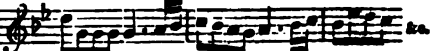
In the above double fugue, Ex. 991, the numbers 1, 2, and 3, serve to point out the entries of the three subjects in different keys; all short additions or accompaniments belong to the class of intervening melodies; the analogous and oft-repeated phrase—

Ex. 992.  and 

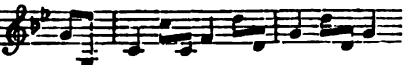
may be considered, to a certain degree, as a fourth subject. It will hardly escape the attentive student, who analytically examines the harmonic construction of this piece, for his instruction, that, besides the counterpoint in the octave, that in the tenth has occasionally been employed and interwoven for ornamental beauty, by the addition of thirds above or below. It is not absolutely necessary that all three subjects should enter in succession during the first two or three bars, as in the last example: good masters have written double fugues, in which each subject has been worked out alone for some time, and the first subject been joined to the second, or the second to the third, &c., after a half or whole cadence. Those who possess *Matheson's* fugues for the organ, may take the fugue in G minor, with three subjects, as an example of what has just been said. In it the first subject is this:—

Ex. 993. 

The second subject as follows:—

Ex. 994. 

The third is this:—

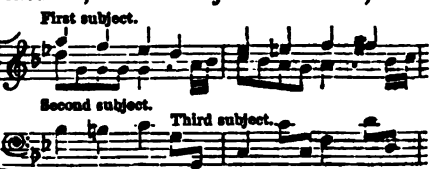
Ex. 995. 

After the composer has treated the first subject in the manner of a common or simple fugue during thirty-four bars, it rests on the dominant of *g*—that is, in D major. Then the second subject begins alone, and is worked out in four parts like a simple fugue for seventy-four bars, and concludes on the tonic. Then, in the unaccented division, the third subject commences alone, also in the manner of a simple fugue, during twenty-five bars, and is worked out in three parts up to the three last bars, and concludes in four parts, with a perfect cadence of B♭ major. Then, in D minor, the first and second subjects are combined thus:—

Ex. 996. 

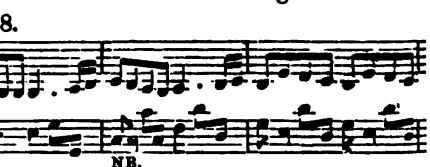
 *ac.*

In the seventh bar, all three subjects are united, thus:

Ex. 997.  *First subject.*  
*Second subject.* *Third subject.*

 *ac.*

Later, in the nineteenth bar, the second and third subjects are combined in the following manner:—

Ex. 998.  *NB.*

 *ac.*

In the penultimate bar (NB), the three subjects again appear in conjunction; and the conclusion in four parts is made, by the introduction of imitations and a few independent passages. With caution and careful proving, pieces with four, five, and even six subjects may be invented, in which naturally, on account of transposition, a quadruple, five, and sixfold counterpoint appears indispensable; but the subjects must be distinctly characterised by the different value of their notes, and the peculiarity of their melody, that the repercussion of each may be recognised. When vocal fugues are accompanied by an orchestra, the instruments either sustain the voices by moving in unison with them, or have a separate and livelier counter-subject; when this also is regularly answered by the remaining parts on the tonic and dominant, a more complicated work ensues, namely, a double fugue with two or more subjects. Modern times have proved, that writing in fugue may be employed with effect in any branch of composition. It furnishes a principal ornament for symphonies and quartetts, and produces a powerful and exciting effect on the stage. It only remains to replace dry, stereotype, and hacknied themes by expressive and clever subjects (which, when required by the sense of the words, should bear a declamatory and characteristic stamp), as the immortal Handel has done in the gigantic choruses of his oratorios, and who in this, as in other things, serves us as a brightly-burning beacon.

## CLVII.—ON CANON.

The musical term *Canon* denotes a kind of fugue, in which the strictest imitation is preserved. We have learnt, however, in Chapter CXLVIII., that simple imitation in skipping or gradual notes is allowed great licence. Chapters CXLIX. and CL. explained the fugue, and the licences necessarily used in repercussion—also, that the subjects required a stricter answer than common imitation. In a canon, whether in two or more parts, the entire theme, whatever it may consist of, must be exactly repeated, from beginning to end. The answering parts must correspond as to notes of equivalent duration (in canons of the unison and octave, also in notes of the same letter)—as to pauses and rests, the first repercussion excepted—as to all dotted and suspended notes—as to all skips and progressions by grades—as to half and whole tones—as to appoggiaturas and graces; in short, as to every detail. The canon may be finite or infinite—retrograde, or treated like ingenious fugues, by the employment of augmentation, diminution, or inversion; it may be double (*a quattro*), triple (*a sei*), or quadruple (*a otto voci*); it may be answered on all intervals, though not in one and the same canon; and, lastly, it may be a *Canon climax.* or *polymorphus*. Those who would become intimate with these artifices, will find every detail respecting them in *Marpurg's Treatise on Fugue*, second part (Berlin, 1754—new edition, Leipzig, 1806). The truest, easiest, and, at the same time, strictest canons, are those in the unison and in the octave; for only on these intervals can the

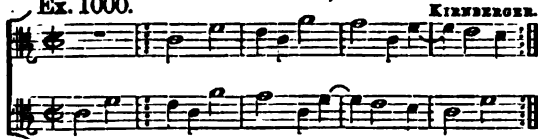
answers correspond exactly as to all half and whole tones, although those on the fifth and fourth may be made to correspond sufficiently well. Answers on the second, third, sixth, seventh, and ninth, cannot be made in exact imitation as to half and whole tones. A two-part canon in the unison or octave may be composed without any particular study, and without the aid of double counterpoint; all that is necessary is to write a good and well adapted conception in both parts, note for note, skip for skip, letting the answering part enter after half, or a whole bar, or sometimes later still. For a canon in the unison or octave, it is immaterial whether the upper or lower part commence; but the execution of a canon would be faulty if a treble and tenor, or bass and alto, were to sing a canon in unison, or, on the other hand, if two similar voices were to sing a canon in the octave: the effect would be disagreeable in both cases. This false execution of canons, not in the unison, and in three or more parts marked by different clefs, is often necessitated by the want of female or boys' voices; for instance, when four men's voices perform a close or open canon, what ensues?—instead of the perfect chord,  $\frac{5}{3}$ , a chord of the  $\frac{4}{2}$  is generally sung, and is faulty, especially when occurring unprepared in the first or last bar, or in the accented division of a bar. When a canon is to be correctly performed, it is necessary to preserve exactly the clefs or voices. The following three examples are in two parts:—

Canone a due in unisono, with an accompaniment for the organ.

Ex. 999.

NB.

## Ex. 1000. Canone in unisone, a due.



## Canone a due in the fifth below.

## Ex. 1001.



Ex. 999 is a finite canon, with an appended or perfect conclusion, pointed out by the NB in the treble; on this account, it is not repeated. Ex. 1000 is infinite, as is indicated by the sign of repetition,  $\vdots \vdots$  in the second and at the end of the last bar, which makes no cadence. Ex. 1001 is also infinite, but has a pause or sign of conclusion,  $\frown$ , which indicates when each part is to cease, after the canon has been repeated some times. It is equally ingenious to change a finite canon in two parts, into an infinite canon, or to render finite an infinite canon; the two following advantages may be gained:—First,—When a canon is to be *infinite*, the concluding note in each part may be omitted, and a sign of repetition placed at the beginning of the second, and at the end of the last bar. Both parts must be so managed as to proceed in an easy, vocal manner, from the last note of the concluding bar, to the first note of the second bar; which may be seen in Ex. 1000. Secondly,—When a canon is to be *finite*, the sign of repetition is made, but a concluding note is added in each part; these notes may give an octave or unison, or a third, thus:—

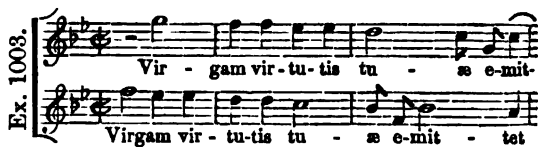
## Ex. 1002.



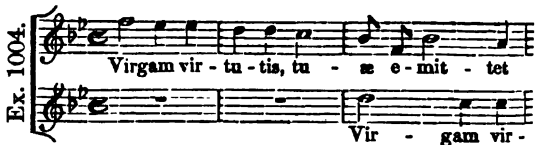
These last notes are, in point of fact, the first notes of the second bar, on which it would be natural to finish, after some repetitions of the canon, as everything must come to an end. When the canon is written without a sign of repetition, and the first part is not to cease before the second, it must receive an additional independent suspension of the second,  $\sharp \sharp |$  or of the seventh,  $\sharp \sharp \sharp |$  as was pointed out by the NB in Ex. 999. Two-part canons in the second, third, fourth, fifth, sixth, seventh, and ninth, &c., are more difficult to invent and compose

than those in the unison or octave. Sometimes (but rarely) it happens that the melody which is to form a canon, conceals many answers, especially if it progress more by grades than by skips, as, for instance, the canon with an accompaniment for the organ, Ex. 999, which is capable of being set in the second above, the third below, the sixth above, the seventh below, in the octave above and below, in the ninth and in the tenth below. See the following examples, in which the organ part has been necessarily changed; it can remain unaltered for a canon in the octave:—

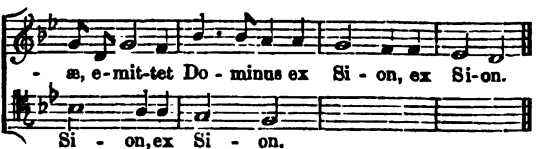
## Canon in the second.



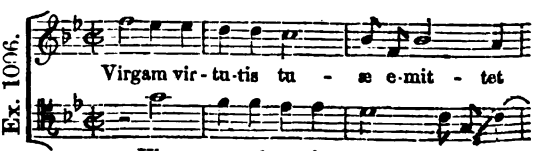
## Canon in the third.



## Canon in the sixth.



## Canon in the seventh.



Do - minus ex Si - on, ex Si - on.  
- - tet Do-mi-nus ex Si - on, ex Si - on.

## Canon in the octave.

Ex. 1007.

Vir - gam vir - tu - tis tu -  
Vir - gam vir - tu-tis tu - s e-mit - tet

Organ ad. lib.

Or:

Vir - gam vir - tu - tis tu -  
Vir - gam vir -

## Ex. 1008. Canon in the ninth or second.

Vir-gam vir-tutis tu - s e-mit - tet Do - minus ex  
Vir - gam vir-tutis tu - s e-mit -  
Si - on, ex Si - on.  
- - tet, Do - mi-nus ex Si - on, ex Si - on.

## Ex. 1009. Canon in the tenth.

Vir-gam vir-tu-tis tu - s e-mit - tet, Do-minus ex  
Vir - gam vir-tu-tis tu -  
Si - on, ex Si - on.  
- s e-mit - tet Do - minus ex Si - on, ex Si - on.

Canons in the sixth, seventh, and octave, are all three created by double counterpoint in the octave; but that in the tenth is merely a transposition of simple counterpoint to an octave below—namely, the second or under treble to the tenor. If a canon in the ninth be considered as a canon in the second above, it may be transposed to the seventh below by

employing double counterpoint in the octave. It is not difficult to compose a canon in the unison, in three parts: a well selected *Tricinium* is written in three similar voices or clefs, which, however, must not commence together; this project is called, in Latin, *Inventio*. When this has been worked out purely, according to the rules of free, strict, or mixed style, it may be formed into an open or close canon. The open canon is called, in Latin, *apertus*; the close canon is called *clausus*. The following is an example:—

## Project of a three-part Canon, by CALDARA.

Ex. 1010.

Chiedo per-do - no a voi Signo - re, a  
In - degno so - no son pecca -  
Mau - re - lio ma - la - va - si  
voi, a voi Sig - no - re.  
- to - re, son pecca to - re.  
col - mo, col - mo, d'er-ro - re.

## Open Canon.

First subject.  
Chiedo per-do - no a voi Sig-no-re, a

Ex. 1011.

Second subject.  
voi a voi Sig-no - re. In - degno so - no son pecca -  
First subject.  
Chiedo perdo-no a voi Signore, a

Third subject.  
- to - re, son pecca-to - re. Mau - re -  
Second subject.  
voi, a voi Sig - no - re. In - degno  
First subject.  
Chiedo per-do -

- lio ma-la-va - si col - mo, col - mod'erro-  
 so - no, son pecca - to - re, son pecca-to -  
 - noa voi Signo - re, a voi, a voi Sig - no -

NB. First subject.

- re. Chiedo perdo - no a voi Signo - re, a voi, a voi.  
 Third subject.  
 - re. Mau - re - lio ma-la-va - si col - mo,  
 Second subject.  
 re. In - degno so - no, son pecca-to - re.

Second subject.

- Sig - no - re. In degno so - no son pecca-  
 NB. First subject.  
 col - mod'erro-re Chiedo perdo-no a voi Signo-re a  
 Third subject.  
 son pecca-to - re. Mau - re - lio malava - si

to - re, son pec-ca - to - - re.  
 voi, a voi Sig - no - - re.  
 col - mo, col - mo d'erro - re.

For performance, the first and second parts would be written out merely to NB, as all the three subjects have been completed at that sign. The same example follows in the shape of a close canon:—

Ex. 1012.

Chiedo perdo - no a voi Signore, a voi, a voi.  
 . Sig-no - re. In-degno so - no, son pecca - to - re,  
 son pec-ca-to - - re, Mau - re - lio ma-la-va - si  
 col - mo, col - mod'er-ro - re.

In open canons of this kind, the upper part—that is, the principal melody—is written throughout in all parts; then the part which, in the project, formed the bass-cadence, even should it be the inner part, as

is the case above; then, when this is completed, the third part is written. In order to ascertain that all the transpositions be correct, and to complete the lower part with the three principal subjects, it was necessary, in the above example, to repeat the first and second subjects in the upper part, and the first subject in the middle part. As the upper part, as well as the succeeding two parts, must form a continuous whole from the three subjects of the project, we must observe that the crotchet rest of the second subject is lost, whenever that second subject recurs, and that the minim rest of the third subject is changed throughout to a crotchet rest. For performance, each part is written out separately: that which is to commence is marked *Canto primo*—that which first answers, and which, in this example, has four rests, is marked *Canto secondo*—that which gives the second answer, and which has eight rests, is marked *Canto terzo*. Thus the performers, although the canon has no sign of repetition, may repeat it as often as they desire, and conclude, at choice, on any completed subject; on this account, it is well to indicate the concluding notes by a pause,  $\curvearrowright$ . The three parts of a close canon may be written in one stave, in such a manner that the entire first part, the complete second part, which forms the bass cadence, and the entire third part, follow each other in a continuous line; thus, one copy serves for all the singers. One begins the canon; when he reaches the sign,  $\approx$ , which ought to be written above the commencement of the second subject, another singer begins the canon; when he reaches the same sign, a third singer commences the canon;—each must sing the continuous line straight through. They may repeat the canon as often as they choose, and can end it on any of the above-named signs, but simultaneously. The command for cessation must be given by one of the performers, unless they have previously agreed upon the number of repeats. The same procedure is to be observed in composing a canon in the unison, in four or more parts; for example:—

Project of a four-part Canon in the unison.

Chiedo perdo - no a voi Signore, a voi, a voi.  
 . Sig-no - re. In-degno so - no, son pecca - to - re,  
 son pec-ca-to - - re, Mau - re - lio ma-la-va - si  
 col - mo, col - mod'er-ro - re.

In an open canon, the crotchet of the second part should be written after the last crotchet, and the crotchet rest be omitted in the accented division; also, instead of the first quaver rest in the third and fourth subjects, the last quaver of the preceding phrase must be written, and, as one part commences alone, rests must be given to the remaining parts until they enter; for example:—

## Open Canon.

Ex. 1014.

First subject.

Second subject.

First subject.

Fourth subject.

Second subject.

First subject.

Third subject.

Fourth subject.

Second subject.

First subject.

NB.

First subject.

Third subject.

Fourth subject.

Second subject.

Second subject.

NB.

First subject.

Third subject.

Fourth subject.

Fourth subject.

Second subject.

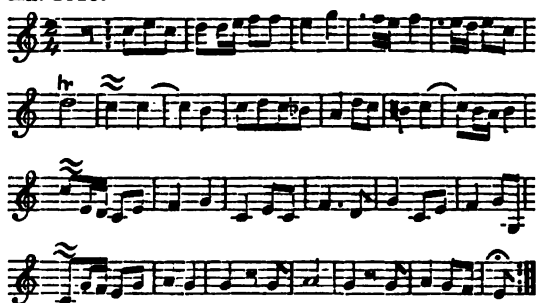
NB.

First subject.

Third subject.

For performance, each part is written separately—the three upper ones, only as far as NB, at which sign the four subjects are completed; the lower part must be copied all through, as no subject is repeated in it. Such a circular canon may be repeated at will, and concluded on a pause,  $\sim$ . In the open canon above, Ex. 1014, it was necessary to change the fourth part of the project into the third, because it makes the bass cadence, and to transform the third part into the fourth, as, if used as a third part or subject, its first repercussion would have produced the forbidden chord of the fourth and sixth, freely struck, no fewer than three times. The first and second parts or subjects retained their position. The same procedure is necessary in a close canon; with the difference, that all the subjects or sections are written in continuous succession; for example:—

Ex. 1015. Close Canon in the unison.



In writing a project, attention should be paid.—Firstly—that each individual part flow purely. Secondly—that the two or three parts mutually form a perfect duo or trio; on which account only the most necessary complementary intervals should be chosen. Thirdly—that the harmonic structure should only be perfectly developed as a full quartett by the entry of the last part. The three following examples are canons in the unison:—

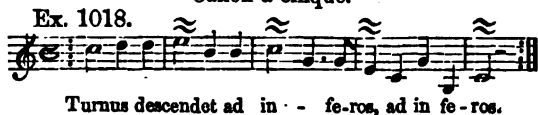
Ex. 1016. Canon a trè.



Canon a quatro.

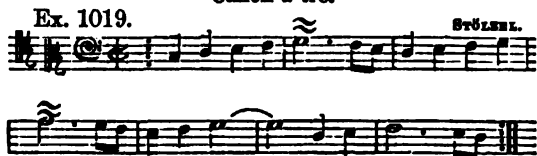


Canon a cinque.

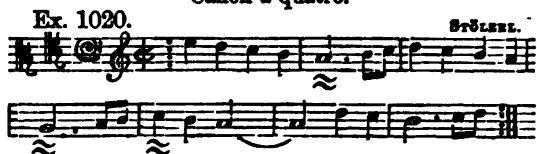


When a canon is answered on the fifth or octave above, or on the fifth or octave below, it is usual to place the clefs of the voices in the order in which they are to succeed, before the clef used for the commencement of the canon, and before the tonic is marked; then, either this common sign,  $\sim$ , or a figure which indicates the distance of the interval, signifies the note on which the successive voices are to enter; for example:—

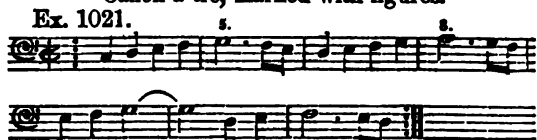
Canon a trè.



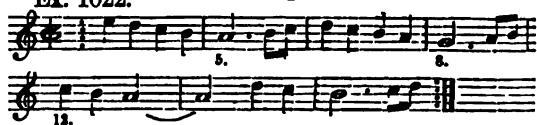
Canon a quatro.



Canon a trè, marked with figures.



Ex. 1022. Canon a quatro.



*First Remark.*—Canons marked by figures may be written in one clef; but performers must be informed that the figures over the notes indicate the intervals above, and those beneath the staff indicate the intervals below: the same applies to the sign,  $\sim$ , when no clefs are marked.

*Second Remark.*—The intervals indicated by numbers must be counted from the first note, and not from the note over or beneath which they are placed; therefore, in Example 1021, the tenor, marked with 5, answers the bass on the dominant *g*, as in Ex. 1019—the alto, marked 8, answers on *c* the octave above the bass. In Ex. 1022, the alto, marked with the figure 5, answers on *a* the 5 below, as in Ex. 1020—the tenor, marked 8, answers on *e* the octave below—lastly, the bass, marked 12, answers on *a* the twelfth below. Of course it is understood that the parts which enter later must be transposed according to their clef. So much on circular or vocal canons. As regards complicated or counterpoint canons, which must always be open and finite, and in which every counter-subject becomes a new section and canon at the same time, it cannot be denied that they are difficult to invent, and require great facility, based on constant practice of this kind of writing. Many celebrated masters of the Italian, Flemish, and

German schools, have left good models of this branch of art, and have, through these works, immortalized their names.

Ex. 1023. An example in four parts.

Be - ne - dic - tus qui ve - nit  
Be - ne - dic - tus qui ve -  
Be - ne - dic - tus  
Be - ne - dic -

qui ve - - - nit in no-mi -  
- nit, qui ve - - - nit in  
qui ve - nit, qui ve - - - nit  
- tus qui ve - nit, qui ve - -

ne Do-mi - ni, be - - ne  
no-mi - ne Do-mi - ni, be - -  
in no-mi - ne Do-mi -  
- nit in no-mi - ne

dic - tus qui ve  
- ne - dic - tus qui ve -  
ni, be - - ne - dic - tus  
Do-mi - ni, be - - ne - dic - tus,

nit, ve - nit in no-mi -  
- nit, ve - nit in  
qui ve - - - nit, ve -  
qui ve - - -

Do - - - mi - ni,  
nomine Do - - - mi - ni,  
- nit in no-mi - ne Do  
- nit, ve - nit in no-mi - ne Do - - -

no - - - mi -  
no  
- - mi - ni, no -  
- - mi - ni, no -

ne Do-mi - ni,  
- - mi - ne Do-mi - ni,  
- - mi - ne Do-mi -  
- - mi - ne

be - ne - dic - - tus . .  
be - ne - dic - - tus  
ni, be - - ne - dio -  
Do-mi - ni, be - - ne -

qui ve  
qui ve  
tus . . qui ve -  
dic - - tus . . qui



do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
his pa-cem, do-na no-bis  
pa-cem, do-na no-bis pa-

do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem, do-

do-na no-bis pa-cem, pa-cem,  
do-na no-bis pa-cem, pa-cem,  
do-na no-bis pa-cem, do-na  
do-na no-bis pa-cem, do-na  
do-na no-bis pa-cem, pa-cem, do-na

do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem, do-

do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem,  
do-na no-bis pa-cem, do-

Those who are not initiated into the mysteries of composition, are often misled by the ear, and fancy they are listening to a strict canon composition, when the piece may be merely formed of thematic counterpoint imitation. The following hymn furnishes an illustration.

Ex. Libro V. Musurgias.

(The Greeks used the term *Musurgos* indifferently, to denote an instrumental-player, or a composer.)

Ex. 1025.

Sit laus De-o  
Sit laus De-o  
Sit laus

Pa-tri, Pa-tri, Pa-tri, Pa-tri, Pa-tri, Pa-tri

Pa-tri, Pa-tri, Pa-tri, Pa-tri, Pa-tri, Pa-tri

o Pa - tri,  
De - o Pa - tri, sum -  
De - o, De - o Pa - tri, sum - mo  
tri, sit laus De - o, De - o. Pa - tri,

sum - mo Christo de - - - - - cus, summo Chris - to  
mo Chris - to de - - - - - cus, sum -  
Christo de - - - - - cus, summo  
summo Chris - to

de - - - - - cus,  
- mo Christo de - - - - - cus, Spi - ri - tu - i Sanc - -  
Christo de - - - - - cus, Spi - ri - tu - i Sanc - -  
de - - - - - cus, Spi - ri - tu - i Sanc - -

Spi - ri - tu - i Sanc - -  
to, Spi - ri - tu - i Sanc - -  
to, Spi - ri - tu - i Sanc - -  
to,

to, tri - bus ho - nor  
to, Spi - ri - tu - i Sanc - to, tri - bus ho -  
to,  
tri - bus

u - - - nus, tri - bus ho - nor  
- nor, ho - nor u - - - nus, tri - bus  
tri - bus ho - nor u - - - nus,  
ho - nor u - nus, tri - bus

tri - bus ho - nor u - nus, A - men.  
ho - nor u - nus, A - men, A - - - men.  
tri - bus ho - nor u - nus, A - men.  
ho - nor u - nus, A - men, A - - - men.

The peculiar charm of canon compositions, four of which follow, written by our German Orpheus, consists in the gradual structure of a piece, which takes place, so to speak, in our presence; we begin by hearing a single part, devoid of all harmony—a second and third part join in by degrees, fill out, and round the outline more and more, until the last part completes the work of art, and presents a clear, well combined picture of the system of harmonics, in a satisfactory manner, hardly expected, from the fragmentary sections heard at first. We need hardly say that operatic canons, in which dissimilar voices, such as treble, tenor, and bass, repeat a melody in the fourth above or below, according to the compass of each voice, are not comprised in this rubric; they may be considered as free, melodious imitations, and merely require that the passages employed in the accompaniment should be in correct harmony.

#### Four Canons by W. A. MOZART.

Ex. 1026. No. 1, for four voices.

A - ve Ma - ri - a - - -

ve Ma - ri - a, a - - ve,  
A - ve Ma - ri - a, a -

a - - ve Ma - ri - a, a - - ve  
ve Ma - ri - a, a - -  
A - ve Ma -

Ma - ri - a, Ma - ri - a, a -  
- ve, a - - ve Ma - ri - a,  
ri - a, a - - - ve Ma - ri - a,

- - ve, a - ve Ma - ri - a, a - -  
a - - - ve Ma - ri - a, Ma -  
a - - - ve, a - -  
A - - - ve Ma - ri - a, a - - -

a - - - ve, a - - - ve Ma -  
ri - a, a - - - ve, a - - - ve Ma -  
- - - ve Ma - ri - a, a - - - ve  
- - - ve Ma - ri - a, a - - -

ri - a, a - - - ve Ma - ri - a,  
ri - a, a - - ve, a - - ve,  
Ma - ri - a, Ma - ri - a, a - -  
- - ve, a - - - ve Ma - ri - a,

a - - - ve, a - -  
a - - - ve Ma - ri - a, a - - -  
- - ve, a - ve Ma - ri - a, a - - - ve,  
a - - - ve Ma - ri - a, Ma -

- ve Ma - ri - a, a - - - ve  
- ve Ma - ri - a, a - -  
a - - - ve, a - - - ve Ma -  
ri - a, a - - - ve, a - - - ve Ma -

Ma - ri - a, Ma - ri - a, a - -  
- ve, a - - - ve Ma - ri - a,  
ri - a, a - - - ve Ma - ri - a,  
ri - a, a - - - ve, a - - - ve

This infinite canon is distinguished by a sweet tenderness, both in the design and the simple unornate fashion of the parts. This soft, peaceful impression of simplicity results from the first bar being repeated and answered in the first voice, immediately the second voice enters, and by its being used, slightly modified, in the third repercussion, on the unaccented division of a bar (*in arsin*).

## Ex. 1027. No. 2, for 4 voices.

*Adagio.*

La-cri-mo - - - so son i - -

- o, la-cri-mo - - - so lacri-moso son i - -

La-cri-mo - - - so son i - -

- o, per-du-to, per-du-to ho l'i-dol mi - -

- o, la-cri-mo - - - so, la-cri-mo-so son i - -

La-cri-mo - - - so son i - -

- o! la - - cri-mo - - - so son i - -

- o! per-du-to, per-du-to ho l'i-dol mi - -

- o, la-cri-mo - - - so, lacri-mo-so son i - -

La-cri-mo - - - so son i - -

- o, la - cri-mo - - -

- o, la - cri-mo - - -

- o! per-du-to, per-du-to ho

- o la - cri-mo - - - so, la-cri-

- - so son i - - o, la - cri-mo - - -

- so son i - - o, la - cri-mo - - -

l'i-dol mi - o, la - - cri-mo - - -

-mo-so son i - o! per-du-to

- - so, la-cri-mo-so son i - o, - -

- - so son i - o, la - cri -

- - so son i - o, la - cri -

per-du-to ho l'i-dol mi - o! la -

per-du-to, per-du-to ho l'i-dol mi - o!

- mo - - - so la-cri-moso son i - o!

- mo - - - so son i - o!

cri-mo - - - so son i - o!

(voice leading)

In this example, the excellent conduct of the voices deserves particular attention; every separate melody has its peculiar character, called for by the plaintive words—every new voice which enters encircles the former parts, and all interweave smoothly in chromatic contrary movement.

## No. 3, for four voices.

*Allegro.*

Al - - - le - lu -

Ex. 1028.

ja, al - - - le - - -  
Al - - - le - lu -

- lu - ja, al - - -  
ja, al - - - Al - - - le - -

- le - lu - ja, Al - lo - lu -  
- le - - - lu - ja. Al - -

- ja, a - - - men, alle - lu - ja, al -  
- le - lu - ja, al - le -

- le - lu - ja, al - - -  
- le - lu - ja, a - - - men, al - le - lu -

- ja al - le - - -  
ja, al - - - le - - - lu -

- ja, al - le - lu - ja, a - - - - men.  
- ja, al - - - -

- lu - ja, al - - -  
ja, al - - - al - le - lu - ja, al - - -

The theme is precisely according to church-chant—as intoned by the priest at the altar. The more rapid counter-subjects, with their suspended dissonants, contrast effectively with the weighty, long notes of the principal subject.

*Andante sostenuto.*

Ex. 1029.

Sie, sie ist da - hin, da - hin, sie, die  
Sie, sie ist da - hin, da - hin,  
Sie, sie ist da -

Sangerinn, die Mav - - en - lieder ton - - - te!  
sie, die Sangerinn, die Mav - - en - lieder  
hin, da - hin, sie, die Sangerinn, die Mav -

Sie, die durch ihr Lied den gan -  
tön - - te! Sie, die durch ihr  
- - en-lie-der tön - - - te!

- - zen Hain, ach! . den Hain, die durch ihr  
Lied den gan - - zen Hain, ach! . Hain,  
Sie, die durch ihr Lied den gan - - - zen Hain, ach!

Lied ihn, ach! . den Hain, den ganzen Hain ver -  
die durch ihr Lied ihn, ach! . den Hain, den  
- - den Hain, die durch ihr Lied ihn, ach!

schönte, Sie ist da - hin, ach sie ist da - hin, da-hin!  
gan-zen Hain verschönte, sie ist da - hin, ach sie ist da -  
- - den Hain, den ganzen Hain verschönte, sie ist da -

Ach! wenn ihr Ton mir in die See - le hall -  
- - hin da-hin! Ach! wenn ihr Ton mir in die  
- hin, ach sie ist da - hin, da-hin! Ach! wenn ihr

- - te! ach, wenn ihr Ton, wenn ihr Ton  
See - le hall - - te, ach,  
Ton mir in die . See - le hall - -

in die Seele hall - te.  
wenn ihr Ton, wenn ihr Ton in die Seele hall - te.  
- te, ach wenn ihr Ton, wenn ihr Ton

Wenn ich am Bach, wenn ich am Bach dort im  
Wenn ich am Bach, wenn ich am  
in die Seele hall - te, Wenn ich am

A-bend-gol-de . wenn ich dort wall - - te,  
Bach dort im A - bend-gol-de . . wenn ich dort  
Bach, wenn ich am Bach dort im A - bend-gol-de

Wenn . . ich dort auf Blumen lag, wenn  
wall - - te! Wenn . . ich dort auf  
- . . wenn ich dort wall - - te! Wenn

ich auf Blumen wallte! sie, die Mayen -  
Blumen lag, wenn ich auf Blumen wall - te!  
- . ich dort auf Blumen lag, wenn

- - lie-der tön-te, de-ren Lied - er tönte,  
sie, die Mayenlieder tonte, deren Lied  
ich auf Blumen wall - te! sie die Mayen -

die den ganzen Hain durch ihr Lied verschön-te .  
 - er ton-te, die den ganzen Hain  
 - lieder tonte, de-ren Lied - er ton-te,  
 sie, die den Hain, ach den Hain, den ganzen Hain  
 durch ihr Lied verschön-te, . . sie, die den Hain,  
 die den ganzen Hain durch ihr Lied verschön-te .  
 ver - schön - te, sie  
 ach den Hain, den ganzen Hain ver - schön - te,  
 sie die den Hain, ach den Hain, den ganzen Hain  
 ist da-hin, die Sän - gerinn, sie ist da-hin!  
 sie ist da - hin, sie ist da-hin!  
 ver-schön-te, sie ist da - hin!

If this last masterpiece be dissected, we shall find that it is constructed of eleven themes, connected in a beautifully flowing, harmonious manner. Every new part which enters is so ingeniously turned, that it unites with the former voices, which continue above and below it, distant from each other one bar only; the deeply pathetic and highly sentimental melody is so sequently woven in one thread, that the four commencing notes of the last theme form, at the same time, the bass-cadence of the concluding chord, in the third voice. Without partiality towards a countryman, we may declare that nothing more worthy of admiration has ever been produced in this branch by the most celebrated masters of counterpoint. Now for a few instructions on *enigma* canons. These are not marked by signs, or figures, or initials of voices (C, canto—A, alto—T, tenor—B, bass), and often not by a clef. Those who would decipher such a canon, which, at most, is signified to be a canon in three or four parts, must try to solve it in all intervals above and below—that is, in the third above or below, &c., &c.—until they have obtained the correct answer; also, in the inversions; by contrary move-

ment—even sometimes by retrograde, or contrary retrograde movement; also, in the three clefs or their transpositions. The three clefs are capable of nine transpositions; for example:—

Common Violin Clef. French Clef.

Ex. 1030.

G Second line. G First line

Common Soprano. Mezzo Soprano. Alto. Tenor.

C First line. C Second line. C Third line. C Fourth line.

Bass. High Bass. Low Bass.

F Fourth line. F Third line. F Fifth line.

The solutions of these enigmas must also be sought by additional rests and pauses—by augmentation and diminution of one and a half or several bars. A good example is *Kirnbberger's* canon: "*Wir irren alle-sammt, nur jeder irret andere.*" Among modern composers, Frederick Kuhlau especially has furnished some excellent enigma canons, of which some will be given as examples.

#### Enigma-canon, by F. KUHLAU.

Ex. 1031.

No. 1, in 8 parts.

al rovescio.

#### Solution.



From the score of the eight parts, we perceive that the whole conception arises from three chords above the fundamental B,—E major, A minor, and the harmony of a diminished fifth and sixth; the result is a by no means attractive harmonic production. To decipher it correctly, it is necessary to put a  $\sharp$  to the notes *g* in the alto, tenor, and bass. Altogether, an enigma is but an enigma;—we puzzle our brains to find the solution, and when we have traced the secret, we have gained but little; as the proverb says, "*Parturiunt montes, &c.*" These speculative pastimes, however, serve to sharpen acumen, and may fill memoranda-pages, useful in forming larger works.

Ex. 1032. No. 2, in eight parts.



Solution.

A second canon may be created by reading this backwards; a third, by reading it upside-downwards; and a fourth canon may be made by reading it upside-downwards and backwards.



In this example, retrograde imitation is employed. Each bar is answered backwards by the following part. The result of the whole, produces two harmonies, tonic and dominant—D major and A minor. The composition read upside down, marked in C minor and F minor, is equally correct, but far inferior as regards melody.

Ex. 1033. No. 3, in eight parts.



Solution.



Ex. 1032 is a four-part musical exercise. It consists of three systems of four staves each. The first system shows a treble and bass staff with a complex rhythmic pattern, followed by two inner staves. The second system continues the pattern with more complex figures. The third system concludes with a final cadence. The notation includes various note values, rests, and dynamic markings.

The note which is entoned as *c* by the treble, sounds like *f* in the alto, like *d* in the tenor, and *g* in the bass. The rests necessary for the harmonious entries, required to be discovered, and the three answering voices required *eb* to be changed to *e* many times, on account of modulations.

In four parts.

Ex. 1034.

Ex. 1034 is a four-part musical exercise. It consists of three systems of four staves each. The first system shows a treble and bass staff with a sequence of notes, followed by two inner staves. The second system continues the sequence with more complex figures. The third system concludes with a final cadence. The notation includes various note values, rests, and dynamic markings.

Ex. 1035 is a four-part musical exercise. It consists of three systems of four staves each. The first system shows a treble and bass staff with a sequence of notes, followed by two inner staves. The second system continues the sequence with more complex figures. The third system concludes with a final cadence. The notation includes various note values, rests, and dynamic markings.

Solution.

The solution for Ex. 1035 is provided in a four-part setting. It consists of three systems of four staves each. The first system shows a treble and bass staff with a sequence of notes, followed by two inner staves. The second system continues the sequence with more complex figures. The third system concludes with a final cadence. The notation includes various note values, rests, and dynamic markings.

This example, like Ex. 1032, may be deciphered by retrograde inversion, transposed an octave lower.

No. 5, in four parts.

Ex. 1035.

Ex. 1035 is a four-part musical exercise. It consists of three systems of four staves each. The first system shows a treble and bass staff with a sequence of notes, followed by two inner staves. The second system continues the sequence with more complex figures. The third system concludes with a final cadence. The notation includes various note values, rests, and dynamic markings.



## Solution.



This canon-problem is more complicated in its construction. Firstly—the entry of the answer requires the addition of a semibreve rest. Secondly—it must be put into the bass, in order to obtain space for performance. Thirdly—the divisions of each bar, with their dots and rests, appear in altered succession, thus: the third crotchet first, the first crotchet in the middle, and the second crotchet last. He who discovers these subtle devices, will easily solve the enigma, and may lay claim to the title of a musical Oedipus.

## SUPPLEMENT.

When Joseph Haydn was prevented, by the weakness of old age, from visiting his friend Albrechtsberger, to wish him joy on his patron saint's day, he sent him the well-known musical card, "*Alt und schwach bin ich*," which was printed, without his knowledge, under the name of *Canon*. Albrechtsberger, also unable to visit his brother-in-art on the ensuing St. Joseph's Day, on account of illness, sent Haydn the following remembrance:—

Pieridum Frater!  
qui dudum noster Apollo diceris:  
hunc Canonem fecit, dedicatque Tibi  
vetus et sincerus amicus  
Georg. Albrechtsberger

1806

Joseph Haydn.

Canone perpetuo a 4 voci in hypodiapente, ed hypodiapason.

Ex. 1036.



L'istesso Canone in hyperdiatesseron, eo hypodiapason.

So - la - ti - um mi - se - ris  
so - ci - os ha - bu - is - se do - lo -  
- rum do - lo - - - rum.

Solutions.

No. 1.

Hypodiatesseron (Unter-Quinte).  
Hypodiapason (Unter-Octave des Soprans).  
Hypodiapason (Unter-Octave des Altos).

No. 2.

Hyperdiatesseron (Ober-Quarte).  
Hypodiapason (Unter-Octave des Soprans).  
Hypodiapason (Unter-Octave des Altos).

## APPENDIX.

## ON CHURCH, CHAMBER, AND DRAMATIC MUSIC.

We need hardly say that these three styles ought to be clearly distinguished, by their intrinsic creation, by reason of their peculiar destination. In modern times, unfortunately, an unjustifiable medley of these classes has become prevalent, most injurious to their ultimate grand aim. We can hardly warn young musicians too strongly against this dangerous path; let every one, who sincerely respects himself and real art, choose that branch for which he feels decided inclination, talent, and vocation—then let him follow faithfully the banner under which he has enlisted, and never vacillate, like the mercenary soldier, who knows not what he will, nor to whom he belongs. All cannot succeed in all; better be the first in a village than the last in Rome! A universal master in all branches is more rare than the fabled Phoenix! our *Mozart* was such a brilliant meteor! To church music belong all kinds of masses, graduals, offertories, psalms, hymns, cantatas, oratorios, and antiphones; composed in strict or free counterpoint, with greater or less instrumental accompaniment, in four or five parts, in *stilo alla capella*, with or without organ, in *alla breve*, common, or triple time. We possess masterly works of this kind by Aiblinger, Allegri, Angstenberger, Astorga, Bach, Baini, Baj, Ballerotti, Basily, Beethoven, Benelli, Benevoli, Bernabei, Biffi, Bihler, Bonno, Boroni, Brescianello, Bixi, Bühler, Caffaro, Caldara, Carissimi, Cavallo, Cherubini, Cruciani, Cursino, Danzi, Deller, Doles, Drobisch, Duni, Durante, Eybler, Fago, Fasch, Feo, Frescobaldi, Fux, Gaffi, Galilei, Galuppi (called *Buranello*, from his birth-place, Burano, an island eight miles distant from Venice), Gänsbacher, Gasparini, Gassmann, Giroust, Graun, Greco, Guarnerio, Händel, Hasse, Hauptmann, Jos. and Mich. Haydn, Heinichen, Hesse, Himmel, Hofmann, Homilius, Hueber, Hummel, Jomelli, Kittel, Joh. Kozeluch, Krottendorfer, Lachner, Lanzi, Lasso (Orlando), Leo, Lotti, Luzaschi, Manni, Marcello, Majo, Marotti, Padre Martini, Michel, Mozart, Naumann, Palermitano, Palestrina (also Praenestino), Pasterwitz, Pera, Pergolesi, Peri, Perti, Porpora, Prantner, Preindl, Reichard, Reuter, Riepel, Righini, Rink, Rolle, Romberg, Sallieri, Sarti, Scarlatti, Schicht, Schmittbauer, Schnabel, Fr. Schneider, Schulz (Seyfried), Abbé Stadler, Stölzel, Tonini, Tozzi, Traëtta, Tuma, Türk, Valotti,

Vinci, Vogler, Wagenseil, C. M. v. Weber, Gottfried Weber, Weinling, Winter, Wittasek, Zelenka, Zelter, and, last not least, by a star of the first magnitude, not yet mentioned by the editor—the memorable J. G. Albrechtsberger! *Chamber music* comprises all kinds of vocal or instrumental pieces, fitted for private circles or large concerts, namely: orchestral symphonies, solos, duets, terzets, quartets, quintets, &c., &c., for stringed or wind instruments; sonatas, variations, concertos; arias, concerted pieces, choruses, cantatas (when not of a religious character), overtures, pot-pourris, capriccios, fantasias, &c. Up to the present time, the following composers have written chamber music: (a) *Symphonies*—Abel, André, Bach, Beethoven, Boccherini, Brandl, Cambini, Cherubini, Dittersdorf, Gyrowetz, Haydn, Hesse, Hofmeister, Krommer, Lachner, Mehul, Mendelssohn, Mozart, Neukomm, Pleyel, Riem, Ries, Rolla, Romberg, Rosetti (Seyfried), Leop. Sonnleithner, Spohr, Stamitz, Ulbrich, Wanhall, C. M. v. Weber, Wilms, Winter, Witt, Wranitzky, Wölfl, &c., &c. (b) *For the violin*—André, Baillot, Beethoven, Benda, Blumenthal, Boccherini, Böhm, Bohrer, Boucher, Bruni, Cambini, Campagnoli, Cannabich, Clement, Contin, Corelli, Durand, Eck, Eybler, Femy, Fesca, Fiorillo, Fodor, Förster, Fränzl, Gerke, Gyrowetz, Habeneck, Händel, Haydn, Helmesberger, Hennig, Hiller, Hoffman, Jäll, Jansa, Jansen, Jarnowich, Khym, Kreutzer, Krommer, Lafont, Laban-Lubanow, Libon, Lipinsky, Lolli, Lubin, Mathei, Maurer, Mayseder, Mestrino, Möser, Mozart, Onslow, Paganini, Pichel, Pixis, Pleyel, Polledro, Präger, Pugnani, Ries, Rode, Rolla, Romberg, Schall, Schmiedigen, Schuppanzigh, Spohr, Viotti, Weiss, Woldemar, Wölfl, &c. (c) *For the violoncello*—Arnold, Baudiot, Bideau, Bohrer, Danzi, Dotzauer, Duport, Hauschka, Hus-Desforges, Krafft, Lamarre, Lindley, Linke, Merk, Münzberger, Pleyel, Reicha, Romberg, Schönebeck, Stiasny, Voigt, &c. (d) *For the flute*—Amon, Bayr, Berbiguier, Call, Danzi, Devienne, Dressler, Drouet, Dulon, Fürstenau, Gabrielsky, Gebauer, Gyrowetz, Hänsel, Hofmeister, Hugot, Keller, Klingenbrunner, Köhler, Kreith, Krommer, Kuhlau, Lindpaintner, Metzger, Müller, Quanz, Schneider, Scholl, Toulou, Tromlitz, Vern, Wunderlich, &c. (e) *For the clarinette*—Backofen, Bärmann, Crusell, Duvernoy, Gebauer, Göpfert, Krommer, Lefèvre, Michel, Purebl, Vanderhagen, C. M. v. Weber, &c. (f) *For the basset-horn*—

Backofen, Küffner, Tausch, &c. (g) *For the hautboy*—Braun, Fröhlich, Garnier, Hummel, Krähmer, Krommer, Lebrun, Lickl, Sellner, Thurner, Vandenhagen, Westenholz, &c. (h) *For the bassoon*—Dietter, Gebauer, Krommer, Kummer, Ozi, Schneider, Stumpf, C. M. v. Weber, &c. (i) *For the French-horn*—Amon, Domnich, Dornaus, Duvernoy, Lindpainter, Mozart, Nisle, Punto, Reicha, Schunke, &c. (k) *For the flageolet*—Bellay, Chalon, Demar, Gebauer, Leroy, &c. (l) *For the cizala, or cane-flute*—Diabelli, Gebauer, Heberle, Klingenbrunner, Krähmer, Matiegka, &c. (m) *For the trombone*—Braun, Fröhlich, &c. (n) *For the mandoline*—Aichelburg, Bortolazzi, Call, Oberleitner, Vimercati, &c. (o) *For the guitar*—Bevilacqua, Blum, Bornhardt, Bortolazzi, Call, Carulli, Diabelli, Doisy, Gelli, Giuliani, Gräffer, Kueffner, Lehmann, Matiegka, Molino, Molitor, Oberleitner, Rotondi di d'Arailza, Spina, Stählin, Tuzcek, Wolf, &c. (p) *For the pianoforte*—Adam, Assmayr, Bach (J. C.), Bach (J. M.), Bach (Ph. Em.), Bach (Seb.), Beethoven, Bixi, Chopin, Chotek, Clementi, Cramer, Czerny (C.), Czerny (Jos.), Diabelli, Dussek, Eberl, Eberwein, Field, Freystädler, Gelinek, Gyrowetz, Halm, Haslinger, Haydn, Herz, Himmel, Hummel, Jozzi, Kalkbrenner, Kanne, Kleinheinz, Klengel, Kozeluch, Krufft, Küffner, Kuhlau, Lannoy, Lauska, Leidesdorf, Lickl, Lipawsky, Liszt, Louis Ferdinand (Prince of Prussia), Martinelli, Maschek, Mendelssohn, Moscheles, Mozart, Müller (A. E.), Onslow, Pixis, Pleyel, Plachy, Reicha, Riem, Ries, Riotte, Rudolph (Archduke of Austria), Rummel, Scarlatti, Schmitt, Schneider, Schumann, Scotzi, Starzer, Steibelt, Sterkel, Tayber, Tomeschek, Wagenseil, Wanhall, Weber (C. M. v.), Clara Wieck, Winkler, Wölfl, Worzischek, Würfel, &c. (q) *For the harp*—Alvars, Backofen, Bedard, Bochsa, Boieldieu, Demar, Jadin, Krumpholz, Nadermann, Pollat, Spohr, Vernier, &c. (r) *For the harmonica*—Maschek, Müller, Naumann, Röllig, &c. (s) *For concerted wind-instruments*—Amon, Fuchs, Gebauer, Göpfert, Haslinger, Hofmeister, Kreith, Krommer, Kueffner, Lickl, Mozart, Payer, Purebl, Rummel, Schiedermayer, Schwarz, Sedlak (Seyfried), Starke, Stumpf, &c. (t) *For the voice (airs, duetts, &c.)*—Amon, André, Asioli, Bachmann, Beethoven, Bergt, Blangini, Blum, Bornhardt, Call, Crescentini, Danzi, Dietrichstein (Count Moriz), Eisenhofer, Fesca, Hakel, Häser, Harder, Haslinger, Haydn, Himmel, Henneberg, Hummel, Hurka, Kanne, Krufft, Ledesma, Lehmann, Löwe, Marschner, Methfessel, Millico, Mosel (J. F. v.), Mozart, Mühlhng, Nägeli, Paer, Proch, Reichard, Reissiger, Righini, Rungenhagen, Schinn, Schnyder, Schubert (Seyfried), Sterkel, Tomaschek, v. Wartensee, Weber (C. M. v.), Weber (Fr. D.), Weber (Gottfr.), Zelter, Zumsteeg, &c. *Dramatic music* comprises all that which is accompanied by music, in a theatrical representation; serious and comic operas, long and short operettas, melo-dramas, ballets, divertissements, &c., &c. It would be difficult—nay, almost impossible—to give a detailed definition of this style, as a separate individuality is required by the different characters of the works to be composed. On this account, this branch of art is most

subjected to the changes of fashion; in our own time, many reforms have been introduced—whether tending towards ultimate benefit or depreciation remains to be proved. The indispensable requisites for a worthy theatrical composer are—a proved experience of dramatic effect in rhetorical declamation, a lively fancy in musical painting, practical knowledge of vocal and instrumental effect, and a judicious employment of all lawful aids. We cannot deny, that, sometimes, chance plays a principal part in the ultimate result. The degree of success or unsuccess is often determined by a series of unexpected circumstances, trivial in themselves. No one can guarantee the effect which may be caused by the best written composition on the public, who acts as judge; and the proverb, "*Fortuna, cui favet, &c.*" is never more applicable than to this case. Up to the present time (so fertile itself), much has been done in this branch of the art. Who is not acquainted with the following names?—Abeille, Agricola, Alessandri, André, Andrezzi, Anfosci, Apell (v.), Arne, Auber, Audinot, Basily, Beethoven, Bellini, Benda, Berton, Birey, Blangini, Blum, Boieldieu, Brandl, Caraffa, Catal, Champein, Cherubini, Cimarosa, Dallayrac, Danzi, Deller, Dittersdorf, Drechaler, Eberwein, Elsner, Fesca, Fioravanti, Fleischer, Gallus, Gaveau, Generali, Gläser, Gluck, Gossec, Graun, Gretry, Guglielmi, Guhr, Gyrowetz, Halevy, Händel, Hasse, Haydn, Herold, Hiller, Himmel, Hofmeister, Holzbauer, Hummel, Isouard (Nic.), Kaiser, Kraus, Krentzer (Conr.), Kuhlau, Kunzen, Lichtenstein, Lindpaintner, Lully, Mayer (Sim.), Mayerbeer, Mehul, Mercadante, Mialivezeck, Monsigni, Morlacchi, Mosel (J. F. v.), Mozart, Müller, Naumann, Neefe, Paisiello, Paer, Pavesi, Persuis, Philidor, Piccini, Poissi (Freyh. v.), Rameau, Reichard, Righini, Riotte, Romberg, Rosetti, Röslar, Rossini, Rousseau, Sacchini, Salieri, Sarti, Schenk, Schmidt-bauer, Schneider, Schulz, Schuster, Schweitzer, Seidel, Seydelmann (Seyfried), Spohr, Spontini, Starzer, Steibelt, Stunz, Le Sueur, Süssmayer, Tayber, Telemann, Tomaschek, Traetta, Umlauf, Vogel, Vogler, Weber (B. A.), Weber (C. M. v.), Weigl, Weyse, Winter, Wittasek, Wolf, Wölfl, Zingarelli, Zumsteeg, &c.

An excellent plan for obtaining a correct insight into the above-mentioned three styles, is to study carefully the full score of classical works, and, if possible, to attend a performance of them immediately after the examination. Opinions still differ as to the fundamental elements of the real, peculiar church-style; the venerated of ancient masters only consider compositions of that period as worthy—while the devotees of modern fashion pronounce these relics of counterpoint to be dry, arithmetical productions, and scholastic bombast. Both parties, though prejudiced, may be partly right, and the true opinion, as usual, lie in the middle path. Church music, when first created, was confined to vocal pieces, which were restricted by the rules of severe composition to perfect and imperfect harmonies, which moved in solemn, slow progression, and contained little melody. These laws were expedient—nay, even indispensable—in Italy, the cradle of this music, where the colossal

temples, which served as places of performance, rendered the simplest construction of harmony necessary; the rapidly succeeding chords and dissonant progressions, which become familiar to our ear by constant habit, would have occasioned, in those echoing aisles, an indistinct disorder perfectly confounding. Besides this, the singers depended only on themselves; therefore, it was expedient to expel everything from the *stilo alla capella* which might endanger correct performance or true intonation: on this account, the principal rules of strict composition still remain unchanged. As the composers of the severe school were thus fettered, and their works reduced to a certain monotony, the only field left them for the display of their talent, was the ingenious combination and elaboration of counterpoint in many parts; admirable samples of which have descended to us from that epoch in art. At a later period, these simple Gregorian church-chants were sustained by an organ; by degrees, figured accompaniment was developed; the bass-parts were strengthened by double-basses; then, violins were introduced into church-choirs; and, lastly, hautboys, trumpets, drums, trombones, cornets (*Zinke*), bassoons, and other wind instruments. Composers then gained more extensive privileges, as singers might undertake greater difficulties when supported by these adjuncts. In modern times, in church solemnities, such as high services, Te Deums, &c., a complete orchestra is used, although some objecting voices are still upraised against the innovation, but without a good and sufficient reason for dissent. Sometimes the higher pitch of the instruments prevented the co-operation of the organ, which generally was at least a quarter-tone lower than the established orchestra-pitch; and thus the complementary wind instruments became necessary as a substitute. The principal object of a religious composition is to express, in notes, the true sense of the words, which ought to be deeply felt, studied with pious faith, and rendered with serious dignity. If this first and only requisite is complied with, then the whole conception will scarcely be injured by any instrument, properly used. Flutes, for instance—with what pathetic effect have their soft-breathing tones been introduced by Michael Haydn and Naumann; or horns—sustained while other harmonies progress—what an unspeakable charm, and pious effect, is given by this most beautiful of all connecting tones. Of course, much depends on a knowledge of peculiar adaptabilities; and only the foolish would condemn these instruments to sound a frivolous hunting-tune in a holy place. Everything has its right and its wrong—to find the right is a difficult art. Many usages sanctioned by long custom can hardly be justified—such, for instance, as noisy violin passages, and skipping fundamental basses, which sound too mundane; or trombones written in unison with alto, tenor, or bass voice: by this mismanagement, these instruments, which are effective in full, slow chords, lose their individual beauty, and impede, rather than aid, in quick fugue-subjects—because, on account of their nature, they cannot execute precisely the passages written for them. Equally unjustifiable are frequent

solos for voices, with graces, shakes, and runs; bravura-airs with cadences; concerto-like symphonies for different instruments; together with other abuses, introduced into church music during another era, which the clearer intelligence of present times is striving to banish. Every church-composer should give his principal attention to the sense of the words to be set—should work the four voice parts in flowing harmony and ingenious interweavings, and consider all else as embellishing additions. Those who would instruct themselves deeply in composition should read the following authors:—Adelung, André, Avison, Bull, Burmann, Burney, Busby, Catel, Chladni, Choron, Christmann, Fink, Forkel, Förster, Fux, Gerber, Gerbert, Gretry, Hawkins, Hering, Jones, Kirnberger, Knecht, Koch, Marpurg, Mattheson, Michaelis, Mitsler, Mosel (v.), Portmann, Reichardt, Riepel, Rochlitz, Scheibe, Schicht, Schubart, Türk, Vogler, Wagner, Weber (Friedr. Dion.), Weber (Gottf.), Wendt, Wolf, &c. Vocal schools have been published by—Asioli, Choron, Crescentini, Danzi, Geraudé, Hering, Hiller, Laaser, Nägeli, Preindl, the Conservatoire de Musique in Paris, Righini, P. v. Winter, &c.

#### A SHORT DESCRIPTION OF MUSICAL INSTRUMENTS USUALLY EMPLOYED AT THE PRESENT TIME; WITH THEIR SCALES.

##### INSTRUMENTS OF PERCUSSION.

*The Organ* has many registers, and a still greater number of pipes; it contains one, two, or three manuals, of four octaves, and a pedal-board, consisting of thirteen long and seven short wooden notes. The principal register is always of sixteen feet; but sometimes, in very large constructions, it is of thirty-two feet. The organ has valves, bellows, &c. Chapels and small churches generally possess only small organs (*Positive*), with three, four, five, or six, and at most eight stops; these have one manual, and no pedals. The notes of the organ are the following:—

Ex. 1037.



When the organ has an incomplete bass 8va, these two notes are wanting, and



This instrument deserves to rank as king among its brethren. Its effect is indescribably grand and majestic; and its tones excite piety and prayer—elevate the spirit—and are the worthiest vehicles to convey the supplications of earthly creatures to the throne of the Almighty. It perfectly well acts as substitute to a complete orchestra, as its different stops, with the *vox humana*, are capable of imitating the sound of generally-known instruments to an illusive degree. Such a gigantic production, managed nobly and worthily by the hands of a practised master, is alone adapted to accompany the beseeching voices of a whole congregation, and to lead them steadily without danger of being overwhelmed by the thousandfold chorus of a faithful assemblage. A real organist is bound by holy duty, not to desecrate the instrument entrusted to his intelligent use, and technical ability, by profane artificialities; his performance and its subject ought never to be in contradiction with the sanctity of place, and their religious tendency. Rapid passages or brilliant ornaments, and mechanical bravura execution, are never in character, unless a master is to specially display his proficiency in an organ-concerto; a smooth delivery, on the contrary, a simple succession of combinations which shall permit masses of tone to spread forth, and a fully harmonized accompaniment, strengthened by the mighty aid of the pedals, will always produce an excellent—nay, even an exciting and magical effect. We possess books of instruction for the organ by—Drechsler, Güntersberg, Hering, Knecht, Rink, Türk, Abbé Vogler, and Werner. Remarkable organs exist—in Amsterdam; in the church of the bare-foot friars, in Augsburg, by *G. A. Stein*; in the garrison church at Berlin, by *J. Wagner*; in the Mary-Magdalen church at Breslau, by *Johann Rödern*; at St. Gallen; in the church of St. Peter and St. Paul at Görlitz, by *Casparini and Son*; at Innsbruck; at Halberstadt; in St. Michael's church at Hamburg, by *Hildebrand, jun.*; at Haarlem; in the cathedral at Magdeburg, by *H. Compenius*; in the church of Maria-Maggiore at Milan; at Trent; at Maria-Einsiedeln; at Merseburg; at Münchroth; at Ottobuern; in the church of St. James at Riga, by *H. A. Contius*; in the minster and in the church of the holy Trinity at Ulm, by *H. Ehrmann*; at Weingarten (a secularised Benedictine abbey in Suabia), by *Gabler*; in the St. John's church at Zittau, by *Silbermann*; and in the monastery of St. Florian, in Upper Austria. Among the most celebrated organ players of former and present times are—Agthe, Ahlström, Alberti, Albrechtsberger, Arnold, Bach, Buchmann, Balbastre, Bayer, Beckmann, Beczwarzowsky, Berguis, Bibel, Bousset, Buxtehude, Couperin, Deinl, Drechsler, Drexel, Eberlin, Eybler, Franzberger, Frohberger, Gebel, Hammerschmied, Händel, Hasler, Hässler, Hayda, Heinlein, Henkel, Henneberg, Hinsch, Hofheimer, Homilius, Hurlebusch, Kerl, Kindermann, Kittel, Klein, Knecht, Kobricht, Kollmann, Krause, Krebs, Lehmann, Liberti, Löffeloth, Lustig, Mattheson, Mozart, Mülthel, Nicolai, Pachelbel, Paix, Payr, Pepusch, Pothoff, Preindl, Purcell, Raquette, Rauch, Raupach, Reinecke, Rembt, Rink, Rogge,

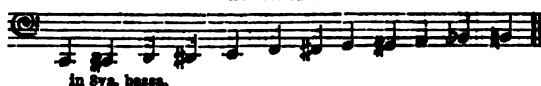
Rösler, Schneider (Fr.), Schneider (Friedr.), Sechter, Seeger, Siebenkäs, Sorge, Stadler, Stanlay, Tayber, Trier, Tunder, Vanderhagen, Vanhall, Vierling, Vogler (Abbé), Walther, Weckmann, Wenzel, Werner, Willman, Worzischek, &c.

The *Harpsichord* (Clavicembalo) is almost a fathom (Klafter) and a half long, about an ell wide at the front, or key-board, lessening to a point behind. The case is made of hard, and the sounding board of soft wood. It is fitted with steel or latten strings, and sometimes with covered bass-strings, which are fastened by iron screws and small pegs. This kind of instrument has become rare, and has fallen into disrepute.

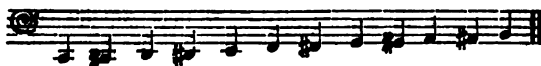
The *Pianoforte*, though of similar appearance, is distinguished from the harpsichord, by its sound (soft or loud, according to the will of the player) being produced by small wooden hammers; whereas the sound of the harpsichord is produced by wooden jacks, nearly a span long, in which are fixed small crow-quills. The pianoforte, which has the greatest compass of all key-board instruments, known at present, contains from six to seven octaves, consisting of the following notes:—

## Ex. 1038.

Lowest bass.



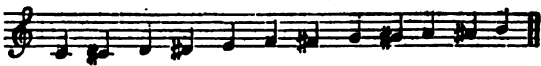
Great 8va.



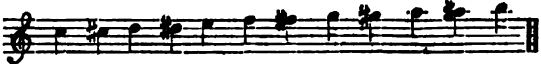
Small 8va.



One-stroke 8va.



Two-stroke 8va.



Three-stroke 8va.



Four-stroke 8va.



Pianoforte schools have been published by—Adam, Bach, Clementi, Cramer, Czerny (J.), Dussek, Hering, Hummel, Knecht, Müller, Pleyel, Steibelt, Türk, &c.

The *Clavichordium* contains sometimes four octaves, from *c* to *c*, like the organ—sometimes five octaves, from *f* to *f*, like the harpsichord—and has also steel or latten strings, and wound strings for the lower bass. Its outward appearance resembles the dwarf-harpsichord, or transverse pianoforte; being smaller than the harpsichord, it has very short jacks

of brass or iron: it has a weak sound, but is well adapted for tender, sentimental expression. This obsolete instrument is sometimes called Spinett; though, if it be not tuned an octave higher throughout, that is at four feet pitch, but at eight feet or natural pitch, it is not a spinett, even should it be fitted with one string, instead of two or three strings. Some spinetts resembling harpsichords were made, which sounded an octave higher, and were single-stringed throughout; but all these instruments have fallen into disuse, on account of their child-like, unsubstantial tone. The following may be placed in the category of harpsichords and pianofortes:—

- |                          |                          |
|--------------------------|--------------------------|
| 1. Adiphonon.            | 19. Geigen-Clavicymbel.  |
| 2. Amenochord.           | 20. Glas-Chord.          |
| 3. Amor-Schall.          | 21. Harmonichord.        |
| 4. Archicymbal.          | 22. Harmonicon.          |
| 5. Augenclavier.         | 23. Lauten-Clavacymbel.  |
| 6. Bogenflügel.          | 24. Melodica.            |
| 7. Cembal d'amour.       | 25. Oedephone.           |
| 8. Cembalo onnicordo.    | 26. Orchestrion.         |
| 9. Clavecin acoustique.  | 27. Orpheus-Harmonie.    |
| 10. Clavecin harmonieux. | 28. Panharmonicon.       |
| 11. Clavecin organisé.   | 29. Patent - Clavier von |
| 12. Clavecin à peau de   | Stauffer und Strei-      |
| buffle.                  | cher.                    |
| 13. Clavecin royal.      | 30. Phisharmonica.       |
| 14. Claveoline.          | 31. Sirenion.            |
| 15. Dittanacclasis.      | 32. Terpodion.           |
| 16. Doppel-Flügel.       | 33. Uranion.             |
| 17. Euphon.              | 34. Xenorphica.          |
| 18. Fortbien.            | 35. Xulharmonicon.       |

Distinguished players on these instruments were and are—Abeille, Adam, Apell, Auernhammer, Almeida, Bach (Ph. Em.), Beck, Beethoven, Belleville, Benda, Benickt, Sterndale, Bennet, Bigot, Bihler, Blahetka, Chopin, Cibbini-Kozeluch, Clasing, Clementi, Coda, Cramer, Czerny (Carl), Czerny (Joa.), Dalberg, Döhler, Duscheck, Dussek, Eberl, Eder, Field, Fink (Charlotte), Fleischer, Gelinek, le Grand, Gyrowetz, Halm, Henselt, Himmel, Hohenadel, Hummel, Hurlebusch (jun.), Julie, Kalkbrenner, Keil, Kiefer, Kleinhainz, Klengel, Kozeluch, Krufft, Kuhlau, Kurpinsky, Kurzböck, Lacombe, Lauska, Leidesdorf, Lemoch, Lessel, Liszt, Louis Ferdinand (Prince of Prussia), Marchand, Marschner, Mayer (Leop. v.), Mayer (Charles), Mayerbeer, Mendelssohn, Mora, Moscheles, Mosel (Cath. v.), Mozart, Mühlenfeld, Müller (A. E.), Natorp, Neumann, Onitsch (Nina), Onslow, Paradies, Park, Pixis, Pleyel, Posch, Puthon, Reicha, Ries, Rzehaczek, Riotte, Rosetti, Rudolph (Archduke of Austria), Salamon, Scarlatti, Schad, Schmitt, Schulz, Schumann, Seyffert, Stauffer, Steibelt, Stein, Sterkel, Streicher, Symanowska, Thalberg, Tepper, Tomaschek, della Valle, Wanhall, Weber (C. M. v.), Wieck (Clara), Winkler, Winter (Madlle.), Wittasek, Wölfl, Worzischek, Würtel, &c. At present, the builders of organs and pianoforte makers in Vienna are the following:—Affaly, Amberg, Anders, Angst, Baufeld, Bobaczek, Böhm, Bojarsky, Brodmann, Budenhager, Buder, Comary, Comeretta, Demian, Deutschmann, Dörr, Edelhofer, Ehlers, Ehrlich, Ehrlich, Elwerkemper, Fischer, Fritz, Fuhrmann, Glass, Graff

(Conrad), Graff (Aloys), Haschke, Heil, Hindle, Herwerth, Hey, Hofmann, Hoxa, Jakesch (Georg), Jakesch (Matth.), Jansen, Katholnig, Klein, Krämer, Landschütz, Langenreiter, Lauterer (Franz), Lauterer (Wenzel), Leschen, Letatzky, Lichtenauer, Marks, Maschek (Ign.), Maschek (Titus), Mauritz, Müller (Eust.), Müller (Mart.), Müller (Matth.), Pertsche, Pfaff, Plockmann, Promberger, Reiner, Rosenberger, Sachs, Schäffer, Schanz, Schedl, Schedle, Schmidt (Jac.), Schmidt (Matth.), Schneider, Schramm, Schuffenhauer, Schuhmacher, Schulz, Seidler, Seidtner, Sommerer, Somonair, Stein (Andr.), Steinhäuser, Streicher, Strobl, Teichmann, Wachtel, Weiss, Werle, Zambach, Zierer, &c.

*The Pantaleon* is a magnificent, but very rare instrument; it is nearly two ells wide, and is fitted with very many steel strings (the upper treble is three-stringed), stretched across the sounding-board by means of iron pegs and screws, over wooden bridges: it is played with two wooden sticks. *The Dulcimer* (Hackbret) is about half the size, and is played in a similar manner. The inventor of the pantaleon was *Hebenstreit*. The above-mentioned *Hackbret*—called also in vulgar parlance, "wooden laughter"—has been, so to speak, resuscitated in the present century; a Polish musician, *Gusikom*, travelled through Europe, and astonished lovers of art, by his wonderful execution on a stringless instrument of this nature, consisting of smaller and larger sticks, laid across packets of straw.

*The Harmonica* owes its existence to the celebrated Dr. Benjamin Franklin, who gave the first idea for its construction; it became better known through the Misses Davis and Kirchgessner, and its present perfection has been operated by the musical ingenuity of Messrs. Frick, von Mayer, Naumann, Röllig, Weise, and others. This agreeable instrument consists generally of thirty-six to forty globular glasses, which must be blown on forms expressly for the purpose. The combination of these, and their fixture on the square, iron spindles, furnished at one end with a balancing wheel, together with the tuning of them, gives more trouble than is required in making any other instrument. *Röllig* first added a set of keys, on which account it was called *claviatur*, or keyed harmonica. Chapel-master Naumann and the above-named musician first wrote compositions for it, and Müller printed a guide for self instruction on the harmonica, with illustrative pieces. The following are names of good repute:—*Maschek, Mayer, Pohl, Wenk, and Westenholz, &c.* The sale of the harmonica is:—

Ex. 1039.



The *Guitar* is of three kinds—the German, the Italian, and the Spanish; each is treated differently. The scale of the German guitar is:—

Ex. 1040.



It has six strings, which are tuned on these notes:

Ex. 1041.



It sounds an octave lower, and is adapted to concert-pieces, and especially to accompaniment of the voice. Full chords may be taken on it; thus:—

Ex. 1042.



The following musicians have become celebrated, partly as writers for, and partly as performers on this instrument, so favorite in our day:—Ammann, Bevilacqua, Blum, Bolzmann, Bortolazzi, Bornhardt, Brand, Bathioli, Call, Carulli, Cattus, Cramolini, Diabelli, Doisy, Gelli, Giuliani, Gräffer, Henri, l'Hoyé, Heinrich, Kueffner, Lehmann, Matiegka, Mendel, Molino, Molitor, Oberleitner, Rontondi d'Arailza, Scharlin, Spina, Schariczer, Schulz, Scheidler, Stoll, Tuczak, Wanczura, Wolf, Werner, &c. A modification of this instrument is the *Guitarre d'amour*, invented by *Stauffer*.

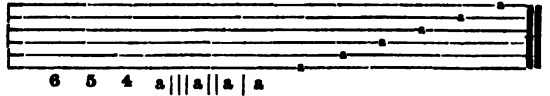
The *Theorbo* is a pleasing instrument, adapted to thorough-bass playing. It is distinguished from the lute by a longer neck, and some other trifles, and is, like this last instrument, little used at present.

The *Lute* is a rather larger, round chamber instrument, shaped like a tortoise, and fitted with sheep-gut strings, those of the bass being mostly covered; it is held upwards by the left hand, the four fingers of which play at the same time: the little finger of the right hand helps to sustain it, and the rest strike the chords; the finger-board contains frets and gut-strings for each semitone. Every fret, or semitone, is named by a letter; but, on account of the division of bars, the notes are placed over the letters, above the sixth line: this instrument requires a stave of six lines. The measure is indicated, but no clef is marked. The three lowest bass-tones are indicated by numbers—the four following by the letters *a* and perpendicular lines, |; the six ruled

lines are called *a* on the lute, although only three really are found on open strings; for example:—

Ex. 1043.

A B C D E F G a d f a d f



The lute is the instrument most rich in tones, as each note may be found or made on at least three strings, according to convenience. The first fret on each string is called *b*, the second *c*, the third *d*, the fourth *e*, &c. These frets, as we said before, make only a semitone; for instance, if the following letters were placed on the fourth line of a lute-part—*a, b, c d, e, f, g, h, i, k, l, m, n*—the sound would be these tenor-like semitones through a whole octave:—

Ex. 1044.



The lute has eight rather low bass-strings below with a conjoint octave—the higher strings gradually become finer, and are used for the melody; the twenty-four strings together form thirteen composites, or groups. It may be played in all keys, and therefore the sharps and flats necessary in the bass-octave must be tuned in beforehand; in general, it is tuned in D minor.

Ex. 1045.

A B C D E F G



In D minor and F major, according to the lowest Bass.

This first and lowest octave is always tuned with the sharps and flats required by the reigning key; the other groups remain unchanged, as the frets produce all semitones.



Tenor-like.

It is said that this instrument was excellently played by—Galilei, Gauthier, Gerle, Hofer, Kohant, Lauffensteiner, Logi, Marion de Lorme, Martin, Pelagratzky, Reggio, Roy, Scheidler, Schindler, Setzkorn, Straube, Weiss, Welter, &c.

The *Mandora*, a smaller kind of lute, is played in a similar manner, but is tuned differently. It has only eight groups of sheep-gut strings. A group consists of two strings tuned in the octave or unison; the highest group, however, has only one string, called *e*. It is tuned in E minor, conformably to the three upper strings.

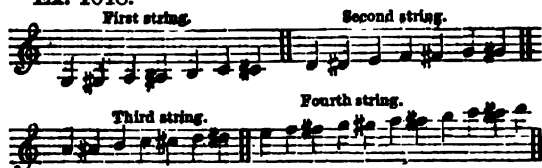


The notes formed by the frets are the thirteen letters—*b, c, d, e, f, g, h, i, k, l, m, n*, and *o*; the open strings are called *a*.

The *Mandoline* is of two kinds—the Neapolitan and the Milanese; both are smaller than the mandora, and are differently shaped and tuned. The

first has only four groups, tuned like the violin, GG DD AA EE; the second has six groups, the first of which has covered strings—these are, counting upwards, gg bb aa dd gg. Both instruments have violin clefs and violin notes. The complete scale of the mandoline is :—

Ex. 1048.



And also all the tones lowered by a  $\flat$ . Accompanied by a guitar, this soft instrument produces a peculiarly charming effect. Books of instruction for it have been written by Bortolazzi and Fouchetti. Vimercati and Oberleitner are excellent performers on this instrument; also, Mora.

The *Paaltery* is a cymbal-like, very ancient and rare instrument. It is played with both hands, by putting flat rings, out of which projects a strong, pointed quill, on the fingers.

The *common Harp*, on which it was necessary to create semitones by turning the screws, during performance, is out of fashion, on account of its incompleteness; but the English harp, improved in this respect by Nadermann and Erard, belongs to favorite chamber or concert instruments. The addition of pedals, which serve to create all accidentals, enables the performer to modulate at pleasure, and leaves free use of both hands. The pedal-harp has forty-one strings, and the following compass :—

Ex. 1049.



Music for this instrument is written on two staves, bearing the violin and bass clefs. It is tuned in  $eb$ , and chromatic tones are produced by shortening the strings, through means of the pedals, which, in all octaves, create the accidental sharps and flats. Useful instruction books for the harp exist, by Backofen, Bochsa, Heyse, Madude, Polet, and Wenzel. The following are known as composers for, and performers on this instrument :—Alvars-Parish, Backofen, Bedard, Bochsa, Boucher, Brennessel, Casimir, Dalvimare, Demar, Dizi, Ernesti, Gallo, Goujon, Hack, Himmer, Jadin, Katschirek, Knott, Krumpholtz, Lang, Longhi, Marazzoli, Marin, Minoja, de la Motte, Müllner-Gollenhofer, Nadermann, Niemezeck, Pascal, Petrini, Prestel, Spohr (Dorette), Simonin-Pollet, Steckler, Vernier, Uepling, Weber, Wolf, &c.

The *Drum*, which, like the trumpet, may be tuned in many keys, is of majestic effect, in loud full-band compositions, or in conjunction with the trumpet only, and may be also added to piano passages, in

soft mutterings, or muffled beats, &c. Formerly, a drum part was always written in  $c$  and  $g$ ; at present, it is usual to write it in the different tunings—for instance,  $b$  and  $f$ ,  $d$  and  $a$ ,  $eb$  and  $bb$ ,  $e$  and  $b$ , &c. Altenburg has written a guide to the proper treatment of this instrument.

#### BOW-INSTRUMENTS.

The *Violin* generally bears the G cleff, on the second line, and in full-part music is divided into first or second, and sometimes third violin; also, when used for a solo or concerto, is called principal violin. It has only four sheep-gut strings, the lowest

of which must be spun over; they are called  $g \bar{d} \bar{a} \bar{e}$ —therefore, it is tuned by three perfect fifths, although, on account of the uncertain temperament of organs and instruments of percussion, it must not, to a certain degree, be tuned precisely. The scale of the violin, including the intervening  $\sharp$  and  $\flat$  tones, is :—

Ex. 1050.

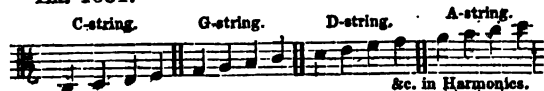


The three-stroke octave is used especially by concerto-players. The violin, not only in solos, but particularly as *ripieno*, is one of the most important complements of every orchestra, and may be employed to a manifold extent, best learnt by the study of scores written by great masters. The first violin generally gives the melody, or shares it alternately with wind-instruments; the second generally gives the nearest complementary intervals, in continuous or detached notes, or in *tremolo*, syncopated, or iterated movement—also in rapid, harmoniously agreeing runs, detached full chords, and other passages, adapted to the individual character of the piece. In vocal airs, duetts, &c., in which the melody is given by the voice, both violins may form an accompaniment properly adapted to the theme. Sometimes they exchange parts, when a difficult accompanying passage is to be rendered distinct, and to stand out in strong relief; it is then usual to write it for the first violins, which are generally played by the best performers, who sometimes consider it derogatory to take their place at second desks. This is a false, condemnable ambition, springing from erroneous views. An inner part, which seldom contains a melody to strike the ear, is more difficult to execute, and implies perfect intonation, dexterity, and, above all, the rare talent of judicious accompaniment: besides this, in a well-organised orchestra, no rank is subordinate; all are equal—of small consequence as items, but indispensable in their ordered sphere—an essential link in the great chain—an absolutely necessary part of the wheel which propels the whole body. A performer ought never to hear himself singly, or wish to predominate above others;—in an instrumental army, the strictest discipline and blind

obedience to its conductor must reign, and all individual will be severely prohibited: on this account, many renowned performers, with some honorable exceptions, are ill placed among excellent ripieno-players, and their abstract superior execution adds little to the ulterior aim; to this cause, we may trace the frequent complaints of experienced conductors. These reflexions are inserted for the encouragement of those who may be placed in such circumstances. Practical and theoretical schools for the violin have been written by—André, Baillot, Rhode and Kreutzer, Blumenthal, Campagnoli, Hiller, Lolli, and Leop. Mozart (father to the immortal composer). Celebrated players on this excellent concert-instrument have existed in all times, and the following list names some of them:—Abel, Anderle, Babbì, Baillot, Baldenecker, Barnbeck, Barth, Batka, Beckers, Benda, Berwald, Bischof, Blumenthal, Boccherini, Boclet, Böhm, Bohrer, Boucher, Cambini, Campagnoli, Cannabich, Capuzzi, Clement, Colli, Contin, Corelli, Cramer, Dittersdorf, Durand, Eck, Eppinger, Ferrari, Fesca, Fiorillo, Fischer, Fodor, Foyta, Fradl, Fränzl, Gerbini, Gerke, Girardini, Göpfert, Gruber, Haak, Habenek, Hampeln, Hänsel, Hebenstreit, Hellmesberger, Henning, Hering, Heroux, Hinze, Hoffmann, Jäil, Janitsch, Jansa, Jansen, Jarnowick, Kaczehowsky, Kral, Kreibich, Kreutzer, Krommer, Laban, Lacroix, Lafont, Larcher, Libon, Lipiasky, Lolli, Lubin, Mangold, Marin, Massonneau, Mathäi, Mancourt, Mayseder, Mazas, Meatrino, Metz, Molique, Moralt, Moser, Mozart (Leopold), Müller, Nardini, Neuling, Ole-Bull, Paganini, Pagni, Piantanida, Pichl, Pixia, Polledro, Präger, Praun, Prautner, Probst, Pugnani, Raimondi, Rode, Rolla, Romberg, Rothfischer, Roy, Salomon, Sandmeyer, Schall, Schick, Schlösser, Schmiedigen, Schubert, Schuppanzigh, Schwachhöfer, Seidler, Simonsen, Spath, Spohr, Stamitz, Stradella, Strauss, Strohbach, Strungk, Tartini, Thieriot, Tietz, Tinti, Toeschi, Tomasini, Torelli, Tonschesmoulin, Trübner, Urbany, Vaccari, Veichtner, Vercini, Verovio, Vidal, Vieuxtemps, Viotti, Voita, Wach, Waldemar, Wendling, Wessely, Wiele, Winter, Wrantzky, &c.

The *Viola* is somewhat larger, and bears the alto cleff, namely C, on the third line. When not used for playing a solo or concerto, it serves as the inner part with violins, although it equally can perform an upper part. In old compositions, the second viola bears the tenor cleff; but its strings were always the same as at present—*c, g, d, a*. It is tuned by three perfect fifths, but a fifth lower than the violin. The scale of the viola is:—

## Ex. 1051.



Of course, all semitones may be taken, as in other bow-instruments. Our predecessors neglected the viola in an orchestra to an unwarranted degree; they usually wrote in three parts, and let it merely play in unison with the bass. Modern masters have upraised this extremely effective instrument to its due rank, and given it an individual part, which com-

pletes the perfect quartett by forming the true *medium terminum*. One error still prevails, which is, that directors of orchestras, relying on its powerful tone, give but a thin sprinkling of this instrument, and think to balance a dozen violins sufficiently by a couple of poor violas, which are not always treated by the most practised hands. The right proportion would be—to a certain number of violins, half that number of violas; for instance, six first violins, six second violins, and six violas. There is no danger of an inner part predominating, for those who understand their instrument will always know how to subdue it, and how to cause it to be distinctly eminent, when desired and indicated by the composer. Besides which, violins are more perceptible on account of their higher tone, and because they generally contain a melody; there is no doubt, that, in writing full-band compositions, as much consideration and calculation should be given to the proportionate compass of stringed instruments, as in composing a mere quartett. Bruni, Cupis, Garaudé, Gebauer, and Woldemar, have published instruction-books for this instrument.

The *Viola d'Amore* is an agreeable chamber instrument, but has also become rare; it is broader and longer than the viola: above the finger-board, it has seven gut strings, of which the four or five lowest are overspun; below the finger-board, it has an equal number of steel or latten strings, to obtain a stronger sound;—it is generally tuned in D major; formerly,

its upper seven strings were,  $A \ D \ a \ \bar{d} \ f \ \bar{a} \ \bar{a}$ . At present, pieces written for it bear the bass cleff for the lower tones, and the violin cleff for the middle and upper notes. In old times, it bore the C cleff on the third line, but the lower tones were marked in the bass cleff, an octave lower than at present. The higher tones were conformable to violin notes, although different to the sight, as the tuning produced, in descending, a fourth between the first two small strings, a minor third between the second and third, and a major third between the third and fourth strings, which were, nevertheless, written throughout as a fifth, as the performer was to imagine that he played on a violin, when using these four high strings,  $\bar{d} \ \bar{a} \ f \ \bar{d}$ , and the notes taken on them; for example:—

## Ex. 1052.



In pieces written in D major, this viola d'amore cleff required  $g\sharp$  in addition to  $c\sharp$  and  $f\sharp$ , as it was necessary, in progressions of the major third,  $d, e, f\sharp$ , or higher, to imagine that  $e, f\sharp, g\sharp$ , &c., was played; the  $g\sharp$  was not required in the bass cleff. This instrument generally moves in thirds and sixths, with an occasional admixture of a fifth or octave. Newer composers write for this instrument in the alto cleff,

with only  $c$  and  $f$  up to the first small D string; then in the violin cleff, for the higher and doubled notes, and mark the thirds, fourths, fifths, &c., as real intervals and doubled notes, correctly for the sight as for sound. The following are the two scales, compared with a third, which bears the bass and violin cleffs:—

## Ex. 1053.

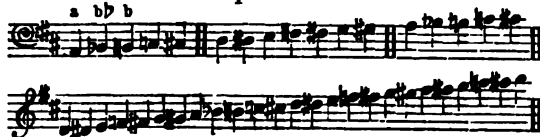
## First Scale.



## Second Scale.



## Compared Scale.



*The English Violetto* is distinguished from the viola d'amore, by having but six strings, the lower A string being omitted.

*The Viola da Gamba* is somewhat smaller than a violoncello, and is also out of fashion; it has generally only five strings, which are named, in descending,  $\bar{d} a e c C$ , or, according to Mattheson, six strings,  $\bar{d} a e c C D$ , and bears the violin cleff. The best known performers were Granier, Hertel, Hesse, Höller, and Mareis.

*The Violoncello*, when accompanying other parts, bears the bass cleff; when performing solos or concertos, it may also bear the tenor cleff (C, on the fourth line), which sounds a fifth above the bass, or the violin cleff. An able performer can play all five parts on this instrument—that is, the alto, treble, and natural violin; this last, however, must generally be played an octave lower in modern compositions. The strings are, C, G, D, A, of which the two lowest are overspun; all four sound an octave lower than those of the viola. This instrument is adapted to sentimental expression, and, in its upper tones, resembles a beautiful tenor voice; it is excellent in concert

pieces of any character, whether soft, playful, pathetic, or passionate, and is capable of performing brilliant bravura, cantabile, or sustained passages. Its scale is:—

## Ex. 1054.

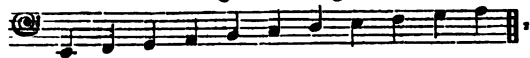


This excellent instrument can be used in a five-part composition, in which it may give an independent middle or complementary part; it often appears as substitute of the lowest bass, in soft passages, or as a means of rendering a melody more prominent, by doubling, for instance, first violin, flute, hautboy, and such like parts. What was said of the viola, may be applied to this instrument, which, by its nature, is connected with its larger companion, the double-bass. Its destiny is to give more clearness, purity, and distinctness to those passages which its fellow, on account of its heavier construction, cannot execute with precision; therefore, a mathematical proportion ought to exist between these two co-operations. A double-bass, by right, ought to be sustained by two violoncellos, the parts of which are usually copied in the same book; the double-bass player ought to occupy the centre place, and the other performers should turn the leaves, as, thus, no hiatus occurs in the fundamental part. The best schools are those of the Paris Conservatoire, by Baillot, Bideau, Catel, and Baudiot; by Dupont, Dotzauer, Levasseur, Müntzberger, and Stiasny. The following are esteemed composers and performers:—Aliprandi, Arnold, Basset, Baudiot, Benke, Berger, Bideau, Birnbach, Böhm, Bohrer, Borzaga, Braun, Calmus, Cattus, Cervetto, Christ, Damon, Danzi, Delamare, Dont, Dotzauer, Drechsler, Dupont, Eggerlin, Eisert, Eysel, Fenzi, Ferrari, Fils, Franciscello, Ganzi, Gatti, Giordani, Gottlieb, Graff, le Grand, Gretsck, Gross, Hammer, Hauschka, Hausmann, Himmelbauer, Hitzelberger, Hofmann, Hus-Deforges, Jäger, Kelz, Krafft, Lamarre, Lanzetti, Linke, Löwe, Mangold, Mara, Megelin, Meinhardt, Merk, Minarsky, Moralt, Müntzberger, Nochez, Orslér, Paxton, Pechatschek, Piarrelli, Pitscher, Pixie, Prell, Radziwill, Raupe, Reschni, Riedl, Ritter, Romberg, Rothe, Sandonati, Schetky, Schindlöcker, Schmalz, Schöneböck, Schrödl, Siegel, Storioli, Tricklier, Vandini, Voigt, Wagenseil, Weigl, Werner, Willmann, Wozilka, Zappa, Zuma-teeg, Zyka, &c., &c.

*The Bariton* is a very agreeable chamber instrument, about the size of the viol da gamba; its finger-board is wider, as it has seven sheep-gut strings, which are generally played upon in doubled notes. Under the neck, it has several metal strings, which are struck by the thumb; the finger-board has nine frets, which form as many semitones. The bariton is tuned in the upper strings:—

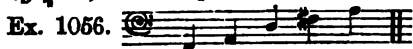


and in the lower strings according to ancient fashion



Franz, Hauschka, and Lidl, are considered good masters.

*The Double-Bass* has usually five rather thick strings of sheep-gut, which are named, in ascending, F, A, D, F $\sharp$ , A; for example:—

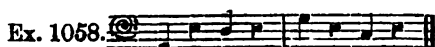


The two lowest are generally overspun. This instrument is an octave lower than the violoncello, but, for this reason, it is no more necessary to raise it an octave when playing in unison with a violoncello, than it is to do so for a contra-bassoon; for all bass instruments, when accompanying higher ones, form the unison in their own tones. Each semitone is formed by a fret on the finger-board. There are double-basses which have only four strings, and no frets, and are tuned in a different manner—namely, E, A, D, G, or F, A, D, G. These, as well as double-basses with three strings, are now universally found in well organised orchestras. The scale of the double-bass with five strings is:—

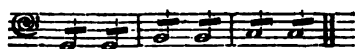
Ex. 1057.



Fröhlich and Hauser have written books of instruction. This giant has been wonderfully subjugated by—Dimmler, Dragonetti, Grams, Hindle, Hohlfeld, Janitsch, Iserick, Kämpfer, Keller, Köhler, Landy, Lasser, Lozinsky, Ludwig, Melzer, dall' Ocra, Pischelberger, Richter, Slamer, Sedler, Sperger, Wirth, &c. Rapid, chromatic, and quickly-varied passages ought not to be given to this instrument by inexperienced composers; the fingering of this colossus is so extended, that it is hardly possible to execute a passage of many components note for note, except by moving the closed hand up and down the strings, or in distant leaps. An experienced player, therefore, would merely give the fundamental notes of such passages, which might create only a confused noise, and would leave the intervening intervals to be executed by violoncellos. "We may know the master by the bass," says an old and true proverb; and, in fact, a young composer can hardly be recommended too strongly to invent a beautiful, flowing, original, and interesting bass part. A sad intellectual paucity and want of musical knowledge is betrayed by the mere use of the tonic or dominant:—



the so-called *drum-bass*:—

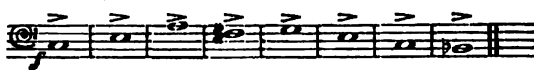


or the "pair of spectacles":—



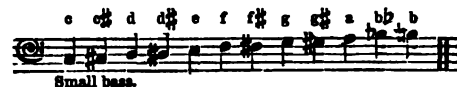
thus sarcastically baptised by the Italians. An experienced musician, possessing invention and taste, always treats his bass individually; he forms it of some unexpected tone, taken from the transposed original chords—gives it a principal passage of some meaning, a melodious theme, or imitations of the upper parts, &c., &c.—or, in conjunction with brilliant instrumental accompaniment, allows it to parade majestically up and down in weighty, strongly marked notes:—

Ex. 1059.

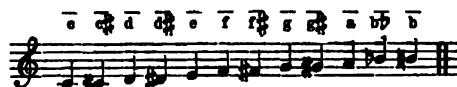


in short, he allots it a better character than that of a mere needful aid towards keeping strict time. The most excellent stringed instruments were manufactured by the ancient makers:—Amati, William Forster, Guarneri, Giugliani, Guadagni, Popella, Ruggieri, Jacob Steiner, and Stradivari. And in Vienna by the present makers:—Brandstätter, Bucher, Dürr, Enzenberg, Ertl, Feilenreiter, Fischer, Götz, Hindle, Kuhlau, Riess, Sawik, Stauffer, Stoss, Werner, and Zettler. In explanation of the words, one-stroke, two-stroke octave, &c., the following table of nearly all possible tones is given in ascending order, marked with letters and lines, after the manner of organ builders and instrument makers:—

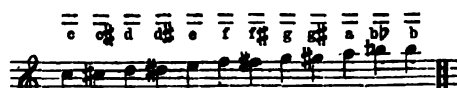
Ex. 1060.



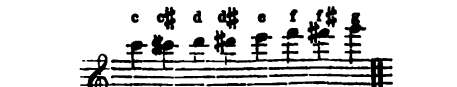
Small bass.



One-stroke 8va.



Two-stroke 8va.



Three-stroke 8va.

## WIND-INSTRUMENTS.

*The Flute* (or transverse flute) is a common and useful instrument in all kinds of music; it is made of good wood, and reaches from the one-stroke D up to the three-stroke G. The ancient flute contained all the notes of the violin clef, with the exception of *e* and *c*. It is usual to write for it in the common violin clef, the same as for most wind-instruments (bassoons and trombones excepted). The shepherd's, or pastoral flute is blown through a lip-piece at the extremity; it is shorter than the first-mentioned flute, and has less tone. It has become obsolete, as it is not adapted to scientific music. In the present time, the transverse flute has been enriched with several keys, which obviate many difficulties. Professor Bayr has imparted to the instrument maker, *Koch*, a new variety, called Panaylon, which has five whole tones below added to its compass. There also exists a *flûte d'amour*, which sounds a minor third below—a *terz-flöte*, which is a minor third above—a *quart-flöte*, which is a fourth higher—a *piccolo-flute*, which is an octave higher—three kinds of *flûtes-à-beco*—and the *flûte douce*, for alto, tenor, and bass; these are all treated in the same manner as the pastoral flute. The above-mentioned *G flute*, invented by Professor Bayr, is now furnished with fifteen keys, which enable the performer to execute passages formerly considered hardly possible, or of great difficulty; its compass is from low G,

up to the four-stroke C,



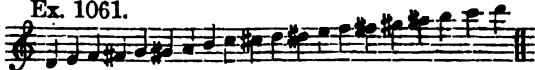
As a curiosity,

it may be here mentioned, that the above player has succeeded in producing double tones, as thirds, fourths, sixths, &c., which, like harmonica-glasses, sound perfectly magical, especially in the soft keys of *E♭*, *A♭*, *D♭*. The flute can easily execute bravura-passages of all kinds—chromatic runs through all scales, ascending or descending, in hurricane swiftness—wide distant leaps—slow and rapid shakes—apparently continue a melodious theme simultaneously with a flying accompaniment, which is accomplished by means of the double tongue. It is capable of manifold expression—that of cheerful joy, or sportive playfulness, or, in the lower tones, and in minor keys, that of pathetic complaint or gloomy sorrow: the tones between the one-stroke to the two-stroke G, sound unspeakably tender and soft—in proof of which, we may observe how Gluck and Handel have used this instrument in that restricted compass, with charming effect; the former in his *Armida*, for Rinaldo's air in D major, and the latter in his *Alexander's Feast*. We need hardly say that great discretion is necessary not to overpower the melody in writing the accompaniment to an air contained within the compass of the one-stroke octave. In full-instrumental tutti-passages, the flute only can be powerful in the two-stroke octave upwards; the lower notes would not be distinguished. Two of these instruments may be well employed in an orchestra, in progressions of thirds or sixths, and in intersecting harmonies and passages. We possess

schools for the flute by—Bayr, Berbiguier, Devienne, Fahrbach, Hugot and Wunderlich, Müller, Quanz, Tromlitz, Vanderhagen, and others. Excellent performers are:—Amon, Amtmann, Appold, Asch, Bayr, Berbiguier, Bernardi, Besser, Bogner, Bondi, Bordot, Botgorschek, Capeller, le Clerc, Dahmen, Devienne, Dimmler, Dulon, Dressler, Drouet, Fahrbach, Fürstenau, Gabrielsky, Gebauer, Gehring, Gianella, Gräner, Hartmann, Heberle, Heine, Heroux, Hückel, Hugot, Keller, Khayll, Knorr, Köhler, Kramer, Kreith, Krüger, Kuhlau, Landolt, Lindner, Lobpreis, Machaud, Metzger, Mondra, Monzani, Müller, Mussard, Paisible, Pegold, Perrault, Prinz, Quanz, Rapp, Reinard, Schlotter, Scholl, Schröck, Schuster, Sedlacek, Sola, Steinhardt, Thurner, Toulou, Tromlitz, Turner, Vogel, Weiss, Wendling, Wolfram, Wunderlich, &c.

*The Flageolet* is a small instrument, which is blown into at the end, like the pastoral flute; its sound is similar to a *piccolo*—an octave higher, but much weaker;—its scale is:—

Ex. 1061.



Bellay, Chalon, Davin, Demar, Gaveaux, and Leroy, have written instruction-books.

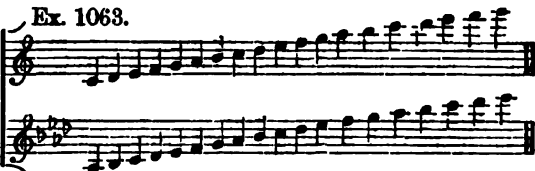
*The Czakan*, the cane-flute (*Stock-flöte*), which was temporarily so great a favorite in our day, has the following scale:—

Ex. 1062.



This instrument, which affords such agreeable pastime to the solitary pedestrian, sounds a third lower;—therefore, the scale of C sounds like the scale of *A♭*; for example:—

Ex. 1063.

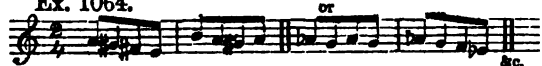


Both lower and upper semitones are rarely pure, and should therefore be carefully avoided. Klingbrunner and Kähmer have furnished books of instruction, containing copious exercises; also pieces, rondeaux, pot-pourris, variations, polaccas, &c.

*The Hautboy* is a well-known instrument, well-adapted to any kind of music; it bears the violin clef. It is played not by blowing through a hole, like the flute, but by means of a small pipe or reed inserted at the top; its compass is from the one-stroke *c* to the three-stroke *d*; the lowest or one-stroke *c* is difficult to produce; also the one-stroke

*g* or *ab* in repeated succession, intermixed with rapid neighbouring notes, for example :—

**Ex. 1064.**



The same is the case with the two-stroke  $c^{\dagger}$  and  $d^{\dagger}$ , or  $ab$  and  $eb$ : for example :—

**Ex. 1065.**



Neither is it agreeable to play repeatedly the two-stroke *c* with the one-stroke *bb*, or the two-stroke *f* with the contiguous *e*, as these passages form a fork: for example:—

**Ex. 1066.**



The scale of the hartboy is :—

**Ex. 1067.**



Former difficulties are perfectly obviated, by the invention of the assistant key. The hautboy belongs to the most generally useful instruments, especially for strengthening and completing harmonies, in a full band ; its best scales are G, C, F, B $\flat$ , and E $\flat$ , major and D, E, G, A, and C, minor ; the flute on the contrary, sounds infinitely clearer and more brilliant in sharp keys. F major is the key preferred for individual concertos. The *g* above the fifth line can be sustained unusually long, be swelled, diminished, and by clever unperceived respiration may be slurred into another interval, which produces a peculiarly surprising effect. Its tones may address the heart of the hearers in pathetic, flattering, or sorrowful accents ; in passionate phrases ; in an expressive melody, conjointly with an analogous melody of another instrument or voice ; and in many other original combinations. *Gallus*, in the incantation scene of his *Macbeth*, has introduced the low *b*, after its contiguous *c*, as significant of the bleating cry of the he-goat, with excellent imagination. Concertos may contain brilliant passages, runs, shakes, and manifold ornaments, although this instrument is best adapted to *arioso* phrases. In couples, and in conjunction with other wind instruments, they add to the beauty of a composition, by giving the complementary intervals on a large scale, while violins, for

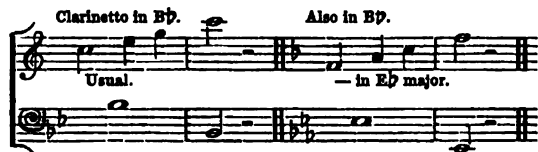
instance, accompany the subject above or below in lively progression. We possess books of instruction by Garnier, Sellner, and Vanderhagen. An instrument which has become rare, is the *oboe d'amore* (*oboe lungo*), which has an agreeable sound, but an uncertain and difficult intonation. As hautboy players, the following artistes are known:—Barly, Barth, Bendloch, Besozzi, Blass, Braun, Le Brun, Ozerwenka, Danen, Dietze, Erdmann, Ferlendis, Ferling, Fiala, Ficker, Fischer, Flatt, Forreith, Fröhlich, Garnier, Grenser, George, Griebel, Grohmann, Hartmann, Hoffman, Jäckel, Khayll, Knauf, Krämer, Kummer, Lorenz, Malzat, Martini, Maurer, Meyer, Parke, Peas, Pötschaker, Ramm, Rosenkranz, Salini, Sallatin, Sandrini, Schmied, Schmitt, Schwegler, Scriwaneck, Secchi, Sellner, Simon, Stoll, Süß, Teimer, Thurner, Tribensee, Uhlmann, Ulrich, Vanderhagen, Venturini, Vincent, Vogt, Went, Wollrabe, Westenholz. Wunderlich, &c.

*The English Horn, (corno-inglese)*, also made of wood, is somewhat larger and longer than the hautboy, and, like it, is played by means of a reed. It bears the violin clef, but sounds throughout a fifth lower than a violin; a composer must calculate this in writing: for instance, should his composition be in C major, this instrument must have its part written in G major, with *f*  $\sharp$ ; if the piece be in F major, he must compose for this instrument in C major; should he compose in B $\flat$  major, the *corno-inglese* part has only one *b*; therefore this instrument has one *b* less in flat keys, and one sharp more in sharp keys than other natural instruments. The *corno-inglese* has the same scale as the hautboy, and sounds, as we have said, a fifth lower. In Vienna, Philipp Teimer was considered a first-rate player, and we still remember with pleasure, the trios played by him and his brothers—excellent hautboy players—composed by F. A. Hofmeister, for this rare tre-foil, which flourished in the royal *Schwarzenberg* chapel.

The *Clarinet* resembles the hautboy in form, but the human voice in sound ; it has a wider termination, and has a greater compass than the hautboy and wind-instruments in general ; it has also more keys, as it descends to the low *e* in the small bass octave ; its highest tone is the 4-stroke *c* ; but this, and the entire 3-stroke octave, should be reserved for concerto players. It is usual to employ this instrument in couples ; horns also. Clarinets, to be heard in their real nature and most beautiful tones, should have their parts written in C major and F major ; they also resemble horns in another point, as by changing a high or low clarinet itself, or a middle joint, it is possible to tune correctly in all keys, although the indicated C and F remain their principal tones : for example :—

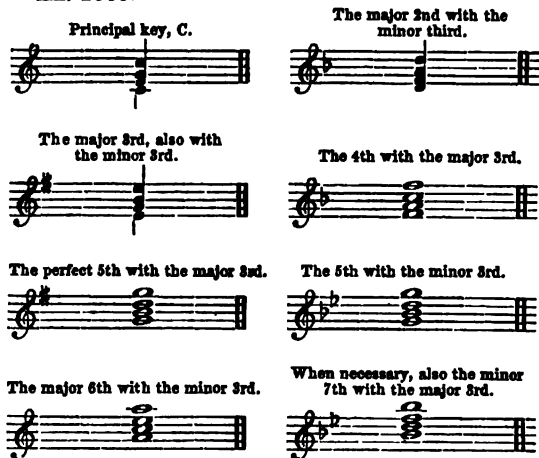
**Ex. 1068.**





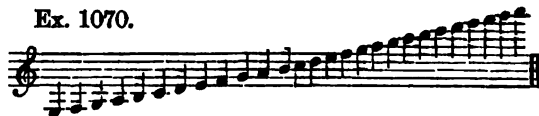
The following analogous keys may be well used with each clarinet: for example:—

#### Ex. 1069.



All these keys may be accompanied by clarinets in G, A, B♭, B, C, and D; but the most difficult are those which are created by clarinets in G and in D. The scale of the clarinet is:—

#### Ex. 1070.



with all intervening chromatic sharp and flat semitones.

This melodious instrument is capable of producing manifold effects, and possesses an irresistible charm when well played. Its peculiar province is the expression of passionate sorrow or pathetic lamentation, in simple adagios, without ornaments and in minor keys. A skilful player may boldly take the most distant notes; soar aloft in chromatic runs, and descend with equal impetuosity; all shades of tone may be produced, from *fortissimo* to the slightest whisper; and, in the same manner, a shake may be swelled out and diminished to the softest *piano*. The deep tones below the lines, especially, possess an almost supernatural effect; these have been used in an original manner by Vogler, and his pupil C. M. von Weber. The clarinet is tuned to the required pitch, by introducing longer or shorter middle joints. The C clarinet, which has the most piercing sound, and little tender softness, is now seldom used, and then only in conjunction with the so-called Turkish instruments. The B and A mutations are the most usual, and suffice for all flat and sharp keys, with the aid of transposition to a second or third, made by using tenor and canto clefs. The most effective keys for the clarinet are:—*Tuned in B*—C major (for writing in D); F major (for G); B♭ major (for C); E♭ major (for F); A♭ major (for B♭). *Tuned in A*—G major (for pieces in B); D major (for F); A major (for C); E major (for G); B major (for D); and the same for all relative minor keys. At the present time, military bands use also smaller clarinets, in almost all keys. Schools have been composed by Backofen, Blasius, Lefevre, Michel, Vanderhagen and Woldemar. As performers on this instrument, the following are celebrated:—Ahl, Backofen, Bärman, Barth, Baumgärtner, Bender, Betz, Bliesener, Bouffil, Canongia, Crusell, Dacosta, Dobihal, Duvernoy, Farnick, Friedlowsky, Frisch, Gebauer, Göpfert, de Groot, Hartmann, Hermsstädt, Hesse, Hoffmann, Kleine, Krämer (Caroline, née Schleicher), Lauterbach, Lefèvre, Mahon, Maurer, Meyer, Michel, Müller (Iwan), Nolte, Oginsky (Count), Purebel, Prokseh, Rathe, Röser, Rothe, Rubb, Schick, Schlömilch, Schöngge, Schott, Stadler, Tamm, Tausch, Thirey, Troyer (Count Ferdinand), Wagner, Werle, Wipper, &c.

The *Corno di bassetto* is distinguished from the clarinet by being curved (for which reason it was formerly called *Krumm-horn*, that is, curved horn), and reaching a third lower; it is a very useful instrument, and has the largest compass of all wind instruments. It formerly only contained the low c, the second small bass note, then e, and above this commenced all semitones; but the brothers Anthony and Johanna Stadler, imperial musicians, have, by their invention, added the low c♯, d, and d♯; therefore it now contains four whole octaves in regular

order: it bears the violin clef, but sounds four or five whole tones lower than the violin. The principal key, F, is more ancient and common than G; both are written in C, for example:—

Ex. 1071.

Corno di Bassetto in F. Analogous key. B♭ major.

Basso.

Corno di Bassetto in G. Analogous key. C major.

The same connexion exists between the clarinet and corno di bassetto, as between the hautboy and English horn, and both may be termed branches of the same stem. The example in B♭ is also to be marked "*Corno di bassetto in F*:" the same rule applies to all keys and their relatives. There also exist low corni di bassetto in E, E♭, and D major, which, however, are difficult to play on account of their large size. All the rules that have been given as regards fingering for the clarinet, also apply to the corno di bassetto. In order to facilitate reading, it is usual to write low passages of second and third corni di bassetto in the bass clef: for example:—

Ex. 1072.

instead of thus:

The low passages of a second clarinet are written in the violin clef, an octave higher, with the word *Chalumeau* added, for example:—

Ex. 1073.

Chalumeau.

These two passages would be played alike.

The scale of the corno di bassetto is the same as that of the clarinet, but it contains four lower notes, namely:—

Ex. 1074.

or:

A book of instruction is written by Vanderhagen, Able players on the corno di bassetto are:—Backofen, Betz, Blaschke, Böhrner, Ozerny, David, Friedlowsky, Kueffner, Lotz, Springer, the brothers Stadler, Tausch, Teimer, &c.

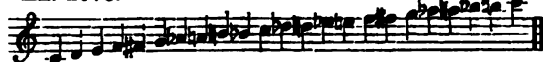
*The Bassoon* has been introduced into orchestra, wind, and military bands; it is a well-known instrument of hard, brown wood, furnished with keys and holes; it forms the *medium terminum* to the violoncello and double-bass, and in pieces of a loud nature lends strength to these basses. The reed by which it is blown is fixed to the long crooked pipe of metal, called S by reason of its shape. It bears the bass clef, and produces the natural tones of the 8-ft. bass. This instrument has been essentially improved, and has now a scale of the following compass:—

Ex. 1075.

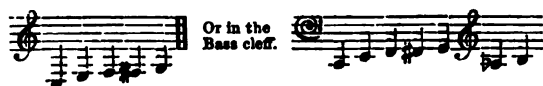
Books of instruction have been published by the *Conservatoire de Musique* in Paris, by Almenröder, Fröhlich, and Ozi. The following rank as good performers:—Almenröder, Arnold, Bärrmann, Bart, Bender, Bendloch, Besozzi, Bischoff, Böhrner, Brandt, Czerwenka, Czeyka, Devienne, Dietter, Düring, Duvernoy, Eichner, Eisler, Ernst, Felix, François, Gebauer, Henry, Hirth, Höllmayer, Humann, Huntsch, Kummer, Lang, Langendorff, Mann, Marquardt, Michel, Mittag, Ozi, Parkinson, Peschel, Pfeiffer, Pons, Preumayer, Rausch, Reinecke, Reuner, Rheiner, Richter, Ritter, Romberg (Ant.), Ruppert, Schmidt, Schöniger, Schwarz, Schwenke, Secchi, Steiner, Stumpf, Tiago, Wagner, Weisse, Westenholtz, Zahn, Zoboli, &c. This instrument, judiciously employed, is very effective, but is not in its proper place in concertos, although the above-mentioned masters have displayed great powers, and have, by great practice, executed bravura, rapid and brilliant passages, leaps, &c. Single sustained notes, especially in the higher tones; expressive melancholy *largos*, or melodious cantabiles, will touch the heart as much when given by this instrument, as by a rich metallic tenor voice. Recollect, for instance, the beautiful passage in the opening air of the "*Queen of Night*" (*Zauberflöte*), where the isolated bassoon appears to join the plaintive voice of the sorrowing mother, in excessively pathetic tones. It also produces a good effect combined with, and completing the harmony of, other instruments, such as clarinets or horns. Mozart, that great psycho-artist, has introduced it in its lower tones, with humorous pathos, when painting the panic fear of Leprello, in al-fresco touches. There is also a double bassoon, which sounds an octave lower; consequently, gives the 16 ft. tone; it is usually employed in regimental-bands to strengthen the common bassoon, and is written *all' unisono* with it. It was played with great execution by Barta, Lorenz, Mälzer, &c.

*The Horn*, which is usually used in couples, namely first and second horn, is a round instrument, made of brass, and rarely, of silver; it is blown through a mouth-piece of the same material as trumpets and trombones are; it bears the violin clef on the second line; but only horns in C have the same sound as the violin; all others are lower. The deeper notes of the scale, when used constantly for some time, may be written for the second horn in the bass clef, and the higher tones above the three-stroke *c* should be reserved for a good first player. In tutti-parts, compositions should never exceed the seventh line, for singers and instrumentalists. As horn-parts are always copied in C major, it is necessary to indicate the key, for instance:—Corni bassi in B | Corni bassi in C | Corni in D | Corni in E♭ | Corni in F | Corni in G | Corni in A | Corni alti in B♭ | Corni alti in C | Corni in E | Corni in B | Corni in F♯ | Corni in A♭ | Corni in D♭ |. We may see from this, that the stable key of C is changed, by added pieces, to progressive distances, for instance: in B♭ basso, it sounds a ninth lower; in C basso, an octave; in D and D♭, a seventh; in E and E♭, a sixth; in F and F♯, a fifth; in G, a fourth; in A or A♭, a third lower, and only the rarely-used high C remains in its real position. The following may serve as a general rule:—in the lower mutations the notes on and above the fifth line are easy and well-introduced, but in the upper mutations, such as *g*, *a*, and *a♭*, should be used with caution, as they are difficult to play, and are wanting in round, full tone. The scale is:—

Ex. 1076. For the first Horn.



For the second Horn.



All the tones of the first Horn up to 

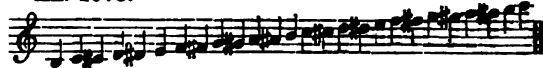
Semitones are made by the hand, in the bell of the horn, and should therefore be introduced with discretion; the following are called natural tones, and may be blown freely:—

Ex. 1077.



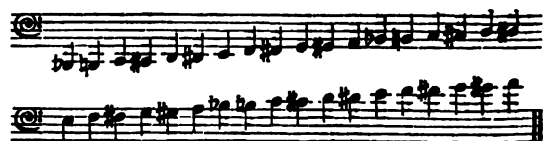
Rapid chromatic passages display a great degree of technical ability, and may excite wonder, but little else. A horn should sing, its most beautiful and only magical power is thus perceived. Its notes should develop themselves gradually, like those of a human voice, in a real *Portamento di voce* of delicate shades; these tones will appear the interpretation of an overflowing spirit—the articulated throbs of a sensitive heart, and will conjure up unbidden tears. The horn holds the first rank among complementary instruments of an orchestra. One or two couples of horns form a perfect harmonic chain, and can often in themselves serve as a fundamental basis; for instance, when one tone continues unchanged through several bars, and by the progression of the bass part, stands in different proportions as an interval; a second, a third, a fourth, or fifth, &c. Intelligent composers may thus produce surprising effects, which remain unused in common composition. The best schools for the horn are those by Domnich, Duvernoy, and Punto. On the newly invented keyed-bugle-horn it is far easier to play semitones, as it is furnished with stop-holes as well as with keys; it has the following scale:—

Ex. 1078.



Its natural keys are, C, B♭, and A♭. The following artists are celebrated as solo-players:—Agthe, Amon, Bailly, Bamberger, Bauchinger, Beccaria, Bellonzi, Belolli, Bliesener, Böck, Bode, Bötticher, Bourk, le Brun, Buri, Claus, Collin, Dickhut, Dominich, Dornaus, Duvernoy, Eisen, Fuchs, Garcia, Gebhardt, Gugel, Haase, Haber, Hanmüller, Hänsel, Hartmann, Hauser, Herbst, Herold, Heumann, Heyse, Hildebrand, Hirschfeld, Hradetzky, Hutzler, Ihle, Jesser, Joubert, Kohaut, Köbel, König, Körber, Kretschmar, Lang, Laucher, Lauer, Leander, Lens, Lenz, Lewy, Lothar, Marquardt, Mengal, Mieksch, le Moyné, Müller, Neuhmann, Nisle, Palsa, Panta, Petit, Pfaffe, Pfau, Polack, Punto (Stich), Puzzi, Rausch, Reppe, Rodolphe, Rothe, Rudolph, Ruepp, Rust, Scharfenberg, Schmied, Schneider, Schröder, Schubank, Schunke, Schwegler, Seebach, Soistmann, Sömmmer, Stäglich, Steinmüller, Stölzl, Tanell, Thüerschiedt, Wack, Walther, Wecker, Witt, &c. A bass instrument of this class, called *Bombardone* by reason of its strength, is especially adapted to military bands: it has ten keys, and this scale:—

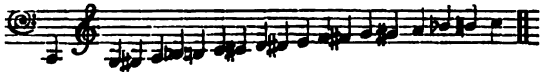
Ex. 1079.



To the same class belongs the *Ophicleide*, invented in France, and already commonly employed in dramatic, church, and chamber styles of composition.

The *Post-horn*, also, in our inventive century, has been enriched by four keys, and now easily and distinctly gives the following tones :—

Ex. 1080.

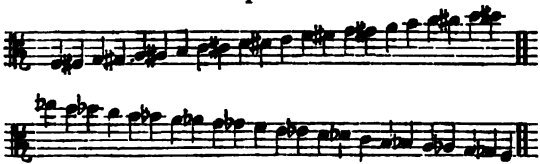


There are three kinds of *Trombones*,—bass, tenor, and alto; they are furnished with a slide, which can be pushed to six or seven different positions; in each position, four, five, and even six tones may be played: these are :—

Ex. 1081. On the Alto Trombone.



The complete scale is :



Positions of the slide on a Tenor Trombone.



Its scale is :



Positions of the slide on a Bass Trombone.



Its scale is from  to 

through all its flat and sharp semitones.

The industrious instrument makers of our imperial city (Vienna), have added stop-holes and keys to trombones also, and have thus obviated the former uncertainty of the slides. A practised player will take care to commence every tone a comma earlier than necessary for the rhythm of the measure, otherwise the sound will occur too late, as the air takes some time for development. These instruments are best effective in slow, solemn-moving chords; rapid passages and runs must, of necessity, be wanting in clearness; and the ancient method of letting trombones play in unison with voices, in fugue compositions, is neither to be recommended, justified, or imitated. The peculiar dignity of this instrument entitles it to a post of honor in church style: Gluck and Mozart have transplanted them to dramatic style with excellent result. Trombones, however, have degenerated in the hands of successors; they are now condemned to continual service; for strengthening, combined with other brass instruments, serious or comic operas, in regimental bands, or dance music; in which a trombone solo for a waltz or gallop appears a mere ironical sarcasm. Braun and Fröhlich have composed schools for these instruments. Ahlsdorf, Belke, Braun, Dueller, Fröhlich, Hörbeder, Micke, Pöck, Schmitt, Seeger, Segner, Ulbrich, &c., have performed on this difficult instrument in a masterly manner.

The *Trumpet* is a well-known instrument, blown in the keys of A, B $\flat$ , C, D, E $\flat$ , F, and G; it bears the violin clef, but is always written in C, therefore the key must be indicated at the commencement. It is usual to employ it in couples for full-band compositions; their parts are then marked, *Clarino 1mo.*, *Clarino 2do.*; if four trumpets are used, as is the case on parades, &c., the third is called *Principale*, and the fourth, *Toccato*; or these two last are marked *Tromba 1ma.*, *Tromba 2da.* In ancient church-pieces they bear the alto, instead of the violin clef. The high clarini generally contain a lively melody, mostly in thirds, from the two-stroke to the three-stroke *c*; the fifth  $\overset{d}{c}$ , and afterwards,  $\overset{e}{c}$ , within the five lines, usually complete the cadence. When a composition modulates from C major into F minor, it is usual to give them the doubled fifth,  $\overset{c}{c}$ ; when into

A minor, the doubled fifth,  $\overset{c}{c}$ . The *Tromba 1ma.*

has usually only *c* and *g* within the five lines, when the *Clarini* lie above; and the *Tromba 2da.* generally takes alternately *c* and *g* below the five lines, and thus progresses in octaves with the drums. *f*, *f* $\sharp$ , and *a*. in the two-stroke octave, must never be used as commencing notes in clarini-parts, but only as passing notes, because these three tones cannot be purely intonated. The scale of the trumpet is :—

Ex. 1082



In former days this warlike instrument was used in wise moderation and well-calculated economy; its imposing effect was spared for important movements; for the expression of victorious exultation, high solemnities, loud uproarious joy; to celebrate majestic triumph, &c. &c. It is different now-a-days, the din of trumpets must never be absent; it is the seasoning, an exciting cayenne pepper sort of sauce. Modern opera composers misuse "innocent brass" most preposterously. Unaccompanied by four horns, three trombones, two trumpets, kettle and big drums, &c., &c., it is not possible for a shy country lass to coquet; for a tender couple to swear eternal love and truth; for a queen to mount a scaffold; for a mountebank to praise his arcana; for a stage-hero to breathe his last sigh; or for innocent reapers to celebrate a merry harvest-home. The necessary line of restriction is passed and never regarded; everything must serve as means to the great end, which is—*Noise*. This alone carries on the entire affair. Keyed trumpets produce semitones also, but do not possess the same clear, strong sound; they may be had in nearly all tones, high and low, G, A, B $\flat$ , B, C, D $\flat$ , D, E $\flat$ , E, F, and A $\flat$ . Trumpets tuned in C, sound in the natural position; all mutations differ from it ascending or descending, half or a whole tone, a third, fourth, &c. Altenburg and Fröhlich have written instruction books. As performers are well-known:—Altenburg, Barthel, Brand, Buhl, Frescobaldi, Graf,

Genard, Herble, Hyde, Jenkins, Khayll, Kohaut (who has added keys, and a slide to the trumpet, horn, and trombone), Lewy, Luders, Merke, Michel, Pepusch, Peschko, Plock, Reichard, Waidinger, Werner, Wöggel, and Zenker. In Vienna, the present makers of wind instruments, horns, and trumpets are:—Hammig (Fr.), Hammig (Carl), Har-rach, Koch, Körner, Küss, Lautterer, Lemp, Mazzogato, Merklein, (sen. and jun.), Reidl (Wenzel), Rorarius, Schulz, Tauber, Uhlmann, and Ziegler.

*The Serpent*, so called from its former snake-like shape, is also used as a reinforcement to Turkish instrument bands; it has been improved, and has six keys and this scale:—

Ex. 1083.



Instructions have been written by Fröhlich and Hardi.

*The Zinke* (cornet), an obsolete instrument, was formerly used in churches, to sustain treble parts, and has the usual compass of this voice. A book of instruction exists, by Buhl.

### A SHORT GUIDE TO FULL-SCORE PLAYING.

When an invented piece of music is to be performed by an entire orchestra, each instrument must be given its individual share. As all bear a proper harmonic proportion to each other, and should sound to the hearer as though forming a sole instrument, the composer should lay out a plan of his work for general view; this is called a full score. It should be written bar for bar, all the parts above one another; by this means, it is possible at one glance to judge of a combination, as well as of harmonies, positions of chords, separate passages, &c., individually or in mutual relations. Ancient composers had the laudable habit of figuring the bass of their scores; this, like many other useful customs, has disappeared; and, to speak candidly, we fear that many a natural composer would occasionally find it hard to give strict reckoning of his intellectual products—to mark the fundamental part with regular figures—and, by them, openly declare, "this is what I wish!"—"thus have I intended!" To play from a score thus figured, merely requires a good knowledge of thorough-bass; and the accompaniment will be similar to, though poorer than that of many instruments. To supply the place of these, a player from score should endeavour to give a faithful sketch

of all peculiarities in each part, and to seize the meaning of the composer in harmony, progressions of subject, treatment of divers instruments, and generalelaboration. This is real full-score playing—a masterly art, which Rousseau admired as a miracle, and which must appear such to the uninitiated, who can scarcely comprehend how an entire page may be read at one glance, while both hands render it intelligible to an audience. It cannot be denied that the task is difficult, and can only be achieved by long practice; universal rules cannot be given, but well-intentioned hints and experienced results may be written down for the benefit of beginners. The first requisite for a full-score player is an intimacy with all five clefs; next to this, he must never be confused by the instrumental parts which are written in a key different to their sound—such as, for instance, horns in D, E $\flat$ , E, F, G, A, B $\flat$ , which, like trumpets and drums, are written in C—clarinets in A or B—basset and English horns, &c.; he must always be prepared to transpose them readily to their proper position. Before playing a full-score, it is advisable to examine the order in which the instruments are placed: it is much to be desired that some law should be agreed upon on this subject, which would greatly

facilitate performance ; unfortunately, this is not the case, and each composer acts as he chooses ;—for instance, Italians usually write, in the first place, both violins—then the wind-instruments, the viola, trumpets, drums, voices, and the bass ; others write the brass-band at the top ; some insert the voices in the middle—and so forth. Perhaps the easiest and most natural order would be this :—the top line be given to the flutes, as these instruments generally contain high three-stroke and four-stroke notes, and therefore require the greatest blank paper ; then may follow, hautboys, clarinets, horns, bassoons, trombones, trumpets, and drums, by which arrangement the upper half of a page unites the entire wind band ; the remaining staves may be given to the violins, violas (if a vocal composition, all the voices), the violoncellos, and double-bass. As the stringed instruments are often employed alone, it cannot be denied that it is an advantage to place them in close juxta-position ; and, if the first-mentioned order be followed, it will be necessary to search for the two essentially principal parts—bass and treble—at the farthest opposite poles. In vocal compositions, a player from full-score must be guided, in great measure, by the presence or absence of singers : should the vocal parts be appropriately sung, he need only occupy himself with the accompanying instruments ; when this is not the case, his first duty is to render perceptible voice-parts containing a melody, and, if there should be tenor or bass, he must play them an octave higher with the right hand, in order that the flow of the song may be perfectly distinguished. The same should be done, when any instrument has to perform a solo-passage ; the part must be individualized, and the accompanying complement be subordinate. It is permitted to every player, to accommodate compositions to his hand ; that is, to arrange passages which are not adapted to pianoforte playing, so that they should be convenient to the fingers—care being taken not to injure peculiar characteristics. For instance, when a clarinet or horn contains an *arioso*, while violins accompany in *arpeggio semiquavers*, the right hand should perform the *cantabile*, and the left the accompaniment, properly modified ; the little finger of the left hand should always strike the fundamental tones of the bass, that the position of the chords may remain unchanged, and that the rolling under-part should not create, by chance, a chord of the fourth and sixth, instead of the perfect triad. It often happens, that several obligato passages in different instruments occur simultaneously, in which case it is impossible for two hands to represent them all. Good judgment must at once decide what is

most important, and what is best omitted ; the lesser of two evils must be chosen, and a player should retain, in preference, those parts which would make most lasting impression on the ear if the piece were performed by a full orchestra, of which he is the representation—his faithful sketch must clearly render delicate shades and touches, as well as general outline. The fuller the harmonies, and the more perceptible individual peculiarities are made, the greater the praise due to the full-score player. We need hardly remind a discreet accompanist, that vocal pieces are best treated with delicate and intentional moderation. In recitatives, it may be advisable to give the commencing note of the voice part, in the concluding chord of the accompaniment, as this will facilitate intonation for the singer. It must be clear to all, that a full-score is absolutely necessary ; by it, a composer is able to review his creation—he perceives beforehand the effect of the whole, and judges the mutual connections of the principal and subordinate parts—he can examine the correctness of his work, and improve any accidental defect, and thus give up his production of art, in completed perfection. A full-score offers great advantages to the initiated ; by the mere reading or playing of it, on a pianoforte, he becomes as intimate with a composition as though he had himself created it. His eager eye may discover the design, construction, elaboration, and interweaving of all ideas—the united result of many component parts ; nothing need escape him. If he can, in addition, imagine the charm of different instrumental tones, he enjoys as high a pleasure as those who listen to a performance of the same work by a union of musicians. But, precisely, this proper judgment of the manifold effect of divers instruments is a stumbling-block to many composers, who cannot possibly be expected to play on all instruments, or to be familiar with their individual treatment, or even to be sufficiently furnished with the knowledge indispensable to their appropriate employment with fullest effect and peculiar beauty. When we consider how deficient orchestras were, some few years ago, especially in the wind-parts, which were still in their infancy—how, in modern times, not only the instruments themselves have been essentially perfected, but the performers thereon have so improved, that passages formerly reserved for concertos, are now entrusted to *ripieno*-players (whether rightly or not, remains unproved) ; when we recollect the laughable, but well-meant warning of a certain chapel-director, who, with the important mien of a field-marshal, called out to his band, “ Attention, gentlemen ! semiquaver-notes are com-

ing!" and contrast this with a performance of one of Beethoven's gigantic symphonies; and when we lose ourselves in admiration of the unimagined effects created by this hero of musical art, who majestically trod the path prepared by Haydn and Mozart, and followed by Cherubini, Mehul, Spohr, Carl Maria v. Weber: when we reflect on all these things,—who would not exclaim, with heart-felt conviction, "*Vita brevis, ars longa!*" In the same manner that newly-discovered celestial bodies ever present themselves to the armed eye of astronomers, so also does never-resting Time, at measured intervals, create beaming planets in the musical horizon; for art is eternal, and only the royal eagle may gaze unharmed on the sun. It is certain that one of the most dangerous rocks to an inexperienced composer, is the advantageous employment of united masses of instruments, which sometimes produce an effect quite unexpected, and

not realizing his original intention. Every one must pay, so to speak, an apprentice fee—*errand discimus*. Individual experience will instruct scholars by degrees, and lead them into the right path. The study of really classic scores—the repeated hearing of such works—a careful comparison of effect, and the ways and means of producing it—friendly consultations with practical musicians, as to the capabilities and treatment of their appropriate instruments—constant essays, which, however, must be considered such, and not perfected masterpieces,—all these things will render steady service to a disciple of the art—will enlarge, correct, and enrich his views—and lead him, after happily concluded and usefully improved apprentice years, to a resting-place, from whence he may view his musical creations with an assured glance, and may safely prognosticate and guarantee the effects created in them.

THE END.

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