

SCHOOL OF PRACTICAL COMPOSITION,
OR,
Complete Treatise on the Composition of all kinds of Music,

**BOTH
INSTRUMENTAL AND VOCAL;**

*From the most simple Theme to the
Grand Sonata and Symphony;*

*and from the shortest Song to the
OPERA, THE MASS, AND THE ORATORIO;*

Together with
A TREATISE ON INSTRUMENTATION.

*The whole enriched with numerous practical Examples,
Selected from the Works of the most Classical Composers of every Age.*
IN THREE VOLUMES.

*Written, and by permission Dedicated to the
Royal Academy of Music, in London,*

**BY
CARL CZERNY.**

OP. 600.

Die praktische Übung krönt das theoretische Wissen.

Translated, and preceded by a Memoir of the Author, and a Complete List of his Works,

**BY
JOHN BISHOP,
OF CHELTENHAM.**

Ent. Sta. Hall.

Vol.

Price of each Vol **2/0**

LONDON,

MESSRS ROBERT COCKS & CO 6, NEW BURLINGTON STREET,

Piano Forte Manufacturers, and Music Publishers to the Queen.

at Paris, by S. Richault,

THIS WORK IS COPYRIGHT.

and at Bonn, by A. Simrock.

THE HISTORY OF THE
REIGN OF
HIS MAJESTY
GEORGE THE THIRD
BY
SAMUEL JOHNSON
ESQ.
IN TWO VOLUMES.
LONDON:
PRINTED BY A. MILLAR, IN ST. PAUL'S CHURCH-YARD, 1784.
AND BY J. JOHNSON, ST. PAUL'S CHURCH-YARD, 1785.
IN TWO VOLUMES.
LONDON:
PRINTED BY A. MILLAR, IN ST. PAUL'S CHURCH-YARD, 1784.
AND BY J. JOHNSON, ST. PAUL'S CHURCH-YARD, 1785.

CONTENTS OF THE SECOND VOLUME.

PART II.

ON INSTRUMENTAL COMPOSITIONS WITHOUT THE PIANOFORTE.

Introduction	1
CHAP. I. On compositions for bow-instruments	<i>ib</i>
A. The Duett	<i>ib</i>
B. The Trio for Violin, Viola and Violoncello	2
C. The Quartett	6
D. The Quintett	17
E. Of the Sextett, Septett and Double Quartett	24
CHAP. II. On compositions for several stringed and wind instruments united	<i>ib</i>
On compositions for wind instruments only	32
CHAP. III. On orchestral music, and on the Symphony	34
CHAP. IV. Of the Overture	45
CHAP. V. On Military, Dance, and Ballet music for the Orchestra	46

*

PART III.

ON VOCAL COMPOSITIONS.

CHAP. I. General remarks on Vocal music	47
CHAP. II. Of the Song	50
CHAP. III. Of the Canzonet, the Cavatina and the Romance	66
CHAP. IV. Of the Notturmo, the Barcarolle, the Preghiera and the Ballad	81
CHAP. V. Continuation of the general rules for the Vocal composer	90
CHAP. VI. On vocal part-music, as Duets, Terzets &c	92
CHAP. VII. Of Choruses	137
CHAP. VIII. Of the Opera	153
CHAP. IX. Of the component parts of the Opera	158
A. Of the simple Recitative	<i>ib</i>
B. Of the obbligate Recitative	162
C. Of the Cavatina, Romance, Barcarolle and Preghiera	165
D. Of the Grand Aria	166
E. Of the Duett, Terzett, Quartett and concerted pieces	169
F. Of Canons in the concerted pieces of the Opera	187
G. Of Opera Choruses	188
H. Of the Finale in the Opera	189
CHAP. X. Of the Oratorio and the Cantata	190
CHAP. XI. On Church music	197
A. Of the Mass	<i>ib</i>
B. Of the Requiem	207
C. Of the Gradual and the Offertory	210
D. Of the music of the Protestant church	213
Concluding remarks	218

END OF VOL. II.

1

PART II.

On Instrumental Compositions without the Piano Forte.

INTRODUCTION.

Instrumental compositions without the Piano-forte, are divided into works:—

- a. for bow or stringed instruments, namely: Violin, Viola, Violoncello, and Double-bass.
- b. for bow and wind instruments combined.
- c. for wind instruments alone, or the so-called *Harmony music*.
- d. for the full Orchestra.

In the first three species, Duetts, Trios, Quartetts, Quintetts &c. may be written. Solos for these particular instruments are not usual; except *Études* and little pieces for amusement, arranged from Operas.

Compositions for the Orchestra are:— the Overture, the Symphony, the Ballet, and the Melodrama.

Lastly, for most of the bow and wind-instruments, Concertos with orchestral accompaniments are also written.

CHAPTER I.

ON COMPOSITIONS FOR BOW-INSTRUMENTS.

A. THE DUETT.

Duetts are chiefly written for 2 Violins, or for 2 Violoncellos, likewise also for Violin and Viola.

The most suitable form for a perfect Duett, is that of the Sonata, in all its movements. Variations, Rondos, Studies &c. may also be written for two such instruments; but, for this purpose, a considerable acquaintance with them is requisite. The Duetts of Spohr and Hubert Ries may be reckoned the best models of this kind.

**B. THE TRIO FOR VIOLIN, VIOLA,
AND VIOLONCELLO.**

This combination already presents ample means for the construction of complete and interesting musical works.

The form of the Trio is precisely that of the Sonata, and it consists therefore of a first movement, an Andante, a Scherzo, and Finale, the structure of each of which has been already described in the first Part of this work, and to which we shall constantly have to refer in the present Part.

In general, the harmony of the Trio is only in three parts; but as the Violin, Viola, and occasionally also the Violoncello, can play in two parts, (in simple accompaniment or in chords,) harmony in four parts is here, to a certain extent, already at the command of the composer.

In the Trio, all three parts must be treated with equal importance, and the melodies and passages be alternately distributed among all the performers. Although the Violin constantly sustains the principal part, a mere accompaniment must by no means be always assigned to the other two parts; and therefore, in a well written composition of this kind, the hearer must find each of the performers' parts equally interesting and meritorious. Mozart and Beethoven have produced master pieces of this sort, and we give here some extracts from the latter, as examples of this style of writing.

TRIO. ALLEGRO CON SPIRITO.

BEETHOVEN. Op. 9.

3

VIOLINO.

VIOLA.

VIOLONCELLO.

6118

4

First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features a melody in the top staff and accompaniment in the middle and bottom staves. The middle staff has a double bar line with repeat dots.

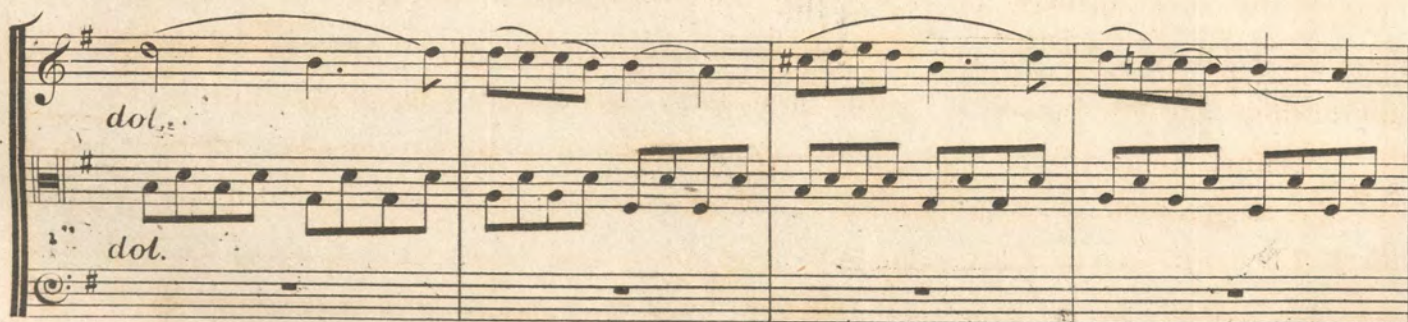
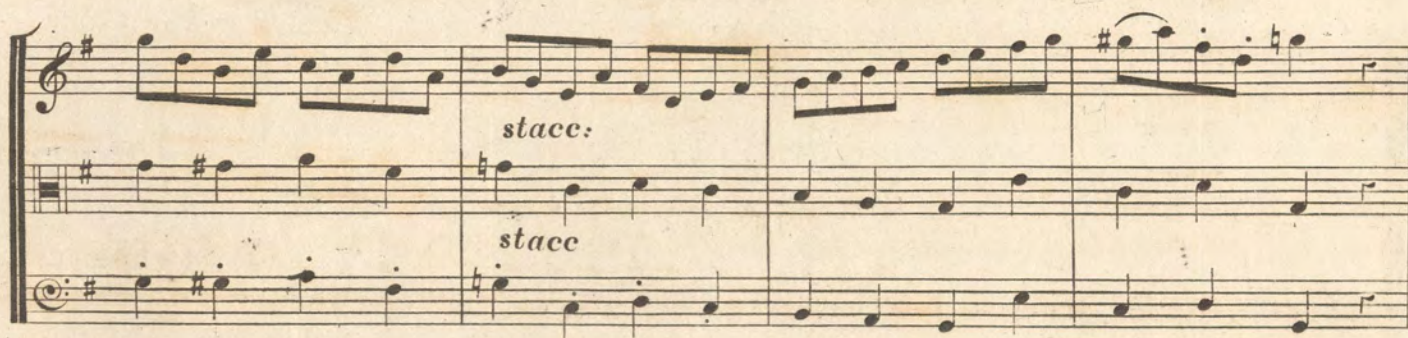
ADAGIO, ma non tanto, e cantabile.

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are in alto and bass clefs respectively, also with a key signature of three sharps. The music is marked with a piano (*p*) dynamic. The tempo/mood is indicated as *ADAGIO, ma non tanto, e cantabile.*

Third system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in alto and bass clefs respectively, also with a key signature of three sharps. The music features triplets in the top and middle staves.

Fourth system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in alto and bass clefs respectively, also with a key signature of three sharps. The music features triplets in the top and middle staves. A dotted note (*dot.*) is present in the top staff.

Fifth system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in alto and bass clefs respectively, also with a key signature of three sharps. The music features a piano-piano (*pp*) dynamic and a crescendo (*cres*) marking. A triplet is present in the top staff.

**PRESTO.**

From these Examples, we perceive how effectively the simple means afforded by these three instruments can be employed.

In the first example a noble subject is led off, which is not even unsuited to a Symphony, and the performance of which is equally distributed among the three players, by means of well conceived imitations. The lovely theme of the *Adagio*, is afterwards repeated in the two lower parts, whilst the Violin performs a new melody to it. Double notes, suited to the instruments, occasionally produce a four-part harmony. The sprightly theme of the *Presto* presents those interesting and bustling effects which, from the clear *staccato* of the stringed instruments, produce, in a quick time, such satisfactory results.

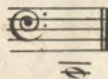
There is, moreover, a kind of Trio, in which the Violin exclusively performs the brilliant part, whilst the Viola and Violoncello remain subordinate, and simply accompany. In respect to art, this kind is easy to write; but the composer must then possess a more than ordinary knowledge of Violin composition, in order that he may write no thankless difficulties for the instrument. For examples of this kind we refer to the Violin Trios of Mayseder and other Violin composers.

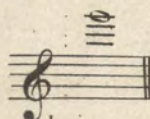
C. THE QUARTETT.

The Quartett for stringed instruments consists of two Violins, a Viola and a Violoncello, forming together a classical combination. Indeed, the Violin quartett is, in many respects, the most refined, as well as the most difficult of all kinds of composition; as it presents all means for the creation of noble and original ideas, strictly regular and skilful working and developement, æsthetic beauty, and grand conception; but it denies, on the contrary, whatever, in other kinds of composition, supplies the place of these requisites and conceals their want. For here, we can neither produce the usual brilliant and coquettish effects, nor a false splendour and noise; and hence, the quartett remains the most hazardous, but at the same time also, the most honourable touchstone for a composer, both as regards his creative powers and his scientific acquirements.

The three greatest instrumental composers, Haydn, Mozart, and Beethoven, have alike exerted all the powers of their genius in *this* form; and the numerous quartetts of these masters, which alone would secure their immortality, remain imperishable models for all time.

The structure, and the conduct of the ideas of the Quartett, is here again precisely the same as in the Sonata, and the necessary constituent parts of it are, a first Movement, an *Adagio* (or *Andante*), a *Scherzo* (or *Minuet*), and a *Rondo Finale*.

But even the most practised and successful composer for the Piano-forte, will at first experience embarrassment in setting down his ideas for the Violin quartett; for all the means by which an effect is produced on the Piano-forte, as, for instance, the great compass of the instrument, the fullness of the accompaniment and of the chords, brilliant passages, great fluency, the frequent and striking use of the pedal, arbitrary passing notes and singular harmonies &c. can not have place in the quartett. On the contrary, the conduct of each separate part must be strictly *consequent* and correct; the harmony must be kept, as much as possible, in the middle of the scale, as the compass of all four instruments does not extend farther than from  to about

 where the accidental dissonances easily produce a disagreeable effect.

The melodic ideas must be simple and striking, and adapted to the character of the stringed instruments. Each part must be interesting in itself, and yet the effect of the whole clear: and lastly, the composer (although he has certainly a right to calculate on a beautiful and correct performance) must ever bear in mind that he is not writing for *Virtuosi*, but chiefly for less expert players, and that therefore all great, uncertain difficulties must be carefully avoided.

As a compensation, however, all the charms of a long sustained harmony are placed at his command, since the stringed instruments are not restricted by the respiration, like the wind instruments. Further, all possible modifications of the *Staccato*, and that piquant, merry style of performance, which is so especially peculiar to bow instruments. Then, the most perfect sovereignty over all degrees of *pianissimo*, *piano*, *mezza voce*, *forte* &c: as also the greatest possible rapidity in the runs and passages, combined with the utmost clearness.

Lastly, all imitations and developements which we have previously noticed in the Violin Trio, are practicable, in a still higher degree, in the quartett. The *pizzicato*, too, may here be employed, in many instances, with the finest effect.

The proper application of all these means, combined with an original and fertile invention, is that which imparts to the Violin quartett its classical worth, and stamps it as the most honourable, but also as the most difficult species of composition. As most of the quartetts of Haydn, Mozart, Beethoven, and Onslow, are published in score, the young composer has every facility for thoroughly studying this style of composition, and for imitating progressively the best models; in doing which, we particularly recommend to him those of Haydn.

Spohr, Mayseder, Ries, Romberg, Fesca and many others, have also produced very valuable works of this class.

We here insert some examples, which, in the mean time, may give an idea of several different effects of the Violin quartett.

Nº 1. Allegro con spirito.

HAYDN.

Violino I.

Violino II.

Viola.

Violoncello.

Violino I.

Violino II.

Viola.

Violoncello.

Nº 2. Andante.

HAYDN.

Violino I.

Violino II.

Viola.

Violoncello.

gva

pp

gva

pp

gva

loco x

x

pp

pp

pp

pp

pp

pp

Nº 3. Allegro.

HAYDN.

Handwritten musical score for Haydn's No. 3, Allegro, in C major, 3/4 time. The score is written on four systems of three staves each. The first system includes dynamic markings 'f' and 'f'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 3/4. The score concludes with a double bar line at the end of the fourth system.

p
pizz.
pizz.
pizz.

gva *loco*

arco.

gva *loco*

Nº6. Andante con moto quasi Allegretto.

13

BEETHOVEN. Op. 59. Nº3.

The musical score is for a string quartet, consisting of four staves per system. The time signature is 6/8. The key signature has one sharp (F#). The score is divided into four systems. The first system begins with a piano (p) dynamic and a pizzicato (pizz.) instruction. The second system features a forte (f) dynamic and a piano (p) dynamic. The third system includes a sforzando (sfp) dynamic and a crescendo (cres) instruction. The fourth system shows a first and second ending (1st, 2nd) and a forte (f) dynamic. The score is written for a string quartet with four staves per system.

Nº 7. Andante scherzoso quasi Allegretto.

BEETHOVEN. Op. 18. Nº 4.

The musical score is written for a piano and consists of four systems of staves. The first system shows the beginning of the piece with a piano (*pp*) dynamic. The second system continues the melody and accompaniment. The third system features a crescendo (*cres*) and a fortissimo (*sf*) dynamic. The fourth system concludes with a piano (*p*) dynamic and a fortissimo (*sf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Nº 8. SCHERZO Allegro.

ONSLOW. (Op. 9.) 15

First system of musical notation (measures 1-8). The score is in 3/8 time with a key signature of two flats (B-flat and E-flat). The first two staves (treble and alto clefs) are marked 'pizz:' (pizzicato). The third staff (bass clef) is marked 'arco' (arco) and 'p' (piano). The first measure of the bass staff has a 'dol.' (dolce) marking. The system concludes with a repeat sign.

Second system of musical notation (measures 9-16). The first staff (treble clef) is marked 'pizz'. The second staff (alto clef) is marked 'arco'. The third staff (bass clef) is marked 'pp' (pianissimo) and 'dol.' (dolce). The system concludes with a repeat sign.

Third system of musical notation (measures 17-24). The first two staves (treble and alto clefs) are marked 'arco'. The third staff (bass clef) is marked 'arco'. The system concludes with a repeat sign.

Fourth system of musical notation (measures 25-32). The first staff (treble clef) is marked 'arco'. The second staff (alto clef) is marked 'arco'. The third staff (bass clef) is marked 'arco'. The system concludes with a repeat sign.

In N^o 1 of these examples, the first Violin performs a noble, smooth theme, whilst the other instruments sustain the fundamental chords. Such passages always produce a fine and harmonious effect, when the melody possesses meaning and importance.

In N^o 2 we have a strict four-part composition, in which the melody is supported by a skilfully selected tranquil harmony. The uninterrupted *legato*, even in the upper octaves, produces one of those effects which can only be obtained from bow instruments. Such an ascent of the melody into the higher octaves must be introduced but rarely and with consideration, as correct intonation is particularly difficult in such positions.

N^o 3 is a bold, vigorous passage, of stirring effect, wherein the first Violin performs, with the Violoncello, a series of imitations, whilst the second Violin is occupied with brilliant passages, which, together with the Viola, serve to fill up the harmony. Such a combination of different figures, forms one of the most interesting peculiarities of the quartett; but it must be so judiciously contrived, as not to produce any confusion.

N^o 4 presents an effect as peculiar as it is beautiful, in which the Violoncello performs a tranquil *staccato* figure continually proceeding to the Dominant, whilst the three upper parts play the melody *legato* throughout.

The example N^o 5 is one of those brilliant pieces for the first Violin, in which the other instruments perform a simple *pizzicato* accompaniment. Such passages must be but rarely introduced in a well written quartett, because the accompaniment is too insignificant: as the Trio of a Scherzo, (as in the present instance) it is in its proper place. The last eight bars, where the Viola doubles the first Violin in the octave below, produce a particularly good effect.

N^o 6 is one of the most beautiful of Beethoven's ideas, and perhaps the *pizzicato* in the Violoncello, has never been so happily or so effectively employed as in this piece, whilst the three upper parts continue their uninterrupted melodious progression. The 3rd Quartett of Op: 59, from which we have extracted this passage, is one of the greatest works of Beethoven.

In N^o 7 we have an example of one of those pleasing and merry Allegrettos, of which Beethoven was truly the inventor, and in which the fugued subject is unconstrainedly united to the free continuation. The dry *staccato* of the bow instruments is of very attractive effect, in this degree of movement.

N^o 8 presents another combination, where, at the commencement, the melody is allotted to the Violoncello, while the rest accompany *pizzicato*. Afterwards, the same melody is played by the first Violin, to which is added, in the other parts, a beautiful harmonic accompaniment.

These few examples, may already give an idea of the many interesting combinations which the composer has at command in the quartett; but he must also take great care both in the invention and in the working, as a lack of ideas or feebleness in

the harmony, can be covered by no dazzling gewgaw.

A somewhat different species of Quartett is that, in which the four players strikingly and designedly concert with one another; so that alternately, each in particular enters with his appointed melody or passage before the other. That beautiful compositions of this kind may be produced, Mozart and Romberg have demonstrated in several works.

Lastly, there are also Quartetts, in which the first Violin, as a solo instrument, receives all the brilliant passages, and the other parts merely accompany. Of this description some quartetts may be seen by Mayseder, Rode, Rudolph Kreutzer &c.

The Andante, (as also the Finale,) in each species of Quartett, may consist of a theme with variations, or it may take either of the usual forms in the Sonata, — *Adagio* (*sentimentale* or *grazioso*) *Andante*, *Romanza*, *Allegretto scherzando* &c:

D. THE QUINTETT.

The Quintett is formed of two Violins, two Violas and a Violoncello, and the second Viola enriches the composer with an important part for augmenting the accompaniment and the united effect. The structure of the quintett is, in all its parts, exactly similar to that of the quartett; but the reflecting composer will be astonished to find what an influence this accession of a single instrument has upon the invention of ideas, melodies, chords and figures. We possess a greater freedom of movement in the extended sphere; have increased means for filling up the chords; and can, in the accompaniment, combine several different progressions and effects. The imitations and passages acquire greater consistency when we form two concerted harmonies; &c. &c.

Mozart has written six quintetts, and Beethoven two, the study of which must not be neglected by the pupil, as they belong to the most masterly creations of these composers. Besides these, the numerous quintetts by Onslow, Spohr and Mayseder, also maintain a very honourable place.

In this species of composition, the composer has at his command harmony in three, four and five parts; and moreover, the accompaniment can be rendered so complete by chords and double notes, that sufficient means still remain for double melodies, concerted passages, and other developments.

Quintetts are also written for two Violins, a Viola, and two Violoncellos, in which an extremely melodious co-operation can be assigned to the first Violoncello: they are, however, rare, and also not so conveniently practicable. Lastly, a *Double Bass*, as a sixth part, is likewise occasionally added to the quintett; but it must not be *obbligato*, that is to say, the composition must sound complete *without* it.

In the following examples the pupil will acquire some idea of the skilful treatment of the subjects, the variety in the accompaniment, and the means for surprising and perfect effects — combined with all clearness — which can be developed in the quintett.

Allegro.

MOZART. Quintett in G min:

Violino I.

Violino II.

Viola I.

Viola II.

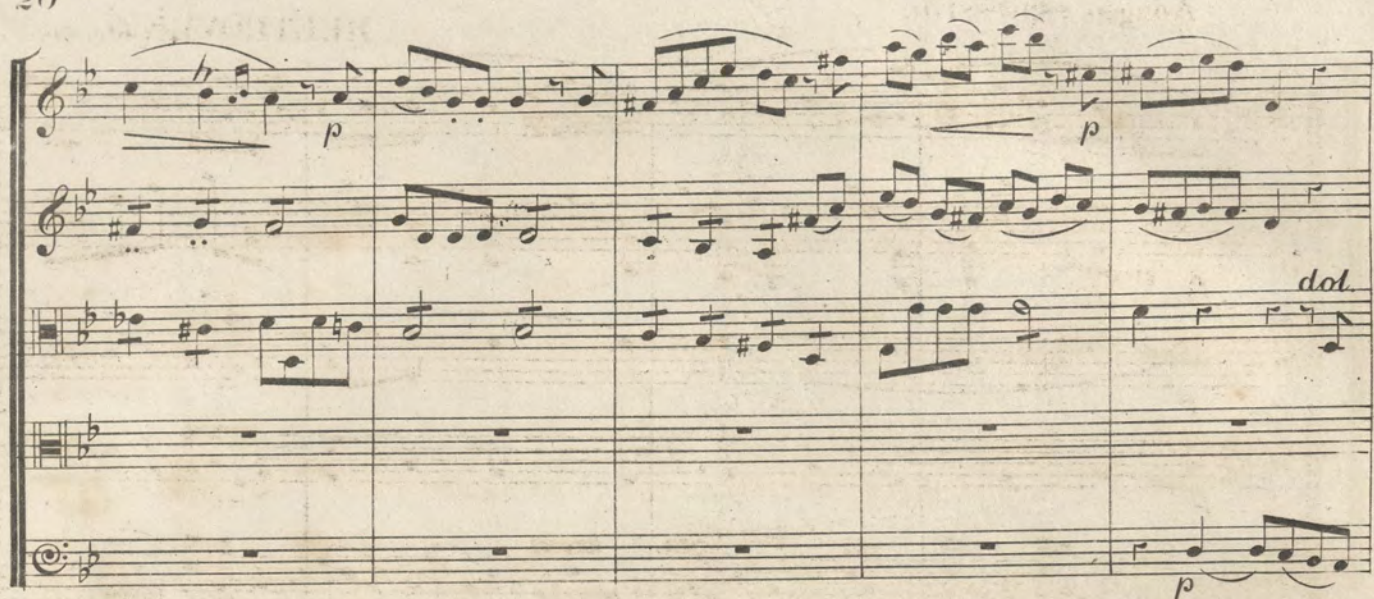
Violoncello.

6118

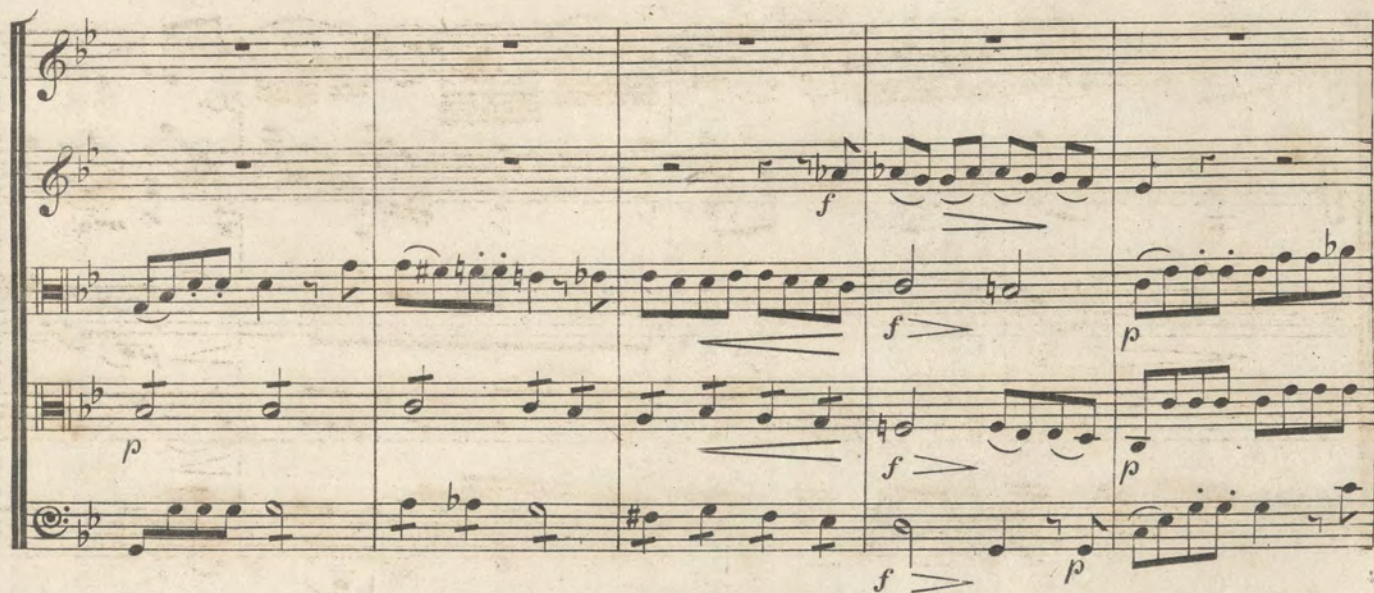
First system of musical notation, measures 1-5. The system consists of five staves. The first staff is in treble clef with a key signature of one flat (B-flat). It begins with a forte (*fz*) dynamic and a crescendo hairpin. The second staff is also in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in alto clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. Dynamics include *fz*, *f*, and *p*. The music features various note values, including eighth and sixteenth notes, and rests.

Second system of musical notation, measures 6-10. The system consists of five staves. The first staff is in treble clef with a key signature of one flat. It begins with a *dim.* (diminuendo) dynamic. The second staff is also in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in alto clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. Dynamics include *dim.* and *f*. The music features various note values, including eighth and sixteenth notes, and rests.

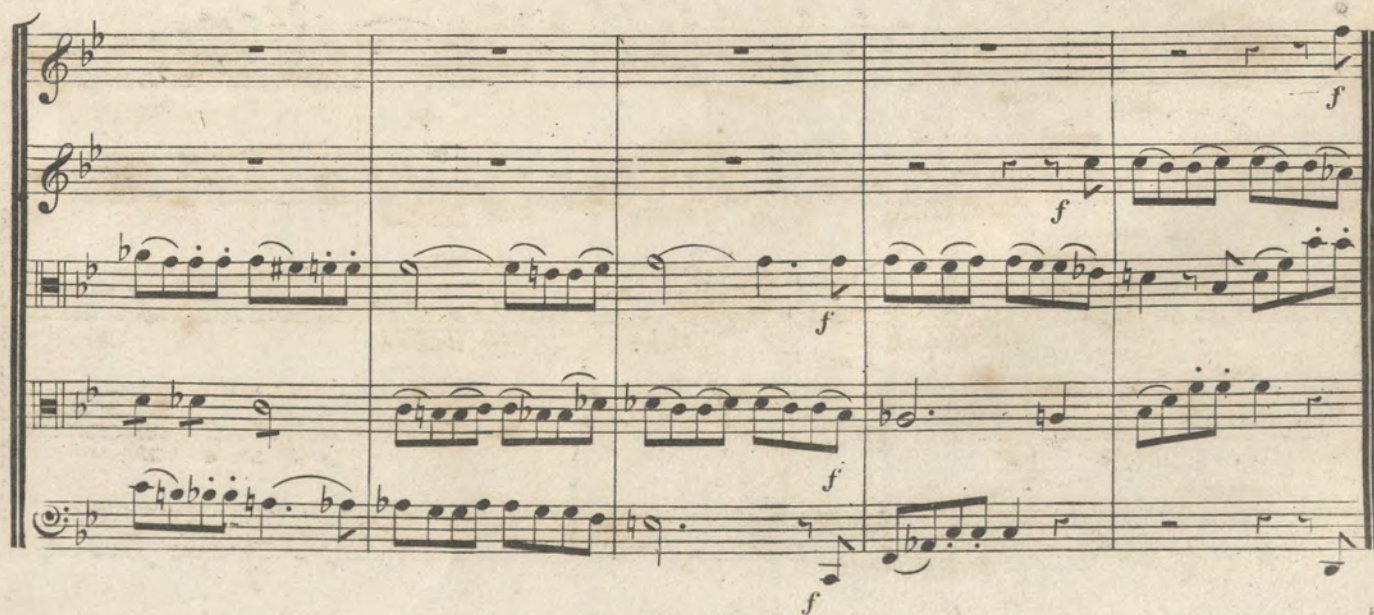
Third system of musical notation, measures 11-15. The system consists of five staves. The first staff is in treble clef with a key signature of one flat. It begins with a *dim.* (diminuendo) dynamic. The second staff is also in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in alto clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. Dynamics include *dim.* and *f*. The music features various note values, including eighth and sixteenth notes, and rests.



First system of musical notation, featuring five staves. The top staff contains a melodic line with a *p* (piano) dynamic marking. The second staff continues the melody. The third staff has a *dot.* (dotted) marking. The fourth and fifth staves are mostly empty, with some notes in the fifth staff.



Second system of musical notation, featuring five staves. The top staff is mostly empty. The second staff has a *f* (forte) dynamic marking. The third staff has a *p* (piano) dynamic marking. The fourth staff has a *f* (forte) dynamic marking. The fifth staff has a *p* (piano) dynamic marking.



Third system of musical notation, featuring five staves. The top staff is mostly empty. The second staff has a *f* (forte) dynamic marking. The third staff has a *f* (forte) dynamic marking. The fourth staff has a *f* (forte) dynamic marking. The fifth staff has a *f* (forte) dynamic marking.

Adagio espressivo.

21

BEETHOVEN. (Op. 29)

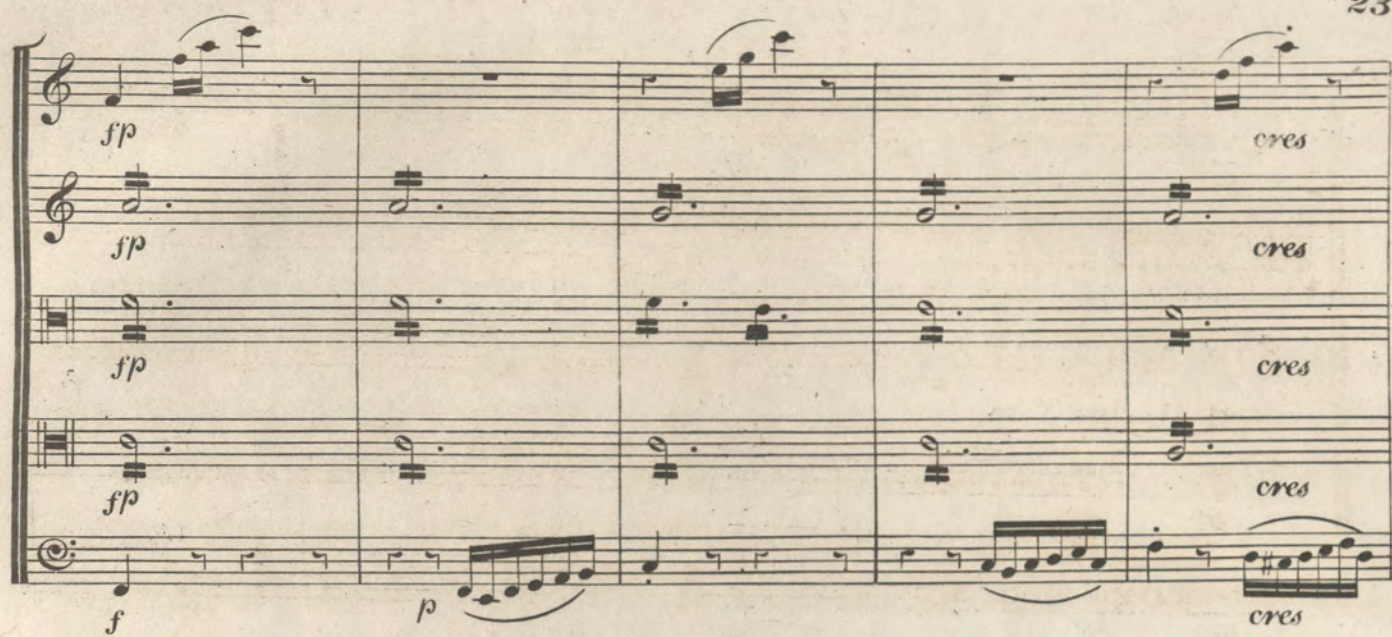
The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The second staff is also in treble clef, with a piano (*p*) dynamic and a 'pizz' (pizzicato) marking. The third and fourth staves are in bass clef, both with a piano (*p*) dynamic. The fifth staff is in bass clef and contains a continuous eighth-note accompaniment, also marked with a piano (*p*) dynamic.

The second system of musical notation continues the five-staff structure. The top staff features a melodic line with slurs and ties, marked with a piano (*p*) dynamic. The second staff is in treble clef, with a piano (*p*) dynamic and a 'pizz' marking. The third and fourth staves are in bass clef, both with a piano (*p*) dynamic. The fifth staff is in bass clef and contains a continuous eighth-note accompaniment, also marked with a piano (*p*) dynamic.

The third system of musical notation continues the five-staff structure. The top staff features a melodic line with slurs and ties, marked with a piano (*p*) dynamic. The second staff is in treble clef, with a piano (*p*) dynamic and a 'pizz' marking. The third and fourth staves are in bass clef, both with a piano (*p*) dynamic. The fifth staff is in bass clef and contains a continuous eighth-note accompaniment, also marked with a piano (*p*) dynamic.

Presto.

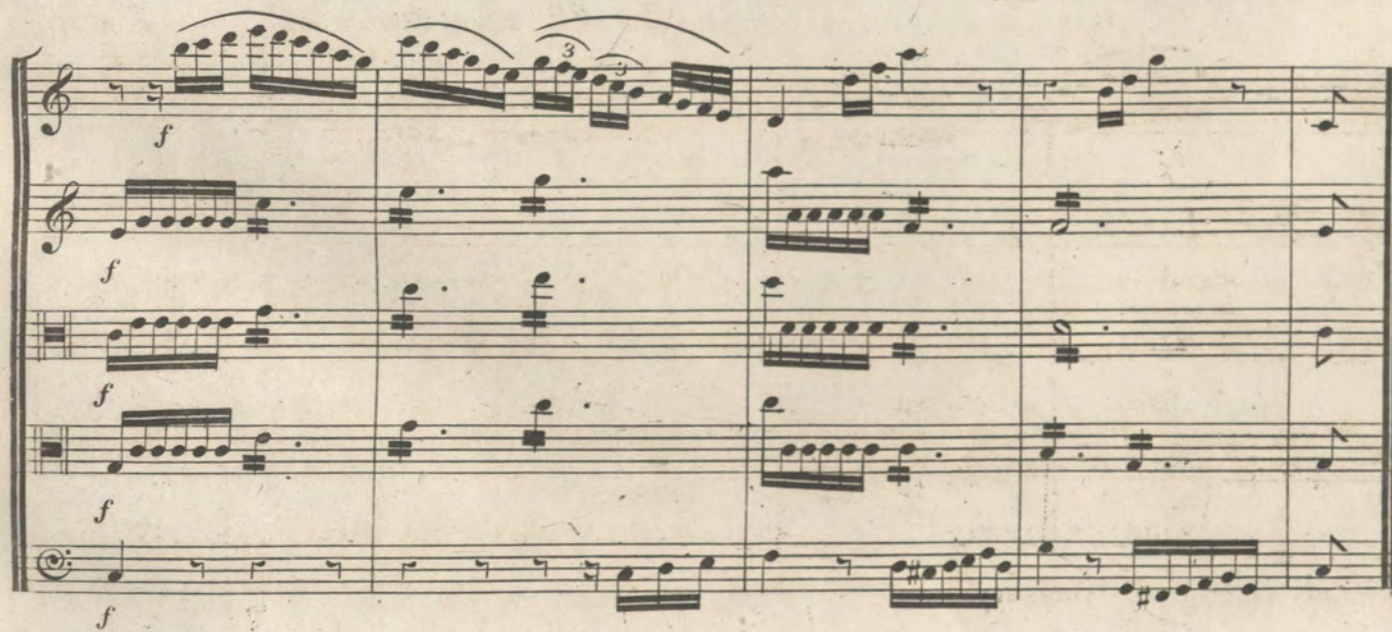
The musical score is for a piece by Beethoven, Op. 29, marked Presto. It is written in 6/8 time and consists of three systems of five staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The dynamics *fp* (fortissimo piano) and *pp* (pianissimo) are indicated. The second system features a crescendo (*cres*) and a forte (*f*) dynamic. The third system continues the piece with various dynamics and articulations. The score is printed on aged paper with some visible wear and discoloration.



The first system of musical notation consists of five staves. The top staff is in treble clef and contains a melodic line with slurs and accents, marked *fp* at the beginning and *cres* at the end. The second staff is in treble clef and contains a harmonic accompaniment, also marked *fp* and *cres*. The third and fourth staves are in alto clef and contain similar harmonic accompaniment, marked *fp* and *cres*. The fifth staff is in bass clef and contains a bass line with slurs and accents, marked *f* at the beginning and *cres* at the end. A *p* marking appears in the second measure of the fifth staff.



The second system of musical notation consists of five staves. The top staff is in treble clef and contains a melodic line with slurs and accents, marked *f* at the beginning and *p cres* at the end. The second staff is in treble clef and contains a harmonic accompaniment, marked *f* and *p cres*. The third and fourth staves are in alto clef and contain similar harmonic accompaniment, marked *f* and *p cres*. The fifth staff is in bass clef and contains a bass line with slurs and accents, marked *f* at the beginning and *p cres* at the end.



The third system of musical notation consists of five staves. The top staff is in treble clef and contains a melodic line with slurs and accents, marked *f* at the beginning. The second staff is in treble clef and contains a harmonic accompaniment, marked *f*. The third and fourth staves are in alto clef and contain similar harmonic accompaniment, marked *f*. The fifth staff is in bass clef and contains a bass line with slurs and accents, marked *f* at the beginning.

**E. OF THE SEXTETT, SEPTETT AND
DOUBLE QUARTETT.**

A combination of more than five bow instruments without the Double-bass, is among the most rare and ungrateful that is employed. The composer must there either overload the harmony, or degenerate into an orchestral effect; and so great a number of instruments of like sound, necessarily produce a monotony. A composition of this kind, however, must have the usual form of the Sonata, the Quartett, and the Quintett; and a double quartett by Spohr may be recommended as a distinguished model for it. Moreover, the composer can employ his ideas, as well as his time and pains, much better, than in writing such works as must either prove spoiled by too much art, or else empty and tiresome; and if he would expend so much labour on a work belonging to the class of chamber music, he had certainly better exercise his pen in that species which we proceed to treat of in the following chapter.

CHAPTER II.

*ON COMPOSITIONS FOR SEVERAL STRINGED
AND WIND INSTRUMENTS UNITED, AND
ON THOSE FOR WIND INSTRUMENTS ONLY.*

For the mixed combination of stringed and wind instruments, we may write Trios, Quartetts, Quintetts, Sextetts, Septetts &c. When there are more than five performers, a Double-bass is necessary, the Violoncello not being sufficiently deep and powerful to support the harmonic structure.

Among the wind instruments, the preference is given to the Flute, Hautboy, Clarionet, Horn, and Bassoon; and these are combined in the way which we deem best

calculated to promote the intended effect: for example —

1. The stringed quartett and a clarionet.
2. The stringed quartett, hautboy, horn, and double-bass.
3. Violin, viola, violoncello, double-bass, flute, hautboy, and horn.
4. Violin, viola, violoncello, double-bass, clarionet, hautboy,
bassoon, and horn: &c.

The structure of such compositions is that of the quartett (or the Sonata); but Variations, Nottornos, Divertimentos and the like, may also be written for these combinations, though the classical form of the Sonata is the most suitable when so many means are employed. The finest effect of such combinations, depends upon the diversity of the tone of the instruments chosen; and the composer must possess a lively fancy, a copious flow of ideas, and profound experience in the treatment of each instrument, in order that he may have an intimate perception of the intended effects whilst in the act of composing; for it would be truly ridiculous to employ so many means if we could only produce ordinary and feeble ideas or stale effects.

In great works of this kind, it is highly advantageous if the composer first makes a sketch for the Piano-forte, or altogether upon two staves, in order to gain a clear view both of the structure and the course of the ideas of the whole, and also of the particular employment of the several instruments. The putting it into complete score is then not only much easier, but also very agreeable.

The well known Septett of Beethoven (Op. 20) still continues to be the most perfect model of this species, and we must urgently recommend the study of the printed score of this work to every composer, each bar of which is full of grace and beauty. In the following examples, extracted from the same, the pupil will at once perceive in what order the instruments are most suitably placed above each other in the score.

BEETHOVEN. (Op. 20.)

Nº1. Allegro con brio.

Clarinetto
in B $\flat$

Fagotto.

Corno in E $\flat$.

Violino.
p

Viola.
p

Violoncello.
p

Contra Basso
p

p *fp*

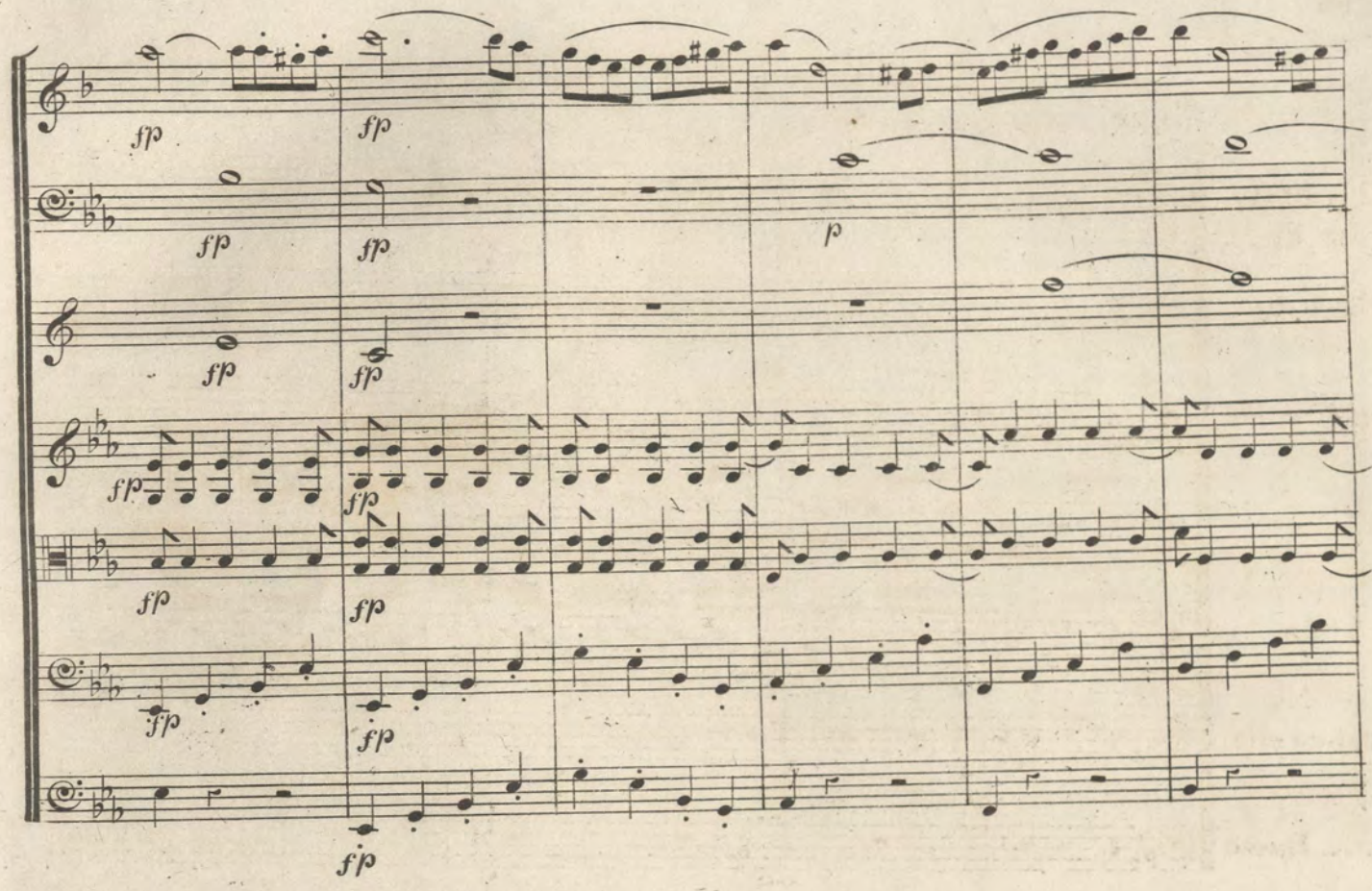
fp

fp

fp

fp

f



Musical score system 1, measures 1-4. The system consists of seven staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains melodic lines with slurs and dynamic markings of *sf* (sforzando) at measures 1 and 2. The second staff is in bass clef with a key signature of two flats (B-flat, E-flat), containing sustained notes with *sf* markings at measures 1 and 2, and a *p* (piano) marking at measure 3. The third staff is in treble clef with a key signature of two flats, containing sustained notes with *sf* markings at measures 1 and 2. The fourth staff is in treble clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *sf* markings at measures 1 and 2. The fifth staff is in bass clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *sf* markings at measures 1 and 2. The sixth staff is in bass clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *sf* markings at measures 1 and 2. The seventh staff is in bass clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *sf* markings at measures 1 and 2.



Musical score system 2, measures 5-8. The system consists of seven staves. The top staff is in treble clef with a key signature of one flat, containing melodic lines with slurs and dynamic markings of *f* (forte) at measures 6 and 7. The second staff is in bass clef with a key signature of two flats, containing sustained notes with *f* markings at measures 6 and 7. The third staff is in treble clef with a key signature of two flats, containing sustained notes with *f* markings at measures 6 and 7. The fourth staff is in treble clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *fz* (forzando) markings at measures 6 and 7. The fifth staff is in bass clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *f* markings at measures 6 and 7. The sixth staff is in bass clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *f* markings at measures 6 and 7. The seventh staff is in bass clef with a key signature of two flats, containing a continuous eighth-note accompaniment with *f* markings at measures 6 and 7. Crescendo markings (*cres*) are present in measures 5 and 6 across all staves.

The first system of the musical score consists of seven staves. The top two staves are in treble and bass clefs, respectively, with a common time signature 'C'. The bottom five staves are in various clefs, including treble, bass, and alto, with a common time signature 'C'. The music features a variety of dynamics, including *ff* (fortissimo), *sf* (sforzando), and *p* (piano). The notation includes whole notes, half notes, quarter notes, and eighth notes, with some measures containing beamed sixteenth notes. The key signature is one flat (B-flat).

The second system of the musical score continues the composition with seven staves. The notation is consistent with the first system, featuring a variety of dynamics and rhythmic patterns. The key signature remains one flat (B-flat). The music includes a mix of melodic lines and harmonic accompaniment, with some measures featuring beamed sixteenth notes and others with longer note values.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into five systems of two staves each. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The music features a melody in the upper staves and a bass line in the lower staves. The lyrics 'The Rose Tree' are written below the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cres' (crescendo). The handwriting is in ink on aged paper.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto". The key signature has one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "cres" (crescendo) and "f" (forte). The lyrics "The Rose Tree" are written below the vocal line.

Nº 3. Presto.

The first system of the musical score consists of seven staves. The first staff is in treble clef, and the second is in bass clef. The third staff is in treble clef, and the fourth is in bass clef. The fifth staff is in treble clef, and the sixth is in bass clef. The seventh staff is in bass clef. The music is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic and a half note G4. The second staff begins with a piano (*p*) dynamic and a half note F4. The third staff begins with a piano (*p*) dynamic and a half note E4. The fourth staff begins with a piano (*p*) dynamic and a half note D4. The fifth staff begins with a piano (*p*) dynamic and a half note C4. The sixth staff begins with a piano (*p*) dynamic and a half note B3. The seventh staff begins with a piano (*p*) dynamic and a half note A3. The music continues with various melodic and harmonic developments, including a crescendo (*cres*) in the fifth staff and pizzicato (*pizz.*) markings in the sixth and seventh staves.

The second system of the musical score consists of seven staves. The first staff is in treble clef, and the second is in bass clef. The third staff is in treble clef, and the fourth is in bass clef. The fifth staff is in treble clef, and the sixth is in bass clef. The seventh staff is in bass clef. The music continues from the first system, featuring various melodic and harmonic developments. The first staff begins with a piano (*p*) dynamic and a half note G4. The second staff begins with a piano (*p*) dynamic and a half note F4. The third staff begins with a piano (*p*) dynamic and a half note E4. The fourth staff begins with a piano (*p*) dynamic and a half note D4. The fifth staff begins with a piano (*p*) dynamic and a half note C4. The sixth staff begins with a piano (*p*) dynamic and a half note B3. The seventh staff begins with a piano (*p*) dynamic and a half note A3. The music continues with various melodic and harmonic developments, including a crescendo (*cres*) in the fifth staff and pizzicato (*pizz.*) markings in the sixth and seventh staves.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one flat (B-flat). The music features various melodic lines, including a prominent line in the top staff that spans across the system with a long slur. The notation includes eighth and sixteenth notes, rests, and accidentals.

The second system of the musical score consists of six staves, continuing the musical notation from the first system. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature remains one flat (B-flat). The music features various melodic lines, including a prominent line in the top staff that spans across the system with a long slur. The notation includes eighth and sixteenth notes, rests, and accidentals. The lyrics "ca - lan - do" are written below the staves, aligned with the vocal lines.

Those who have had the opportunity of hearing this Septett well performed, will remember the beautiful effect of the three passages here cited, as also of the entire composition. And yet, how simple and artless the score appears! It is however the work of a Master, who, with all his original genius, could regard the laws of beauty, euphony, and regularity of form.

ON COMPOSITIONS FOR WIND INSTRUMENTS ONLY.

For the wind instruments, **Trios, Quartetts, Quintetts &c.** are also composed; and, in general, we employ only **Flutes, Hautboys, Clarionets, Bassoons, Horns,** and the double Bassoon, which, like the double-bass, sounds an octave lower. For these combinations, indeed, only **Marches, Notturnos, Divertimentos,** pieces arranged from **Operas &c.** are usually set; but complete compositions, modeled upon the well known form of the **Sonata** or the **Quartett**, may nevertheless be written for them. Great care, however, must then be taken, that no performer be too much fatigued by a perpetual use of his instrument, as the respiration must be duly considered.

From this circumstance, as well as from the somewhat monotonous property of the wind instruments, the composer will be much restrained in his fancy. But at all events he must be well able to compose for the same, as effects can be thereby produced, which, in **Orchestral works** and in **Operas**, are extremely beautiful. For although complete and extensive compositions for wind instruments only, are seldom composed; single passages for the same are frequently found in **Symphonies, Concertos &c.** and in the Part of this work treating of instrumentation, we shall have occasion to speak at large on this subject.

We here give only a short passage in five parts as an example of the Score. Simple as it appears, it sounds sufficiently full, from the round and energetic tone of these instruments; which fact must be well observed in all compositions of this kind.

Allegro vivo.

REICHA.

33

Flauto.

Oboè.

Clarinetto in C

Corno in D.

Fagotto.

For all the stringed, and for the majority of wind instruments, Concertos, brilliant Variations, Rondos &c. with orchestral accompaniments are also written; the form and construction of which, differ in no respect from that already mentioned in treating of Piano forte composition. But the composer must possess a still more intimate acquaintance with the instrument for which he writes such brilliant pieces; or, in passages, consult a performer, in order that he may write nothing which is either ineffective or impracticable.

CHAPTER III.

ON ORCHESTRAL MUSIC, AND ON THE
SYMPHONY.

We have now become acquainted with the manifold effects which arise from the union of different individual instruments. If a small number of the same already afford so much variety, it naturally follows, that from the union of *all* these instruments, the greatest and most perfect can be produced, that instrumental music is capable of rendering. In this sense, the Symphony is the grandest species of musical creation which has been hitherto invented.

The full Orchestra consists of the following instruments, which are divided into three distinct classes: namely, 1st *bow-instruments*; 2nd *wind-instruments*; and 3rd *instruments for enhancing the effect*.*

Bow - instruments: { 1st Violin.
2nd Violin.
Viola.
Violoncello.
Double - bass.

Wind - instruments: { 2 Flutes.
2 Hautboys.
2 Clarionets.
2 Bassoons.
2 Horns (sometimes 3 or 4.)

Instruments for enhancing
the effect: — { 2 Trumpets.
A pair of Kettle Drums.
2 or 3 Trombones.

But here it is well to observe, that the five stringed instruments are considerably augmented, and therefore the parts intended for them are performed by a great number of players. For against so many wind instruments and instruments of effect, a simple stringed quartett would be scarcely heard. In a full Orchestra, therefore, the stringed instruments are augmented as follows: —

* LERM - INSTRUMENTE, literally NOISE INSTRUMENTS. TR:

From 6 to 12	—	first Violins.
D ^o	—	second Violins.
From 4 to 8	—	Viole.
From 4 to 6	—	Violoncelli.
From 3 to 4	—	Double - basses.

By this means, the equality of power of all three masses is duly preserved.

All this is fully described in the treatise on instrumentation, forming Part IV of this work. Here, the foregoing preliminary notice was so far necessary, for the purpose of observing, that the style of composition for the orchestral stringed quartett must not be exactly the same as in the solo-quartett, because many forced, difficult, or too high passages, can seldom be played correct and firm by so many performers together; and that this consideration must exercise a material influence on the invention of ideas, passages, and other effects.

The Symphony, like the Sonata, consists of four movements, namely:—an *Allegro* (with or without an *Introduction*); an *Adagio* or *Andante*; a *Scherzo* or *Minuet*; and a *Finale*.

The form, construction, conduct of the ideas, chief modulations, and development, are all so similar to the Sonata, that we can only refer to this, and therefore the *Symphony* may properly be termed only a *Sonata* for the full Orchestra,— a further proof how important the study and practice of this principal form is.

But if we compare the Piano-forte arrangement of a Symphony of Mozart, Beethoven &c. with an actual, original Sonata, we shall find, on the contrary, in many other respects, a great difference between them, which must be very carefully observed.

In the Symphony, the ideas are more simple and grand, the modulations clearer and less artificial, the little amplifications effected by embellishments, passages &c which are mostly of very good effect in the Sonata, are inadmissible, and generally also impracticable in the Symphony;— in a word, the difference is about the same as between a little picture, half a yard square, and a great, colossal painting which covers a whole wall. Hence, there is scarcely a Sonata (how great soever it may be) out of which a fine Symphony could be formed; and, on the contrary, Symphonies arranged for the Piano-forte invariably make very defective Sonatas, although we may

take pleasure in performing them, as a reminiscence of the effects which we have heard in the Orchestra. Beethoven's well known Symphony in C minor is justly regarded as one of the greatest master-pieces of this class. But had the author merely written the same for the Piano-forte, it would hardly have been reckoned (without considerable alteration) among his grand Sonatas.

The observance of this difference chiefly depends on the *fancy* of the composer. Only he who can form as lively a conception of orchestral effects in his own chamber, as if he were actually surrounded by an Orchestra, will be able to invent those ideas which are suitable for this kind of composition; and this ability is created and improved: 1st by the frequent hearing of such works well performed by the Orchestra: 2^{dly} by a very attentive study of the scores of good Symphonies; besides which it is particularly beneficial even to score the same one's self: and 3^{dly} by a well grounded knowledge of instrumentation.

It is likewise advantageous, if we at first make a sketch for the Piano-forte, of the ideas for the Symphony which we intend to compose, before putting it into complete score.

The composer must ever bear in mind, that he is writing for a great number of instruments and for ponderous masses of sound, and that consequently his ideas must not be trivial and unworthy of the same. If he desire to give a melody to a particular wind instrument, such must be suited to its character. But he must avoid becoming too *concertante*, and so calling forth, to too great an extent, the execution of any individual performer. It is important to observe due moderation in this respect, in order that the dignity of the combined effect may not be injured. An opposite fault is caused by a too frequent employment of masses of sound, and of the deafening crash of the noisy instruments. Young composers in particular delight in this *levée en masse* of sound. But this demonstrates either a lack of truly grand ideas, or if such exist, they are drowned in the noise.

A Symphony, like a Sonata, may commence either calm, soft and graceful; dignified and solemn; or else loud, stirring and pompous: and the first Allegro may accordingly be preceded by an earnest introduction, or it may begin at once without any preparation.

A happy theme, and a corresponding middle subject, are the most important, and, at the same time also, the most rare ingredients of the Symphony in all its details. In this respect also, a marked difference exists between the Symphony and the Sonata (or the Trio, Quartett &c), which the following themes of some of the most distinguished Symphonies will demonstrate.

THEMES of SYMPHONIES.

37

INTRODUCTION. *Andante sostenuto.*

HAYDN.

1.

Timpani solo. *p* Bassi con Fagotti. Flauto. Oboè. &c.

Opening of the Allegro.

pp Violini e Viole.

INT: Adagio.

2.

Tutti *ff*

Opening of the Allegro.

HAYDN.

p stringed instruments

INT: Largo.

HAYDN.

3.

p stringed instruments. &c.

Opening of the Allegro.

Vivace *f* Tutti

INT: Adagio.

HAYDN.

4.

ff *p* Violini. &c.

Opening of the Allegro.

p Violini. Celli.

INT: Adagio.

MOZART.

5. *ff* Tutti. *p* *f* &c.

Opening of the Allegro.

p Violini. wind instru:

Allegro molto.

MOZART.

6. stringed instr:

INT: Adagio.

MOZART.

7. *sf* Tutti. *p* Violini *sf* Tutti. &c.

Opening of the Allegro.

p Violini Corni. Fag:

Allegro vivace.

MOZART.

8. *ff* Tutti. *p* *ff*

INT: Adagio molto.

BEETHOVEN.

9. Musical score for measures 9-12 of 'L'Espresso'. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano (p) and forte (f) dynamic range. The instrumentation includes Oboe (Oboè.) and Bassoon (Fag.). The score begins with a piano (p) dynamic and a forte (f) dynamic. The Oboe and Bassoon parts are shown. The score ends with a double bar line and a repeat sign.

Opening of the Allegro.

Opening of the Allegro.

Viol.: *fp*

Celli. *Bassi.*

This musical score is for the opening of the Allegro section. It features two staves: the Violin (Viol.) and the Cello/Double Bass (Celli. Bassi.). The key signature is one sharp (F#) and the time signature is common time (C). The Violin part begins with a forte-piano (*fp*) dynamic and plays a series of eighth notes, followed by a rest, and then a more complex rhythmic pattern. The Cello/Double Bass part provides a harmonic foundation with a series of eighth notes and a rest. The score is written in a standard musical notation style with a treble clef for the Violin and a bass clef for the Cello/Double Bass.

Allegro con brio.

Viol:

BEETHOVEN.

10. *Allegro con brio.* **Viol:**

ff **Tutti.** *p* *cres.*

Celli.

The first system of the musical score for 'The Rose Tree' features a piano introduction. The right hand (treble clef) begins with a half note G4, followed by a half note A4, and then a half note B4. The left hand (bass clef) starts with a half note G3, followed by a half note F3, and then a half note E3. The tempo is marked 'Andante' and the key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *sf* (sforzando) and *p* (piano), and a crescendo marking *cres.* The system concludes with a double bar line.

INT: Adagio.

BEETHOVEN.

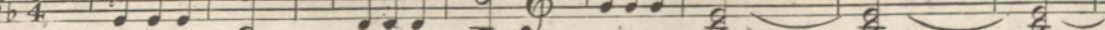
INT: Adagio. BEETHOVEN.

II. *pp* wind instruments.
stringed instruments.

Viol.: *fp* Oboe: Fag:

Allegro con brio.

BEETHOVEN.

12. 

The first system of the musical score for 'L'Espresso' is shown. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present, along with the instruction 'Tutti.'.

The themes of Haydn's Allegros are less grand, than pleasing and vivacious, and are always capable of being variously developed. Mozart's and, in a still higher degree, Beethoven's themes, are adapted to the grand ideas and forms of their Symphonies, and designed to produce an almost dramatic effect. The same is the case with their middle subjects.

The Adagio, Scherzo and Finale of the Symphony are subject to the same laws.* In the Finale, we justly expect brilliance and spirit; and a calm, sentimental Rondo, which may be often very suitable in the Sonata, would be out of place in the Symphony.

The composer who makes his first essay in this style, must naturally possess beforehand an extensive acquaintance with all good works of the same class. Haydn, Mozart, and Beethoven, progressively occupy the first place, as the greatest and hitherto unsurpassed masters; near to whom, may be named as distinguished, Spohr, Lachner, Ries, and some others.

If it be highly necessary, in other kinds of composition, that the beginner qualify himself by many attempts and imitations, previously to bringing a work before the public; it is certainly still more so, in the case of the Symphony: for an abortive, hastily produced work of this kind, will naturally be at once condemned by the great public, and may for the future destroy all fame and zeal.

Here, then, the surest way of developing real talent is, at first, to imitate strictly, and afterwards with less constraint, the simple Symphonies of Haydn, or the lesser ones of Mozart, before attacking truly grand compositions of this difficult class. We give here, as an example of the regular form, the first part of the earliest of Beethoven's Symphonies, in which he has strictly adhered to the style of Haydn and Mozart; shewing however, at the same time, how admirably he could unite with it his own original genius.

* As those movements of the Sonata. *Query.*

SYMPHONY.

BEETHOVEN. Op. 21.

41

INTRODⁿ

Adagio
molto.

wind instruments.

f *p* *f* *p* *cres* *f* *arco* *loco*
Violins

pizz.
stringed instruments.

cres. *f* wind wind
Viol.

Viol

p *f* *p*

ALLEGRO con brio.

Violins

wind insts.

Viol.

p *cres.* *sf* *p*

sf *sf* *cres.* *f*

Tutti.

42

cres.
f

ff

Oboè. *p* Fl. Ob. Fl.

Viol. Fl.

gva *sf* *sf* *loco* *f* Tutti.

fp

cres *ff* Viol. *p*

8

Oboe solo.

First system of music for Oboe solo. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes. A measure rest of 8 measures is indicated below the first measure.

Second system of music for Oboe solo. The upper staff continues the melodic line, and the lower staff continues the bass line. A measure rest of 8 measures is indicated below the first measure. The system ends with a *cres.* (crescendo) marking and a *Tutti. ff* (fortissimo) marking.

Third system of music for Oboe solo. The upper staff continues the melodic line, and the lower staff continues the bass line. The system is marked with *sf* (sforzando) in measures 10, 11, and 12.

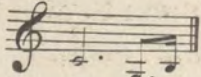
Fourth system of music for Oboe solo. The upper staff continues the melodic line, and the lower staff continues the bass line. The system is marked with *sf* (sforzando) in measures 13, 14, and 15.

Fifth system of music for Oboe solo. The upper staff continues the melodic line, and the lower staff continues the bass line. The system is marked with *fp* (fortissimo piano) in measure 17 and *Viol.* (Violoncello) in measure 19.

Sixth system of music for Oboe solo. The upper staff continues the melodic line, and the lower staff continues the bass line. The system is marked with *Ob.* (Oboe) in measure 21, *fp* (fortissimo piano) in measure 22, and *f* (forte) in measure 24.

Seventh system of music for Oboe solo. The upper staff continues the melodic line, and the lower staff continues the bass line. The system is marked with *wind instr.* (wind instrument) in measure 25, *sf* (sforzando) in measure 26, and *dim.* (diminuendo) in measure 28. The system ends with a *ff* (fortissimo) marking.

The Introduction to this Symphony is short, (12 bars) and properly only a kind of Cadence. The nature of the Allegro theme must determine, whether an Introduction should precede, and whether it should be short or long, simple or modulated, soft or loud &c.

The leading theme of the present example, is one of those happily conceived, short, and yet striking figures, which admit of the most varied development and application, without the least constraint; for the three notes  are employed throughout, as the principal and as the accessory subject, and also as the accompanying figure to other ideas, in all the parts.

After the exposition of the theme, (20 bars), appears the energetic and full continuation, which, without modulating, simply concludes on the chord of Dominant (20 bars). Now enters the graceful middle subject, in which the Hautboy and Flute alternate with each other, (16 bars) and which terminates with a powerful cadence (8 bars). Here, the Violoncello and Basses take up the idea of this middle subject in ascending and descending, always remaining *piano* and modulating into various keys, whilst a new counter melody is performed by the Hautboy, to which other wind-instruments are afterwards added, at the perfect cadence, (11 bars). In the busy *Tutti* which now succeeds, the principal theme is again employed, (12 bars); and a new and very short figure of melody concludes the first part, with the descending chord of the seventh leading back to the original key, and to the principal theme, (10 bars).

The first part of the Allegro, then, consists of 97 bars only; and notwithstanding the full powers of the Orchestra are several times employed in the *Tutti*, it contains four distinct ideas and melodies, all of which are so naturally connected together, that the whole stands out with exemplary clearness, like a successful picture. Nowhere is this clearness in the conduct of the ideas more necessary and important, than in the Symphony; as, owing to the number of different instruments, confusion so easily arises. If, on the Pianoforte and in other small combinations, the composer must proceed as a miniature painter; so, on the contrary, in the design of orchestral pieces, he must more closely approximate fresco painting, which, as is well known, is only calculated to be viewed at a distance.

The Symphony here mentioned is, as is known, the *first essay* of Beethoven in this style, and was moreover written at an age when we are so easily led into the fault of overlading and confusion. But Beethoven adopted the proper course, as he at first strictly took Haydn and Mozart as his models, and thereby acquired that command of form, by means of which he afterwards created his great masterpieces.

We consider it unnecessary to treat of the second part of the Allegro and the other movements of this Symphony, presupposing that each student of composition is acquainted with them, and having already clearly described in what manner he must study and analyse such works.

CHAPTER IV.

OF THE OVERTURE.

The Overture is of two kinds. 1st as an introduction and commencement of an Opera; and 2^{dly} as a Concert-overture.

In this latter case, a determined character can be given to it; for, during its production, we think of some celebrated play (as a Tragedy &c.) endeavour to adapt it to the same, and perhaps also name it thereafter; as, for example, Beethoven's Overture to Coriolanus, to Egmont &c. Overtures may consequently be written, of the most varied character: sportive, calm, sentimental, brilliant, heroic, romantic, tragic &c.

The construction of the Overture, is nearly similar to that of the first movement of the Symphony, with this difference, that 1st the first part is not repeated; and 2^{dly} the whole must be shorter and more succinct. If therefore, for example, the first movement of the Symphony may last from 15 to 20 minutes, the duration of the Overture must not exceed the half of this time, at the most. The Concert-overture, however, is less restricted in this respect.

After the principal theme (which may be preceded by a greater or lesser introduction, according to our pleasure), follows the continuation with the usual modulation and the middle subject; to this succeeds the connecting period belonging thereto, whereupon the first part may indeed conclude with a cadence, but it must then immediately proceed to the development of the second part, which, however, must not be very long. After this follows the principal theme and the middle subject in the tonic, and the mostly brilliant conclusion, which indeed may consist of a *pîu Allegro* or a *Presto*. In very short Overtures, after the cadence of the first part, we may also return immediately to the principal theme and to the middle subject in the tonic, entirely omitting the development of the second part, and at once terminating with the final period.

As the Opera overture is generally composed after the completion of the Opera itself, we select a few of the most important subjects from the latter, and introduce them into the same. But in modern times this has been carried to such an excess, that the Overture has gradually degenerated into the form of the *Potpourri*. It is certainly better and more honorable, if we faithfully adhere to the great masters in this department — Mozart, Cherubini, Mehul, and Beethoven, — who have either not drawn at all from the Opera, or else have taken only one striking idea from it. Further, the Overture must exactly coincide with the leading character of the entire Opera, and either keep some principal situation or character continually in view, or seek to represent, in quick succession, the progress of the action, so as to prepare the public for that which follows.

Besides the above mentioned masters, Auber, Boieldieu, Herold, Spohr, and Weber, have written distinguished, and some very grand Overtures to their Operas, which are worthy of imitation; and in the light, pleasing and brilliant style, the Overtures of Rossini and other Italians are ever deserving of attention. For the young composer should never

entertain such a predilection for any particular school or manner, as to suffer it to exercise too great an influence on his labours, and lead him to despise and neglect what is meritorious in other schools and nations. This highly reprehensible partiality, has already essentially ruined many young composers. To look down contemptuously on those works, which have acquired an universal popularity from their light, pleasing and harmonious character, betrays either concealed envy, a narrow mind, or a want of genuine talent. The best school is that of *good taste*, which is found in the truly great, and therefore celebrated masters of all refined nations.

It is superfluous to insert an Overture here by way of example, as the pupil every where finds numerous works of this class, and sufficient has already been said, as to the manner in which they must be analysed, imitated and employed as models.

CHAPTER V.

ON MILITARY, DANCE, AND BALLET MUSIC FOR THE ORCHESTRA.

The form for Marches and Dances has been previously described in the first Part of this work; and when the same are intended for the Orchestra, the composer has only to observe a suitable, clear, simple, and brilliant instrumentation.

The Ballet consists partly of pantomimic action, and partly of dancing; and the composer, when he takes upon himself the ungrateful task of writing original music for it, must endeavour to make that for the pantomimic portion as characteristic as possible, and suitable to the whole of the action, even in its most minute details; also, to impart to the dances, all the grace and rhythmic charm which he has at command. Pantomimic music can have no set form, as it must closely adhere to the programme of the poet. This, however, does not prevent its being melodious, rhythmical, sentimental, and occasionally even grand and solid. But the greater part must be agreed upon with the poet, or with the dancers.

Melodramatic composition is that, in which the several parts of a dramatic or other piece, spoken and represented by actors, are broken in upon by music, which gives a characteristic colouring to what is said. This style of composition is interesting and instructive, as the composer must endeavour to give back the sense of the words by means of corresponding music. It is also nearly related to accompanied Recitative, which we shall speak of in its proper place, in the next Part.

The Ballet compositions of Count Gallenberg, as also the Melodramas of Benda and Lindpaintner may be recommended as examples worthy of imitation. All other kinds of compositions in which the Orchestra is employed, will be mentioned in the following Part; and, therefore, we here terminate the present.

END OF PART II.

PART III.

On Vocal Compositions.

CHAPTER I.

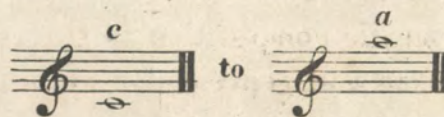
GENERAL REMARKS ON VOCAL MUSIC.

In the foregoing Parts, we have become acquainted with all that relates to *genuine instrumental music*. This branch of the art holds an independent place; and the composer, in the observance of the established forms, is left, in all other respects, to his own fancy. But when a *voice* is added to it, the composer undertakes the duty: first, of adapting his music to the words which the poet puts into the mouth of the singer; and, secondly, of observing in the vocal-part, all those peculiarities which arise from the compass and other properties of the human voice.

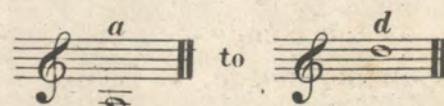
In a state of perfection, the human voice produces the finest sound within the range of music, and no instrument can, in this respect, be compared with it. Besides, as it is inseparably united with poetry and its innumerable ideas, and consequently with language, it must also, in general, always form the predominant part of every vocal composition; all the rest serving only as an accompaniment, to impart a colouring to the thoughts expressed by it, and for the support of the melody, of which it is the mistress.

Vocal music consists of male and female voices, which are divided into four different species, namely:—

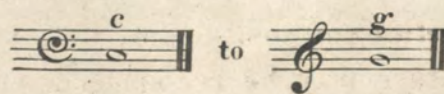
1st. *SOPRANO*, or high female voice,
the usual compass of which is from



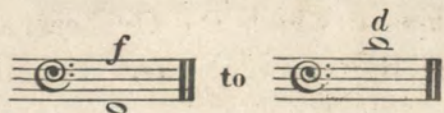
2nd. *ALTO*, or low female voice,
whose usual compass is from



3rd. *TENOR*, or high male voice:
usual compass, from



4th. *BASS*, or low male voice:
usual compass, from

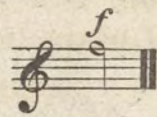
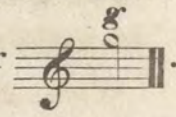


In each of the above species, be it observed, the two highest and two lowest notes

of the given compass, must be avoided as much as possible, because only a few singers can make quite sure of them.

It certainly will not be a matter of indifference to the composer, whether his song can be sung by thousands, or only by two dozen singers; and this distinction is often effected by the avoidance of a single note lying too high. Hence it so frequently happens, that singers transpose their pieces into lower keys; and in order to obviate this disagreeable occurrence, the composer should exceed the compass of an octave, in each species of voice, as rarely as possible. The finest melodies may be written within the limits of a tenth, particularly if we have sufficiently exercised ourselves in the composition of Themes of two parts or strains.

There are, however, in each species of voice, *bravura* singers, both male and female, who can command a much more extensive compass; and when the composer is previously aware that such artists are at his disposal, he may, especially in Operas, freely avail himself of their unusual abilities, by way of exception.

Each species of voice can be employed either singly (*Solo*), or in combination (in concerted pieces, *Duetts*, *Terzetts* &c.), and lastly in *Chorus*, by augmenting the number of singers for each part. As the ordinary Tenor voice possesses the same compass as the Soprano, (but an octave lower,) it can perform most of the pieces which are written for the latter, when they do not extend higher than  or .

The like holds good between the Bass and Alto.

It is a very great advantage to the composer, if he has learned singing in his youth. But should such not have been the case, he must then study very attentively a good school of singing. For those who are too much accustomed to instrumental composition, will find it difficult to move freely in the narrow limits of vocal music; as, in addition to the foregoing considerations, it is also requisite to attend to *respiration*, for which the singer must always be allowed sufficient time, at the proper places. Lastly, the composer must possess a thorough knowledge of his language, its prosody, and construction; as well as of the peculiarities of the different kinds of verse.*

The rhythm of the melody often depends on that of the verse, but the composer is not tied down to it; and, indeed, it is frequently impossible to make both proceed with the like movement. However, the sense, the character of the entire poem, of each of the several phrases, and frequently even of many individual words, must always be faithfully rendered by the music, and that, too, as well by the vocal melody, as by the accompaniment chosen for it. The character of the vocal piece can also be much more clearly depicted by the accompaniment, than by the melody, as the former furnishes more

* In my German translation of REICHA'S Great School of Composition, I have added an appendix on this subject, which may be of use to young composers. AUTHOR.

Messrs Cocks & Co are about to publish a translation of ANT: REICHA'S Theoretical Works, with MF CZERNY'S valuable additions. TR:

numerous means for this purpose. The melody, however, may greatly contribute to it, by the choice of the ideas, the rise and fall of the sounds, the slower or quicker succession of the notes and syllables, and by a corresponding rhythm.

But if, in order to produce excellent vocal works, nothing more were required than a determinate and well preserved character, this species of composition would be far less difficult. The greatest and most difficult task arises from the circumstance, that this characteristic music must, *independently of the words*, be also *beautiful, pleasing, melodious, natural, harmonious, original, and interesting* in itself; and consequently posses all those qualifications which we look for in a successful instrumental piece. The union of both these properties is here a matter of the greatest difficulty, as well as of the greatest merit; and, usually, one is neglected at the expense of the other. The surest test whether both conditions have been fulfilled, is, when we arrange a vocal piece for the *Piano-forte solo*. If it then also forms a rhythmical, perfect, and melodious whole, it must ever be regarded as a successful effort. Mozart's Operas, Haydn's Oratorios, and Beethoven's and Franz Schubert's vocal compositions possess this merit, and their study is therefore of the utmost utility to the pupil.

The following is a list of the different kinds of vocal composition:—

A. SECULAR VOCAL MUSIC.

- | | | |
|------------------------------|---|---|
| For
a
single
voice. | { | <p>The Song (Ger: <i>Lied</i>, Fr: <i>Chanson</i>, Ital: <i>Aria</i> or <i>Arietta</i>.)</p> <p>— Canzonet.</p> <p>— Cavatina.</p> <p>— Romance.</p> <p>— Barcarolle. (<i>Boatmen's Song</i>.)</p> <p>— Notturmo. (<i>Serenade</i>.)</p> <p>— Preghiera. (<i>Prayer</i>.)</p> <p>— Ballad. (<i>Narration</i>.)</p> <p>— Grand Aria, and greater compounded vocal pieces generally.</p> <p>— Recitative.</p> |
| For
several
voices. | { | <p>The Recitative.</p> <p>— Duett.</p> <p>— Terzett.</p> <p>— Quartett.</p> <p>— Canon.</p> <p>— Concerted piece for more than four voices.</p> <p>— Chorus, and its union with Soli parts.</p> |

B. SACRED VOCAL MUSIC.

This again, consists partly of Solos, partly of compositions for several voices and concerted pieces, and partly also of Choruses. There are therefore:—

Sacred Songs, Duets, Terzets &c:

The Choral.

— Gradual.

— Offertory.

— Motett and other lesser Church compositions.

— Mass.

— Requiem.

— Cantata.

— Oratorio.

The latter two may be either sacred or secular.

The *Opera* consists of a union of all the several kinds of composition mentioned under the head of secular vocal music. In it, in the Cantata and the Oratorio, as well as in the greater secular vocal pieces, the Recitative forms an essential ingredient.

CHAPTER II.

OF THE SONG.

The song, in its strictest acceptation, is especially peculiar to the German language. Its character may be sportive, serene, gentle, artless, tender, pathetic and even sorrowful: but, belonging as it does to the *lyric* species of poetry, it must never be either tragic, sublime, or in a high degree impassioned and exciting.

As the song must express *one* only of the softer emotions of the soul, unity of feeling and of ideas is a chief requisite in the same: and the poetry for songs being mostly divided into stanzas, the same melody must, in general, be retained for each of them.

The form and construction of the Song correspond with those of the Theme of two strains, as described at the beginning of the 1st Part of this work. Of the examples there given, many have actually been taken from songs and arranged for the Piano-forte. The pupil may therefore perceive, how important it is that he should be well exercised in that species of composition.

The melody of the song must be so clear and decided, that even when performed *without any accompaniment*, it may be always comprehensible, rhythmical and satisfactory; and, therefore, that it may be either sung entirely alone, or played on a wind instrument &c:

All embellishments which demand especial volubility from the singer, must be avoided in songs, and we must particularly endeavour not to assign more than one note to each syllable, except the melody should here and there require a simple, slow appoggiatura. The accompaniment also must be simple and artless, and in general lower than the vocal part, when this is for a Soprano or Alto; it must nevertheless be situated, as much as possible, in the middle octaves of the instrument.

The repetition of single words or lines, must be avoided in song writing, as often as practicable. At the end, however, the last line or a part of the same may be repeated (provided the sense of the poem be not thereby destroyed), by which means the rhythm is either completed, or it acquires a short cadence.

The song may commence with a short symphony, and after each stanza, a little interlude (*Ritornello*) may be repeated. This serves partly to afford a little rest to the singer, and partly also to give a corresponding musical expression to the words. The *ritornello* must therefore be short and characteristic.

In a song of two parts or strains, the first part modulates from the major key into the dominant, or else concludes in the tonic. In suitable words, we may also pass into the relative minor key.— From a minor key we may modulate into the major or minor key nearest related to it.

Songs may be divided into four kinds, namely:—

1st The shortest kind, consisting but of one part, and having only a very short sentence set to music.

2^{dly} The two-part, stanza-song, in which the same music is preserved, and repeated for all the other stanzas.

3^{dly} The 'greater stanza-song, in which indeed the melody remains the same in all or in most of the stanzas, but the accompaniment is varied to suit the text, and a Coda, or an adjunct with a new melody is also appended.

4^{thly} The continuously-set grand song or vocal piece, in which all, or at least many of the stanzas contain a new melody and continuation, and in which also, either in the middle or at the end, another degree of movement and a new species of time are introduced.

It depends on the nature of the poem selected, to which kind, as the more suitable, we should direct our attention: thus, Beethoven's song "*Kennst du das Land*" belongs to the third kind, and his "*Adelaide*" to the fourth.

Here follow examples of the first kind:—

MODERATO.

Der ed - - le Mensch ist hilf - - reich und
 The no - - ble chief is gra - - cious and

gut, ist hilf - reich und gut, ist hilf - reich und gut.
 good, is gra - cious and good, is gra - cious and good.

Nº 2.

ANDANTE.

O Hoff - - - nung! O Hoff - - - nung!
 O hope! O hope!

du stählst die Her - - zen, ver trei - - best die Schmer - zen.
 kind - ly thou com - - est to quell ev' - ry sor - row.

Such compositions consist, as we perceive, of a single, definite part; and it would certainly be very interesting if short sentences (a number of which may be found in the works of every good poet) were set to music in this manner, and thereby raised into that importance which it is so desirable they should attain. At all events, we particularly advise the pupil to exercise himself diligently in this kind, as a preparation for the greater forms.

We now give some examples of short and simple stanza-songs.

DAS BLÜMCHEN WUNDERHOLD.

THE FLOWER OF WUNDERHOLD.

BEETHOVEN.

Nº 1.

Es blüht ein Blümchen ir- gend wo In ein - em stil - len Thal, Das
There blooms a Flow'r, its home is nigh, But where I shall not tell, That

p *sempre*

schmeichelt Aug, und Herz so froh Wie A - bend - son - nen - strahl, Das ist viel köst - li -
plea - ses well both heart and eye, Like sun-light through the dell: More precious 'tis than

- cher als Gold Als Perl und Di - a - mant, Drum wird es Blümchen Wun - der - hold Mit
pearl or gold, And therefore call'd, we know, 'The lit - tle Flow'r of Wun - der - hold, And

gu - tem Fug ge - nannt.
with good rea - son so.

SENSUCHT NACH DEM FRÜHLINGE.

INVOCATION TO THE SPRING.

N^o 2. Allegro.

MOZART.

Komm, lie - ber May, und ma - - che Die Bäu - me wie - der grün, Und
 Come, love - ly May, and gai - - ly Be - deck a - gain the trees, And

lass mir an dem Ba - - che Die klei - nen Viel - chen blühn! Wie möcht ich doch so
 let the lit - tle vio - - lets A - gain per - fume the breeze! Oh! how thy lit - tle

ger - ne Ein Vielchen wie - der sehn, Ach lie - ber May, wie ger - ne Im
 vio - - lets, Sweet May, I long to see; And 'mid the Spring-time ver - dure To

grü - nen mich er - gehn!
 walk a - gain with thee!

f *mf*

DIE SCHIFFARTH.

55

THE MARINER.

German Popular Song.

N^o 3. Andantino grazioso.

Das wa - ren mir see - li - ge Ta - - ge, Be - wim - pel - tes Schiffchen! O
How young days to - ge - ther en - dear us, My own gild - ed ship! Oh, yet

tra - - ge, Noch ein - mal mein Liebchen und mich; Noch ein - mal mein Lieb - chen und
bear us, My own faithful sweetheart and me, My own faithful sweet - heart and

mich! O wieg' uns noch ein - mal be - hen - de Von hin - nen bis an - der Welt
me! A - way, where'er Freedom shall lead thee! From hence to the World's end go

En - de, Zur Wie - ge be - geh - ren wir dich, Zur
speed thee, Our cra - dle of rest shalt thou be, Our

Wie - ge be - geh - ren wir dich!
cra - dle of rest shalt thou be!

DER ARME THOMS.
POOR CRAZY TOM.

(Romance)

BARON KRUFFT.

N^o 4. Andante maestoso

Thoms sass am wal - len - den See;
Poor Tom, he sits by the sea,

Ihm that es im Her - zen so weh! Es klag - ten der
With grief in his heart and his brain, And list - ens the

Nach - ti - gall Töne, Es klag - ten der Nach - ti - gall Töne,
Night - ingale's lay, He list - ens the Night - ingale's lay,

He - le - - - ne! He - le - - - ne! He - le - - -
E - le - - - na! E - le - - - na! E - le - - -

ne! na! Weh - klag - ten der Nach hall am See.
The Night - in - gale wails to the main.

rall

LOB DER THRÄNEN.
THE PRAISE OF THE TEAR.

57

Nº 5. Andantino.

FR. SCHUBERT.

Sin - nen nur ge - win - nen, Ach er - füllt es je das Herz, Ach er - füllt es je das
 Tear! when born of pleasure, What are those compar'd with thee? What are those compar'd with

sf

Herz?
 thee?

gva

pp

loco

AN ALEXIS.
 IDA TO ALEXIS.

Nº 6. Andantino teneramente.

HIMMEL.

An A - lex - is send' ich dich Er wird
 To A - lex - is, in thy beau - ty, Go, sweet

Rose: my to - ken be; Hell re - ward thy gen - tle du - ty With a

p

sei, — als süß' — er mich. Frisch, wie du der Knosp' ent —
 smile, as if for me. Fresh as from the dew — y

cres *fp*

ritard:
 — quollst, Send ich dich, er wird dich küssen, Dann —
 spray, Ah! I think I see him press thee, Then —

fp *fp* *pp* *dol*

Dann — je — doch er wird schon wis — sen, Was du
 then — but (while his ac — cents bless thee) He'll di —

pp

al — les, was du al — les, Was du al — les sa — gen sollst. Sag' ihm
 — vine what thou wouldst say. He'll di — vine what thou wouldst say. Tell him

pp *pp*

lei - se, wie ein Kuss — Mit halb auf — ge - schloss - nem
 where, in what green bow'r — From thy ver - mil lips dis -

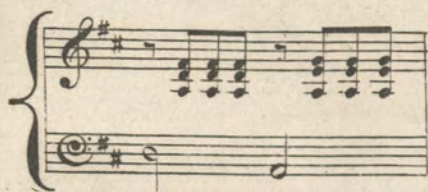
Munde, Wo mich um die heis - se Stun - de, Sein Ge -
 - close, List' ning waits, at noon - tide hour, She who

- dan - - ke su - chen muss.
 sends thee, ove - ly Rose.

The *first song* consists only of a single idea repeated, without a second part, and is of that perfectly simple and unassuming character required by the text, which, as is known, is in praise of modesty. The melody proceeds in unison with the upper part of the accompaniment; so that, properly speaking, there is no separate accompaniment. It also belongs to the *parlante* species, that is, it is rather spoken than sung. A sustained melody would have been far less suitable for the idea of the poem.

No 2. is written in that childlike, artless and serene style, which the words demand. The accompaniment is simple, but different from the melody. It will be observed that, in all these songs, each note which has a distinct syllable is also written separately, whether it be a quaver or a semiquaver. But if two or more notes occur to one syllable, they are connected together and a slur placed over them. This is the case in all vocal compositions.

Nº3. belongs to the sentimental species. The melody is sustained, and calculated for a highly expressive performance. The accompaniment (which should ever be adapted to the subject of the poem) is here smooth and undulating, and corresponds therefore in the simplest manner, with the idea of a little ship rocking upon the water. The following sort of accompaniment would by no means have suited it:—



This rule the composer must well observe, in vocal music; for a corresponding accompaniment, enforces and invigorates the idea which the poet desires to express.

Nº4. has a sad and doleful character, and is withal a beautiful model of a German *Romance*. As the nature of the verse here admitted of no precise 2nd part for the melody, the rhythm and construction of the whole song are adjusted accordingly, and comprise but a single complete thought.

Nº5. also, is distinguished by a noble, dignified melody, in the sentimental style, and the 2nd part is prolonged, as required by the text.

The pleasing song Nº6, which has long been a general favorite, affords an example how certain individual words may be several times repeated, when they merit a particular emphasis, and when the sense of the verse is not marred thereby. The pause in the 2nd part is here perfectly in its place, and the return to the theme is effected by an harmonious and interesting accompaniment.

From these examples of German songs, we may deduce the following rules:—

1st The melody nowhere exceeds the compass of an ordinary Soprano or Tenor voice; so that almost any singer may perform the same with ease.

2^{dly} In the voice part, we nowhere meet with embellishments, shakes, roulades &c. which are difficult to most singers, and are therefore rarely performed in a satisfactory manner. It is only here and there that two notes are allotted to one syllable, and these are formed of the slow appoggiatura. The turn in Nº3 is of such slight importance, that it may be freely omitted by less skilful singers.

3^{dly} The accompaniment is throughout very simple and facile, so that each singer who can play a little on the Pianoforte, may easily accompany himself. And yet, these examples belong to the generally admired vocal pieces, and have long since attained (particularly the three latter) an European popularity; the cause of which arises from the beauty and sweetness of the melodies.*

* Remark. We shall endeavour, as far as our design will permit, always to select such examples as have acquired general admiration, in order that the pupils' attention may be thereby directed, not only to technical forms, but also to those qualifications by which that pre-eminence may be attained.

We now present an example of the 3rd kind, in which, after several repetitions of the melody of the first stanza, a new adjunct and a Coda are appended.

ANDENKEN.
REMEMBRANCE.

BEETHOVEN.

Allegro.

The musical score is for a piece titled 'Andenken' (Remembrance) by Beethoven. It is marked 'Allegro' and is in the key of D major (two sharps) and 6/8 time. The score consists of a piano introduction and three stanzas of music with vocal lines. The piano part is written for grand staff (treble and bass clefs). The vocal part is written for a single voice (treble clef). The lyrics are in German and English. The piano introduction features a melody in the right hand and a bass line in the left hand, with dynamics like *dol* and *cres*. The first stanza of music has lyrics: 'Ich den - ke dein wenn durch den Hain der' / 'I think on thee when through the grove The'. The second stanza has lyrics: 'Nach - ti - gal - len Ac - cor - de schal - len.' / 'Night - in - gale be - moans her love.'. The third stanza has lyrics: 'Wenn denkst du mein? wenn.' / 'Ah! when - Ah! when when'. The piano part continues with a new adjunct and a Coda.

Ich den - ke dein wenn durch den Hain der
I think on thee when through the grove The

Nach - ti - gal - len Ac - cor - de schal - len.
Night - in - gale be - moans her love.

Wenn denkst du mein? wenn.
Ah! when - Ah! when when

wenn denkst du
think'st thou on

mein? Ich den - ke dein in Dämmer - schein der
 me? I think on thee when Ev'ning gleams A -

A - bend - hel - le am Schat - - ten - quäl - le; Wo
 - long the val - leys peace - - ful streams; Ah!

denkst du mein? wo, wo denkst du mein? Ich
 when, Ah! when, when think'st thou on me? I

den - ke dein mit süs - ser Pein mit ban - gen Sehnen und süs - sen
 think on thee with nameless fears, With ling'ring hopes and si - - lent

Thränen. Wie denkst du mein? wie, wie denkst du
 tears. Ah! when or where, where thinkst thou on

6118

mei-
me?

o den - ke, o den - ke
Oh! think on me, Oh! think on

mei-
me,

o den - ke mei- bis zum Ver- ein auf bes - serm
Oh! think on me Un - til we find some kind - er

Ster - ne! in je - der Fer-ne denk ich nur dein! denk
star! I think on thee, love, near or far; of

ich nur dein!
on - ly thee!

o den - ke, o
Oh! think on me, Oh!

den - ke mei-
think on me,

o den - ke mei- bis zum Ver-
O! think on me Un - til we

ein auf bes-serm Ster-ne! in je - - der Fer-ne denk ich nur dein, denk
find some kind - er star! I think on thee, love, near or far; of

ich nur dein, denk ich nur dein,
on - - ly thee, of on - ly thee,

denk ich nur dein, ja nur
of on - ly thee, on - - ly

dein, nur dein!
thee, on thee!

The increased tone of feeling in the latter stanza of the poem, rendered this new idea and Coda necessary, and by this means the fine effect of the whole is attained. In this example also, certain words are repeated with particular emphasis.

The 4th kind of Song, is that in which the text is continuously set, as it is called; that is, in which each stanza receives its own independent melody. This continuous setting is especially requisite, when each stanza of the poem expresses a different sentiment and consequently calls for music of another character.

In this case, a significant and often tolerably extensive composition, is formed from the song; and the music may contain a great copiousness of ideas and much developement. The composer can there connect together, nearly as in an instrumental Rondo, a middle subject, a 2nd part, and a repetition of the first part; or he may also modulate in the Fantasia style, and, according to the requirements of the poem, employ other species of time and degrees of movement. But a principal idea must ever predominate, in order to preserve unity, as much as possible. The accompaniment must also contain many little interludes, in order to afford rest to the singer. In extraneous modulations, the note which the singer has first to take up, must be previously struck in the accompaniment by way of preparation, as it is not so practicable to modulate in vocal music, as on instruments.

This 4th kind may already assume a tragic, declamatory, serious, and energetic cast; but then, indeed, the character of the genuine song, can be no longer strictly preserved. Beethoven's "*Adelaide*," Mozart's "*Abendempfindung*," and many other songs of these masters, and of Schubert, here furnish the best models. The study of these we presuppose, and therefore abstain from giving an example in this place.

The composer who seriously devotes himself to this species of composition, must also possess an extensive reading in the lesser poems intended for music, and consequently be well acquainted with the classics of his language. He should likewise endeavour to learn the poem by heart which he means to set to music.

CHAPTER III.

OF THE CANZONET, THE CAVATINA AND THE ROMANCE.

The *Canzonet*, according to its origin, belongs to the Italian nation and language, and is, in its construction, exactly similar to the 2nd and 3rd kind of German Song: as it consists of a two-part theme, which is interrupted by a ritornello, and which (after having been repeated to each stanza) may be succeeded by a short Coda or Cadence.

But there exists in the true Canzonet a peculiarly melodious, easily comprehensible, and extremely pleasing cast — a graceful, and to the southern sky peculiar, movement — and such a clear and unconstrained rhythm — that it distinguishes itself from the German Song, in a way difficult to describe. Moreover, the ability of the singer is here more extensively called into requisition, by embellishments, appoggiaturas, turns and other *fioriture* for which the Italian language is so well qualified, and, indeed, frequently requires. The accompaniment must be exceedingly simple, and all harmonic intricacies be avoided. Also, if it would not be opposed to the style of the poetry, a forced attempt at characteristic expression is here likewise seldom in its place. The whole must be conducted in that euphonious manner peculiar to Italian music, and the vocal part must pre-eminently predominate. All sweetness and originality must be thrown into the melodic ideas assigned to the voice.

The foregoing conditions, render the composition of a Canzonet, in the true Italian style, particularly difficult, as any laborious effort would there be useless, and the whole must be rather the fruit of a happy moment of inspiration.

The character of the Canzonet may be trifling, serene, gay, or sentimental and complaining. Here follows an example of the first kind:—

LA ROSA.

THE ROSE. (Canzonet.)

VACCAJ.

Allegro.

pf *p leggier:*

E vez zo - sa si la
As the Rose, so brightly

Ro - sa, o - do - ro - sa, por po - ri - na,
charming, With its sharp thorn keenly painful,
O - do -
With its

- ro - sa, por po - ri - na, ma la spi - na e co si a cer - ba, che o - gno - sa che su -
sharp thorn keenly painful, Such is Beauty, proudly arm - ing All its sweets with looks dis -

- per - ba, che sde - gno - sa, che su - per - ba, al - la ro - sa ognun di - ra.
- dain - ful, All its sweets with looks dis - dain - ful, Why should such heart-woundings be?

Sempli - cet - ta la vi -
Like the vio - let, soft - ly

pf *p* *leggier:*

- o - la, ti di - let - ta, ti con - so - la, ti di -
blooming, yielding on - ly grateful pleasure, yielding

- let - ta, ti con - so - la, non pre - ten - de, non di - fen - de, ne l'o - dor - ne la bel -
on - ly grateful pleasure, Un - re - pel - ling, un - as - suming, Gen - tle flow' ret, blameless

- tà, essa e bel - la, essa e bel - la, essa e bel - la e non lo sa.
treasure! Gentle flow' ret, blameless treasure! No heart - woundings spring from thee.

Mia Ni - gel - la, tu sei quel - la, Mia Ni -
Dear Ni - gel - la, How I love thee, Dear Ni -

gel - la,
- gel - la,

tu sei quel - la, Mia Ni - gel - la, tu sei quel - la, nel - la
How I love thee, Dear Ni - gel - la, How I love thee, In thy

tu - a semplici - tà; Mia Ni - gel - la, tu sei quel - la, nella tu - a semplici - tà.
true sim - plici - ty; Dear Ni - gel - la, How I love thee, In thy true sim - plici - ty.

rall:

In this Canzonet, as we perceive, a serenity and airiness prevail, which are especially produced by the brisk succession of the notes and the syllables belonging to them. The Italian words are so euphonious and easily pronounced, that it gives the singer no trouble, clearly to enunciate an entire syllable, even on quick demisemiquavers (as is the case in this example), without obstructing the sound of the voice.

In the German language also, we may doubtless express as lively ideas; but then there must be a less number of syllables in the poem, as the quick pronunciation of German words occasions a certain difficulty, and prevents the singer from developing the sound of his voice.

This constitutes the great difference between the Italian and every other language; and it is this also which exercises so great an influence on the character and euphony of the Italian melodies. Hence, we may also introduce into Italian vocal music far more embellishments, quick appoggiaturas, transient shakes &c; but, on the contrary, whatever is heavy, overcharged, and constrained in the accompaniment, naturally tends only to create confusion.

The composer who sets Italian words to music, must be intimately acquainted with the language, as its prosody and declamation possess special properties which must not be disregarded.

Furthermore — that the Italian language is also adapted for serious and dignified melody, we shall hereafter see, in many examples. Mozart, as is well known, has written the majority of his Operas in the Italian language.

The *Cavatina* is, in its construction, perfectly similar to the Canzonet, only that the second part can be more extended; and as it is particularly employed in Operas, and in general, therefore, is closely connected with the action, it consequently receives a certain dramatic cast, which distinguishes it from the independent Canzonet. Its character naturally depends on the words, but it must ever remain melodious.

Here follow some examples:—

CAVATINA

(from "Anna Bolena?")

DONIZETTI.

Moderato.

The musical score is for a Cavatina by Donizetti, marked Moderato. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in Italian and English.

System 1:

Vocal: Nel ve-
While your

System 2:

Vocal: -der la tua co- stan- za il mio cor si ras- se- re- - na: non te-
soul- felt strength ad- mi- - ring, I re- gain some so- lace cheer- ing; I but

System 3:

Vocal: - mea che la tua pe- na non sof- frir; che il tuo sof- frir; non te- mea che la tua
fear'd while you were fear- ing, On- ly suf- fer'd with your pain; I but fear'd while you were

pe - na non sof - fria che il tuo sof - frir. L'ultim' o - ra che s'a -
 fearing, On - ly suf - fer'd with your pain. Now the last sad hour de -

- van - za am - bi - due sfi - dar pos - sia - mo, che nes - sun qua giù la -
 - si - ring, We can brave its fel - lest pow - ers: Here no more the spi - rit

sciamo ne ti - mo - re ne de - sir, che nes - sun qua giù la -
 suffers, Ne - ver hopes nor fears a - gain, Here no more the spi - rit
 eres.

- scia - - - mo ne ti - mo - re ne de - sir.
 suf - - - fers, ne - - - ver hopes nor fears a - gain.

CAVATINA. (from "La Straniera.")

BELLINI.

Andante affettuoso.

Me - co - tu vie - ni, o mi - se - ra, lun - ge da que - ste por - te,
 Leave we these hos - tile tow - ers, Come where my care shall guide thee,

o - ve ce - lar le la - grime ti scor - ge - rà la sor - - - te, ti
 Far in seques - ter'd bow - - ers To weep un - known, and hide thee, To

scor - ge - rà la sor - te; tom - ba ove i - gno - ta scen - de - re la
 weep un - known, and hide thee, There to thy fate con - fide thee, And

ter - ra a te da - rà. ah! vieni, si vie - ni, tom - ba ove i - gno - ta
 find a name - less tomb, - Ah! come, - thou lost one, - come - There to thy fate con -
 tempo.

- scen - de - re la terra a te da - rà, tom - ba i - gno - ta a te da -
 - fide thee, and find a name - less tomb, There, Oh! there a nameless

- rà, tom - ba i - gno - ta a te da - rà, a té da - rà.
 tomb, There, find there a nameless tomb, a name - less tomb!

Now follow the repetition and Coda.

The *Romance* is of French origin, and, in its genuine form, properly belongs to that nation. It is there naturalised to as great an extent, as the song by the Germans, and the canzonet by the Italians. In its construction, it exactly follows the rules of themes with two strains, and is therefore perfectly similar to both the above mentioned species of vocal music. Its character, however, is more elegiac, romantic, serious, sorrowful and even tragic, which especially arises from the circumstance, that the poetry of the *Romance* generally represents an *occurrence*, whilst other poems express only feelings and sentiments. The *Romance* must therefore be very melodious; but this melody must be suited to the tenour of the words, and consequently preserve a noble, unadorned simplicity. Also, no line must be repeated, except the last of each stanza when the sense is not marred thereby.

The time of the *Romance* is mostly calm and slow, and the music of the first stanza must be suited to all the others, as it is not usual to set the whole of the text to music. The accompaniment must be very characteristic of the sense of the poem, but at the same time, simple and artless. No grand embellishments must be allowed in the voice part, except perhaps in the Cadence at the end, or at the pause, should such happen to be employed.

There is, in the melodies of genuine French Romances, such a peculiar cast, that we can easily distinguish them from every other species of vocal music; and of the following examples, the first two are especially remarkable in this respect.

Maestoso.

f

Par - tant pour la Sy - ri - - e le jeune et beau Du - nois, al - lait pri - er Ma -
 For Sy - ria's plains de - part - ing, Du - nois the young and bold, At Ma - ry's ho - ly

p

- ri - - e de be - nir ses ex - ploits; "fai - tes Reine im - mor - tel - - le," lui
 al - - tar, his heart's pe - ti - tion; told; "Im - mor - tal Queen, Oh! grant thine aid, thy

f *p*

dit il en par - tant, "que j'ai - me la plus hel - - le et fois le plus vail -
 kind pro - tec - tion spare, That mine may be the conq'ring arm, and mine the fair - est

- lant?"
 fair."

f

Maestoso.

CHORON.

Piano introduction in C major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics range from *p* to *mf*.

Piano accompaniment for the first vocal line. The right hand has a rhythmic pattern of eighth notes, and the left hand has a simple bass line. Dynamics include *f*.

L'as-tre de
The Night-star's

Piano accompaniment for the second vocal line. The right hand has a rhythmic pattern of eighth notes, and the left hand has a simple bass line. Dynamics include *p*.

nuît de son pai-si-ble ec-lat, lançoit ses feux sur les ten-tes de Va-
ray shone o'er the tent-ed plain, (The host was still, — Va-len-cy's proud ar-

Piano accompaniment for the third vocal line. The right hand has a rhythmic pattern of eighth notes, and the left hand has a simple bass line.

-len-ce, non loin du champ un jeu-ne et beau Sol-dat ain-si chan-toit, appuy-
ray,) When, on his ward, be-neath its peaceful reign, A youth-ful Guard thus

Piano accompaniment for the fourth vocal line. The right hand has a rhythmic pattern of eighth notes, and the left hand has a simple bass line.

-é sur sa Lan-ce: "al-lez, vo-lez, Ze-phir joy-
breath'd his heart-felt lay, "Ye Ze-hyrs kind, that fan my

- eux, portez mes chants vers ma pa - tri - e, di - tes, que
 brow, Oh! if to ward my home ye rove, Say how I

je veille en ces lieux, di - tes, que je veille en ces lieux pour la gloire et pour mon a - mi -
 here sustain my vow, Say how I here sustain my vow For Glo - ry and the maid I dearly

- e; di - tes, que je veille en ces lieux, di - tes, que je veille en ces lieux pour la gloire
 love; Say how I here sustain my vow, Say how I here sustain my vow For Glo - ry

et pour mon a - mi - e, pour mon a - mi - e.
 and the maid I dear - ly love, the maid I dear - ly love.

6118

Andante.

MEHUL.

A pei-ne au sor-tir de l'en-fan-ce, quatorze
 When on-ly fourteen summers count-ing, A shepherd

ans au plus je comptais, je sui-vis a-vec confi-an-ce de mechans fre-res que j'ai-
 lad I hum-bly rovd, And gavemy toil, o'er plain and mountain, To worthless brothers, - whom I

-mais, dans Si-chem au gras pa-tu-ra-ge nous pai-si-ons de nombreux trou-
 lov'd, Their com-mands in all o-bey-ing, Where our Se-chem's pas-tures

-peaux, j'étois sim-ple comme au jeune â-ge, ti-mi-de comme mes ag-
 smile, Not the flocks a-round me stray-ing, Led a life more free from

-neaux, j'étois sim-ple comme au jeune â-ge, ti-mi-de comme mes ag-neaux.
 guile, Not the flocks a-round me stray-ing, Led a life more free from guile.

6118

B

Allegretto.

Vo - yez sur cet - te ro - - che, Ce brave a l'air fier et har - di!
On yon - der rock re - clin - ing, That fierce and swarthy form be - hold!

Son mousquet est près de lui, C'est son fi - dèle a - mi. Re - gar - dez il s'ap -
Fast his hands his car - bine hold, 'Tis his best friend of old. This way his steps in -

- pro - - che Un plu - met rouge à son chapeau, Et cou - vert de son man - teau,
- clin - ing, His scar - let plume waves o'er his brow, And his vel - vet cloak hangs low,

Du velours le plus beau. Trem - - - blez! Au sein de la tem -
Playing in care - less flow. Trem - - - ble! E'en while the storm is

- pé - - te, Au loin l'é - cho ré - pé - - te, "Diavolo! Diavolo! Diavolo!"
beat - ing, A - far hear Echo re - peat - ing,

dol.

N^o 5. ROMANCE (from "The Swiss Family.")

Andantino.

WEIGL,

Vom weit en - fern - ten Schwei - zer - land, Komm' ich voll
A heav - y heart fore - doom'd to bear, From Swit - zer -

Gram hie her, Mein Lieb - stes auf der Welt ver - schwand, Ich
- land I rove, To seek a prize worth all my care, The

sah es dort nicht mehr, Ich sah es dort
Maid I dear - ly love, The Maid I dear - -

nicht mehr.
- - - ly love. Da liess ich
For her I've

fah - - ren Herd und Haus, Da trieb's mich in die Welt hin - aus! Ihr
 left both hearth and home, And sad - - ly through the world I roam. Oh!

gu - - ten Len - - te sa - - get an, Wo ich sie fin - - den
 tell me, pray, Good Peo - - ple here, Where may I find that

kann, - - - - Wo ich sie fin - - den kann?
 maid - - - - en dear, that maid - - en dear?

cres *f* *p* *pp* *rallen:*

Of the German Romance, we have already given an example in Chapter II, by Baron Krufft, to which the 5th of the foregoing, by Weigl, also belongs. In it, there is no difference to be observed either in the style or in the construction, though the French peculiarity of character need not be retained.

CHAPTER IV.

OF THE *NOTTURNO*, THE *BARCAROLLE*, THE *PREGHIERA*, AND THE *BALLAD*.

When, during the night, a singer pours out his feelings, in the words of some poem, before the windows of an esteemed person, the composition must seek to characterize this situation in a suitable manner, and hence arises the *Notturmo* (*serenade*.)

Such a vocal piece, therefore, must be tender, soft, and yet awakening; romantic, and perhaps even slightly fantastic, and expressive of a certain chevalier-like gallantry.

The charming songs which the gondoliers of Venice and other sea-towns of Italy are accustomed to sing, have led to the introduction of this species of music (*viz*: the *Barcarolle*) into the higher musical world, and particularly into the Opera. The form of the *Barcarolle* is that of the *Canzonet*, but the accompaniment must aim at expressing, in a simple and harmonious manner, the gentle undulation of a smooth passage by water.

The *Pregghiera* is a prayer which is now very frequently introduced in Operas, in certain situations. The construction of it most nearly approximates that of the lesser German Song.

The style must, indeed, be devout and elevated, but yet not strictly ecclesiastical: it should observe a medium between genuine church music and secular music. Here follow some examples of the three foregoing kinds of composition.

NOTTURNO.

SCHUBERT.

Allegro.

Poetry from Shakespear's "CYMBELINE."

Fine

Phö - bus neu er - weckt, tränkt sei - ne Ros - se mit dem Thau, der
 Phoe - bus 'gins a - rise, His steeds to wa - ter at those springs On

Blu - men - kel - che deckt; der Blu - men - kel - che deckt. Der
 cha - lic'd flowers that lies; On cha - lic'd flowers that lies. And

Rin - gel - blu - me Knos - pe schleusst die gold' - nen Aug - lein auf; bei
 wink - ing Ma - ry - buds be - gin to ope their gold - en eyes; With

Al - lem, was da rei - zend ist, du süs - se Maid, steh auf, bei
 ev' - ry thing that pret - ty bin, My la - dy sweet, a - rise; with

Al - lem, was da rei - zend ist, du süs - se Maid, steh auf, steh
 ev' - ry thing that pret - ty bin, My la - dy sweet, a - rise; a -

cres. *f*

dim. *cres.* *f*

auf, steh auf, du süs - se Maid, steh auf, steh
- rise, a - rise, My la - dy sweet, a - rise, a -

dim. *cres.* *f*

auf, steh auf, du süs - se Maid, steh auf.
- rise, a - rise, My la - dy sweet, a - rise.

dim. *p*

BARCAROLLE.

(from "Massaniello.")

AUBER.

CHORUS OF FISHERMEN.

Allegretto.

f/p

A - mis — la ma - ti - née est bel - le sur le ri - va - -
Come, Friends! the morn is brightly smil - ing, A - long the beach,

f/p

— ge as semblez vous! mon - tez — gai - ment vo - tre na -
your craft prepare, On board! — and o'er the wave while

- cel - - le, et de vents bra - vez le courroux; con-
 toil - - ing, With jovial hearts its chan - ces dare; Your

- dui - ta barque a - vec prudence, pe - cheur parle - bas; jet - te tes fi - - lets
 noiseless barks with prudence guiding, Take care, Brothers, care; Your nets well thrown, with

p *pp*

en si - lence, pe - cheur parle - bas, - le roi des mers ne
 aim confiding, Take care, Brothers, care, - Old Nep - tune's self in

t'è - chap - pe - ra pas, le roi des mers ne t'è - chap - pe - ra pas! &c.
 vain might fly our snare, Old Ne - tune's self in vain might fly our snare! &c.

f *p*

PRAYER. (from "Der Freyschütz.")

85

WEBER.

Adagio.

Lei - se, lei - se, from - me Wei - se,
Soft - ly, soft - ly let me of - fer

schwing dich auf zum Ster - nen - krei - se! Lied er -
Pray'r for aid that fails us nev - er, And in

- schal - le, fei - ernd wal - le mein Ge -
song my du - ty prof - fer Un - to

- beth zur Him - mels - hal - le!
Him who reigns for ev - er.

PREGHIERA. (from "MOSE IN EGITTO.")

ROSSINI.

BASSO.

Dal tuo stella - - to
O Thou, enthron'd in

So - - glio, Si - - gnor ti vol - gi a no - - i, pie -
Hea - ven, Dread Lord of earth and sky: - - - Now

- tà de fi - - gli tuo - - i, del po - - pol tuo pie -
be thy suc - cours giv - en, In mer - - cy hear our

CHORUS.

-tà! cry! pie-tà de fi - gli tuo - i, del
Now be thy suc - cours giv - en, In

po - pol tuo pie-tà; pie - - - - - tà! pie - - - - -
mer - - - cy hear our cry: mer - - - - - cy! mer - - - - -

1st SOLO 2nd
-tà! Dal -tà! Dal tuo stel-la - to
cry! O cry! O Thou, enthron'd in

1st 2nd
So - glio, Si - gnor ti vol - gi a no - - - i, pie -
Hea - ven, Dread Lord of earth and sky; Now

6118

- tà de fi - - gli tuo - i, del po - - pol tuo pie -
 be thy suc - - cours giv - en, In mer - - cy hear our

mer - - - cy! mer - - - cy! mer - - -
 - tà, pie - - - tà, del po - pol tuo pie - tà, pie -
 cry, In mer - cy hear our cry,

- - - cy! mer - - - cy!
 - tà, del po - pol tuo pie - tà!
 In mer - cy hear our cry!

ff

The Notturmo by Schubert, is one of the finest compositions of this kind, and shows that together with a truly beautiful melody, striking modulations into distant keys may also be introduced, in a perfectly natural and unconstrained manner.

Auber's Barcarolle, although composed on a French text, is nevertheless a happy imitation of the style of the Neapolitan boatmen's song. In some bars of this Barcarolle the syllables of the text are interrupted by the intervention of rests in the music. This is sometimes practised, when the passages are rather declaimed than sung, and require to be rendered with particular clearness. But it must not be resorted to in sustained melody, and in general must be but sparingly employed.

The Prayer from Weber's Freyschutz, indicates the expression of pious resignation, in a manner as beautiful, as touching; and Rossini's Preghiera, in which the *refrain* is sung in Chorus, is one of the most noble and effective compositions of this class. Moreover, the construction and rhythm are throughout conformable to the received rules.

The *Ballad* is a species of composition peculiar to the Germans, and which already approaches dramatic music. The poem of the Ballad narrates some occurrence, which is mostly of a serious or even of a tragic character, and therefore it must in general be continuously set to music. As the composition is, in this case, of considerable extent, the ideas as well as the degree of movement and the species of time may be several times changed therein, in order to follow faithfully the different situations of the narration. It is well, however, when a principal subject predominates or occasionally recurs. The passages of melody may be intermixed with those of declamation, and even with actual recitatives, if the words require it. With regard to the treatment of the text, the tone of the narration must naturally predominate; so that, in this respect, the Ballad is similar to the Romance. In the accompaniment, however, as well as in the construction of the whole, the composer possesses a great freedom of modulation and developement, and the form of the Ballad is therefore so near that of the Fantasia, that many instrumental and other effects arising from the means afforded by art, may be employed, in order to keep alive the interest of the work. It is nevertheless highly important, that unity of effect be preserved throughout, and that a suitable colouring be given to the chief contents of the poem; in which respect, Schubert's "*Erl King*" is a very distinguished model.

The different ideas and changes in the degree of movement are connected together by Cadences or pauses, and the accompanying interludes must depict, musically, either the preceding or the following words. As no complete example can here be given, and an extract would be useless, we refer the pupil to the numerous ballads by Schubert, Zumsteg, and Löwe, if he requires good models in this species of composition.

At the present day, songs are often written, in which a concertante wind or stringed instrument is also added to the voice part and the Pianoforte, such as a Horn, Clarinet, or Violoncello. The form of these is that of the grand German song, and consequently the poem is set to music throughout. But the concertante instrument must occasionally receive little solos, corresponding with the words of the poem; and sometimes (especially at the end) it must co-operate conjunctively with the singer. We also principally assign to the instrument, only phrases of melody, and avoid too many passages. Such combinations produce beautiful effects, and are, with justice, much admired. Schubert, Lachner, Proch and others, have produced exquisite works of this class.

CHAPTER V.

CONTINUATION OF THE GENERAL RULES FOR THE VOCAL COMPOSER.

The composer must duly reflect on the poem to be set to music, and endeavour, in a lively manner, to realize in himself the feelings or situations therein expressed, before entering upon the act of composition. The requisite stretch of the fancy for this purpose, is sometimes difficult enough, but still absolutely necessary. When the composer feels that his mind is properly attuned, he then resigns himself unconstrainedly to his musical talent, always keeping in remembrance, however, the laws of the compass of the voice, of melodic beauty, of poetical and musical rhythm, of suitable accompaniment and of appropriate characteristic. Even the choice of the key is determined by the character of the poem, though also, in part, by a reference to the compass of the voice, and by the effect and peculiarity of the invented melody.

Besides, it is well known that keys with flat signatures, sound more soft and tender than those which have sharp ones; and that in proportion to the number of flats or sharps, so the softness or acuteness is respectively increased. Much of this, however, depends on the ideas and melodies themselves.

If it be true, on the one hand, that through the words we are greatly obstructed in the free invention of ideas and subjects; so, on the other, it is equally undeniable that the poem frequently inspires us with melodies which, otherwise, we should not think of. Here, then, the loss must be set against the gain.

We have before remarked, that those songs produce the best effect, which consist symmetrically of two parts, so that they might be likewise used as themes for Variations. The second part first gives to the melody its full meaning and value; and when, instead of the same, a designless roving about takes place in the song, the charm of the first part is lost.

This is especially applicable to stanza melodies; and all the examples which we have previously given, possess this merit, and owe to it their popularity. The too great length of a stanza, then, can rarely be a hinderance; as the second part may confessedly be extended in an easy and unconstrained manner, by means of interpolated bars, pauses &c, without injury to the symmetry of the whole.

It is a great merit in the melody of a song, when it is easily impressed upon the memory of the hearer. The contrary is generally a proof that the song is not sufficiently natural, melodious and pleasing. Equally as faulty is it, when a constrained, artful, or even learned sounding accompaniment is set to the melody; for, either the beauty of the latter is disfigured thereby, (like a fine form by a stiff, tasteless dress,) or else those means are resorted to, for the purpose of concealing a want of beauty, grace and nature.

As the sound of the human voice imparts the principal charm to each vocal composition, the opportunity must always be afforded to the singer, of developing his voice. This is particularly effected, by not allowing the words and syllables to follow one another too quickly; and, therefore, by selecting a suitable degree of movement. The singer must have time to pronounce each syllable distinctly, and to let the note belonging to it be clearly heard.

But we must carefully avoid falling into the error of letting the song drag too much, or of spinning out such words as are difficult to pronounce and which sound disagreeable. Besides, a song which is too much spun out obstructs the respiration of the singer, for which time must always be allowed in the proper place, where a caesura occurs in the musical period.

Embellishments must only be introduced, where the melody as well as the words naturally demand them. In like manner, the emphatic marks, *sf* or Λ , must never be applied to unaccented syllables, or to words whose meaning would be thereby perverted.

Instances occur, where the principal melody is laid in the upper part of the accompaniment, whilst the singer sustains a lower, middle part. This must only seldom take place, when the words in a manner entitle its adoption; and even then, no melodious filling-up part must be assigned to the voice, but a double melody must be rather formed. Some passages of this kind, are to be met with in Schubert's songs.

When we desire to introduce grand embellishments, little runs, &c. into the voice part, these must only take place on the vowels *a* and *e*, (and perhaps on *o*.) On *i* and *u* they are improper, and may often become highly ridiculous.

CHAPTER VI.

ON VOCAL PART-MUSIC, AS DUETTS, TERZETTS &c.

When the composer selects a poem for two or more voices, he must observe that the contents of it are of a suitable character. For example, if the poet has merely expressed the feelings or circumstances of a single individual, it would appear strange if the same were sung by several persons together. Consequently, the poem must consist either of a relation of general sensations, such as several persons might be supposed to experience at the same time, or it must be specially designed for more than one voice. In both cases the voices either always proceed together harmoniously, or they occasionally alternate with each other.

Of Duetts, Terzetts &c. in *dialogue*, mention will be made hereafter in the Chapter treating of the Opera.

The form of vocal part-music is either that of the stanza-song, canzonet, barcarolle &c, or that of the continuously-set grand song, and in this case, when the poem is of considerable extent, agreeing with its turn of expression; but always paying a due regard to the unity of the music, in which we pass from the principal to the middle subject in the nearest related key, and then introduce a slight development, a return to the original theme, a Coda, and in general all that we have already learned as essentially belonging to a regular composition.

The combinations of the different species of voice are very numerous; for example:—

For the duett:—

1. Two sopranos.
2. Soprano and alto.
3. Soprano and tenor.
4. Soprano and bass.
5. Two altos.
6. Alto and tenor.
7. Alto and bass.
8. Two tenors.
9. Tenor and bass.
10. Two basses.

For the terzett:—

1. Three sopranos.
2. Two sopranos and an alto.
3. A soprano and two altos.

4. Soprano, alto and tenor.
 5. Soprano, alto (or tenor) and bass.
 6. Three tenors.
 7. Two tenors and a bass.
 8. A tenor and two basses.
 9. Three basses.
 10. A soprano and two tenors.
 11. Alto, tenor and bass.
- &c. &c.

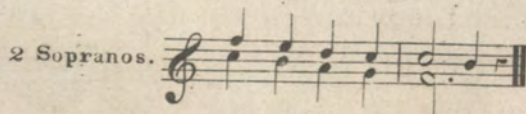
For the quartett:—

1. Soprano, alto, tenor and bass.
 2. Two sopranos and two altos.
 3. Two sopranos, an alto, and a tenor.
 4. Two tenors and two basses.
 5. A tenor and three basses.
- &c. &c.

Terzetts and quartetts may be written without any accompaniment; but, in duetts, an instrumental accompaniment is nearly always requisite.

OF THE DUETT.

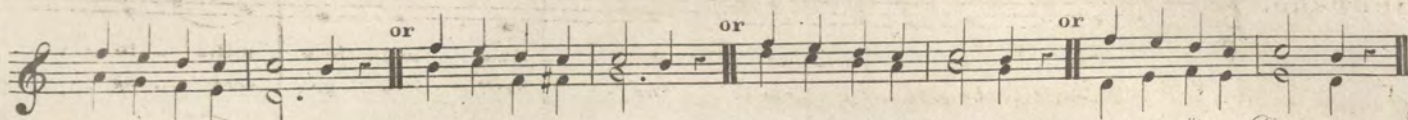
The most important rule for the vocal duett — and for each class of vocal part-music generally — is, that the voice parts must form not only correct, but also perfect harmony in themselves, so that even if performed *without any accompaniment* no false or imperfect progressions might arise. For example, if the following passage were set in a duett for two sopranos:—



it would be very faulty, even if the accompaniment added, as completely as possible, the necessary bass.

The cause of this lies in the great difference which exists between the sound of the human voice and that of instruments: for the latter can form no perfectly correspondent bass to the dissonances of such a passage, and consequently the fourths would strike the ear in all their harshness.

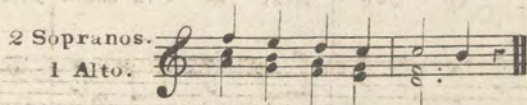
If therefore we desire to give the foregoing melody in a duett for two sopranos, the second voice must proceed in the following way:—



We perceive that, in this manner, the two voice parts might stand without any accompaniment. The accompanying instrumental bass, however, need by no means move in unison with the second soprano. It may form an entirely different part, for example:



But if a third voice were added to the previous progression of fourths, so as to supply the necessary under part, the passage would be perfectly regular. Ex:—



for, here, the third part renders the harmony quite complete.

In duetts, both parts may either constantly proceed together, (if the composition be short, or in the stanza-song form,) or they may alternate with each other at the commencement, and afterwards be united together and so continue to the end. The alternation may also be deferred until the middle of the duett.

When both voices have the same text to express, we must (in the case of their singing together) always assign the same words and syllables to them, otherwise they will not be understood. But when each voice has a different text, alternate singing becomes necessary, at least at the beginning, in which one voice is entirely silent, or merely intercalates single words, here and there, according to the nature of the poem. At the end of a duett, however, the voices must be always united.

In secular chamber music, the soprano is mostly written in the treble clef, and so likewise is the alto. Even the tenor is frequently written in this clef, in which case it is sung an octave lower. In Operas, however, and particularly in Church music, each part is indicated in its own proper clef, namely: soprano, alto and tenor.*

Here follow some duetts, as examples:—

* These remarks concerning the clefs refer to the practice on the Continent. In England, the G clef is invariably used for the soprano, and too frequently also for the alto and tenor both in Church music and in Operas. That such an absurd custom were discontinued, and the alto and tenor parts always written in their proper clefs, were greatly to be desired! TR:

DUETTO.

95

BLANGINI.

Andantino con moto.

Soprano.

Tenore.

Pianoforte

Ca - re pu - pil - le, tra mil - le e mil - le
 Eyes, bright - ly speak - ing, Still are ye seek - ing

cres: *f*
 più fi - do co - re del mio, del mio non v'è. Nò, non tro-
 One vow'd to du - ty No ills, no ills could move? Oh! Turn ye

va - te, se lo cer - ca - te, più sal - do a - mo - re,
 hith - er, Here find to - geth - er, Truth for your beau - ty,

più pu - ra fè. Ca - re pu - pil - le, tra mil - le e
 Love for your love! Eyes bright - ly speak - ing, Still are ye

mil - le più fi - do co - re del mio, del mio non v'è.
 seek - ing One vow'd to du - ty No ills, no ills could move?

mil - le più fi - do co - re del mio, del mio non v'è. Nò, non tro-
 seek - ing One vow'd to du - ty No ills, no ills could move? Oh! Turn ye

Nò, nò, nò, nò, nò, non tro-
 Oh! Turn, — Oh! Turn, — Oh! Turn ye

- va - te, se lo cer - ca - te, più sal - do a - mo - re, più pu - ra fè.
 - kith - er, Here find to - geth - er, Truth, for your beau - ty, Love for your love!

- va - te, se lo cer - ca - te, più sal-do a - mo - re, più pu - ra fè.
 hith - er, Here find to - geth - er, Truth for your beau - ty, Love for your love!

Nò, Oh! nò, Turn. — nò, Oh! nò, non tro - Turn, — Oh! Turn ye

f *p* *f* *p*

Nò, Oh! nò, Turn, — nò, Oh! nò, più saldo a - Turn, Truth for your

- va - te, se lo cer - ca - te, più sal-do a - mo - re, più pu - ra fè; più sal-do a -
 hith - er, Here find to - geth - er, Truth for your beau - ty, Love for your love; Truth for your

f *p* *f*

- mo - re, più pu - ra fè; più sal-do a - more, più pu - ra fè; più sal-do a -
 beauty, and love for your love; Truth for your beauty, and love for your love; Truth for your

- mo - re, più pu - ra fè; più sal-do a - more, più pu - ra fè; più sal-do a -
 beauty, and love for your love; Truth for your beauty, and love for your love; Truth for your

p *cres:*

à piacere.

mo - re, più pu - ra fè. Ca - re pu - pil - le,
 beauty, and love for your love! Eyes, bright - ly speak - ing,

mo - re, più pu - ra fè. Ca - re pu - pil - le,
 beauty, and love for your love! Eyes, bright - ly speak - ing,

f *p*

tra mil - le e mil - le più fi - do co - re del
 Still are ye seek - ing One vow'd to du - ty no

tra mil - le e mil - le più fi - do co - re del
 Still are ye seek - ing One vow'd to du - ty no

mio, del mio non v'è. Nò, non tro - va - te, se lo cer - ca - te, più sal - do a -
 ill's, no ill's could move? Oh! Turn ye hith - er, Here find to - geth - er, Truth for your

mio, del mio non v'è. Nò, non tro - va - te, se lo cer - ca - te, più sal - do a -
 ill's, no ill's could move? Oh! Turn ye hith - er, Here find to - geth - er, Truth for your

- mo - re, più pu - - ra fè. Nò, non tro - va - - te, se lo cer - ca - - te, più sal - do a -
 beauty, and love for your love! Oh! Turn ye hith - er, Here find to - geth - er, Truth for your

- mo - re, più pu - - ra fè. Nò, non tro - va - - te, se lo cer - ca - - te, più sal - do a -
 beauty, and love for your love! Oh! Turn ye hith - er, Here find to - geth - er, Truth for your

- mo - re, più pu - - ra fè; più sal - do a - mo - re, più pu - - ra
 beau - ty, and love for your love; Truth for your beau - ty, and love for your

- mo - re, più pu - - ra fè; più sal - do a - mo - re, più pu - - ra
 beau - ty, and love for your love; Truth for your beau - ty, and love for your

cres:

fè; più sal - do a - mo - re, più pu - - ra fè!
 love; Truth for your beau - ty, and love for your love!

fè; più sal - do a - mo - re, più pu - - ra fè!
 love; Truth for your beau - ty, and love for your love!

DUETT.

Andante.

MOZART. (Così fan tutte.)

Tenore.

Al fa - - to dan leg - ge que - gli oc - - chi vez -
Those eyes, in their beau - ty, have fate in sub -

Basso.

Al fa - - to dan leg - ge que - gli oc - - chi vez -
Those eyes, in their beau - ty, have fate in sub -

Pianoforte

f *p*

- zo - si, a - mor ti pro - teg - ge, nei lo - ro ri - po - si, le
 - jec - tion, And Love, in their mildness, finds su - rest pro - tec - tion, De -

- zo - si, a - mor ti pro - teg - ge, nei lo - ro ri - po - si, le
 - jec - tion, And Love, in their mildness, finds su - rest pro - tec - tion, De -

bar - - ba - re stel - le ar - di - scan tur - bar. Il ci - glio se -
 - spite of the stars that in en - - mi - ty burn: - One fond look, Oh!

bar - - ba - re stel - le ar - di - scan tur - bar. Il ci - glio se -
 - spite of the stars that in en - - mi - ty burn: - One fond look, Oh!

- re - no, mio be - - ne, a me gi - ra; mio be - - ne, a me
 yield me, - Kind for - - tune shall shield me, Kind for - - tune shall

gi - - - ra, Fe - li - - ce al tuo se - no, io
 shield me, And back to thee, Dear - est, here

f *p*

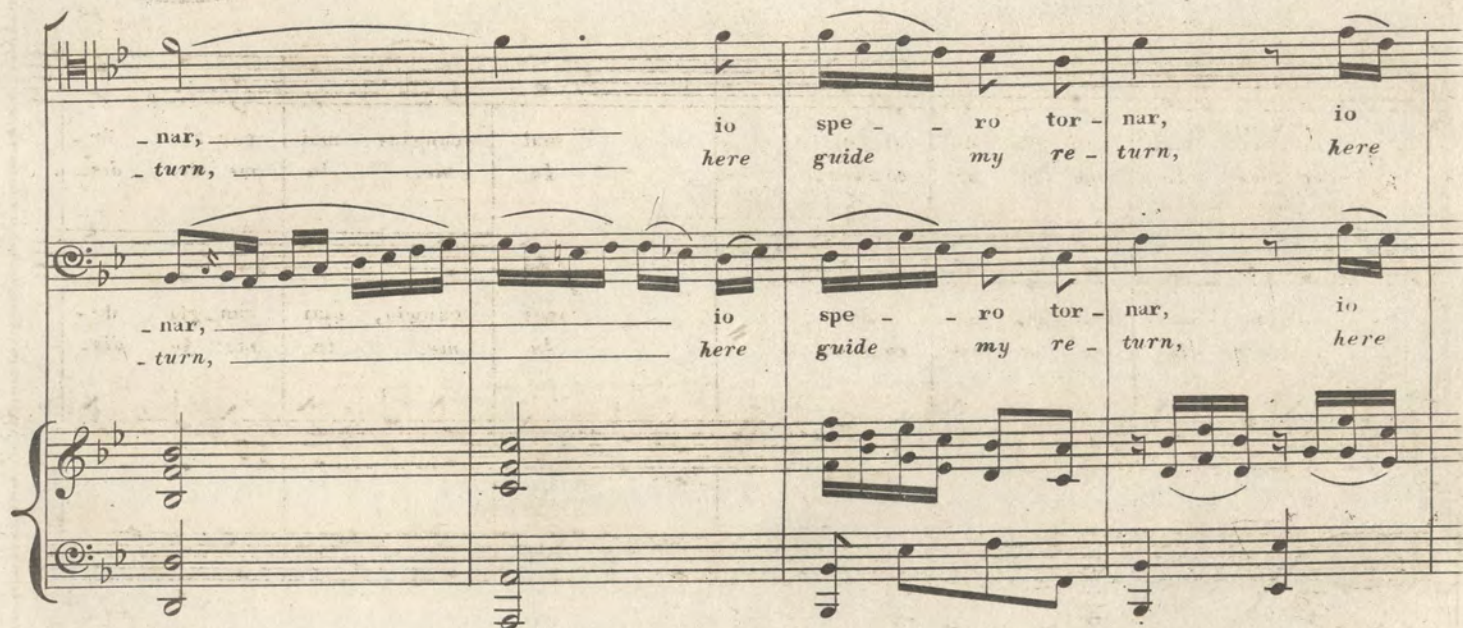
spe - - ro tor - - nar, fe - li - - ce al tuo se - no, io
 guide my re - - turn, And back to thee, Dear - est, here



spe - ro tor - nar, io spe - ro tor -
guide my re turn, here guide my re -

spe - ro tor - nar, io spe - ro tor -
guide my re turn, here guide my re -

First system of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "spe - ro tor - nar, io spe - ro tor - guide my re turn, here guide my re -". The piano part consists of chords and moving lines in the right and left hands.



- nar, io spe - ro tor - nar, io
- turn, here guide my re - turn, here

- nar, io spe - ro tor - nar, io
- turn, here guide my re - turn, here

Second system of the musical score. The lyrics continue: "- nar, io spe - ro tor - nar, io - turn, here guide my re - turn, here". The piano accompaniment continues with similar harmonic support.



spe - ro tor - nar, io spe - ro tor - nar,
guide my re - turn, here guide my re - turn!

spe - ro tor - nar, io spe - ro tor - nar,
guide my re - turn, here guide my re - turn!

Third system of the musical score. The lyrics conclude: "spe - ro tor - nar, io spe - ro tor - nar, guide my re - turn, here guide my re - turn!". The piano part ends with a final chord. A dynamic marking 'f' (forte) is visible in the piano part.

DUETTO.

103

Allegro.

MOZART. (Così fan tutte.)

Soprano 1.

Soprano 2.

Pianoforte

p

Se que - sto mio
If aught of the

Se que - sto mio
If aught of the

co - re mai can - gia de - si - o,
ro - ver In me he dis - co - ver,

co - re mai can - gia de - si - o,
ro - ver In me he dis - co - ver,

mai can - gia, mai can - gia de -
In me, in me he dis -

mai can - gia, mai can - gia de -
In me, in me he dis -

- si - o, a - mo - - - - - re, a -
- co - ver, the ro - - - - - ver, the

- si - o, a - mo - - - - - re, a -
- co - ver, the ro - - - - - ver, the

Adagio.

mo - ro - - - - - re mi fac - cia vi -
ro - - - - - ver, May Love's deep - est

colla parte.

- ven - do pe - nar, mi fac - cia vi - ven -
sor - rows un - pi - tied be mine, May Love's deep - est sor - rows un -

- do pe - nar. A - mo - re mi fac - cia vi - ven - do pe - nar. Se
- pi - tied be mine. May Love's deep - est sor - rows un - pi - tied be mine. If

que - sto mio co - re mai can - gia de - si - o, a - mo - re mi
 aught of the ro - ver in me he dis - co - ver, May Love's deep - est

p

fac - cia vi - ven - do pe - nar, A - mo - re mi fac - cia vi -
 sor - rows un - pi - tied be mine, May Love's deep - est sor - rows un -

A - mo - re mi fac - cia vi -
 May Love's deep - est sor - rows un -

- ven - do pe - nar, A - mo - re mi fac - cia vi - ven - do pe - nar. —
 - pi - tied be mine, May Love's deep - est sor - rows un - pi - tied be mine. —

- ven - do pe - nar.
 - pi - tied be mine.

Sé
 If

que - sto mio co - re mai can - gia de - si - o, A - mo - re mi
aught of the ro - ver In me he dis - co - ver, May Love's deep - est

A - mo - re mi fac - cia vi -
May Love's deep - est sor - rows un -

fac - cia vi - ven - do pe - nar, A - mo - re mi fac - cia vi -
sor - rows un - pi - tied be mine, May Love's deep - est sor - rows un -

- ven - do pe - nar, vi - ven - - - do pe - nar, vi -
- pi - tied be mine, be mine, un - pi - tied be mine, be

- ven - do pe - nar, vi - ven - - - do pe - nar, vi -
- pi - tied be mine, be mine, un - pi - tied be mine, be

f *p*

- ven - - - do pe - - nar, mi fac - cia pe - nar, mi
 mine, un - pi - tied be mine, un - pi - tied be mine, un -

- ven - - - do pe - - nar, mi fac - cia pe - nar, mi
 mine, un - pi - tied be mine, un - pi - tied be mine, un -

f *p*

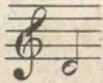
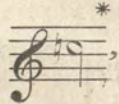
fac - cia pe - nar, mi fac - cia, mi fac - cia vi - ven - do pe - nar.
 - pi - tied be mine, may sor - rows, may sor - rows un - pi - tied be mine.

fac - cia pe - nar, mi fac - cia, mi fac - cia vi - ven - do pe - nar.
 - pi - tied be mine, may sor - rows, may sor - rows un - pi - tied be mine.

f

Of these three examples, the first belongs to the Chamber style, the second may be considered as partly of the class of Chamber music, and partly of that of theatrical. The third, however, is entirely in the dramatic style. This distinction, which must be well observed, will hereafter be more accurately described.

In the first example, the upper part is written for a low soprano (or an alto), and may be therefore very easily performed by any female singer, without exception.

The entire melody is comprised within the limits of seven notes, from  to , and shows that even in this narrow compass, very graceful and interesting airs can be written.

The second part is a tolerably high tenor, of the like simplicity, and forming, with the soprano, correct harmony; so that the whole might be performed even without any accompaniment.

The construction of the duett is that of the two-part theme, but with a prolongation of the second part by means of certain modulations and a pause, after which follows the abridged first part, and then a short coda.

At the commencement, both voices sing together. In the second part they alternate with each other, in the dialogue manner, whereby the monotony of a constant union of the two voices is avoided. The pause and following semiquavers, (which are sung very slowly,) serve for the free development of the voices, and when well performed, invariably produce a fine effect. In all the succeeding portion the voices are again united.

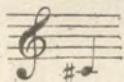
The entire poem of this duett, consists of the following lines only:—

Care pupille,
Tra mille e mille
Più fido core
Del mio non vè.
Nò, non trovate,
Se lo cercate,
Più saldo amore,
Più pura fè.

Eyes, brightly speaking!
Still are ye seeking
One vow'd to duty
No ills could move?
Oh! turn ye hither,
Here find together,
Truth for your beauty,
Love for your love!

It contains general sensations, suitable to be uttered by two persons at the same time, and, notwithstanding its brevity, has been extended to the length of the duett.

* In one place it descends to his remarks. TR:



which has escaped the author's notice. This, however, does not affect

by means of conformable repetitions of single lines and words, without ever perverting the sense. The accompaniment is easy and simple, and the whole of that soothing and agreeable effect, which is ever peculiar to genuine Italian music. — Similar pieces can doubtless be composed in every other language.

The second example is a little duett for two male voices, (a high tenor and a high bass,) which represents the united expression of a single feeling produced by a theatrical situation, and which is therefore constructed in the shortest form, without any middle subject. Although, in this form, it might also serve as a chamber piece, it calls for rather too much dexterity from the singers, for this object; and in vocal pieces which are not intended for the theatre we must generally avoid this as much as possible; but in each species of theatrical music, great agility may be in its place, if justified by the text.

The third example, for two sopranos, already demands a considerable compass of voice, and also a degree of facility which we cannot expect from private singers, and which consequently can only be employed in dramatic composition. We perceive that one voice may occasionally perform certain passages entirely alone; also, that an excellent effect is produced by one voice sustaining a note for a considerable time, whilst the other moves either in figures or melodiously. In such sustained notes, we must be able of ourselves to judge, how long a time we may exact from the singer until breath is again taken.

This *Duetтино* forms the *stretto* or coda of a preceding, slower duett, and in this case it must have the form which has been given to the present example; which, however, would not suit an independent chamber piece, as it contains too little modulation, and no middle subject.

The second voice is but rarely allowed to ascend *above* the first, and this must be especially avoided in vocal pieces which are *not* intended for the theatre.

The two pauses after the theme are of fine effect, and the like may be employed in any duett presenting a suitable word for that purpose.

The accompaniment to all these duetts is simple, and frequently proceeds in unison with the voices, so as not to obscure them by an augmentation of the number of different parts.

Terzetts and Quartetts follow precisely the same rules, in respect to their form, as the vocal compositions which have been already given, only that they may also be written without any accompaniment, in case of necessity. The harmony of the vocal parts however, must have a good bass in all cases, as in the duett.

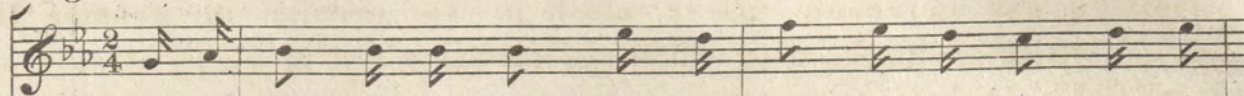
Here follow some examples, from which we shall deduce the necessary rules.

N^o1. TERZETTO.

Allegro moderato ma appassionato sempre.

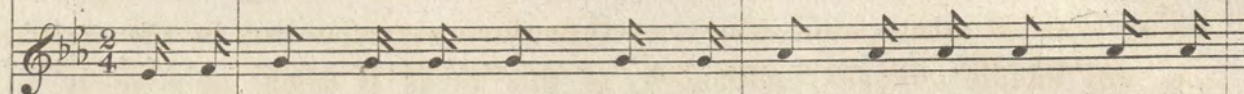
HEROLD. (Prè aux clercs.)

Soprano 1.



C'en est fait le ciel même a re - çu nos ser - mens, sa puis -
 We have sworn un - to Heav'n, There our vows shall a - scend, And its

Soprano 2.



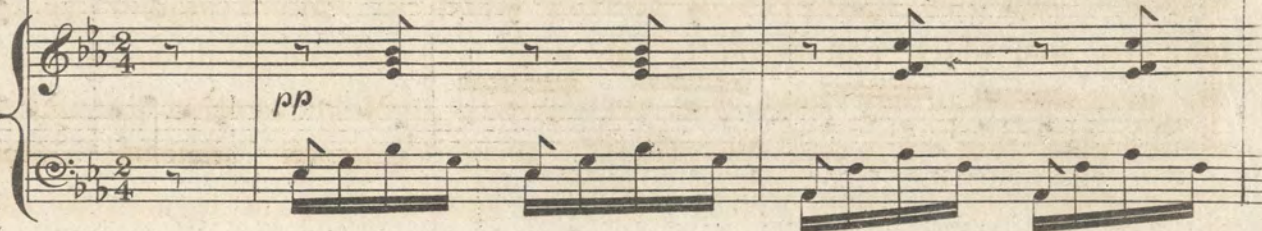
C'en est fait le ciel même a re - çu nos ser - mens, sa puis -
 We have sworn un - to Heav'n, There our vows shall a - scend, And its

Tenore.



C'en est fait le ciel même a re - çu nos ser - mens, sa puis -
 We have sworn un - to Heav'n, There our vows shall a - scend, And its

Pianoforte



- san - ce su - prè - me vient d'u - nir deux a - mants! C'est à vous, no - ble Dame, qu'ap - par -
 kind aid be gi - ven, Faith - ful hearts to be - friend! While to you, no - ble Dame, mu - tual

- san - ce su - prè - me vient d'u - nir deux a - mants! C'est à vous, no - ble Dame, qu'ap - par -
 kind aid be gi - ven, Faith - ful hearts to be - friend! While to you, no - ble Dame, mu - tual

- san - ce su - prè - me vient d'u - nir deux a - mants! C'est à vous, no - ble Dame, qu'ap - par -
 kind aid be gi - ven, Faith - ful hearts to be - friend! While to you, no - ble Dame, mu - tual

- tient le succès, C'est trop peu de ma vie pour pay - er vos bien-faits. C'en est fait
 thanks we es - say, We ac - knowledge a claim more than life can re - pay. We have sworn

- tient le succès, C'est trop peu de ma vie pour pay - er vos bien-faits. C'en est fait le ciel
 thanks we es - say, We ac - knowledge a claim more than life can re - pay. We have sworn un - to

- tient le succès, C'est trop peu de ma vie pour pay - er vos bien-faits. C'en est fait
 thanks we es - say, We ac - knowledge a claim more than life can re - pay. We have sworn

le ciel même a re - çu nos ser - mens. C'est à
 un - to Heav'n, There our vows shall a - scend. While to

même - - a re - - çu nos ser - mens. C'est à
 Heav'n, our vows, our vows a - scend. While to

le ciel même a re - çu nos ser - mens. C'est à
 un - to Heav'n, There our vows shall a - scend. While to

cres: *ff* *pp*

vous, noble Dame, qu'appar-tient le succès, C'est trop peu de ma vie pour pay-er vos bienfaits. C'est trop
 you, noble Dame, mutual thanks we es-say, We ac-knowledge a claim more than life can re-pay, We ac-

vous, noble Dame, qu'appar-tient le succès, C'est trop peu de ma vie pour pay-er vos bienfaits. C'est trop
 you, noble Dame, mutual thanks we es-say, We ac-knowledge a claim more than life can re-pay, We ac-

vous, noble Dame, qu'appar-tient le succès, C'est trop peu de ma vie pour pay-er vos bienfaits. C'est trop
 you, noble Dame, mutual thanks we es-say, We ac-knowledge a claim more than life can re-pay, We ac-

pp

peu de ma vie pour pay-er vos bien-faits, pay-er vos bien-faits, tous
 - knowledge a claim more than life can re-pay, than life can re-pay, can

peu de ma vie pour pay-er vos bien-faits, pay-er vos bien-faits, tous
 - knowledge a claim more than life can re-pay, than life can re-pay, can

peu de ma vie pour pay-er vos bien-faits, pay-er vos bien-faits, tous
 - knowledge a claim more than life can re-pay, than life can re-pay, can

ff

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *ff* (fortissimo) at the end of the first system. The lyrics are: vos bien - faits, tous vos bien - faits, e'er re - pay, can can e'er re - pay,.

Continuation of the musical score. The lyrics are: tous can vos e'er bien - faits! re - pay! tous can vos e'er bien - faits! re - pay! tous can vos e'er bien - faits! re - pay! The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Nº 2. BARCAROLA VENEZIANA.

Andantino.

Soprano. *p* O pes-ca-tor dell' on - da Fi-de-lin,* O Pes-ca-tor dell'
O gen-tle Fisher, hear me. Fi-de-lin, O gen-tle Fish-er,

Tenore. O pes-ca-tor dell' on - da Fi-de-lin, O Pes-ca-tor dell'
O gen-tle Fisher, hear me. Fi-de-lin, O gen-tle Fish-er,

Basso. O pes-ca-tor dell' on - da Fi-de-lin, O Pes-ca-tor dell'
O gen-tle Fisher, hear me. Fi-de-lin, O gen-tle Fish-er,

Pianoforte *p*

on - da Fi-de-lin, vie - ni pe-scar in qua, col-la bel-la sua
hear me! Fi-de-lin, A - while thy light bark stay; List to me, and hith-er

on - da Fi-de-lin, vie - ni pe-scar in qua, col-la bel-la sua
hear me! Fi-de-lin, A - while thy light bark stay; List to me, and hith-er

on - da Fi-de-lin, vie - ni pe-scar in qua, col-la bel-la sua
hear me! Fi-de-lin, A - while thy light bark stay; List to me, and hith-er

* "Fidelin," A common Sing-song Burden, like "Fal la la" or "Derry down."

barca, col - la bel - la se ne va, Fi - de - lin lin la. vie - ni pe - scar in
 steer thee, List to me, dear Youth, I pray! Fi - de - lin lin la. A - while thy light bark

barca, col - la bel - la se ne va, Fi - de - lin lin la. vie - ni pe - scar in
 steer thee, List to me, dear Youth, I pray! Fi - de - lin lin la. A - while thy light bark

barca, col - la bel - la se ne va, Fi - de - lin lin la. vie - ni pe - scar in
 steer thee, List to me, dear Youth, I pray! Fi - de - lin lin la. A - while thy light bark

qua, col - la bel - la sua ba - rea, col - la bel - le se ne va, Fi - de - lin lin la.
 stay, List to me, hither steer thee, List to me, dear Youth, I pray! Fi - de - lin lin, la.

qua, col - la bel - la sua ba - rea, col - la bel - le se ne va, Fi - de - lin lin la.
 stay, List to me, hither steer thee, List to me, dear Youth, I pray! Fi - de - lin lin, la.

qua, col - la bel - la sua ba - rea, col - la bel - le se ne va, Fi - de - lin lin la.
 stay, List to me, hither steer thee, List to me, dear Youth, I pray! Fi - de - lin lin, la.

Nº 3. QUARTETTO.

ROSSINI.

Allegretto.

Sotto voce.

Soprano.
 Ri - dia - mo, can - tiamo, che tut - to sen va, se noi la per - dia - mo, non
 Come, sing we our Carol, While blithly we may, And leave with - out quarrel, The

Tenore 1.
 Ri - dia - mo, can - tiamo, che tut - to sen va, se noi la per - dia - mo, non
 Come, sing we our Carol, While blithly we may, And leave with - out quarrel, The

Tenore 2.
 Ri - dia - mo, can - tiamo, che tut - to sen va, se noi la per - dia - mo, non
 Come, sing we our Carol, While blithly we may, And leave with - out quarrel, The

Basso.
 Ri - dia - mo, can - tiamo, che tut - to sen va, se noi la per - dia - mo, non
 Come, sing we our Carol, While blithly we may, And leave with - out quarrel, The

Piano forte.
p

cres:

tor - na l'e - tà. La vita è un mo - men - to, si de - ve go - der, un
 world to its way. Life pas - ses, but care not, And storms wan - der by; But

tor - na l'e - tà. La vita è un mo - men - to, si de - ve go - dere, un
 world to its way. Life pas - ses, but care not, And storms wan - der by; Yes, but

tor - na l'e - tà. La vita è un mo - men - to, si de - ve go - dere, un
 world to its way. Life pas - ses, but care not, And storms wan - der by; Yes, but

tor - na l'e - tà. La vita è un mo - men - to, si de - ve go - dere, un
 world to its way. Life pas - ses, but care not, And storms wan - der by; Yes, but

cres:

ff *6* *6* *6* *dim:* *f/p*

sof-fio d'un ven-to può far-ci ca- dere, la vita è un mo-mento si
therefore we are not To lie down and die, Life pas-ses, but care not, And

sof-fio d'un ven-to può far-ci ca- dere, la vita è un mo-mento si
therefore we are not To lie down and die, no! Life pas-ses, but care not, And

sof-fio d'un ven-to può far-ci ca- dere, la vita è un mo-mento si
therefore we are not To lie down and die, no! Life pas-ses, but care not, And

sof-fio d'un ven-to può far-ci ca- dere, la vita è un mo-mento si
therefore we are not To lie down and die, no! Life pas-ses, but care not, And

ff *pp*

6 *6*

de-ve go- dere, un soffio d'un ven-to può far-ci ca-der.
storms wan- der by; But therefore we are not To lie down and die!

de-ve go- dere, un soffio d'un ven-to può far-ci ca-der.
storms wan- der by; Yes, but therefore we are not To lie down and die!

de-ve go- dere, un soffio d'un ven-to può far-ci ca-der.
storms wan- der by; Yes, but therefore we are not To lie down and die!

de-ve go- dere, un soffio d'un ven-to può far-ci ca-der.
storms wan- der by; Yes, but therefore we are not To lie down and die!

Moderato.

Soprano. *Be kränzt mit Laub den lie-ben vol-len Be-cher, Und trinkt ihn fröh-lich leer, Und*
Come! sing with me, and wreath your cup with flow-ers, And share a draught di-vine, And

Alto. *Be kränzt mit Laub den lie-ben vol-len Be-cher, Und trinkt ihn fröh-lich leer, Und*
Come! sing with me, and wreath your cup with flow-ers, And share a draught di-vine, And

Tenore. *Be kränzt mit Laub den lie-ben vol-len Be-cher, Und trinkt ihn fröh-lich leer, Und*
Come! sing with me, and wreath your cup with flow-ers, And share a draught di-vine, And

Basso. *Be kränzt mit Laub den lie-ben vol-len Be-cher, Und trinkt ihn fröh-lich leer, Und*
Come! sing with me, and wreath your cup with flow-ers, And share a draught di-vine, And

trinkt ihn fröhlich leer! In ganz Eu-ro-pi-a, ihr Herren Zecher, Ist solch ein Wein nicht
share a draught di-vine! Search Eu-rope through, there's none to e-qual our's, The Rhine's own glo-rious

trinkt ihn fröhlich leer! In ganz Eu-ro-pi-a, ihr Herren Zecher, Ist solch ein Wein nicht
share a draught di-vine! Search Eu-rope through, there's none to e-qual our's, The Rhine's own glo-rious

trinkt ihn fröhlich leer! In ganz Eu-ro-pi-a, ihr Herren Zecher, Ist solch ein Wein nicht
share a draught di-vine! Search Eu-rope through, there's none to e-qual our's, The Rhine's own glo-rious

trinkt ihn fröhlich leer! In ganz Eu-ro-pi-a, ihr Herren Zecher, Ist solch ein Wein nicht
share a draught di-vine! Search Eu-rope through, there's none to e-qual our's, The Rhine's own glo-rious

mehr, ist solch ein Wein nicht mehr! mehr, ist solch ein Wein nicht mehr, ist solch ein Wein nicht mehr!
Wine, The Rhine's own glo-rious Wine! Wine, The Rhine's own glo-rious Wine, The Rhine's own glo-rious Wine!

mehr, ist solch ein Wein nicht mehr! mehr, ist solch ein Wein nicht mehr, ist solch ein Wein nicht mehr!
Wine, The Rhine's own glo-rious Wine! Wine, The Rhine's own glo-rious Wine, The Rhine's own glo-rious Wine!

mehr, ist solch ein Wein nicht mehr! mehr, ist solch ein Wein nicht mehr, ist solch ein Wein nicht mehr!
Wine, The Rhine's own glo-rious Wine! Wine, The Rhine's own glo-rious Wine, The Rhine's own glo-rious Wine!

mehr, ist solch ein Wein nicht mehr! mehr, ist solch ein Wein nicht mehr, ist solch ein Wein nicht mehr!
Wine, The Rhine's own glo-rious Wine! Wine, The Rhine's own glo-rious Wine, The Rhine's own glo-rious Wine!

Nº 5. QUARTETT.
or Chorus.

LUTZOW'S WILDE JAGD.
LUTZOW'S WILD HUNT.

119

C. M. V. WEBER.

Allegro molto.

2 Tenore. *p* Was glänzt dort vom Wal-de in Son-nenschen? Hör's nä-her und nä-her brau-
From yon-der dark for-est what horsemen advance? What sounds from the rocks are re-bound-
2 Bassi. *p* Was glänzt dort vom Wal-de in Son-nenschen? Hör's nä-her und nä-her brau-
From yon-der dark for-est what horsemen advance? What sounds from the rocks are re-bound-

- sen! Es zieht sich her-un-ter in düs-tern Reihn, Und gellen den Hör-ner er-schallen darein, Er-
- ing? The sunbeams are gleaming on sword and on lance, And loud the shrill trumpet is sound-ing And
- sen! Es zieht sich her-un-ter in düs-tern Reihn, Und gellen den Hör-ner er-schallen darein, Er-
- ing? The sunbeams are gleaming on sword and on lance, And loud the shrill trumpet is sound-ing And

- fül-len die See-le mit Grau-sen! Und wenn ihr die schwarzen Ge-sel-len
loud the shrill trumpet is sound-ing! And if you ask what you there be-
- fül-len die See-le mit Grau-sen!
loud the shrill trumpet is sound-ing!

1 *ff* fragt, Das ist, das ist Lüt-zow's wil-de ver-we-ge-ne
kold? 'Tis the Hunt of Lut-zow, of Lut-zow, the free and the
1 *ff* Das ist, das ist Lüt-zow's wil-de ver-we-ge-ne
'Tis the Hunt of Lut-zow, of Lut-zow, the free and the

Jagd; das ist Lüt-zow's wil-de ver-we-ge-ne Jagd!
bold; 'Tis the Hunt of Lut-zow the free and the bold!
Jagd; das ist Lüt-zow's wil-de ver-we-ge-ne Jagd!
bold; 'Tis the Hunt of Lut-zow the free and the bold!

2 Tenore *f* *pp* *f* *pp*
 Son - nez, clai - rons, ho - no - rez la ban - niè - re, Du che - va - lier qui
 Sound, Cla - rions, sound, and hail a ban - ner glo - rious, Hail ye the Knight who

2 Bassi.
 Son - nez, clai - rons, ho - no - rez la ban - niè - re, Du che - va - lier qui
 Sound, Cla - rions, sound, and hail a ban - ner glo - rious, Hail ye the Knight who

pp *f*
 gui - de nos pas! Son - nez, clai - rons, dans la car - riè - re, Mars et l'A -
 leads us to fame! Sound, Clarions, sound, his name all vic - to - rious, Glo - ry and

gui - de nos pas! Son - nez, clai - rons, dans la car - riè - re, Mars et l'A -
 leads us to fame! Sound, Clarions, sound, his name all vic - to - rious, Glo - ry and

pp *cres* *pp* *sempre* *pp*
 - mour ar - ment son bras! Glorie au guer - rier qui gui - de nos pas! Mars et l'A -
 love his tri - umphs pro - claim! All hail the Knight who leads us to fame! Glo - ry and

- mour ar - ment son bras! Glorie au guer - rier qui gui - de nos pas! Mars et l'A -
 love his tri - umphs pro - claim! All hail the Knight who leads us to fame! Glo - ry and

- mour ar - ment son bras! Mars et l'A - mour
 love his tri - umphs pro - claim! Glo - ry and love

- mour ar - ment son bras! (3 Drums Soli) Mars et l'A - mour
 love his tri - umphs pro - claim! Glo - ry and love

his ar - ment son bras, ar - ment son bras, ar - ment son bras.
 tri - umphs pro - claim, his fame pro - claim, his fame pro - claim.

ar - ment son bras, ar - ment son bras, ar - ment son bras.
 tri - umphs pro - claim, his fame pro - claim, his fame pro - claim.

* By permission of M^r Chappel.

Nº 7. QUARTETT.

BESCHIEDENER GENUSS.

121

MODERATE ENJOYMENT.

C. M. V. WEBER.

Moderato.

Soprano.

Alto.

Tenore.

Bass.

Ge - niesst, je - doch be - scheiden, Den Ge - ber ho - her Freu - den, Den
En - joy, with care re - straining, Those gifts of Heav'n's or - dain - ing, The

Ge - niesst, je - doch be - scheiden, Den Ge - ber ho - her Freu - den, Den
En - joy, with care re - straining, Those gifts of Heav'n's or - dain - ing, The

Ge - niesst, je - doch be - scheiden, Den Ge - ber ho - her Freu - den, Den
En - joy, with care re - straining, Those gifts of Heav'n's or - dain - ing, The

Ge - niesst, je - doch be - scheiden, Den Ge - ber ho - her Freu - den, Den
En - joy, with care re - straining, Those gifts of Heav'n's or - dain - ing, The

aus der Rhein er - zeugt, Und denkt da - bei der Ei - nen, Die wir im Her - zen
treas - ures of the Rhine; And guard the bond with zeal, boys, O'er which our lips we

aus der Rhein er - zeugt, Und denkt da - bei der Ei - nen, Die wir im Her - zen
treas - ures of the Rhine; And guard the bond with zeal, boys, O'er which our lips we

aus der Rhein er - zeugt, Und denkt da - bei der Ei - nen, Die wir im Her - zen
treas - ures of the Rhine; And guard the bond with zeal, boys, O'er which our lips we

aus der Rhein er - zeugt, Und denkt da - bei der Ei - nen, Die wir im Her - zen
treas - ures of the Rhine; And guard the bond with zeal, boys, O'er which our lips we

mei - nen, Und die der Mund ver - schweigt, Und die der Mund ver - schweigt.
seal, boys, Our heart - felt league di - vine, Our heart - felt league di - vine.

mei - nen, Und die der Mund ver - schweigt, Und die der Mund ver - schweigt.
seal, boys, Our heart - felt league di - vine, Our heart - felt league di - vine.

mei - nen, Und die der Mund ver - schweigt, Und die der Mund ver - schweigt.
seal, boys, Our heart - felt league di - vine, Our heart - felt league di - vine.

mei - nen, Und die der Mund ver - schweigt, Und die der Mund ver - schweigt.
seal, boys, Our heart - felt league di - vine, Our heart - felt league di - vine.

N^o 8. TERZETTO.F. HEROLD.
(Médecine sans Médecin)

Allegro Moderato.

Soprano
or Tenore

Basso I.

Basso II.

Piano
Forte.

pp

Vous que j'ai-me et j'ho - no - - re, ce soir j'al-lais par - tir, et
To you, so lov'd and ho - - nor'd, To night I bid "good bye?" But

Je n'y suis pas en - co - re, mais sachons dé - cou -
This ma - la - dy con - founds me, But, searching, I shall

pp

Mon mal - heur qu'on i - gno - - re, va donc se dé - cou - vrir, quand
My pain they can di - vine not; In vain their art they ply: When

pp

vous re-voir en - co - re, me cause un grand plai - sir. Oui, vous re -
great will be my plea - sure, When next you meet my eye. Yes, great will

vrir, ce mal qui le de - vo - re, et que je veux gué - rir. Oui, sa -
try, To find the cause and treatment, And yet its ills de - fy. To

on se dés - ho - no - re, on n'a plus qu'a mou - rir: mon malheur
we are all dis - ho - nor'd, What should we do but die? My pain

- voir, re - voir en - co - re, me cause, me cause un
 be, will be my pleasure, When next, when next you
 - chons dé - cou - vrir, ce mal qui la de - vo - re, décou - vrir, ce
 find the cause, To find the cause and treatment, I shall try, To
 qu'on i - gno - re, va donc se dé - cou - vrir, mon malheur, va donc
 they divine not, In vain their art they ply: in vain, in vain

grand plai - sir. Vous que j'aime et j'ho - no - re, ce soir j'al - lais par - tir, et
 meet my eye. To you, so lov'd and ho - nor'd, To night I - bid "good bye"! But
 mal qui le de - vo - re, je n'y suis pas en - co - re, mais sachons dé - cou -
 find the cause and treat - ment, This ma - la - dy con - founds me; But, searching, I shall
 se dé - cou - vrir, mon mal - heur qu'on i - gno - re, va donc se dé - cou - vrir, quand
 their art they ply: My pain they can di - vine not, In vain, their art they ply: When

vous revoir en - co - re, me cau - se, me cau - se un grand plai - sir, un
great will be my plea - sure, When next, when next you meet my eye, you

- vrir, dé - cou - vrir, ce mal qui le de - vo - re et, que je veux gué - rir, et
try, I shall try, To find the cause and treatment, And its ills de - fy, and

on se dés - ho - no - re, on n'a plus qu'à mou - rir, on n'a plus qu'à mou - rir, on n'a
we are all dis - ho - nor'd, What should we do but die? We have on - ly to die, we have

grand plai - sir; oui, me - cau - se un grand plai - sir.
meet my eye; yes, - When next you meet my eye.

que je veux gué - rir; oui, que je veux, je veux gué - rir.
all its ills de - fy, and all, yes, all its ills de - fy.

plus qu'à mou - rir, on n'a plus, on n'a plus qu'à mou - rir.
on - ly to die, We have on - ly, have on - ly to die.

ff

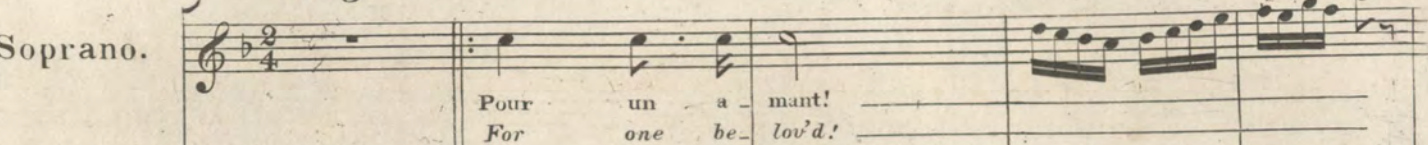
N^o 9. TERZETTO.

AUBER.

(Bayadère amoureuse.)

Allegro.

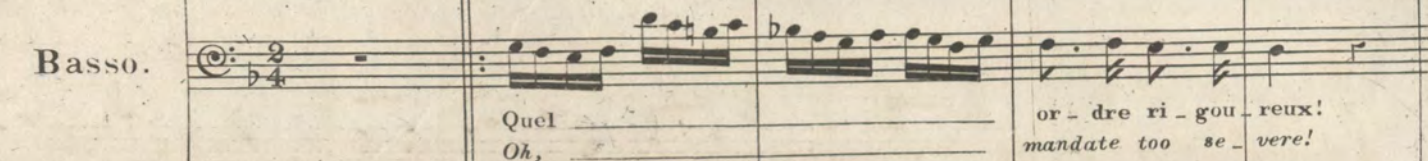
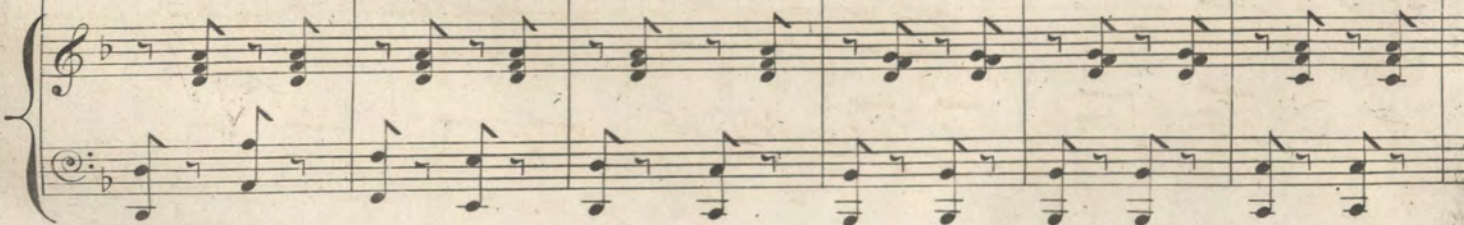
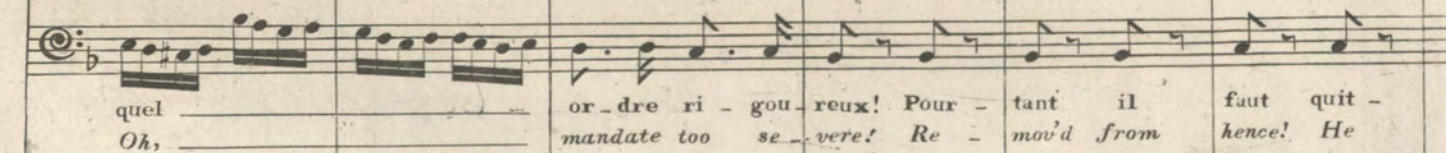
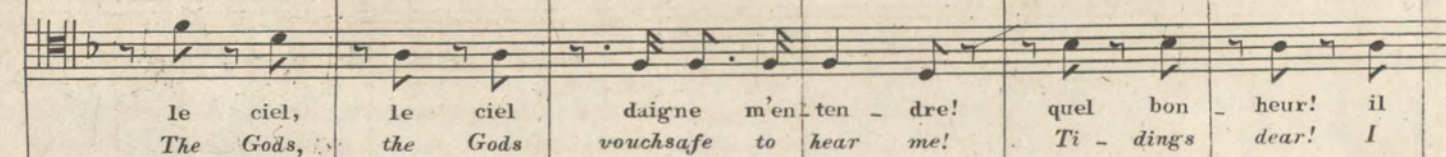
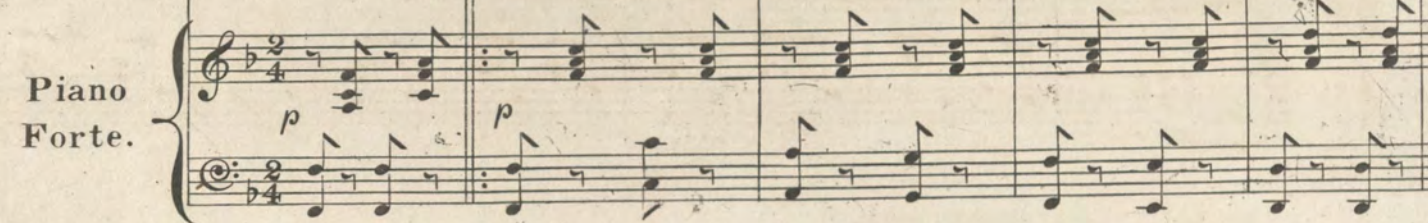
Soprano.



Tenore.



Basso.

Piano
Forte.

va quit - ter ces lieux, il va quit - ter ces lieux.
go from hence a - way; I go from hence a - way!

- ter ces lieux; il faut, il faut quit - ter ces lieux.
must o - - bey! From hence! - he must, he must o - - bey!

N^o 10. QUARTETTO.*BELLINI.
(I Puritani)

Allegro Moderato.

Soprano. ELVIRA
Son ver - gin vez - zo - - sa, in ves - ta di
A Mai - den, — be hold me, all bride - like ad -

Alto e Tenore. HENRIETTA & ARTHUR.
pp Se miro al suo can - dor, mi par la luna allor, che tra le nu - bi ap - par la
While gazing I admire, the moon seems not more fair, When from the mantling clouds she

Basso. GEORGE.
Se miro al suo can - dor, mi par la luna allor, che tra le nu - bi ap - par la
While gazing I admire, the moon seems not more fair, When from the mantling clouds she

Piano Forte. *pp*

* By permission of Mess^{rs} Cramer & Co and M^r Mills.

spo - sa, son bian - ca ed u - mi - le qual
van - cing! Ere - while like the li - ly; — say,

not-te a con-so-lar. Se as col-to il suo can-tar, un ros-sig-nol mi par, che in
lights the fields of air. While thus I hear her sing, me - thinks some spi - rit rare Up -

not-te a con-so-lar. Se as col-to il suo can-tar, un ros-sig-nol mi par, che in
lights the fields of air. While thus I hear her sing, me - thinks some spi - rit rare Up -

gi - glio d'a - pril. Ho chio - me o - do - ro - se, cui
am I so now? For, see, — on this bo - som thy

segna a sos - pi - rar d'a - mor. Se miro al suo candor, mi par la lu - na al - lor, che
- springs to Heav'n and ca - rols there. While gazing I admire, the Moon seems not more fair, When

segna a sos - pi - rar d'a - mor. Se miro al suo candor, mi par la lu - na al - lor, che
- springs to Heav'n and ca - rols there. While gazing I admire, the Moon seems not more fair, When

cin - ser tue ro
jew - els are glan

tra le nu - bi appar la not - te a con - so - lar; si, a con - son -
from the mantling clouds she lights the fields of air, the fields of

tra le nu - bi appar la not - te a con - so - lar; si, a con - son -
from the mantling clouds she lights the fields of air, the fields of

se, tue ro - se, ho il
cing, are glan - cing, And

lar; si, la not - te a con - so - lar. se as -
air, she lights the fields of air. While

lar; si, la not - te a con - so - lar. se as -
air, she lights the fields of air. While

sf

N^o II. QUARTETT. (CANON.)

AUBER.

(Muette de Portici.)

Andante.

MASSANIELLO.

Tenore.

Je sens qu'en sa pre-sen-ce, les torts de sa nais-
 A - gain to see, to meet her, — And thus, — poor blighted

Piano
Forte.

p

- san - ce, ré-veil - lent mon cour - rous, ré-veil - lent, ré-veil - lent mon cour-
 crea - ture! What griefs my rage re - call, what griefs, what griefs my rage re-

- rous. Je sens qu'en sa presen-ce, les torts, les
 call! A - gain to see, to meet her, — And thus, — Oh!

PIETRO.

Du trans- port qui m'a - ni - me, il se - ra la vic-
 Yes, tis he! The chance in - spires me! And the sa - vage joy that

torts de sa naissan - ce,
thus, poor blighted creature!

réveil - - - lent, ré-veil-lent, ré-veil-lent mon cour-
What griefs, — what griefs my rage, my rage re-

ti - - - me, qu'il crai-gne mon cour-roux, qu'il craigne, qu'il crai-gne mon cour-
fies me, Shall soon his heart ap-pal, shall soon his heart ap-pal, his heart ap-

cres *f*

roux.
call!

Je sens
Again

qu'en sa presen - ce,
to see, to meet her, —

les torts, les
And thus, Oh!

ALPHONSO.

Fu - nes - - - te des - ti - né - - e! fu - nes - - - te des - ti -
That flight, — Oh, worst of er - - - rors! that flight, — Oh, worst of

roux.
- pal!

Le sort qui les ac - ca - - ble,
In those who stand be - fore - me,

permet que le cou-
The venge-ful stars en-

p

torts de sa naissan - ce, ré-veil-lent mon cour-roux, ré-veil-lent, ré-veil-lent mon cour-
 thus, Poor blighted creature! What griefs my rage re-call, What griefs my rage, my rage re-
 - né - e! Ah, qu'une in-for-tunée e-chappe à leur courroux, é-chappe, é - chap-pe à leur cour-
 er - rors! Oh! would that 'neath its terrors, Oh! would that 'neath its terrors My doom had been to
 - pa - - - ble, tom - - be en - fin sous nos coups, tom-be en fin tom-be en - fin sous nos
 - sure me A prize worth more than all, — a prize, a prize worth more than

cres: *f*

ELVIRA.

J'attends, j'at - tends a - vec con -
 I wait, I wait, the fate im -
 - roux: je sens, je sens qu'en sa pre-
 - call: a - gain, a - gain to see, to
 - roux: fu - nes - te, fu - nes - te des - ti-
 fall! That flight, that flight, Oh, worst of
 coups. Le sort, le sort qui les ac-
 all! In those, in those who stand be-

p

The example N^o 1. is a dramatic Terzett combined with action, and in the declamatory (*parlante*) style, although the subject is very melodious and pleasing. We perceive in how simple a manner the under parts accompany the first soprano, and how all awkward skips are avoided in them. But at the modulation into G minor, before the pause, the parts cross in a more intricate style. At the end, the syllables are separated by rests, which is sometimes allowed in order to impart a particular expression to the words. Although this example belongs to the class of dramatic music, the same declamatory style may be adopted in pieces for the chamber, provided the words are suited to it.

N^o 2. is a genuine Italian barcarolle which may be sung without any accompaniment. It is a stanza-song of beautiful effect, and possesses the peculiarity of having the melody performed by the bass, whilst the other two voices sing an upper accompaniment. A very high bass is required for the lower part, or rather a baritone, a species of voice between a bass and tenor, which is often specially written for. The tenor required, is also of the highest kind, approximating to an alto.

N^o 3. is a quartett belonging to the class of chamber music, although the first soprano moves in little runs and figures. The accompaniment is simple, but *obbligato*, and the voice parts are kept within the ordinary and practicable compass.

N^o 4. is a four-part song, which may be performed without any accompaniment either by four single voices or by a chorus. It is a stanza-song, in the form of a two-part theme.

N^o 5. is a quartett, or chorus, for four male voices, which in its form and character corresponds in a spirited manner with the warlike text.

The same may be said of N^o 6, in which however, the singular accompaniment of four kettle drums produces the dramatic effect, though this chorus may be likewise performed as a chamber quartett with only a piano-forte accompaniment.

N^o 7. again, is a plain stanza-quartett for the four usual voices, and consequently maintaining the due simplicity.

N^o 8. is an example for a soprano and two basses, where each singer has different words and feelings to express, but in which the serene character of the upper part predominates. As the two basses sing softly, as if to themselves, their parts are only of an accompanying nature, nevertheless they generally form a complete harmony.

N^o 9. presents a brilliant passage between the soprano and bass, whilst the tenor

forms an accompanying inner part in detached notes. In such a manner, even polysyllables are allowed to be divided, but this must only take place in the accompanying parts, or in such passages as require a particular emphasis; as, for example, in final cadences. However, it must be used sparingly and with circumspection.

Nº 10. describes the interesting effect, when the upper part has a figurate melody and the other parts receive a declamatory and very simple accompaniment which is extremely easy of performance. Such passages are generally introduced as a variation to a previously existing melody which has been accompanied in the usual manner, as is here actually the case in the Opera of "I Puritani." A very charming example of this kind occurs in Rossini's "Guillaume Tell," to the words "*A nos chants viens meler tes pas*."

Nº 11. This example is in the form of a Canon, which is generally employed when each singer has to express his feelings in some important situation, as though to himself.

In such terzets and quartets, with an obbligate accompaniment, the voices might also be made to alternate with each other and to proceed in the manner of a dialogue, by which means the composition may acquire a greater extent and development, so as to resemble in its construction the grand song. In the first and third example this is really the case, but in order to save space these developments have been here omitted, as the pupil himself can easily procure these and similar examples for the purpose of models. It is sufficient, in this place, that we have pointed out to him, in a preliminary manner, the different application of the voices.

We have yet to notice some peculiar kinds of vocal music, which are partly in use in Germany, and partly in England, namely:—

1. The Madrigal.
2. The Glee. (*Der Rundgesang*.)
3. The Catch (*Der komische Canon*.)

The Madrigal is a vocal composition in three or more parts, without solos or accompaniment, and intended to be sung *in chorus*. The style is severe, being either fugued or imitative. The form is of the stanza kind, and consequently like that of the two-part theme; but when a fugued development takes place, it may also be extended, according as the poem requires or admits of this. We here give an example of the olden time.

MADRIGAL.

THOS: MORLEY. 1595.

Moderato.

Soprano
Alto.

Tenore.

2 Bassi.

Now is the month of May-ing, When mer-ry lads are playing, fa la la la la la

Now is the month of May-ing, When mer-ry lads are playing, fa la la la la la

Now is the month of May-ing, When mer-ry lads are playing, fa la la la la la

la la la fa la la la la la la Each with his bon-ny lass, A dancing on the

la fa la la la la la la Each with his bon-ny lass, A dancing on the

la fa la la la la la la Each with his bon-ny lass, A dancing on the

fa la la la la la la la la la la

grass; fa la la la la la fa la la la la la la la la la.

grass; fa la la la la la la la la la la la la la la la la.

grass; fa la la la la la la la la la la la la la la la la.

The Glee (*Rundgesang*) is less severe, and must be written in a more free and modern style. In it, also, solo parts alternate with the chorus. The form is that of the two-part theme, to which a *refrain* (or a third part) may be added. The following is an example:—

GLEE.

135

S. WEBBE.

Allegro.

2 Tenori. *Soli.*
 Basso.

Glo-rious A-pol-lo from on high be-held us, wand'ring to find a temple
 Glo-rious A-pol-lo from on high be-held us, wand'ring to find a temple

Soli.
 for his praise; Sent Po-ly-hym-nia hith-er to shield us, While we our-
repeat in Chorus
 for his praise; Sent Po-ly-hym-nia hith-er to shield us, While we our-

-selves such a structure might raise. Thus then com-bin-ing, hands and hearts join-ing,
 -selves such a structure might raise. Thus then com-bin-ing, hands and hearts join-ing,

1st *2nd* *Soli.*
 Sing we in har-mo-ny A-pol-lo's praise. praise. A-pol-lo's
repeat in Chorus
 Sing we in har-mo-ny A-pol-lo's praise. praise. A-pol-lo's

Chorus.
 praise, A-pol-lo's praise, A-pol-lo's praise, A-pol-lo's praise.
 praise, A-pol-lo's praise, A-pol-lo's praise, A-pol-lo's praise.

The Catch (*komische Canon*) is generally a Canon in the unison or in the octave, for three or four single voices. It is written without any accompaniment, and in addition to the gay character of the text, the pleasantry also consists in the singers catching up each others' words, and so producing a certain raillery, or giving them a double meaning. Such a musical composition may be either a strict Canon — in which case it is written on one stave, and the entry of the other parts indicated by the figures 2, 3, 4, placed over the proper notes — or it is written in a more free style, the imitations following one another in the manner of a Canon, and the singers finally uniting to form a complete cadence.

The best models of the more strict class, are found in the works of Mozart and Haydn. We give here an example in which each of the three parts may be sung by soprano, alto, tenor or bass, as we please, and from which we perceive that a clear and harmonious effect may be admirably united with profound skill:*

CATCH.

Wm BATES. 1770.

Allegro.

1. Sir, you, Sir, you, Sir, you are a comical fellow; your nose, - - - your

2. Nay, you, Nay, you, you are a comical fel - - low; you squint, you

3. What, I? What, I? am I a comical fellow? No, no, pray

nose it is hooked, your back, - - your back it is crooked, your nose it is hooked, your back it is crooked, and

squint with such grace, so red, so red is your face; you squint with such grace, so red is your face, 'tis

do not say so, no, no, pray do not say so; no, pray do not say so, pray do not say

you are a comical fellow; what, I? no, you, yes, you are a comical fellow.

you are a comical fellow; yes, you, 'tis you, 'tis you are the comical fellow.

so, no, pray say not so; no, no, no, no, I'm sure I'm no comical fellow. What, I?

* As some of the remarks here made very naturally apply less to the productions of our country than to those of Germany, the pupil will do well to study some of the best English Glees, Madrigals, and Catches in order to familiarize himself with these species of composition.

The words "der Rundgesang" and "der komische Canon" have been respectively translated, by the author himself, the glee and the catch.

TR:

CHAPTER VII.

137

OF CHORUSES.

In choruses, each part is performed by several voices together, and consequently, compositions of this kind may be sung by ten, twenty, thirty or even fifty or more voices to a part.

Hence, no rapid passages or embellishments which can only be performed by single voices must be introduced in the parts of a chorus; as, for example, turns, shakes, quick runs &c; and the ordinary compass of each species of voice must never be too greatly exceeded.

Choruses may be written either with or without instrumental accompaniments. They are generally in four parts, and the following are the combinations practicable for them:—

1. Soprano, alto, tenor and bass.
2. Two sopranos and two altos. (consequently, only female voices.)
3. Two tenors and two basses. (only male voices.)
4. Two sopranos, an alto and a tenor.
5. A soprano, two tenors and a bass.
6. Two altos and two tenors.
7. A soprano, a tenor, and two basses.

The first three kinds are the most usual; the others can only be employed in particular cases, (in dramatic compositions,) by way of exception.

But choruses may be also set in three, or in two parts, as well as in unison only. In the latter case, however, they must be either entirely for men — tenors and basses; or entirely for women — sopranos and altos.

Choruses are employed in the Opera, the Oratorio, the Cantata, and in all kinds of Church music. But there are also independent choruses, both sacred and secular, which we shall here particularly treat of.

The form and construction of a short chorus are mostly that of the two-part theme, the little song, the canzonet &c, and therefore the chorus may be also set stanza-wise. The example N^o 4 of the preceding chapter, is of this kind.

Longer, continuously-set choruses *without accompaniment*, are not very frequent in the secular style; because all significant modulation or development must be there avoided, particularly in a quick degree of movement, as the singers would soon fail in correctness of intonation, without the support of instruments. In the sacred and church style, however, there are, without accompaniment, not only short choruses

(such as Chorals), but also longer and developed ones; for the slow time, and the tranquil harmonies and modulations which enter into this style, facilitate the performance. Even fugues, and indeed entire masses, are practicable in this manner without accompaniment.

A fine chorus produces one of the grandest effects within the range of music, if the composer be capable of clothing a beautiful melody with suitable harmony, and of keeping the voices generally in the middle of their compass, where they are able fully to develop their power.

Although we must avoid writing rapid passages in the chorus parts, we may nevertheless occasionally introduce diatonic runs in them, in a moderately quick movement. But we must abstain from all difficult and uncertain progressions of dissonances; ever bearing in mind, that chorus singers are not *virtuosi*.

There are also choruses of five, six, seven, and eight parts. The latter are consequently *double choruses*, in which the two four-part harmonies may sometimes alternate, and sometimes also co-operate.

In simple choruses we may likewise *divide* the single parts, and thereby produce a five, six, seven, or eight part harmony, according to our pleasure; for example:—

2 Sopranos.

2 Altos.

2 Tenors.

2 Basses.

But this can only be done where there are a great number of voices, in order that each part may retain its due power.

As it is very important that the words sung by the choir be understood, we must always choose a degree of movement in which they can be clearly pronounced by the singers; remembering above all things that we must not exact from such a ponderous mass as a numerous choir, too rapid a motion. The study of the works of the great masters, and the frequent hearing of good Operas and Church music, are the surest guides in this respect.

The best models for all the various kinds of vocal compositions which we have previously mentioned, are to be found in the Operas of Mozart Cherubini, Mehul, Weber, Beethoven, Rossini, Donizetti, Bellini and Auber, and in the Oratorios and Masses of Haydn, Cherubini and others.

Here follow some examples of different kinds of choruses: —

Nº1. CHORUS. (Hymn.)

MOZART.

Adagio maestoso.

Soprano.

Gottheit!
Father!Gottheit!
Father!dir
Thinesei
bePreis
praiseund
and

Alto.

Gottheit!
Father!Gottheit!
Father!dir
Thinesei
bePreis
praiseund
and

Tenore.

Gottheit!
Father!Gottheit!
Father!dir
Thinesei
bePreis
praiseund
and

Basso.

Gottheit!
Father!Gottheit!
Father!dir
Thinesei
bePreis
praiseund
and

Pianoforte

Allº vivace.

Eh - - re, Preis
glo - - ry, praiseEh - - re!
glo - - ry!Sin - get laut ver -
Loud - ly raise yourEh - - re, Preis
glo - - ry, praiseEh - - re!
glo - - ry!Sin - get laut ver -
Loud - ly raise yourEh - - re, Preis
glo - - ry, praiseEh - - re!
glo - - ry!Sin - get laut ver -
Loud - ly raise yourEh - - re, Preis
glo - - ry, praiseEh - - re!
glo - - ry!Sin - get laut ver -
Loud - ly raise your

- ein - te Chöre, eu - ern ju - bel - voll - en
 min - - - - - gled chorus, Let your Ju - bi - - lee re -

Dank! Ihm, den tausend Welten prei -
 - sound! Praise to Him, the great Cre - a -

- sen, ihm den tausend, tausend Wel-
 - tor, Him of countless, countless worlds

- sen, ihm den tausend, tausend Wel-
 - tor, Him of countless, countless worlds

- sen, ihm den tausend, tausend Wel-
 - tor, Him of countless, countless worlds

- sen, ihm den tausend, tausend Wel-
 - tor, Him of countless, countless worlds

fp

ten prei - sen; ihm dem Gu - ti - gen und Weisen, ihm dem
 the Ru - ler; Un - to Him, the good, the mighty, Un - to

ten prei - sen; ihm dem Gu - ti - gen und
 the Ru - ler; Un - to Him, the good, the

ten prei - sen; ihm dem Gu -
 the Ru - ler; Un - to Him,

ten prei - sen; ihm dem Gu - ti - gen und
 the Ru - ler; Un - to Him, the good, the

fp

Gu - ti - gen und Wei - sen, wei - hen wir den Lob - ge - sang, den
Him the good, the migh - ty, raise your songs of end - less praise, of

Wei - sen, wei - hen wir den Lob - ge -
migh ty, raise your songs of end - less

ti - gen und Wei - sen, wei - hen wir den Lob - ge -
the good, the migh - ty, raise your songs of end - less

Wei - sen, wei - hen wir den Lob - ge - sang, wei - hen wir den Lob - ge -
migh - ty, raise your songs of end - less praise, raise your songs of end - less

Lob - ge - sang, den Lob - ge - sang.
end - less praise, of end - less praise.

- sang den Lob - ge - sang, den Lob - ge - sang.
praise of end - less praise, of end - less praise.

- sang den Lob - ge - sang, den Lob - ge - sang.
praise of end - less praise, of end - less praise.

- sang den Lob - ge - sang, den Lob - ge - sang.
praise of end - less praise, of end - less praise.

Nº 2. CHORUS. (Psalm CXLV.)

143

Maestoso.

SCHICHT.

Soprano.

Alto.

Tenore.

Basso.

ff

Ich will dich er-hö-hen, mein Gott, du Kö-nig; und dein-en Namen loben
 My voice shall pro-claim Thee, my God, my Sa-viour, and laud thy glorious Name for

ff

Ich will dich er-hö-hen, mein Gott, du Kö-nig; und dein-en Namen loben
 My voice shall pro-claim Thee, my God, my Sa-viour, and laud thy glorious Name for

ff

Ich will dich er-hö-hen, mein Gott, du Kö-nig; und dein-en Namen loben
 My voice shall pro-claim Thee, my God, my Sa-viour, and laud thy glorious Name for

ff

Ich will dich er-hö-hen, mein Gott, du Kö-nig; und dein-en Namen loben
 My voice shall pro-claim Thee, my God, my Sa-viour, and laud thy glorious Name for

im-mer und e-wiglich im-mer und e-wiglich!
 e-ver and e-ver, e-ver and e-ver!

im-mer und e-wiglich im-mer und e-wiglich!
 e-ver and e-ver, e-ver and e-ver!

im-mer und e-wiglich im-mer und e-wiglich!
 e-ver and e-ver, e-ver and e-ver!

Ich will dich tä-glich
 My dai-ly song shall

im-mer und e-wiglich im-mer und e-wiglich! Ich will dich tä-glich
 e-ver and e-ver, e-ver and e-ver! My dai-ly song shall

und dei-nen Namen rüh-men im-mer und e-
 and laud thy glorious Name for e-ver and e-

und dei-nen Na-men rüh-men im-mer und e-
 and laud thy glo-rious Name for e-ver and e-

lo-ben,
 praise Thee, und
 and

lo-ben,
 praise Thee, und dei-nen
 and laud thy

dei - nen Namen rüh - men immer und e - wig - lich, im - mer und e - wig - lich!
 laud thy glorious name for e - - ver, for e - ver and e - - ver!

Namen rüh - men im - mer und e - - wig - lich, im - mer und e - wig - lich!
 glorious name for e - - ver and e - - ver, for e - ver and e - - ver!

Nº 3. CHORUS.

Allegretto.

HAYDN.
(Seasons)

Soprano.

p *dol*
 Komm, hol - der Lenz! des Himmels Ga - be komm!
 Come, gen - tle Spring! e - the real mildness come!

Alto.

p
 Komm, hol - der Lenz! des Himmels Ga - be komm!
 Come, gen - tle Spring! e - the real mildness come!

Tenore.

p
 Komm, hol - der Lenz! des Himmels Ga - be komm! aus ih - rem To - des -
 Come, gen - tle Spring! e - the real mildness come! And from her wintry

Basso.

p
 Komm, hol - der Lenz! des Himmels Ga - be komm! aus
 Come, gen - tle Spring! e - the real mildness come! And

Piano
forte.

p
 Musical accompaniment for the piano, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

komm, aus ih-rem To-des-schlaf, er-veille die Na-tur!
 come, And from her wint'ry grave, Bid drowsy na-ture rise!

komm, aus ih-rem To-des-schlaf, er-veille die Na-tur!
 come, And from her wint'ry grave, Bid drowsy na-ture rise!

-schlaf, aus ih-rem To-des-schlaf, er-veille die Na-tur!
 grave, And from her wint'ry grave, Bid drowsy na-ture rise!

ih-rem To-des-schlaf, aus ih-rem Schlaf, er-veille die Na-tur!
 from her wint'ry grave, and from her grave, Bid drowsy na-ture rise!

cres: *f*

komm, komm, hol-der Lenz! des Himmels Ga-be komm! aus ihrem To-des-
 come, come, gen-tle Spring! e-theral mildness come! And from her wint'ry

komm, komm, hol-der Lenz! des Himmels Ga-be komm! aus ihrem To-des-
 come, come, gen-tle Spring! e-theral mildness come! And from her wint'ry

komm, hol-der Lenz! des Himmels Ga-be komm! aus ihrem To-des-
 come, gen-tle Spring! e-theral mildness come! And from her wint'ry

komm, komm, hol-der Lenz! des Himmels Ga-be komm! aus ihrem To-des-
 come, en-tle Spring! e-theral mildness come! And from her wint'ry

f *p*

f

-schlaf, grave, O komm, hol-der
O come, gen-tle

-schlaf, grave, er- wecke die Na- tur, aus ih- rem To- des- schlaf! O komm, hol- der,
bid drowsy na- ture rise, and from her wint'ry grave! O come, gen- tle,

-schlaf, grave, er- wecke die Na- tur, aus ih- rem To- des- schlaf! O komm, hol- der,
bid drowsy na- ture rise, and from her wint'ry grave! O come, gen- tle,

-schlaf, grave, er- wecke die Na- tur, aus ih- rem To- des- schlaf! O komm, komm,
bid drowsy na- ture rise, and from her wint'ry grave! O come, come,

f

p

Lenz! des Himmels Ga- be komm! komm, hol- der Lenz! des
Spring! e- thereal mildness come! come, gen- tle Spring! e-

hol- der Lenz! des Himmels Ga- be komm! komm, hol- der Lenz! des
gen- tle Spring! e- thereal mildness come! come, gen- tle Spring! e-

hol- der Lenz! des Himmels Ga- be komm! komm, hol- der
gen- tle Spring! e- thereal mildness come! come, gen- tle

hol- der Lenz! des Himmels Ga- be komm!
gen- tle Spring! e- thereal mildness come!

p

Himmels Gabe
- thereal mildness

Lenz! O Spring!

komm! come!

komm, hol - der come, gen - tle

Lenz! Spring!

komm, hol - der come, gen - tle

Lenz! Spring! gen - tle

Lenz!
 Spring!

des
 e -

Him - mel's, des
 the - real, e -

Himmels Ga - be
 thereal mild - ness

komm!
 come!

Lenz!
 Spring!

des
 e -

Him - mel's, des
 the - real, e -

Himmels Ga - be
 thereal mild - ness

komm!
 come!

Lenz!
 Spring!

des
 e -

Him - mel's, des
 the - real, e -

Himmels Ga - be
 thereal mild - ness

komm!
 come!

Lenz!
 Spring!

des
 e -

Him - mel's, des
 the - real, e -

Himmels Ga - be
 thereal mild - ness

komm!
 come!

Lenz!
 Spring!

des
 e -

Him - mel's, des
 the - real, e -

Himmels Ga - be
 thereal mild - ness

komm!
 come!

p
 f

JÄGERCHOR.

CHORUS OF HUNTERS.

C. M. WEBER.

(Euryanthe.)

Allegro moderato.

Tenori.

Die Tha - le dampfen die Höhen glühn! Welch
 The sun-beams play the mountain o'er, The

Bassi.

Die Tha - le dampfen die Höhen glühn! Welch
 The sun-beams play the mountain o'er, The

Piano
forte.

Lasst schmettern die Hör-ner im Chor! Lasst
Hark! hark!'tis the e-choing horn! Hark!

muth-ig durch Schluchten und Moor, Lasst schmettern die Hör-ner im Chor! Lasst
-far see the night shadows borne, Hark! hark!'tis the e-choing horn! Hark!

schmettern die Hörner, die Hörner im Chor! Ihr Für- sten, ihr Fürsten der Waldung her-
hark!'tis the e-choing, e-choing horn! All- hail to the joys, to the joys of the

schmettern die Hörner, die Hörner im Chor! Ihr Für- sten, ihr Fürsten der Waldung her-
hark!'tis the e-choing, e-choing horn! All- hail to the joys, to the joys of the

- vor! Lasst schmettern die Hörner im Chor! Ihr Fürsten der Wal-dung her- - vor!
morn! Hark! hark!'tis the e-choing horn! All hail to the joys of the morn!

- vor! Lasst schmettern die Hörner im Chor! Ihr Fürsten der Wal-dung her- - vor!
morn! Hark! hark!'tis the e-choing horn! All hail to the joys of the morn!

Allegro.

Tenore
solo.Tenori
Bassi.Piano
forte.

HUGO. Die Rettung naht, die Rache wacht, die Liebe
Bid pleasure hail, and fate de-fy, A shout for

CHORUS. Die Rettung naht, die Rache wacht,
Bid pleasure hail, and fate de-fy;

siegt, die Freiheit lacht: Froh zu cke Ku - ni -
love, and li-ber-ty: Now Cu - ne - gun - da -

die Liebe siegt, die Freiheit lacht: bald ist die schö - ne
A shout for love, and li-ber-ty: The all - a - to - ning

gun - de, bald schlägt die schö - ne Stun - de, bald
cheer thee, Ex - ult - ing hearts draw near thee, Joy's

That voll-bracht, bald ist die schö - ne That voll-bracht,
hour is nigh, the all - a - to - ning kour is nigh,

schöne That vollbracht, bald ist die schöne That vollbracht,
- to - ning hour is nigh, the all - a - to - ning hour is nigh.

ist die That voll-bracht, bald
crown - ing hour is nigh, Joy's

ist die That voll-bracht!
crown - ing hour is nigh!

bald ist die schö - ne That voll-bracht!
The all - a - to - ning hour is nigh!

N^o 6. CHOEUR des PRÊTRESSES.

GLUCK.

Lento.

CHORUS OF PRIESTESSES.

(Iphigenia in Tauris.)

Soprani.

Pianoforte

O songe af-freux! nuit ef-froy - a - ble! O dou-leurs!
Oh, vi-sion dire! Night, soul dis-may - ing! Oh, the doom!

O mor-tel ef-froi! ton cour-roux est-il im-pla-ca-ble? en-tends nos
Hopeless, dark des-pair! None to aid no pour-es-say-ing? Receive our

cris! O ciel ap-pai-se toi! O ciel ap-pai-se toi!
pray'rs! O Heav'n for-give and spare! O Heav'n for-give and spare!

Nº1. in conformity to the solemn text, commences with an *Adagio*, in which the choir is enabled to develop its full power, in long sustained notes. The jubilant and energetic *Allegro vivace* which succeeds, is, with regard to the rapid time, also calculated for the development of the voice parts, as only semibreves, minims and crotchets occur therein, and consequently the words can be pronounced in an intelligible manner. We here perceive, that the four-part writing occasionally alternates with the unison; also that, afterwards, suitable words are selected, in order to bring in the parts imitatively, one after another; as we must avoid the continual co-operation of all the voices, in long choruses.

Each part is written in such a natural and practicable manner, that even in the chromatic modulation, the intonation is extremely facile. The accompaniment, which has been arranged from the orchestral parts, corresponds, by means of the interspersed figures, with the character of the piece, as expressed in the words and in the harmonies of the chorus.

Nº2. is a chorus without accompaniment, in which the four-part harmony likewise alternates with the unison in all the parts, and with imitative passages between single parts. In such simple passages, we must supply any want of fulness in the harmony, by means of contrapuntal working, in order that they may not sound feeble and naked.

Nº3. is particularly deserving of notice, on account of its beautiful, melodious progression. The few words of the text, by means of suitable repetitions, are used for a charming chorus, in which the voices sometimes sing together, and, at others, alternately; and each part proceeds easily and melodiously on its way. In some passages, the accompaniment has a different bass from the chorus, yet the latter invariably forms complete harmony of itself.

Nº4. This celebrated and beautiful hunting chorus shows what effects can be produced by the just employment of male voices, when a happily conceived and well declaimed musical idea with a charming melody is assigned to them. Not less effective is the accompaniment, which consists entirely of horns.

Nº5. Here the tenor solo is accompanied by a chorus of male voices, which take part in the action, and concert with the solo. Such interesting harmonic pieces must be well designed, in order that they may not present too great difficulties, and that clearness and distinctness may be always preserved.

Nº6. is a chorus for female voices (sopranos and altos) written in the Choral style, in accordance with the priestly character of the singers, and which may be ranked among the most striking and effective pieces of the kind.

CHAPTER VIII.

OF THE OPERA.

The Opera consists of a union of all the effects of vocal and instrumental music with dramatic and lyric poetry, the scenic art, perspective painting, and all other stage effects. It is therefore very natural if we distinguish this as the grandest and most effective, though likewise as the most difficult production of art.

But in however great a degree the varied resources of other arts are here called for, *music* still maintains the pre-eminence; the rest serving only to present it with the required occasion for the exercise of its powers.

The following are the principal species of Opera:—

1. The *Operetta* (or little Opera) which usually consists but of one act, and which is written in dialogue, with little vocal pieces intermixed.
2. The *Singspiel** (or *Vaudeville*) whose action is likewise explained by means of dialogue, but which occupies the whole evening, and is intermixed with many vocal pieces, some of which are already of greater significance.
3. The *Grand Opera*, where the numerous musical pieces take part in the action, like the dialogue; or where, instead of the dialogue, *Recitative* occurs, so that in this latter case the whole Opera is completely set to music.

But in respect to the *Character* of the Opera and Operetta, there are very many species; viz:—

1. *Tragic Operas*, as Cherubini's *Medea*, Rossini's *Otello*, Bellini's *Norma*, or Meyerbeer's *Huguenots*.
2. *Heroic Operas*, as Mozart's *Clemenza di Tito*, Spontini's *Vestale* and his *Fernand Cortez*, or Rossini's *Semiramide*.
3. *Sentimental-tragic Operas*, as Bellini's *Montecchi*, or his *Straniera*.
4. *Religious Operas*, as Mehul's *Joseph*, or Rossini's *Mosè in Egitto*.
5. *Romantic-heroic Operas*, as Auber's *Muette de Portici*, Rossini's *Guillaume Tell*, or Meyerbeer's *Robert le Diable*.
6. *Romantic-lyric, or tragi-comic magic Operas*, as Gluck's *Iphigenia in Tauris*, Mozart's *Zauberflöte* or his *Don Juan*, Isouard's *Cendrillon*, Weber's *Frey-schütz*, and Rossini's *Armida*.
7. *Sentimental Operas* (pathetic dramas) as Weigl's *Swiss Family*, Beethoven's *Fidelio*, and Cherubini's *Deux Journées*.

* The term *Singspiel* is here used as synonymous with *Vaudeville*, with which, however, it does not correspond; neither does the explanation above given, agree with the species of dramatic entertainment implied by the French term, which coincides with the German *Liederspiel*.

Singspiel is said, by Dr Schilling (*Universal Lexicon der Tonkunst*) to be tolerably synonymous with *Operetta*; but in the sense in which it is here employed, it evidently signifies an intermediate species of musical drama, between the *Operetta* and the *Grand Opera*, approximating, perhaps, to what is called in England, a *Ballad Opera*.

8. *Dialogue Operas* (*Conversations-Opern*) of different characters, as Boieldieu's *Jean de Paris*, or Auber's *Fra Diavolo*.

9. *Comic Operas*, as Mozart's *Figaro* and his *Così fan tutte*, or Rossini's *Barbiere di Siviglia*.

10. *Burlesque and low comic Operas*, such as are frequently performed at the minor theatres.*

Each Opera poem, which belongs to one or other of these species, requires also, at least in the main, corresponding music, and different from that of every other species. Whoever studies the whole of the Operas before mentioned, will find that this difference actually and strikingly exists, and that music is, in fact, as rich in characteristic colouring, as poesy. But the poet must also know how to present the necessary occasions for this in his Opera text, and consequently the choice of a good book (*libretto*) is of the highest importance to the composer, as the success of his whole work not unfrequently depends thereon.

The action (or the represented occurrence) must be dramatic and interesting in itself, and also nearly as clear and intelligible, as in the ballet or the pantomime; for, by the addition of music, somewhat of clearness is always lost. The situations, too, in which the composer may display his fancy, must be numerous, but unconstrained and judiciously introduced.

The poetical lines must be natural, simple, artless, and as rhythmical as possible. Many poets fall into too choice a diction, which though admitting of being brilliantly declaimed, is properly only fit for poetry intended for reflection, as it is highly unfavourable for singing and especially for the Opera.

The Opera composer is presupposed to possess such a degree of literary cultivation, and experience in dramatic affairs, as to enable him to pass a correct judgment on all these matters; and he is entitled to demand of the poet, (or even to make himself, if able,) such alterations in the book as he considers necessary for the production of new and beautiful musical effects and for the avoidance of all intricacy.

But the beginner in this department, after having previously well exercised himself in single and independent vocal compositions, must in the first place commence by setting little Operatic pieces to music, for the sake of practice; but, at first, only with a Pianoforte accompaniment. As a great number of such Operatic texts have appeared in print, it will prove advantageous if he select those which have been already set by other good composers, but whose music is unknown to him. Then by comparing his own attempt with the music of the other master, he will clearly ascertain both his

* The Italians distinguish but four kinds of Opera, namely the sacred, the serious, the semi-serious, and the comic, (*l'opera sacra, l'opera seria, l'opera semi-seria, e l'opera buffa*); and the French include all species under two heads, the *Grand Opera* and the *Opera comique*, the former being entirely set to music, and the latter having dialogue instead of recitative. See Lichtenthal's *Dizionario di Musica*, Art: *Opera*, vol. II. p. 77; or the French edition, vol. II. p. 121.

talent and his faults. The Opera scores of the best composers must also be diligently studied; and the frequent hearing of the same is pre-eminently calculated to awaken the fancy and impart experience.

As the poet is bound to represent a definite character in each person of the drama, so likewise it is the composer's duty distinctively to establish the same in his music for each, and to mark it with precision. Thus, the man must not sing like his master, nor the maid like her mistress; and if, in the course of the action, an austere and cruel character would dissemble and appear mild and gentle, this mildness and gentleness must be expressed by the music, in a totally different manner, than they would be in a character really possessed of such qualities. Even in a scene where diverse characters co-operate, a colouring peculiar to each can be introduced; but, for this, the leading character or the prevailing situation supplies the fundamental hints. Mozart's Operas are particularly deserving of study, in this respect.

We have already remarked that the *Grand Opera* may be either intermixed with dialogue, or that, by employing recitatives instead of the same, it may be wholly set to music and sung. The Italian Operas are all composed in the latter way (with recitatives, without dialogues) and so are the French *Grand Operas*. But the Operettas and Vaudevilles of the French school, although intended for the whole evening, are intermixed with dialogue.

In modern times, the German Grand Opera has also been frequently set to music throughout, with recitatives without dialogue; but we may nevertheless entertain strong doubts whether this species is the most suitable for the language.

The Germans especially desire an interesting and extended action, but at the same time also, one that is clear and intelligible; and they take a greater interest in the same, than the Italians, with whom it is mostly a matter of indifference. Now, as the German language is far less favourable for recitative than the Italian or the French, the words of the same (and consequently also the action) must necessarily remain, for the most part, unintelligible. Besides, continual singing so greatly wearies the hearer, and frequently also the performer, that the actual vocal pieces which succeed the recitatives lose much of their effect. Moreover, the singers are seldom equally good declaimers:— but the hearer better comprehends a dialogue which clearly explains the action, (even if it be only moderately well delivered), than long, tedious recitatives of which he can scarcely understand the half. We are therefore of opinion, that a Grand German Opera of the class of Mozart's *Zauberflöte*, *Entführung*, or Beethoven's *Fidelio*, is much more suitable;— and even those Operas which Mozart has originally composed in Italian, and consequently with recitatives, such as *Don Juan*, *Figaro*, *Così fan tutte*, &c. and in which, as is known, the recitatives have been converted into dialogue in the German translation, have lost nothing by this change, but rather the reverse.

There are many German Operas (as Weber's *Euryanthe*, for example) in which this recitative form is certainly a chief consideration, if the deserved success which they have experienced be not wholly attributable to it. But those actions which are taken from ancient history, or from the classics, and which belong to the heroic species — as *Titus*, *Iphigenia*, *Idomeneo*, *Medea* &c — may be better adapted for recitative than for prosaic dialogue; as they have possibly become familiar to all, and likewise as the poet is both able and expected to preserve greater clearness in their representation, than in the entangled and complicated adventures of modern life.

However, we have solid grounds for the opposite view of the case here taken. But as this is an expression of individual opinion, we desire at least to prove of service to the young composer, in forewarning him of a path in which he may so easily fail. An unsuccessful Opera — that is, such as is coldly received and remains disregarded by the public — is far more prejudicial to a composer's reputation, than any other ill-advised musical work; as the great community, and to a certain extent the whole musical world, takes an interest therein, by reason of the publicity of the representation, and, for the most part, naturally judges according to the *result*: and it is but a poor compensation for the years of toil which the author has endured, when perhaps a few connoisseurs or friends praise his work and skill.

The most important point, therefore, to which the composer has to direct his attention, is, a *pleasing melody*, with a *just employment of the male voices*. All harmonic art, as well as the varied resources of instrumentation, must only be employed for the purpose of *elevating* the same, and never either to obscure, stifle, or, as many presume, to render it wholly superfluous. The singer addresses himself to the hearer through the medium of his song, — by suitable, refined modulations of voice, to the discourse formed by the melody. Even in those cases where the song is of a declamatory kind and progresses with the action, this rule must not be neglected: and that it can be admirably united with the utmost amount of harmonic skill, has been proved by Mozart, Cherubini, and all the truly great masters, whose works have attained a *universal* and long continued acknowledgment. This, however, is certainly the most difficult to achieve; it being far easier to invent twenty harmonic refinements, than a single new and beautiful melody. But still we feel assured that more might be accomplished, in this respect, by young composers, than alas! really is; if they did not suffer themselves to be misled by ill-chosen models, and by too great a partiality for certain schools to the consequent disregard of all that does not belong to the same; thus giving a false direction to their endeavours, and then, after many unsuccessful attempts, exclaiming against the vitiated taste of the world. But art, learning, and toil,

are then only regarded by the world, when that which is beautiful is thereby produced. The tedious, unintelligible, or really ugly, it will not endure.

When the action of an Opera is laid in a country whose nationality is touched upon, the composer must at least impart this national colouring to many of the single pieces, and also to the Overture. For example, in Russia, the Russian style of singing; in Poland, the Polonaise and Mazurka; in Spain, the Bolero and Fandango; in France, the Romance; in Italy, the Canzonet; in Scotland, the Scotch song, and so on. And this colouring, which the composer forms from these the known national characteristics, may even pervade the whole Opera, regard being had to the avoidance of monotony. Thus, for instance, Mozart in his "Entführung aus dem Serail" (*il Seraglio*), has very properly employed the Turkish music. Boieldieu's "Jean de Paris" breathes a spirit of French knightly gallantry; and the original scottish melodies interspersed throughout his "Dame blanche," impart to the whole a peculiar charm.

Auber's "Cheval de Bronze" very happily imitates the character which we have formed of the Chinese; his "L'Estoque" as happily introduces the Russian style of singing; and his "Muet de Portici" glows with Neapolitan fire. Cherubini's "Lodoiska" and "Faniska" frequently remind us that the scene is laid in Poland; whilst his "Deux Journées," on the contrary, is purely French; and many of the choruses in his "Medea" admirably express the classic grandeur and simplicity of the ancient Grecian age. Rossini's "Guillaume Tell" introduces most effectively, the Swiss manner of singing, and so forth.

The *period* of the action should also be well observed, as the composer must guard against striking anachronisms. In a subject drawn from ancient Roman history, for example, a vocal piece in the Polonaise form, or in the Russian manner of singing, would be exceedingly out of character.

From all this we perceive that, in the composition of an Opera, not only the fancy and musical talent of the composer, but also his reflection, judgment, and general knowledge are continually being called into requisition. For many a little oversight or impropriety, which by care might be easily avoided, here becomes so glaring, that the entire work is thereby rendered ridiculous, and perhaps meets with an unmerited failure.

CHAPTER IX.

OF THE COMPONENT PARTS OF THE OPERA.

The various kinds of musical pieces which may enter into the construction of an Opera; are the following:—

1. The Overture.
2. The simple Recitative.
3. The instrumented or obbligate Recitative.
4. The Cavatina, or simple song.
5. The Romance.
6. The Barcarolle.
7. The Paghiera.
8. The Grand Aria.
9. The Arietta, or little Air.
10. The Duett.
11. The Terzett.
12. The Quartett, Quintett, Sextett &c, and
Concerted pieces of many parts, generally.
13. The Canon.
14. The Chorus, of different characters; as, the hunting chorus, drinking chorus, religious and military chorus, together also with the chorus which bears part in the action, &c.
15. The Introduction, which immediately follows the Overture.
16. The Finale at the end of each act.

To these must be added the *instrumental marches, dances*, and other orchestral pieces prescribed by the poet.

A. OF THE SIMPLE RECITATIVE.

The simple recitative, as we have already observed, supplies the place of dialogue in the Italian, French, and even in many German Operas, and is used to unfold the more *tranquil* parts of the action, whilst the more remarkable and striking situations are represented by the actual vocal pieces. Hence, all that, in ordinary life, would be spoken or related in a tranquil tone of voice, without particular emotion, belongs to this simple species of recitative.

It is invariably written in common time of four crotchets, though the performance is, for the most part, wholly without measure, and dependent on the will of the singer. Only crotchets, quavers, and semiquavers are given to the singer, and each

His valiant peers were plac'd a-round, Their brows with ro-ses and with myrtles bound; So shall de-sert in arms be crown'd. The lovely Thais by his side, Sate like a blooming Eastern Bride, In flow'r of Youth and Beauty's pride.

N^o 2.

RECITATIVE.

In the form of a dialogue.

MOZART.

(Figaro.)

SUSANNA. FIGARO. Sus^a

Or bene a-scol-tac-taci. Par-la, che c'è di nuo-vo? Il Sig-nor Con-te
Then listen — and pray be silent. Now then, You quite a-larm me! The Count is tired of

stanco d'andar caccian-do le stra-nie-re bel-lez-ze fo-re-stie-re, vuole an-
hunting a-bout and seek-ing pret-ty fa-ces a-mong our fo-rest dam-sels; he would

-cor nel castel-lo, ri-tentar la sua sorte; nè già di sua con-sorte; ba-da be-ne, ap-pe-
find, rather nearer — and perhaps in the Castle, some fair one to his fancy: Whom, d'ye think, now, does he

FIG^o Sus^a

-ti-to gli vie-ne. E di chi dunque? Del-la tua Su-san-net-ta! &c:
choose for that honor? Oh! Tell me, tell me! On-ly your own Su-san-na!

Nº 3. RECITATIVE.

161
HANDEL.

Accompanied by the stringed instruments.

(Alexander's Feast.)

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano. With downcast looks the joy-less vic-tor sate, Re-volving in his alter'd

Basso. *p*

soul The various turns of Chance be-low, And now and then a sigh he

stole, and tears be-gan to flow, and tears be-gan to flow.

The accompaniment must continue to hold each chord, until the singer arrives at that syllable which forms the commencement of the next chord following; for the singer has not only perfect freedom in regard to the time, but may also, if agreeable to him, introduce embellishments and cadences, whose duration the orchestra must wait for.

B. OF THE OBBLIGATO RECITATIVE.

This distinguishes itself from the preceding, in that we are at liberty to give the accompaniment to the full orchestra, which performs short passages between the recitation of the words, and thereby depicts and characterizes that which has already been said, or what is about to be spoken.

Here also the singer recites *ad libitum*, but the intermediate orchestral passages have their precise degree of movement and species of time determined by the composer. This kind of recitative can be rendered very interesting, as it forms a sort of melodrama and can be used in each species of Opera. But the composer must naturally employ it in those cases only, where the words are either too full of pathos or of too great significance to be expressed by simple recitative, and yet where the actual vocal piece would be out of place, as not being required until immediately after.

This kind of recitative is much more suitable for a single person than for dialogue, and ordinarily precedes a greater vocal piece.

In all recitatives the composer must be mindful not to impose upon the singer any difficult skips, or too extraneous and unprepared modulations. Such dissonant chords must also be avoided, as would render the intonation too uncertain. Although, therefore, a continual alternation of chords takes place in recitative, it must always be calculated for the different sentiments which have to be expressed. When, for example, a recitation is being carried on by two persons, and a third unexpectedly enters, in order to communicate some surprising intelligence, a striking modulation into a distant key is then very properly in its place.

Lastly, no phrase must be so interrupted by an orchestral ritornel, as to destroy or render indistinct the meaning of the words. On all these points, the best ancient and modern Operas must be taken as models and diligently studied.

Here follow some examples of obbligate recitative:—

Nº1. RECITATIVE OBLIGATO.

163

HAYDN. (Creation)

Basso.

Pianoforte

Da tob-ten brausend hef-ti-ge Stürme,
The raging tempest now a-rose,

Wie Spreu vor dem
The clouds are im-

Winde, so flo-gen die Wolken,
-pelled like chaff by the winds,

Die Luft durchschmitten feu-ri-ge Blitze!
By hea-ven's fire the sky is en-flamed!

&c.

All^o assai.Piano
forte.

Oh de-i, che smania è questa, che tu-mul-to ho nel cor!
 Oh, Heavens! my heart is breaking! What a storm rends my breast!

Pal-pi-to, agghi-accio, m'in cam-mi-no, m'ar-re-sto,
 Dreadful fears pos-sess me: I would end them, yet dare not!

ogn'au-ra, ogn'ombra mi fa-tre-ma-re.
 a whisper, a shadow, now make me tremble!

&c

C. OF THE CAVATINA, ROMANCE, BARCAROLLE and PREGHIERA.

The form and construction of these lesser vocal pieces, have been already sufficiently described in the foregoing chapter, and they remain the same in the Opera. But, on the other hand, there is a great difference between the *style* of chamber music and that proper for the theatre, which must be carefully observed. Very many songs and airs which produce the finest effect in small circles, in the drawing room, and even in the concert room, might appear dull, tedious, and insipid in the Opera; and hence the reason why many an excellent song writer — even if possessed of all the requisite technical knowledge in other respects — may commit mistakes and fail in the composition of an Opera, if he do not clearly establish this difference: and this, indeed, is easily accounted for. The great and mixed public assembled in the theatre, is placed in a totally different frame of mind from a concert audience, by reason of the action then representing or in expectation; and even if it views the music as the principal thing, it is *far more liable to grow weary and impatient*.

Now, as all the lesser vocal pieces generally retard the progress of the action, they must, by way of compensation, possess a peculiarly inciting charm, which distinguishes them from chamber music.

This charm is produced:—

- 1st By an ingenious musical use of the situation in which each little piece is performed.
- 2^{dly} By new, agreeable and piquant melodies, of an intelligible and not tediously lengthened kind, and by what are denominated *happy ideas*.
- 3^{dly} By a more free use of the performers' vocal powers, which we may naturally calculate upon to a greater extent in the Opera, than among dilettanti.
- 4^{thly} By a spirited and well-supporting accompaniment to the melody, by means of the orchestral effects.

The pupil will best become acquainted with the difference, by comparing many of the chamber songs of good masters with Opera songs of the same species, and in the foregoing chapters we have given several examples of both kinds and noticed their diversity. Thus, for example, Beethoven's *Adelaide*, although such a beautiful chamber piece, would produce but very little effect as an Opera air; not so much indeed on account of its length and construction,— for there are also opera songs of similar extent and form; nor yet wholly on account of the *situation* therein expressed,— for that might also have place on the stage; but because of the too peaceful, too slightly piquant cast which predominates in its melody, in its degree of movement, in the accompaniment, and in the employment of the human voice.

A vocal piece of this length, for the stage, must be designed and conducted with greater spirit and brilliance. It likewise belongs to the class of the grand Aria, of which we shall presently treat. But the greater part of these remarks apply also to shorter songs.

On the other hand, however, happily invented little songs, cavatinas &c, are so important for an Opera, that they frequently determine the fate of the same. Very many Operas and Operettas are indebted for their long continued success, only and solely to the beautiful subjects with which the composer has endowed the little songs.

The musical performance of the human voice is divided into *natural* and *artificial* singing. To the former species belongs the simple, easy and unadorned song, as well as in general every expression of feeling in this manner; and, to the latter, *dramatic singing*, which unites all the properties of the first species with the high cultivation of artistical facility in the production of all the brilliant and effective difficulties which are practicable to the vocal organs.

The grand Aria is the shining-effort of the solo singer in this second species, and the composition of it ranks among the most significant and difficult tasks.

When, through the concurrence of the events represented, one of the principal persons in the drama has arrived at that point where, for the expression of his or her feelings, the forms already mentioned would be too short and insignificant, then must the *grand Aria* be introduced by the poet and the composer; in which the singer must not only express the feelings which have been excited, but also display all the artistical facility which he or she is possessed of.

An obbligate recitative invariably precedes the Aria, and as the latter is usually of considerable length, the single lines or words of the poem must be repeated as often as is necessary (but always with due regard to the true sense of them) in order to give the proper roundness to the musical periods, and greater emphasis to the poetical phrases. The instrumentation may be made as rich, brilliant and full of art, as is practicable without obscuring the voice part.

The regular grand Aria is usually of the three-part form, and in a manner resembles the construction of the first movement of the Sonata:—

1st The theme, which, conformably to the text, may be either energetic, stately, or impetuous; sweet, delicate, or melodious; or even gay and sportive.

2^{dly} The modulation into the nearest related key, in which a melodious middle subject is introduced.

3^{dly} A continuation and a cadence in this key, which is immediately followed by

4^{thly} A more or less modulating 2nd part, which returns to the principal subject.

Then,

5^{thly} A final cadence succeeded by a coda, which latter may be also *più stretto*.

The ideas and their development must be regulated conformably to the length of the composition, and in order duly to establish this, we proceed to recount the number of bars in several of Mozart's grand Arias, all of which are written in this form.

In **DON JUAN**. Elvira's grand Aria in E flat, "*Mi tradi quell'alma ingrata*." First, an obbligate recitative, Allegro assai, 36 bars. Then the Aria, Allegretto, four-crotchet time, 129 bars. In this Air, the single figure  is treated imitatively by the voice and the instruments, and the melody constructed thereon.

In **IDOMENIO**. Aria of Idomenio, "*Fuor del mar*." Obbligate recitative, Andante, 27 bars. Then Aria, Allegro maestoso, four-crotchet time, 174 bars. This Air is of an

impetuous and exciting character. Its length, however, should perhaps be considered the greatest admissible in this species.

ZAUBERFLÖTE. Aria of the Queen of the night, "*der Hölle Rache*", Allegro assai, four-crotchet time, 99 bars. In this very impetuous, exciting air, the principal subject is not repeated in the 2nd part, but the remaining passages immediately follow in the original key.

In a grand Aria, several degrees of movement may be introduced, and in this case the development of the second part is omitted, as we return again immediately to the original key. Of this kind are the following Airs from Mozart's Operas:—

DON JUAN. Aria of Donna Anna, in F: "*Non mi dir*." Obbligato recitative, Larghetto, 15 bars. Aria, first degree of movement, Andante, two-crotchet time, 48 bars. Second degree of movement, Allegretto, four-crotchet time, 53 bars. The whole is of a sentimental character.

LA CLEMENZA DI TITO. Aria of Sesto "*Parto! Parto!*" First degree of movement, Adagio, three-crotchet time, 13 bars. Second degree of movement, Allegro, four-crotchet time, 52 bars. Third degree of movement, Allegro assai, four-crotchet time, 57 bars.

In this Aria, besides the orchestra, a concertante clarionet accompanies the voice and thereby renders its great length interesting.

When the Aria is not intended to be quite so long, and consequently not to rank with the really grand, the development of the second part is omitted, but the form in other respects remains the same: or else, instead of returning again to the principal subject, we immediately proceed to the Coda.

Of the first kind is — Ottavio's Air in Don Juan, "*Il mio tesoro intanto*;" Elvira's Air in E flat, "*Ah, chi mi dice mai*"; or the Air of Cherubino in Figaro, in E flat, "*Non so più cosa son*." Of the second kind is — Tamino's Air in Zauberflöte "*Diess Bildniss ist*," and many others.

These shorter species of Aria are far more general than the really grand, which must be but seldom introduced.

The Rondo form can also be employed in the Aria, and in this case the principal subject recurs twice in the course of the composition, followed each time by a different development and, at last, by a coda.

The modern French operatic composers, have given to the grand Aria a more free form, examples of which may be seen in the operas of Auber, Halevy, Meyerbeer and Herold.

The length of the regular grand Aria requires that several ideas should alternate with each other, and that the effects of the vocal part should be continually enhanced to the end. If the words or the situation admit of a concertante instrument being added to the voice part (as, for instance, the violoncello in Zerlina's Air "*Batti, batti*," in Don Juan) it greatly contributes to augment the interest. In Figaro's grand Aria, by Mozart, "*Non più andrai*," which is altogether a perfect model for this species, even the Trumpet has a concertante passage, towards the end, which is both conformable to the text, and highly effective.

Besides the Operas of Mozart, Cherubini, and the above mentioned French composers, the pupil will find in Beethoven's *Fidelio*, Gluck's *Iphigenia*, in Weber's, Rossini's, and the numerous Operas of the old Italian masters, the most diversified models upon which to cultivate his taste and experience in this species of vocal music, and for the thorough study of the strict preservation of character, the employment of the words, the construction of periods, and the melodies, embellishments and passages to be given to the singer for the development of his powers.

The grand Aria mostly takes place when the singer is *alone* upon the stage. For, to allow other important persons in the drama to stand unoccupied during the performance of so long a piece, is improper, and must ever be avoided both by the poet and by the composer. When the Chorus is present, however, it may be employed during the *ritornello*, or at some other more suitable time, in the same accompanying and subordinate manner. See, on this head, Pizarro's first grand Aria in Beethoven's *Fidelio*, and the modern Italian Operas.

In respect to the way in which the voice is employed, there are several kinds of Aria, namely:—

When an Aria is melodious and brilliant, it is called the *melismatic*, or *sung* (ARIA CANTANTE). When interest is excited more by the orchestral accompaniment, or by the particular situation in which the Aria occurs, whilst the leading melody is assigned to the orchestra, it is called a *declaimed Air* (ARIA PARLANTE); and when both kinds are united, it becomes a *semi-declaimed Air* (ARIA MEZZO PARLANTE).

In Leporello's first Aria, in *Don Juan*, "*Madamina il catalogo*," which consists of two different degrees of movement, the first belongs to the class of the *Aria parlante*, and the second to that of the *Aria cantante*.

There is yet another kind, which may be termed the *syllabic*, in which indeed the singer has the melody, but pronounces a syllable on each note, and consequently it approximates to the *Aria parlante*. It is frequently employed in the comic Opera, and as an example thereof we may adduce Figaro's Air "*Se vuol ballare*," by Mozart. All these several kinds may likewise be introduced in every other species of secular vocal composition.

In regard to the style and technical working, the Aria (as well as all other vocal pieces) may assume the following kinds:—

The *declamatory*, with a simple, subordinate accompaniment, as it was invented by Gluck.

The *contrapuntal*, in which the voice takes its share in the strict harmonic and contrapuntal accompaniment, either as an upper, or as a middle part, the most important models for which have been produced by Handel and Seb: Bach.

The *concerted*, in which the orchestra and particularly the wind instruments emulate the voice, and of which the finest examples have been produced by Mozart.

The *bravura Aria*, wherein the singer displays all his ability and his voice, and in which the orchestra merely co-operates in a subordinate manner. The two latter kinds have been very happily combined by the modern Italian and French composers.

Thus, we see how many means the composer has at command, if he possess judgment to set the given text properly.

The *Arietta*, or little Aria is precisely similar in its form to the Song, or the Canzonet &c:

E. OF THE DUETT, TERZETT, QUARTETT AND CONCERTED PIECES.

When both the singers in a duett have only to express one and the same sentiment, and therefore mostly sing together, it is called a *Duo cantante*, of which we have already given several examples. But when the duett must be written in dialogue, that is, in the conversational form, on account of the opposite sentiments which the singers have to express, it then becomes a *Duo parlante*.

In the first case the duett receives that lesser form which we have become acquainted with in the Cavatina, Romance, Song &c. But in the second case it may be of greater extent, if it enters into the action and is required by the text; in which instance, its construction resembles rather that of the grand Aria, and it receives all the modulations, middle subjects and developments of a greater composition. The conclusion and Coda, however, are mostly formed by a union of both voices, and consequently they belong to the first kind, (the *duo cantante*).

The orchestra expresses, in its accompaniment, the character and varied sentiments of both persons, and even when it happens that one is excited and the other remains calm or passive, the composer finds ample means in the different instruments, for so combining both, as to render the reciprocal melodies perfectly distinctive.

All that has been said above, is equally applicable to the Terzett, Quartett &c., to which however the new effect has still to be added, that we may occasionally let the three or four performers sing together without any accompaniment, when the course of the ideas permits, and when the dialogue form is not employed. Altogether, the co-operation of several human voices with the orchestra, gives rise to such manifold effects, that we must possess but little imagination if we do not feel it incited by these means.

When, during such concerted pieces, the action progresses and acquires a new aspect, the regular forms in the construction of the piece cannot always be observed; for, according to circumstances, new times, keys, and degrees of movement must be introduced, and consequently also new ideas. That the composition however may not assume the form of a Pot-pourri, (or rather its want of form,) ranks as one of the most important difficulties; and only an attentive study of the best models can impart the necessary knowledge in this respect.

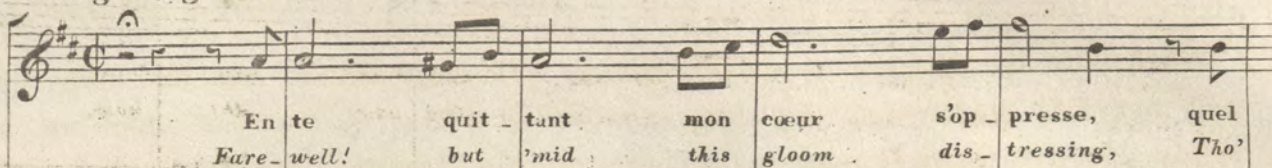
Equally as difficult is it, in such concerted pieces, to preserve at the same time clearness in the music and in the action. And here, the composer must imagine himself in the place of the hearer, and always enquire, whether in this case all would appear clear and intelligible to him at the *first hearing*. For not everything that seems clear to the composer, is in fact so to the hearer.—And even when all this has been happily achieved, the most important question then arises, namely: whether his music is throughout *beautiful* and interesting.

In the following examples we shall have the opportunity of still adding many remarks on this subject.

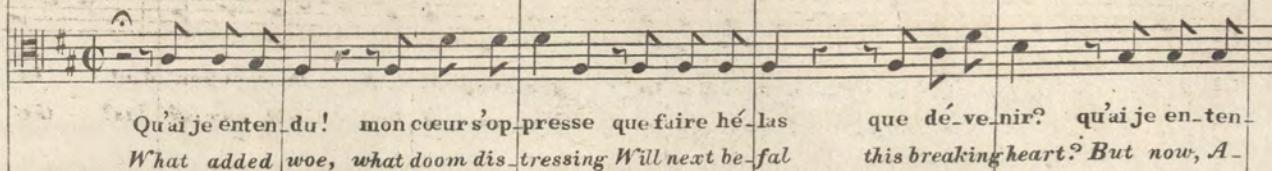
Allegro agitato.

CARAFFA. (La prison d'Edimbourg.)

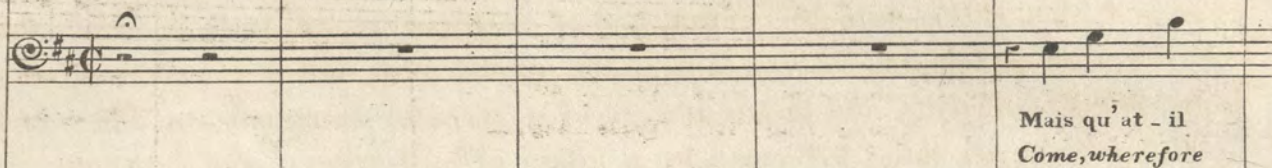
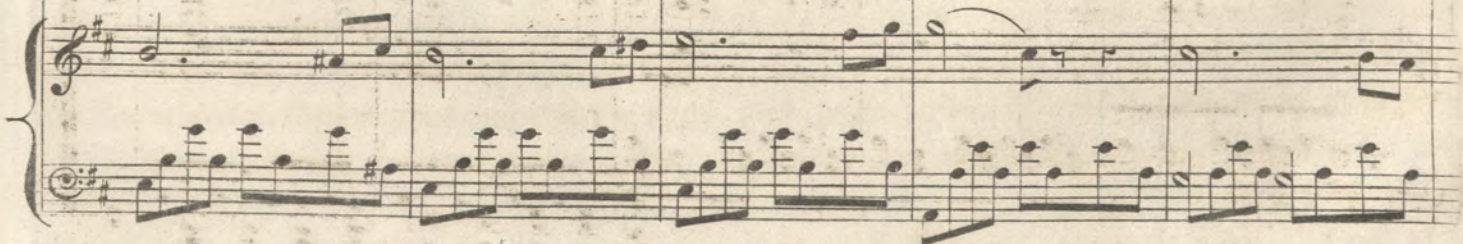
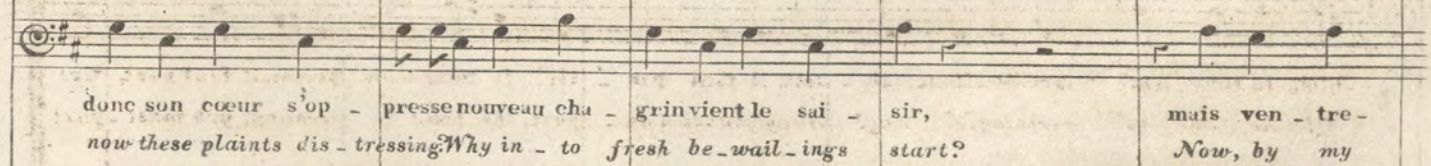
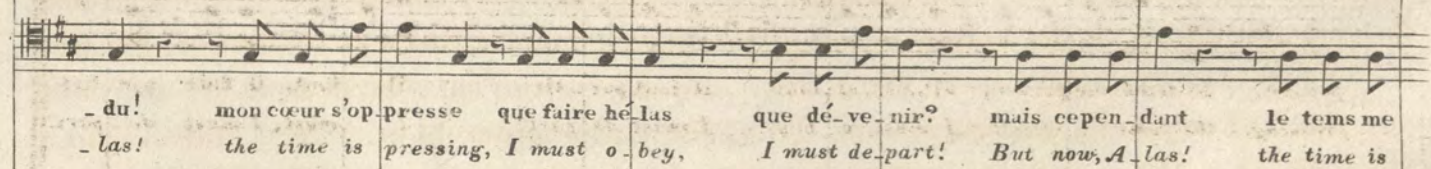
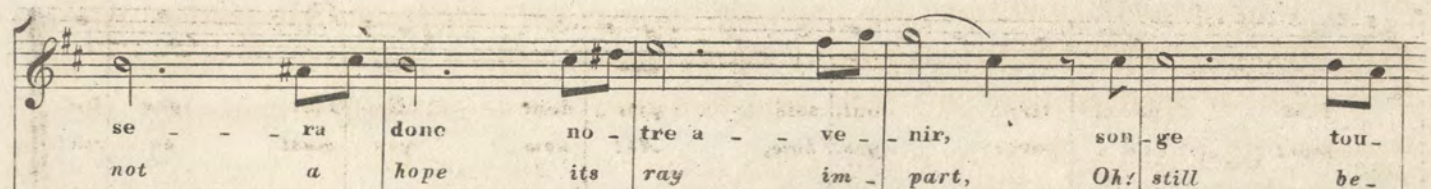
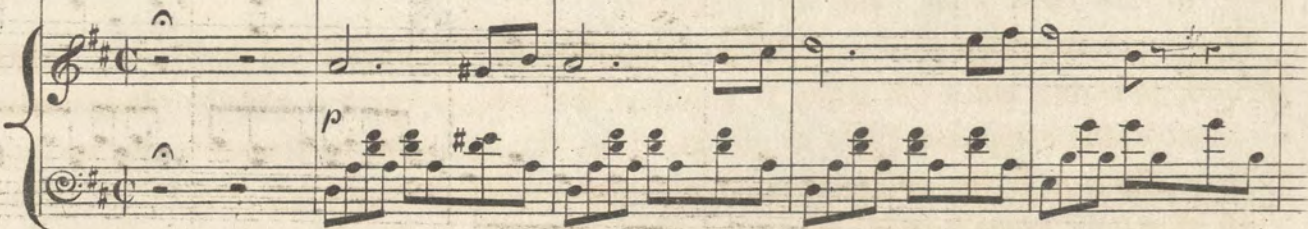
Soprano.



Tenore.



Basso.

Piano
forte.

- jours à ma ten - dresse, mais sois pru - dent il
 - lieve - but time is pressing, And now, Ah! now, you

presse, al-lons, al-lons il faut par-tir! mais cepen-dant, mais cepen-dant le tems me
 pressing, -I must o - bey, I must de-part! But now, A - las! but now, A - las! the time is

-bleu, mais ven - tre - bleu, le tems nous pres - se, mais ven - tre -
 life! Now, by my life! the time is press - ing; - Now, by my

faut par - tir; oui, sois pru - dent il faut par - tir!
 must de - part; yes, now, Ah! now, you must de - part!

presse, le tems me presse, allons, al-lons il faut par - tir! il faut, il faut par - tir!
 pressing, the time is pressing -I must o - bey, I must de-part! I must, I must de - part!

-bleu, le tems nous presse, allons, al - lons il faut par - tir! le tems nous presse, il faut par - tir!
 life! the time is pressing, A - way! Away! you must de - part, the time is pressing, you must - part!

f

Don Juan. *Eh via buf - fo - ne, eh via buf - fo - ne, non mi sec - car!*
Out of my way, Fool! out of my way, Fool! vex me no more!

Leporello. *no, no, pa -*
Oh, Sir! I'll

Piano forte. *f* *p*

sen - ti mi a mi - co,
But, my friend, hear me!

- drone; no, no, pa - drone, non vo re - star.
vanish, Oh, Sir! I'll vanish, Here I give o'er.

vo andar vi di - co,
Pray, don't come near me!

f *p* *fp* *f* *fp* *f*

ma che ti ho fat - to, che vuoi la - sciar - mi?
What have I done, say, - That you thus quit me?

oh niente af - fat - to, quasi am - mazzarmi!
None of your fun, pray! Sir, it don't fit me.

va che sei
Come, come, now,

p *cres:*

Nº 3. DUETT.

173
BEETHOVEN. (Fidelio.)

Allegro vivace.

Soprano.
Leonora.

Tenore.
Florestan.

Piano forte.

O na - men - na - men - lo - se
Oh, more than all - re - ward - ing

pp ff sf

Freude!
pleasure!

O na - men - na - men - lo - se **Freude!**
Oh, more than all - re - ward - ing *pleasure!*

O na - men - na - men - lo - se **Freude!**
Oh, more than all - re - ward - ing *pleasure!*

O na - men - na - men - lo - se **Freude!**
Oh, more than all - re - ward - ing *pleasure!*

p f sf p

Mein **Mann an mein - er** **Brust!**
My *love a - gain is* *free!*

- na - men - lo - se **Freude!**
all - re - ward - ing *pleasure!*

An
De -

Nach un - nennba - rem Lei - de, So ü - bergros - se
 Re - stor'd, my bo - som's treasure, Once more to life and

Le - o - no - rens Brust Nach un - nennba - rem Lei - de, So ü - bergros - se
 liv'rance! can it be? Re - stor'd, my bo - som's treasure, Once more to life and

cres.

ADAGIO. **TEMPO 1^{mo}**

Lust! Nach un - nennba - rem Leide, So ü - ber - gros - se
 thee! Re - stor'd, my bo - som's treasure, A - gain to life and

Lust! Nach un - nennba - rem Leide, So ü - ber - gros - se
 thee! Re - stor'd, my bo - som's treasure, A - gain to life and

ADAGIO. **TEMPO 1^{mo}**

f *p* *pp* *fp*

Lust, So ü - bergros - se Lust, So ü - ber - gros - se Lust!
 thee, A - gain to life and thee, A - gain to life and thee!

Lust, So ü - bergros - se Lust, So ü - ber - gros - se Lust!
 thee, A - gain to life and thee, A - gain to life and thee!

f *p* *f* *p*

MOZART. (Figaro)

Allegro.

1 Soprano.

Susanna.

2 Soprano.

Contessa.

Basso

il Conte.

Piano
forte.

Ma il mi - se - ro ag - getto, del vo - stro ab - ban - do - no, ché a -
Ere while, thou didst love me, — Ah! now, all - un - heeding — Bar -

Con - fu - so, pen -
But see, — how, to

- ve - te di - let - to di far di - spe - rar Cru -
- ba - rian! thou giv'st me to heart - rend - ing care. Bar -

Con - fu - so, pen - ti - to, son
But, once more, to move thee, the

- ti - to, è trop - po pu - ni - to, è trop - po pu - ni - to, ab -
 move thee, the cul - prit comes pleading, the cul - prit comes plead - ing, Ah!

- de - le! cru - de - le! sof - frir si gran tor - to, quest'
 - ba - rian! Bar - ba - rian! no por - tion thou leav'st me, no

trop - po pu - ni - to, ah! son trop - po pu - ni - to, ab -
 cul - prit comes pleading, — Ah! the cul - prit comes pleading, — Ah!

- bia - - te pie - tà, ab - - bia - te, ab - bia - te pie - tà.
 hear him and spare, Ah! hear him, Ah! hear him and spare!

al - - ma non sa — ah! nò — quest' al - - ma non sa.
 por - - tion thou leav'st me, But cure - less, but cure - less de - spair!

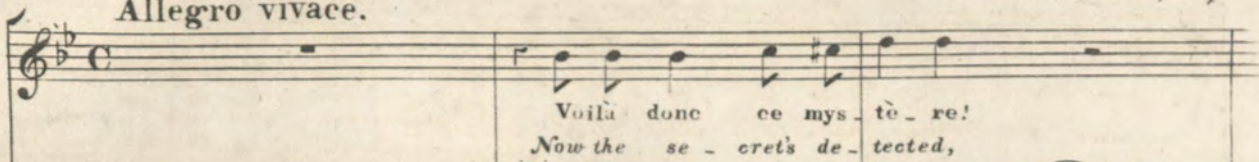
- bia - - te pie - tà — ab - bia - - te, ab - bia - te pie - tà.
 hear him and spare, Ah! hear, hear him, Ah! hear him and spare!

cres. *f*

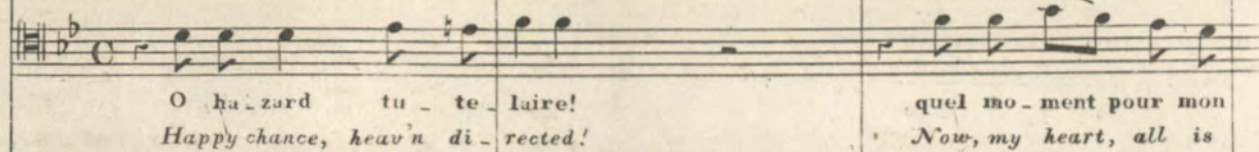
AUBER. (Le Maçon)

Allegro vivace.

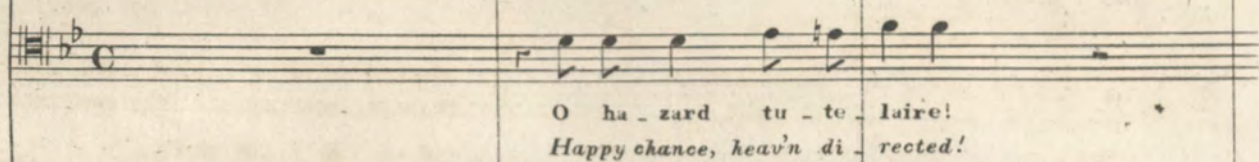
Soprano.



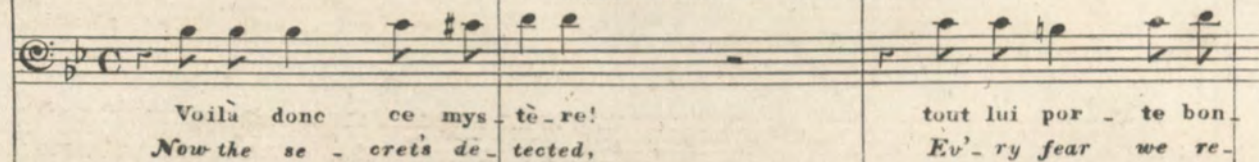
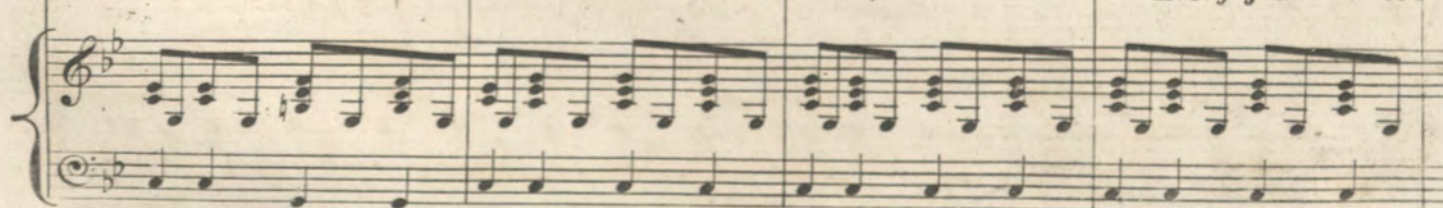
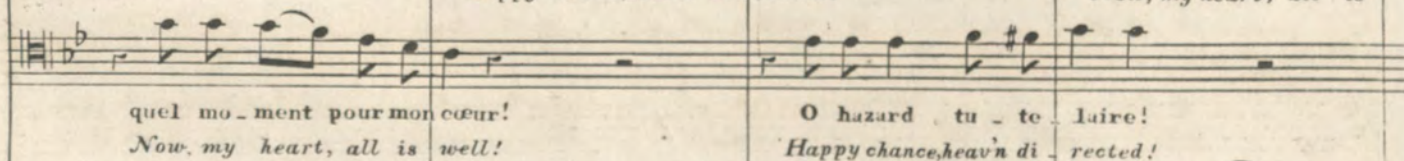
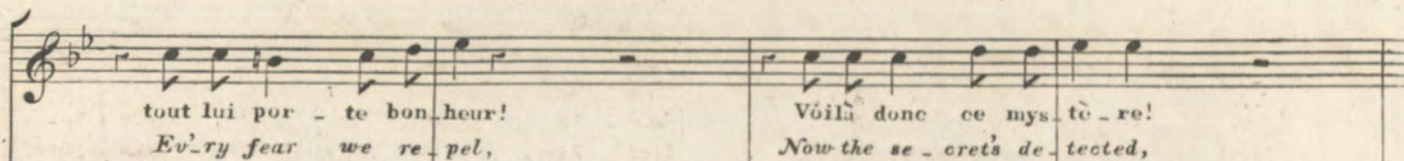
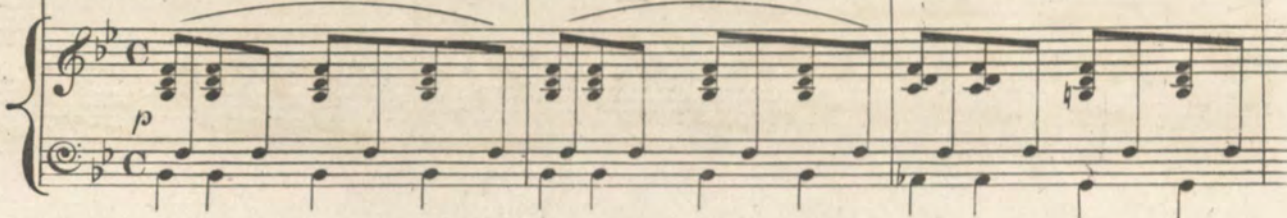
Tenore I.



Tenore II.



Basso

Piano
forte.

tout lui por - te bon - heur! tout lui por - - - te bon - heur! —
Ev'ry fear we re - pel, Ev' - ry fear we re - pel,

cœur! quel mo - ment pour mon cœur! O ha -
well! Now, my heart, all is well! Happy

tout lui por - te bon - heur! quel mo - ment pour mon cœur!
Ev'ry fear we re - pel, Now, my heart, all is well!

- heur!
 - pel, tout lui por - te bon - heur!
 Ev'ry fear we re - pel,

voilà donc ce mys - tè - - re! tout lui por - te bon - heur! —
Now the se - crets de - tect - ed, Ev'ry fear we re - pel,

- zard — tu - te - lai - - re! quel mo - ment pour mon cœur! O ha -
chance, heav'n di - rect - - ed! Now, my heart, all is well! Happy

O hazard tu - te - lai - re! quel moment pour mon cœur!
Happy chance, heav'n di - rect - ed! Now, my heart, all is well!

voilà donc ce mys - tè - re! tout lui por - te bon - heur!
Now the se - crets de - tect - ed, Ev'ry fear we re - pel,

cres

voilà donc ce mys - tère! tout lui de -
Now the se - crets de - tect - ed, He's safe, he's

- zard — tu - te - lai - re! le ciel, le ciel qui
chance, heav'n di - rect - ed! a change, a change how

O hazard tu - te - lai - re! le ciel, le ciel qui
Happy chance, heav'n di - rected! a change, a change how

voilà donc ce mys - tère! par un des - tin —
Now the se - crets de - tect - ed, Now — by For —

ff

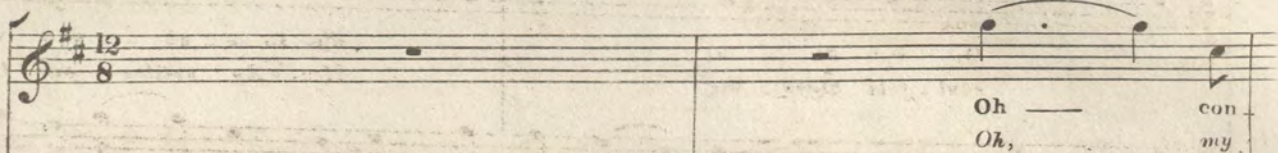
- vient pros - pe - re! tout lui por - te bon -
now pro - tec - ted, — all a - gain will be well.

m'est pros - pe - re! me rend — mon bien — fai -
un — ex - pec - ted! Ah! how — my thanks shall I tell?

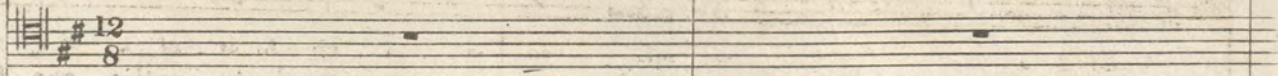
m'est pros - pe - re! me rend — mon bien — fai -
un — ex - pec - ted! Ah! how — my thanks shall I tell?

— pros - pe - re! il trou - ve un pro - tec -
tune pro - tec - ted, — He's safe, and all is well.

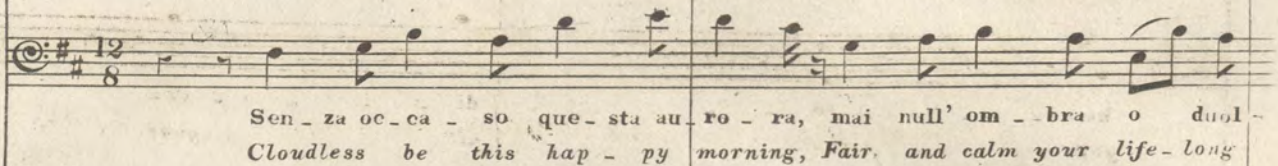
Soprano.



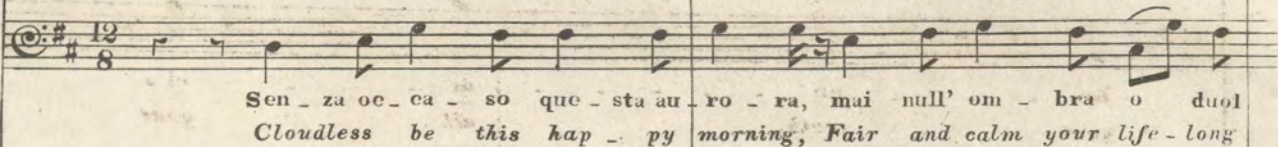
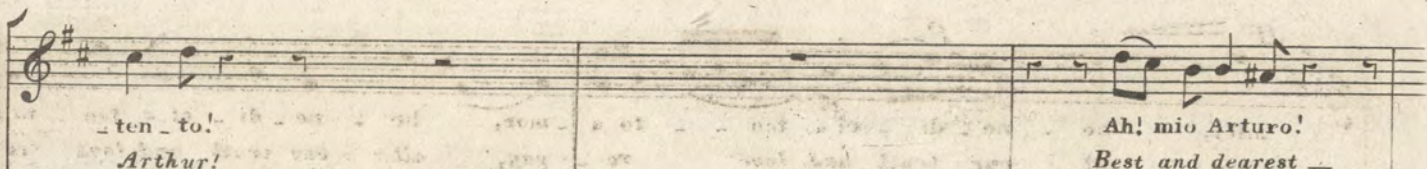
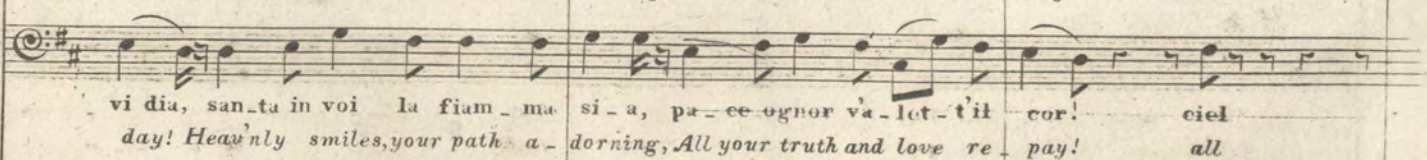
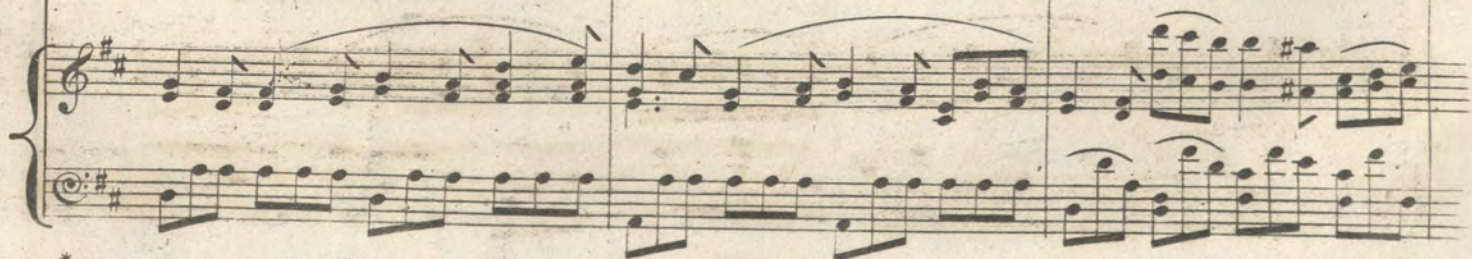
Tenore.



Basso 1.



Basso 2.

Piano
forte.-ten-to!
Arthur!Ah! mio be-ne! Ah Elvi-ra
soul — felt blessing! past ex-vi dia, san-ta in voi la fiam-ma si-a, pa-ce ognor va-let-til cor! ciel
day! Heav'nly smiles, your path a-dorning, All your truth and love re-pay! allvi dia, san-ta in voi la fiam-ma si-a, pa-ce ognor va-let-til cor! ciel
day! Heav'nly smiles, your path a-dorning, All your truth and love re-pay! all* By permission of Mess^{rs} Cramer & Co and M^r Mills.

cres

Or son tu - a,
soul - felt bless - ing

mi - a si mia tu se - i cie - lo ar - ri - di a vo - ti
- pressing! past ex - press - ing! Heav'n - ly smiles our love re -

be - ne - di - ci a
your truth, all your

be - ne - di - ci a
your truth, all your

cres

ff *p*

miei, be - ne - di - ci a tan - to a - mor, be - ne - di - ci a tan - to a -
ff pay, all our truth and love re - pay, all our truth and love re -

miei, be - ne - di - ci a tan - to a - mor, be - ne - di - ci a tan - to a -
ff pay, all our truth and love re - pay, all our truth and love re -

tan - to,
truth and love re -

tan - to,
truth and love re -

ff *p*

- mor, a - - - mor, a - - - *cres*
 - pay, re - - - pay, re - - -
 - mor, be - - - ne - di - - - cia tan - - - to a
 - pay, all our truth and love re -
 - to be - - - ne - di - - - cia tan - - - to a
 - pay, all your truth and love re -
 - to be - - - ne - di - - - cia tan - - - to a
 - pay, all your truth and love re -
pp *cres* *cres*

f *dim.* *p*
 mor. pay!
 - mor, cie - lo ar - ri - di a vo - ti mie - i, be - ne - di - cia tan - to a mor.
 - pay, Heav'nly smiles your path a - dorning, all your truth and love re - pay!
 - mor, cie - lo ar - ri - di a vo - ti mie - i, be - ne - di - cia tan - to a mor.
 - pay, Heav'nly smiles your path a - dorning, all your truth and love re - pay!
 - mor, a tan - - - to a - - - mor.
 - pay, your love re - - - pay!
f *pp* *dim.*

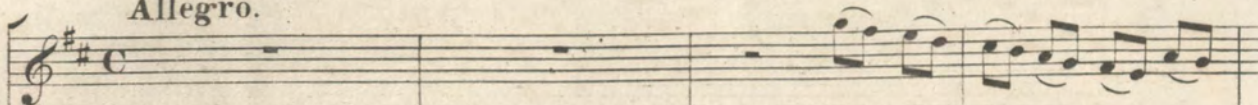
Nº 7.

SEXTETT.

MOZART. (Così fan tutte.)

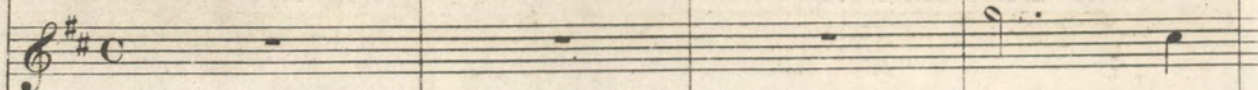
Allegro.

Soprano 1.



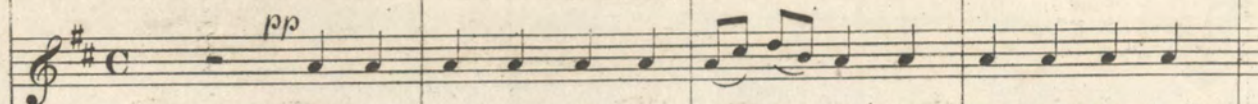
Di - spe - ra - ti at - to - si -
Leave the house! I'll have a

Soprano 2.



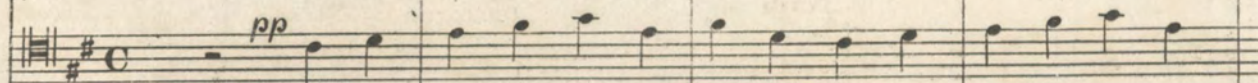
Di - spe -
Leave the

Soprano 3.



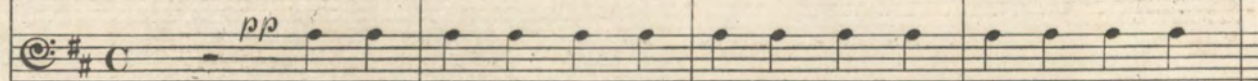
Un qua - dret - to più gio - con - do non si vi - de in tut - to il
Surely in this world of flirting nev - er scene was carried

Tenore.



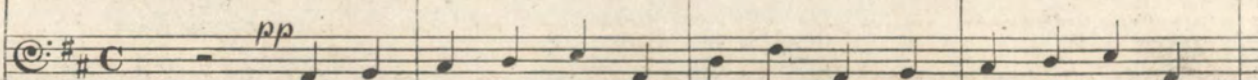
Un qua - dret - to più gio - con - do non s'è vis - to in que - sto
Surely in this world of flirting nev - er scene was carried

Basso 1.

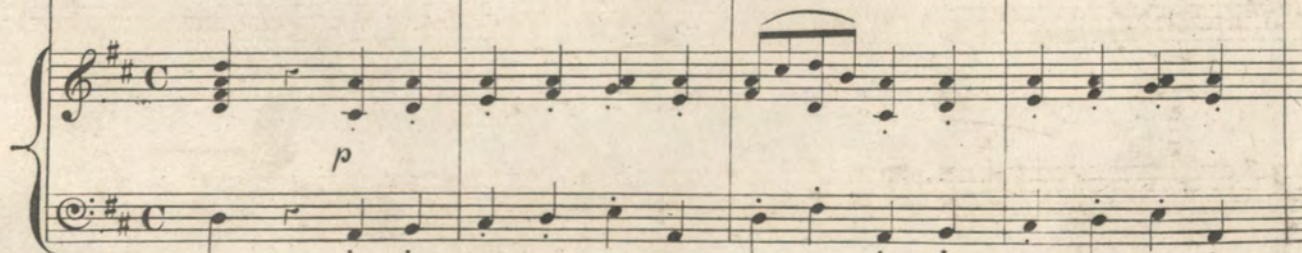


Un qua - dret - to più gio - con - do non si vi - de in tut - to il
Surely in this world of flirting nev - er scene was carried

Basso 2.



Un qua - dret - to più gio - con - do non s'è vis - to in que - sto
Surely in this world of flirting nev - er scene was carried

Piano
forte.

ca - ti, ite al dia - vol quan - ti sie - te, tardi in ver vi pen - ti - re - te, se più
clearance! you are all be - yond for - bearance, Hear my or - ders! Pay ad - he - rence! Fly, or

ra - ti, at - to - si - ca - ti, tar - di in - ver vi
house, Sirs! I'll have a clearance! Hear me! and pay, Sirs,

mon - do, quel che più mi fa da ri - de - re, da ri - de - re, da ri - de - re,
high - er! What to me is most di - vert - ing, What to me is most di - vert - ing

mon - do, ma non so se fin - ta o ve - ra, se fin - ta o ve - ra,
high - er! Is it real, or mere ap - pearance? Oh, let me — Oh, let me

mon - do, quel che più mi fa da ri - de - re, da ri - de - re, da ri - de - re,
high - er! What to me is most di - vert - ing, What to me is most di - vert - ing

mon - do, ma non so se fin - ta o ve - ra, se fin - ta o ve - ra,
high - er! Is it real, or mere ap - pearance? Oh, let me — Oh, let me

cre-sce il mio fu-ror, dread my vengeance dire! il mio fu-ror, my ven-geance dire!

pen-ti-re-te, se più cre-sce il mio fu-ror, il mio fu-ror.
pay ad-he-rence! Fly, or dread my vengeance dire! my ven-geance dire!

e quell' i-ra e quel fu-ror, e quel fu-ror.
Is this storm of an-gry fire, of an-gry fire!

sia quell' i-ra e quel fu-ror, e quel fu-ror.
but the truth, the truth ac-quire, the truth ac-quire!

e quell' i-ra e quel fu-ror, e quel fu-ror.
Is this storm of an-gry fire, of an-gry fire!

sia quell' i-ra e quel fu-ror, e quel fu-ror.
but the truth, the truth ac-quire, the truth ac-quire!

Nº1. This example refers to an impassioned situation, and is written in a quick time. The upper part takes the lead, and the two lower ones complete the accompaniment by quick, abruptly entering notes suited to the text.

Such filling up parts are easily added, when the leading melody has been well contrived. In this manner it is possible to add a great number of accessory singers, and even the chorus.

Nº2, *Mezzo parlante*, is a wrangling duett between master and servant, and admirably depicts this situation, as well as the known character of the two persons, by the solidity of the melody and the accompaniment. This duett is short and without a middle subject, as becomes the condition of both, and even in this instance the pupil may study the masterly characteristic which Mozart knew so strikingly to display in every case, and for each word.

Remark. As we can only give the beginning or a single passage of each example, we everywhere presuppose an acquaintance with the entire work.

Nº3, is a *Duo cantante* of a joyful and highly impassioned character, as it portrays the ecstasy of meeting again. Already the judicious accompaniment strikingly describes the emotion of the mind, and the jubilant manner in which the two friends burst out in the noble melody (sometimes alternately, and, at others, together) is constantly productive of the most enchanting effect.

Nº4, is taken from a grand Terzett which occurs in the intrigue of the action, and in which each performer is influenced by different and opposite feelings. In such cases, several melodies must have place at the same time, each being suited to the crossing words, but as much as possible different from the others, and all blending into one beautiful and harmonious whole. One leading idea, however, runs through the whole, and thereby the unity of the music is produced. By a just application of the rules of double counterpoint, the necessary clearness is attained, so that each part proceeds intelligibly on its way, without the combined effect degenerating into a learned stiffness. The artistical working of this example is the more praiseworthy, since it does not belong to the *parlante* style, but the entire composition is a *Terzetto cantante*.

Nº5. Here the parts alternate *concertante*, until they afterwards become united, when the 2 tenors take the lead, while the soprano and bass accompany. The whole forms a lively, harmonious, and very effective composition.

Nº6, is a *Quartetto cantante* in the sentimental style, and the beautiful melody distributed among the four performers gives them an opportunity of effectively developing the sound of their voice. In such cases the composition must be simple, as the beauty consists in the melody and in its performance.

Nº7, presents a combination of six voices, several of which express totally opposite sentiments, and in which the *mezzo parlante* is combined with the melismatic style.

As the harmony, in such cases, cannot be in six real parts, some of the upper parts must either contain a counter melody or a moving figure, as may be remarked in

the two soprano parts; the upper of which answers to the sense of the words by means of scale passages, while the lower performs a counter melody. The other four voices form an harmonic accompaniment suited to their different words, which in itself is also sufficiently melodious.

By the diversity of the given examples, we hope it has been sufficiently shown how many kinds of concerted pieces the composer has at command, and also in what sense he must especially study the models selected from the great masters. Hereafter, in the part of this work treating on Instrumentation, we shall have an opportunity of adding several other examples on this head, with the necessary remarks.

F. OF CANONS IN THE CONCERTED PIECES OF THE OPERA.

In the *terzett* and *quartett*, with orchestral accompaniment, a canon in three or four parts may also be introduced, when a striking situation occurs, in which all the persons acting, have something of particular interest to express. This canon, however, must by no means be of that learned and strictly artificial kind which is sometimes met with in instrumental compositions, but it must be formed on an attractive and mostly serious or sentimental melody.

One of the singers performs, with orchestral accompaniment, a rhythmical and melodious passage of *eight* or *ten* bars. The second singer then repeats it very exactly, either in the same pitch or in the octave, while the first executes a counter melody, or a *figurate* accompaniment. After the second singer has finished the entire theme, the third enters with the repetition of it, while the second performs the same accompaniment as was before assigned to the first singer, and the latter, as a third part, again receives a new accompaniment. When there is a fourth voice, it proceeds in a similar manner. A free Coda or Cadence for all the voices combined, forms the conclusion.

In Beethoven's "*Fidelio*," Mozart's "*Così fan tutte*," and in several of Rossini's Operas we find beautiful models of this kind; and in the succeeding Part of this work we shall add two of such Canons, with full accompaniment, by way of example.

It frequently happens that, in some particular situation where the actors, by an unexpected occurrence, are thrown into a state of astonishment, terror, or joy, and express this by a forcible exclamation, a slow and softly performed Canon then enters, in which they give vent to their individual feelings, as it were independently of each other. But the poet, as well as the composer, must observe that this happens in the proper place, and then such a composition always produces a good effect. It is generally followed by an energetic *Allegro*, in which the action, which was suspended during the Canon, is again continued.

G. OF OPERA CHORUSES.

In Operas, there are choruses entirely for male or for female voices, as well as for both combined. They are written at will in 4, 3, or 2 parts, and even in unison; the latter is particularly effective for male voices, and the harmony is then completed by the orchestra.

The Opera chorus may be either independent, as:—

A military or marching chorus,

A drinking chorus,

A hunting chorus,

A dancing chorus, &c.

on the form and construction of which, we have said all that is necessary, in the preceding chapter;— or it is added to solo vocal pieces, when it forms the ritornellos of Cavatinas, Romances &c;— or, lastly, it is actually connected with the action, when it introduces single passages in the concerted pieces either with or between the solo performers, or co-operates in the Finale.

When the chorus is connected with the action (for example, during a debate, a battle, a chase &c.) no complicated passages, learned modulations, or singular figures must be introduced in it, as the performance would thereby be rendered too difficult and might easily prove unsuccessful. Thus, the chorus of spirits in *Don Juan*, with which the Opera usually concludes, has only two single, long-sustained notes for the male voices in unison, and yet they produce the greatest effect, without obstructing the singers in their frantic movements upon the stage.

When a solo or concerted piece has to be connected with a chorus, it is often highly advantageous, first to sketch out the entire composition for the solo voices, and afterwards to add the instrumental parts and the chorus, as by this means any overlading or want of clearness is the more easily avoided.

Double choruses are also sometimes admissible in the Opera, the singing of which, however, must generally be alternate, in order to be the better understood. In the succeeding Part of this work we shall give some examples with orchestral accompaniment, and here again we also impress upon the pupil the study of all the great masters.

H. OF THE FINALE IN THE OPERA.

A good poet endeavours to render the conclusion of each act of an Opera as interesting as possible, in order that the complication of events shall there, in the highest degree, excite the interest of the spectator, and make him curious to know the catastrophe. Hence arises the brilliant **Finale**, which ranks among the most important of the component parts of the Opera. In such a **Finale**, most of the persons in the drama, as well as the chorus, generally co-operate. As, according to the poem, it is usually of considerable extent, and as the action ordinarily progresses with the same, it may consist of several parts, degrees of movement, keys, species of time, and distinct pieces; all of which, however, must be connected with each other, and form a perfect whole. Each piece follows, in its construction, the known organic rules, when no particular exception is rendered necessary by the poem. But before commencing his work, the composer must sketch out a plan and idea of the whole, whilst he thoroughly studies the given situations and incites his fancy. The subjects, as well as the keys and changes of the degree of movement, must ever tend to increase the interest and variety, and the ample means here at command must, in a well designed manner, be introduced with continually augmented effect. The last degree of movement is generally very excited, quick, and as energetic as possible. On this head, we refer to the **Finales** of the grand Operas of the German, Italian and French composers who have already been frequently mentioned; and in order to give the pupil a general idea of such a composition, we here name the component parts of the celebrated first **Finale** from Mozart's *Don Juan*:—

1. Duett, in C major, ending with a Chorus *Allegro assai*.
2. Concerted piece in F, in which the degree of movement is three times changed.
3. Terzett in B flat, *Adagio*.
4. Quartett in E flat, *Allegro*.
5. Quintett in C, *Maestoso*.
6. Vocal dialogue between seven persons, combined with action, while the orchestra performs a Minuett. In G major.
7. Concerted piece, *Allegro*, and *Andante maestoso*. Here the composer modulates incessantly, in accordance with the poem, and the whole serves in a manner as an Introduction to the following.
8. Septett with chorus, in C major. *Allegro* and finally *Presto*, which forms the awful conclusion of the act.

From this **Finale** we may see how the composer follows the poem, step by step; how the interest of the action is constantly enhanced by the corresponding music; how the various pieces are connected together; and lastly, notwithstanding all these considerations, how replete with musical beauty is each individual piece, as well as the whole; so that even without words, it forms a sensible and well designed composition, which in its entire construction casually resembles the modern **Fantasia**-form.

CHAPTER X.

OF THE ORATORIO AND THE CANTATA.

The Oratorio is in some degree a sacred or religious Opera, without the stage and without action. The contents are nearly always of a religious kind, and the subject for the poem is mostly drawn from the bible. However, there are also secular Oratorios — as Handel's "Alexander's Feast," and Haydn's "Seasons" — but these are throughout governed by the same laws as the sacred.

The purport or narrative of the Oratorio is expressed in the recitatives, the vocal pieces following them serving only to describe the feelings which have been awakened, or the existing situation. It commences with an overture, which must not be too long. The vocal pieces consist of lesser and greater Airs, Duets, Terzets, Quartets and Choruses, which, in respect to their construction resemble those of the serious opera. To these must be added Chorals, Fugues, and the fugue style generally, which must predominate in the Oratorio, in order to distinguish it from operatic music.

This distinction must be very strictly observed, and it consists in a certain dignity and elevation which must be imparted to every musical piece, in proportion as wanton, sportive, or trivial ideas are inadmissible in the poem. Hence it is that, in the Oratorio, the melody of the solo parts is always melismatic, (*stilo cantante*) the *mezzo parlante* being rarely practicable, and the genuine *parlante* scarcely ever, as the words are unaccompanied with action. The recitatives, however, are, as in the opera, either simple or accompanied, according as the importance of the words requires, and therefore they perfectly resemble those in serious theatrical music.

The accompaniment of the Airs, Duets &c. in general demands an harmonious, interesting and artful contexture, partly in order to correspond with the character of the Oratorio, and partly also to compensate for the want of action.

Concerted pieces for several solo voices with an entangled action have no existence in the Oratorio, and therefore each vocal piece must be of a strictly regular form; as the free, fantasia-like conduct of an Opera Finale can scarcely take place in the Oratorio.

In the choruses, the fugue style is everywhere practicable, if the words admit of it, and at the end of each Part or division of the Oratorio a well worked fugue is especially requisite, and the poet must conclude with a short sentence, which is suited thereto. Many other choruses may also terminate with such a fugue. When a longer and general sentence or religious consideration occurs in the poem, it is proper for the form of the Choral, which is always written for the full choir, either with or without accompaniment, but more frequently the latter.

The Choral consists of a single chord for each syllable, in a slow and solemn movement, a pause being mostly introduced at the end of each line of the words. The modulations are made into the nearest related major and minor keys, avoiding the use of all the harsher dissonances, and employing, as much as possible, only the major and minor triads.

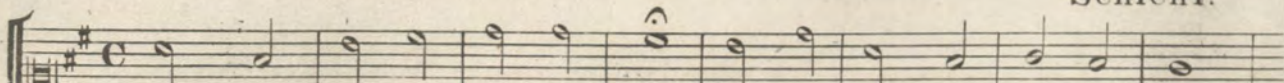
Here follow some examples:—

CHORAL.

191

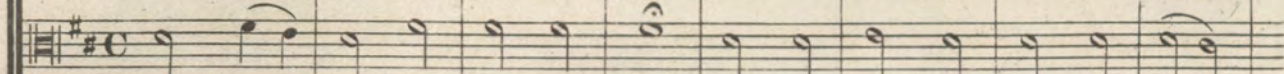
SCHICHT.

Soprani.



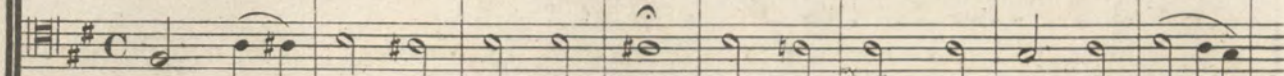
Je - sus mei - ne Zu - ver - sicht, Lebt, und ich soll mit ihm le -
 Je - sus lives, my trust on high! There a re - fuge will he yield

Alti.



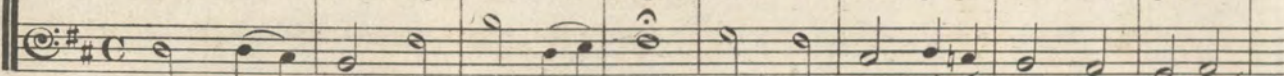
Je - sus mei - ne Zu - ver - sicht, Lebt, und ich soll mit ihm le -
 Je - sus lives, my trust on high! There a re - fuge will he yield

Tenori.

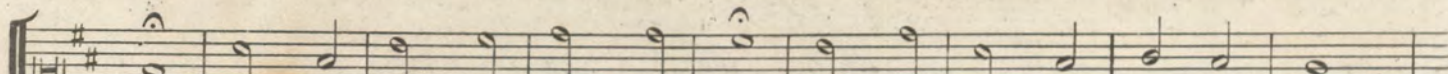


Je - sus mei - ne Zu - ver - sicht, Lebt, und ich soll mit ihm le -
 Je - sus lives, my trust on high! There a re - fuge will he yield

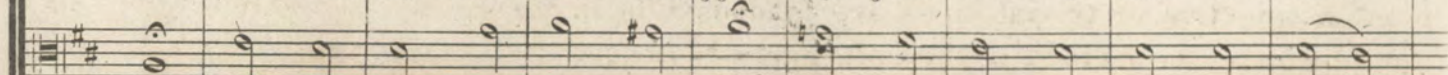
Bassi.



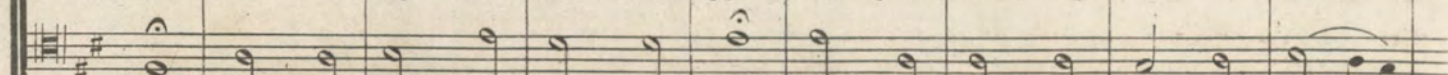
Je - sus mei - ne Zu - ver - sicht, Lebt, und ich soll mit ihm le -
 Je - sus lives, my trust on high! There a re - fuge will he yield



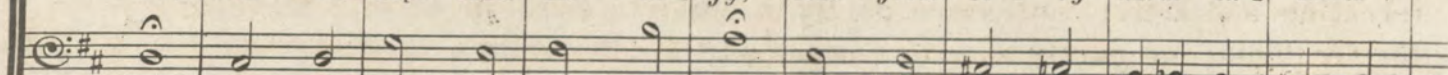
- ben; Die - ses weiss ich, soll ich nicht Trost auch mir im Ster - ben ge -
 me; This sweet hope shall all de - fy, And from ev' - ry harm en - shield



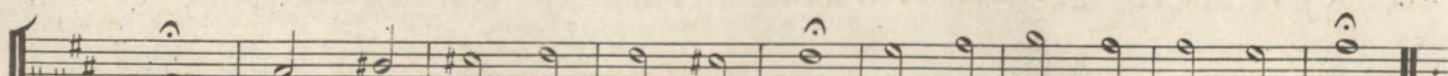
- ben; Die - ses weiss ich, soll ich nicht Trost auch mir im Ster - ben ge -
 me; This sweet hope shall all de - fy, And from ev' - ry harm en - shield



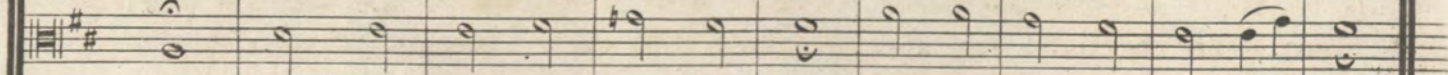
- ben; Die - ses weiss ich, soll ich nicht Trost auch mir im Ster - ben ge -
 me; This sweet hope shall all de - fy, And from ev' - ry harm en - shield



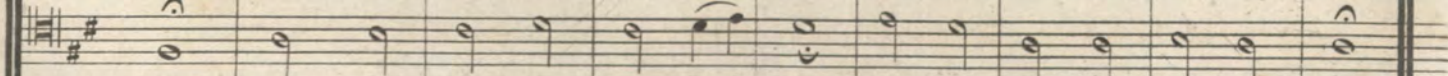
- ben; Die - ses weiss ich, soll ich nicht Trost auch mir im Ster - ben ge -
 me; This sweet hope shall all de - fy, And from ev' - ry harm en - shield



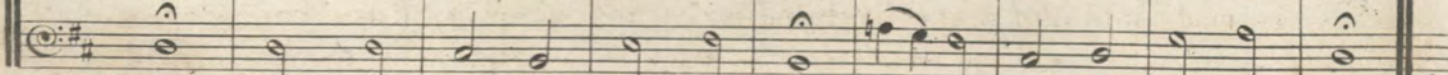
- ben? Was die lan - ge To - des - nacht Mir auch für Ge - dan - ken macht!
 me. Me no dark'ning thoughts ap - pal; Mer - cy's smile is o - ver all.



- ben? Was die lan - ge To - des - nacht Mir auch für Ge - dan - ken macht!
 me. Me no dark'ning thoughts ap - pal; Mer - cy's smile is o - ver all.



- ben? Was die lan - ge To - des - nacht Mir auch für Ge - dan - ken macht!
 me. Me no dark'ning thoughts ap - pal; Mer - cy's smile is o - ver all.



- ben? Was die lan - ge To - des - nacht Mir auch für Ge - dan - ken macht!
 me. Me no dark'ning thoughts ap - pal; Mer - cy's smile is o - ver all.

CHORAL.

ANCIENT MELODY.

Adagio.

Soprani.
Alti.
Tenori.
Bassi.

Herr Gott! Dich lo - ben wir, Herr Gott! Wir dan - ken dir, Dich
O God! we laud thy name! We thank thy boun - teous hand! The

Gott! Va - ter in E - wig - keit, Eh - ret die Welt sehr weit und breit. Al -
Fa - ther's praise in loud ac - claim, Shall far re - sound thro' ev' - ry land. With

- le En - gel und Him - mels - heer, Und was da die - net dei - ner Ehr', Auch
those of heav'n - ly hosts a - bove, The che - rub and the se - raph choirs, Oh,

Che - ru - bim und Se - raph - im Sin - gen im - mer mit ho - her Stimm:
let our songs of grate - ful love U - nite their soul - a - wak'ning fires!

Hei - - lig ist un - ser Gott! Hei - - lig ist un - ser Gott!
Ho - - ly art Thou, O God! Ho - - ly art Thou, O God!

CHORAL.

193

GRAUN.

Du des - sen Au - gen flos - sen, So - bald sie Zi - on
Did not his eyes grow tear - ful, When Zi - on's tow'rs he

sah'n, Zur Fre - vel - that ent - schlos - sen, Sich sei - nem
saw, And mourn'd her sen - tence fear - ful; Be neath th'Al -

fal - le nah'n; Wo ist das Thal, die Höl - le, Die Je - su
- migh - ty law! The grave your hands as - sign'd him, We seek it

dich ver - birgt? Ver - fol - ger sei - ner See - le, Habt
in de - spair; The Dead where shall we find him? The

ihr ihn schon er - würgt? Habt ihr ihn schon - - - er - würgt?
vic - tim, where oh! where? The vic - tim, where, - - - oh! where?

schon er - würgt?
where, oh! where?

schon er - würgt?
where, oh! where?

CHORAL.

MARTIN LUTHER.

Ein' fes - te Burg ist un - ser Gott, Ein' gu - te Wehr und
Our God, He is our re - fuge strong, Our sword and shield un -

Waf - fen, Er hilft uns frei aus al - ler Noth Die uns jetzt hat be -
- fail - ing, Though count - less pe - rils round us throng, Our faint - ing souls as -

- trof - fen. Der al - te bö - se Feind, Mit Ernst er's jetzt
- sail - ing. Our old and cease - less foe, Re - joic - ing in his

meint, Gross Macht und viel List, Sein grau - sam Rüst - ung
pow'r, To strike the dead - ly blow Now seeks the fav - ring

ist, Auf Erd ist nicht sein's glei - chen.
hour, But God is all pre - vail - ing.

When we have become acquainted with a good number of such Chorals (of which there are many collections), and have rendered ourselves familiar with this form, the composition of them becomes a very easy and agreeable task; for we have no rhythm to observe, and the melody springs up, by a regular succession of chords, as it were of itself. When we desire to instrument a Choral, this will be best done by a powerful doubling of the parts, without making any additions.

The Overture may either be written in the fugue style, or be itself a real fugue, and in either case the writing must be of a serious and strict kind, in order to distinguish it from the opera overture.

The instrumentation of the fugues mostly consists in the mere doubling of the vocal parts by the corresponding orchestral instruments. The stringed instruments, however, may perform a different moving figure. The style of the fugue-subject (and consequently also of its development) is generally an admixture of the *cantante* and *mezzo parlante*, and we must endeavour to find for it, a clear, prominent and grand idea, which is characteristic of the words, can be easily sung, and admits of being well developed.

Here follow some fugue subjects:—

HANDEL (Deborah)

CHORUS.

Poco Allegro.

1st Soprano. *f* Ja - cob, Ja - cob a - rise, as - sert thy God, and scorn -

and scorn op - pres - sions i - ron rod, op - pressions i - ron rod, op - pres -

2nd Soprano. and scorn op - pres - sions i - ron rod, op - pressions i - ron rod, op - pres -

Alto. Ja - - cob, &c:

HAYDN (Creation)

All^o

f Bass. *Viol. 1^{mo}* *br.*

Tenor. Denn er hat Him - mel und Er - de be - klei - det in Her - lich - er Pracht
For he the hea - ven and earth - has clo - thed in state - - ly dress &c:

GRAUN (Tod Jesu)

Adagio.

Bass. Sei - ne See - le ist voll Jam All his soul is full of sor

Tenor. Sei - ne See - le ist voll All his soul is full of mer row

From these examples we perceive that, in the declamation, the *mezzo parlante* is combined with the *melismatic* style, as the words and syllables permit. The subject is also rendered as characteristic of the sense as possible: thus, in the subject of Haydn, the word "heaven" is set to a high note, and the succeeding word "earth" to a low one; as also, in the subject by Graun, the word "sorrow" is suitably extended in a serious progression.

In the 2nd example the Violin has a counter subject which is afterwards introduced at each recurrence of the principal theme. In this manner even the strictest fugue can be rendered characteristic, and æsthetically contribute to the combined effect.

An Oratorio is much easier to compose, than an Opera; that is, in so far as both lay claim to an equally universal approbation: for a number of considerations and difficulties which are occasioned in the Opera by the scenic action, by the variety and strict delineation of character, and by the necessity for piquant and descriptive ideas, are for the most part unknown in the Oratorio; the composer can employ all the means offered by the voices and orchestra with far greater freedom, and moreover he is less fettered by the variable taste of the public, as the Oratorio always preserves a form which has long since been established and has become classical. In the Oratorio, the experienced composer may exercise his lighter art *for the purpose of displaying his learning*; while in the Opera it must be *concealed*, or at least rendered very subordinate.

But beautiful and even noble melodies, characteristic of the words and of the poetic image, grand effects, artful treatment, fancy with learning combined, are here applicable in a high degree; and a successful Oratorio ever ranks among the most honorable of musical productions.

Handel, in his numerous Oratorios, and Haydn in his *Seven Words*, in the *Creation*, and in the *Seasons*, have laboured the most successfully in this branch; and if indeed the *Airs* of Handel already appear antiquated in regard to their style, he nevertheless remains, on the contrary, inapproachable in his choruses and particularly in his strength of expression.

In Haydn's Oratorios, genius and art are united with modern grace and loveliness, and with all the effects of a complete orchestra; and particularly instructive is it, to study the precise bounds which he has observed in his "*Seasons*," between the style of the Oratorio and that of theatrical music.

Besides these masters, the Oratorios of Bach, Graun, Beethoven, Fr. Schneider, Stadler, Neukomm, B. Klein, Mendelssohn &c. must also be named as distinguished and instructive, and the study of which is here recommended.

The *Cantata* is an Oratorio in miniature, and may be either sacred or secular. In the latter case we are allowed a more free and elegant form, than in the Oratorio, and may very nearly approach the opera style. In the construction of the vocal pieces, what has been previously said is also applicable here.

In the text for an Oratorio or a Cantata, the poet generally signifies where a recitative, an air, a chorus, or a choral &c. should occur. But in some cases much is also left to the knowledge and judgment of the composer, who in this respect likewise has greater freedom than in the Opera. Long recitatives, however, must especially be avoided, and only be introduced where they are required in order to render the action or the situation intelligible.

CHAPTER XI.

ON CHURCH MUSIC.

In Church music the art can and ought to be displayed in its greatest dignity, and indeed from the earliest times it has been one of the most pre-eminant means for the celebration of holy days and for the awakening of religious feelings. This is the case with Christians of all denominations. The Catholics have the *Mass*, the *Requiem*, the *Gradual*, the *Offertory*, and other church compositions suited to particular feasts; the words of which, as established and prescribed by ecclesiastical authority, are invariably *Latin*. — The Protestants have their *Chorals*, *Motetts* and other church pieces, which however are always sung in their national language.

The compositions for the Catholic Church may be written either for the voices alone, or with an Organ, or even an orchestral accompaniment; but in those for the Protestant Church, on the contrary, the orchestra is unusual.

A. OF THE MASS.

The extent as well as the substance of the words of the *Mass* renders it one of the most important of musical compositions. It consists of various detached pieces, of greater or less length, namely:—

1. Kyrie.
2. Gloria.
3. Credo.
4. Sanctus.
5. Benedictus.
6. Agnus.

In addition to which it must be observed, that after the *Gloria*, a *Gradual* is inserted, and after the *Credo*, an *Offertory*.

The *Gradual* is a moderately long piece, to the words of some *Psalm* or religious verse. The same is the case with the *Offertory*, which however may be rather longer. The *Mass*, therefore, consists of eight pieces, and these are interrupted by the prayers and sacred ministrations at the Altar.

When the *Mass* is written *entirely in Chorus* (either with or without an Organ or orchestral accompaniment) it is called a *tutti Mass*; but when solo pieces for the Soprano, Alto, Tenor, or Bass also occur therein, it is termed a *Solo Mass*.

In grand and solemn *Masses*, the full orchestra is used, as in the *Symphony*. Such a *Mass* may last an hour, or at most an hour and a quarter. Shorter *Masses*, intended for common Sundays, and which should not last more than three quarters of an hour, are accompanied by a small orchestra, or by the stringed instruments, or even by the Organ alone. At present, *Masses* are instrumented in such a manner, that the Organ can be omitted throughout.

It will doubtless be acceptable to many composers, if we here add the entire words of the *Mass*.

1st Piece. *Kyrie.*

Kyrie eleison! Christe eleison! Kyrie eleison!

2nd Piece. *Gloria.*

Gloria in excelsis Deo! Et in terra pax hominibus, bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi, propter magnam gloriam tuam. Domine Deus, Rex cœlestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe! Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum sancto Spiritu in gloria Dei Patris. Amen.

3rd Piece. *Credo.*

Credo in unum Deum, Patrem omnipotentem, factorem cœli, et terræ, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine. Et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in cœlum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem: qui ex Patre, Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur, qui locutus est per Prophetas. Et unum sanctum Catholicam, et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi sæculi. Amen.

4th Piece. *Sanctus.*

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth! Pleni sunt cœli et terra gloria tua. Hosanna in excelsis!

5th Piece. *Benedictus.*

Benedictus qui venit in nomine Domini.*

6th Piece. *Agnus.*

Agnus Dei, qui tollis peccata mundi, miserere nobis! Dona nobis pacem!

The words for the Graduals and Offertories are very numerous, and the composer may select them at his pleasure, from the *Roman Missal* or from the *Roman Breviary*. But there are some which must only be sung once or a few times during the year, while many others are suitable for any day, and the composer should therefore consult a director of a choir on this subject.

* *Hosanna in excelsis*. Why these words are here omitted, I know not; for the Author himself justly observes at p. 206 that they should always be repeated in this place. TRI

We here add a few short sentences for Graduals or Offertories, suitable for general use.

1

Salvum fac populum tuum, Domine, et exaudi nos in die illa, quæ invocaverimus te.

2

O Deus, ego amo te;
Nam prior tu amasti me,
En libertate privo me,
Ut, sponte vinctus, sequar te.

3

Laudate Dominum omnes gentes, laudate eum omnes populi. Quoniam confirmata est super nos misericordia ejus. Et veritas Domini manet in æternum.

4

O salutaris Hostia,
Quæ cœlis pandis ostium,
Bella premunt hostilia,
Da robur fer auxilium.

5

Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum Documentum
Novo cedat ritui
Præstet fides supplementum
Sensuum defectui.

Genitori genitoque
Laus et jubilatio,
Salus, honor, virtus quoque,
Sit et benedictio,
Procedenti ab utroque
Compar sit laudatio.

When there are only few words (as in the Kyrie, Benedictus &c) they are repeated as often as the desired extent of the composition requires. On the contrary, the Gloria and particularly the Credo, are so long in themselves, that the repetition of certain words must be but sparingly introduced, in order to avoid rendering the pieces of too great a length.

The words of the Mass having been established by ecclesiastical authority, none of them must be omitted*, neither must the order of the sentences be changed.

Lastly, the repetitions of the words must cause no perversion of the sense, and the composer must be sufficiently acquainted with the Latin language to prevent his falling into an incorrect accentuation of the syllables.

Although the words of the Mass have been set to music innumerable times during several centuries, they are so rich and varied, that the task has perhaps never yet been quite perfectly accomplished.

We cannot more clearly describe the form and construction of each single piece, than by giving a detailed analysis of one of the best Masses which we have — Beethoven's

* Mozart has unceremoniously departed from the very needful observance of this rule, in his eighth Mass in C, where many clauses in the Credo, and some in the Gloria have been omitted. The Hosanna is also omitted after the Benedictus. TR:

first, in C, Op. 86. Only the subject of each piece is here given, but as the Mass has been published in score, the pupil can easily unite the study of it with the following remarks.*

KYRIE. BEETHOVEN.

Chorus.

Soprani
e Alti.

Tenori
e Bassi.

Piano
forte.

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -

son, e - le - i - son,

Sop. Solo.

Ky - ri - e, Ky - ri -

f

Oboë.

Viol.

f

p

sf

p

Fag.

Bassi.

* The full score of this Mass may be had of Messrs Cocks & Co price 18^s.

GLORIA.

201

Allegro vivace.

Chorus.

Piano
forte.

The musical score is written for a Chorus and Piano forte. The Chorus part is in a high register, with lyrics written below the notes. The Piano forte part is in a lower register, featuring a complex, rhythmic accompaniment. The score is divided into four systems, each with a Chorus staff and a Piano forte staff. The first system begins with the tempo marking 'Allegro vivace.' and the dynamic 'ff'. The lyrics for the Chorus part are: 'Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o; glo - ri - a, glo - ri - a in ex - cel - sis De - o; glo - ri - a, glo - ri - a in ex - cel - sis De - o; et in ter - ra pax, pax ho - mi - ni - bus,'. The Piano forte part features a series of sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. The score concludes with a double bar line.

Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o; glo - ri - a, glo - ri - a in ex - cel - sis De - o; glo - ri - a, glo - ri - a in ex - cel - sis De - o; et in ter - ra pax, pax ho - mi - ni - bus,

p dol.

Corni.

CREDO.

All^o con brio. *pp*

Chorus.

Vcello. *pp*

Piano forte.

The first system of the musical score is in 3/4 time. The Chorus part is on a single staff with a treble clef, starting with a whole rest followed by a half note 'Cre' and a quarter note 'do,'. The Piano forte part is on a grand staff (treble and bass clefs). The right hand begins with a melodic line marked 'Vcello.' and 'pp', while the left hand plays a continuous eighth-note accompaniment.

Cre - - do, cre - do, cre - do, in, u - num

ff

The second system continues the musical score. The Chorus part has a treble clef and contains the lyrics 'Cre - - do, cre - do, cre - do, in, u - num'. The Piano forte part continues with a grand staff, showing a more complex accompaniment with some chords and a 'ff' (fortissimo) dynamic marking.

De - - - um, Pa - trem om - ni - - po - ten - tem.

The third system concludes the musical score on this page. The Chorus part has a treble clef and contains the lyrics 'De - - - um, Pa - trem om - ni - - po - ten - tem.' The Piano forte part continues with a grand staff, featuring a melodic line in the right hand and a supporting accompaniment in the left hand.

SANCTUS.

203

Adagio.

Chorus.

Piano
forte.

Clar. *p*

Fag.

p

Sanc - tus,

sanc - tus, sanctus, do - minus Deus Sa - ba - oth, Deus Sa - ba - oth,

BENEDICTUS.

All^o mod^{to}

Soli.

Be - ne - dic - tus qui ve - nit in no - mi - ne do - mi - ni,

Soli.

be - ne -

V.celli.

be - ne - dic - tus,

be - ne - dic - tus,

be - ne - dic - tus,

be - ne - dic - tus,

AGNUS DEI.

Poco Andante.

Chorus.

Piano forte.

Tutti. f

Ag - nus De - i, qui

cres f p

tol - lis, qui tol - lis pec - ca - ta mun - di,

mun - di.

Allo modto

DONA NOBIS.

Soli. p

Do - na no - bis pa - cem,

Tutti p

pa - cem,

Oboè. p

The KYRIE. The slow and solemn movement at the beginning is preserved throughout the piece, which altogether comprises 132 bars. The Chorus alternates with various solo passages, and the whole forms a beautiful and harmonious petition. A course of modulation takes place from the 20th to the 36th bar for the purpose of introducing the middle subject, which enters with the words *Christe eleison*, at the 37th bar. This middle subject Beethoven has given in the key of the mediant (E major) though the modulation into the dominant is the most usual. After a slight development of the principal idea, the composer returns again to the key of C, in which the original subject is reproduced entire, and this after some fine modulation, is followed by the gentle conclusion. The construction of the Kyrie, therefore, follows the general rule of a moderately long composition.

The calm, supplicating character which Beethoven has imparted to this Kyrie, is indisputably the most suitable to the words. Many composers, however, (as Haydn and Mozart,) have also sometimes employed a pompous style in very solemn Masses, which is allowable in such cases, if the whole preserves a serious dignity and, at least in certain passages, renders the prayerful sense of the words.

The GLORIA begins in a full, brilliant, energetic and ardent style, such as the words require. After the calm *et in terra pax*, this energy is resumed until *glorificamus te*. At the words *gratias agimus tibi* the tenor solo enters, and, with a soft accompaniment, proceeds alternately with the chorus until *Filius patris*. (140 bars, Allegro alla breve).— At *qui tollis* an Andante in F minor is introduced, in which the solo voices continue a plaintive melody, interspersed with *tutti* passages, until *miserere nobis* (74 bars).— At *quoniam tu solus* occurs a new energetic Allegro, in C, and at the final words, *Cum sancto Spiritu in gloria Dei patris, Amen*, an effective Fugue is led off, which terminates the piece. (166 bars.)

The words of the Gloria always require a stately commencement. At the *gratias agimus tibi*, a new key and a calm degree of movement may be introduced, which may be continued either to the *qui tollis* or to the *quoniam*. This latter may be a repetition of the Gloria theme, and the *Cum sancto Spiritu* is mostly employed by the composer for a quick, well worked, and effective Fugue. There are, however, many compositions to the Gloria without any change of movement, and without fugue. In this case, smooth and gentle melodies alternate with quick passages, according to the sense of the words, and the whole assumes the regular form of a single piece. But where several degrees of movement occur, each of them must have its regular construction, or, at least in its modulations form a consequent sense.

We have still to remark that, in short masses, the Gloria may at once commence with the words *Et in terra pax hominibus*, and consequently the words *Gloria in excelsis Deo* are left out. This is the only omission which we must allow ourselves in the words of the Mass.*

The CREDO (Allegro con brio, three-crotchet time) begins with a peculiar figure assigned to the Violoncelli, while the Chorus, gently murmuring, pronounces the first word of the confession of faith, like a secret prayer. The power and interest, however,

* The words *Gloria in excelsis Deo* being always intoned by the Priest the composer may employ them or not, as he thinks proper. The same may be said of the first clause of the Credo, viz: *Credo in unum Deum* which the Priest always intones. Parallel instances occur in the English Protestant service which will be duly noticed. TR:

soon increase, and thus the composition continues through 130 bars, until the words *descendit de cœlis*. Now follows the *Et incarnatus est* (Adagio, E flat major) in which the solo voices, alternating with a concertante clarinet, continue the words partly in a melodious, and partly also in a characteristic manner, terminating softly and *diminuendo* with *et sepultus est*. An ascending unison passage, Allegro, now expresses the *et resurrexit*, and the remaining words are set partly to energetic figures and imitations, and partly to noble melodies (97 bars). A jubilant fugue subject to the final words *Et vitam venturi sæculi, Amen*, is hereupon conducted through 89 bars (*Più vivace*) and thus the entire piece concludes.

The composition of the Credo is a difficult task, and often a source of failure to the author. The first portion of the words certainly contains several very favorable opportunities for musical expression,— as the *Incarnatus*, the *Crucifixus* and the *Resurrexit*; but in the following we are often in danger of becoming dull, insipid or unconnected, as we know not what to do with so many words. The *Et vitam*, however, by means of a good and lively fugue, is again calculated to re-animate the conclusion. But as the words possess no determinate character, the composer has many different forms of construction and other musical resources at his command, in which to set forth the entire Credo, as well as its several parts. However, we must especially endeavour so to connect the whole together, by the preservation of a leading idea, that the Credo may not degenerate into a Pot-pourri of different thoughts. The *Incarnatus*, *Crucifixus* and *Resurrexit* may give rise to different changes of movement, though there are many compositions to the Credo which consist only of one degree of movement, by which means we can particularly avoid too great a length of the whole piece. In Cherubini's four grand Masses, the Credo is treated in a most masterly manner.

The *SANCTUS* commences softly and harmoniously with the wind instruments, after which the Chorus, likewise *piano*, pronounces the holy name of God. The entry of the Orchestra which then succeeds, expresses in an equally noble manner the sublimity of the words. This Adagio contains only 17 bars, which is immediately followed by the joyful Allegro, *Pleni sunt cœli*, and a short fughetta at the *Hosanna*, the latter consisting of only 16 bars. — A fugue in this part of the Mass must never be very long.

The *BENEDICTUS* opens with a charming subject performed by four solo voices, to which an original accompaniment for the Violoncello is afterwards added. This Allegretto Moderato is continued by the solo voices for the space of 129 bars, and is only twice interrupted by the chorus,* which performs a kind of ritornello in a subdued tone. The Fughetta is then repeated at the *Hosanna*. — The Benedictus is particularly calculated for the invention of beautiful melodies, and its length also permits of a fine development. The *Hosanna* must invariably follow after it.

The *AGNUS DEI* usually commences in a serious and mournful style, like the example now under consideration, and as becomes a prayer for mercy. After 39 bars (Andante, twelve-quaver time) it passes from C minor to C major, at the concluding words of the Mass, *Dona nobis pacem*. The tranquillity of this piece is still

* To those who are acquainted with the score, the original German will here prove satisfactory: "und nur zwei mal vom Chor unterbrochen." TR:

further increased, by the return of the subject of the Kyrie at the end, and in this manner the entire work closes calmly and peacefully.

Of the numerous composers of Masses, the most esteemed are: Joseph Haydn, Michael Haydn, Mozart, Beethoven, Cherubini, Hummel, Eybler, Vogler, Naumann, Winter, Seyfried &c. and the pupil who studies their Church compositions, will be astonished at the varied employment of the words in the same. Indeed these admit of the most diversified treatment, without falling into error. Thus, the Sanctus or the Benedictus may be a regularly formed Air, Duett, or Terzett &c. Many of the passages in the words can be used for a concertante piece between the solo voices and an instrument, such as the Violin, Violoncello, Hautboy, Clarionet, Horn &c. The style of the Chorusses in Handel's Oratorios is very suitable for many parts of the Mass. The entire Mass may be written in the strict, contrapuntal and fugue style; or, on the contrary, with a view to brilliant effects &c. But we must always preserve a certain ecclesiastical dignity of style, and endeavour to impart to the whole composition (notwithstanding the diversity of its several parts) that musico-æsthetical unity, by means of which it may fulfil its religious object and create feelings of devotion in the hearers.

B. OF THE REQUIEM.

The Requiem, or Mass for the dead, is the greatest composition for the service of the Church; and the words, which bring to mind the most solemn hour of life, give rise to the most awful musical effects. Perhaps no composer has yet succeeded in perfectly investing it, in its several parts, with a full amount of elevation; and, indeed, there are but very few successful Requiems. The most celebrated is the well known master-piece of Mozart (in so far as it was completed by him) next to which must be ranked the two by Cherubini.

The words are throughout perfectly adapted for music, and there is no passage in the same which might not inspire the composer with a sublime, awful, or beautiful idea. We here insert them entire.

N^o 1. *Requiem.*

Requiem æternam dona eis, Domine! et lux perpetua luceat eis! Te decet Hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem: Exaudi orationem meam, ad te omnis caro veniet. Requiem æternam dona eis, Domine, et lux perpetua luceat eis!

Kyrie eleison! Christe eleison! Kyrie eleison!

N^o 2. *Dies iræ.*

Dies iræ, dies illa,
Solvat sæclum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus.

Nº3. Tuba mirum.

Tuba mirum spargens sonum
 Per sepulchra regionum
 Coget omnes ante thronum.
 Mors stupebit et natura
 Cum resurget creatura
 Judicanti responsura.
 Liber scriptus proferetur,
 In quo totum continetur,
 Unde mundus judicetur.
 Judex ergo cum sedebit,
 Quidquid latet, apparebit,
 Nil inultum remanebit.
 Quid sum miser tunc dicturus?
 Quem patronum rogaturus?
 Cum vix justus, sit securus.

Nº4. Rex tremendæ.

Rex tremendæ Majestatis
 Qui salvandos, salvas gratis,
 Salva me, fons pietatis.

Nº5. Recordare.

Recordare Jesu pie,
 Quod sum causa tuæ vitæ,
 Ne me perdas, illa die.
 Quærens me, sedisti lassus
 Redemisti, crucem passus
 Tantus labor non sit cassus.
 Juste judex ultionis,
 Donum fac remissionis
 Ante diem rationis.
 Ingemisco, tanquam reus
 Culpa rubet vultus meus
 Supplicanti parce Deus.
 Qui Mariam absolvisti,
 Et latronum exaudisti,
 Mihi quoque spem dedisti.
 Preces meæ non sunt dignæ:
 Sed tu bonus fac benigne,
 Ne perenni cremer igne,
 Inter oves locum præsta,
 Et ab hædis me sequestra.
 Statuens in Parte dextra.

N.º 6. Confutatis.

Confutatis maledictis,
 Flamnis acribus addictis,
 Voca me cum benedictis.
 Oro supplex, et acclinis,
 Cor contritum quasi cinis,
 Gere curam mei finis.

N.º 7. Lacrymosa.

Lacrymosa dies illa,
 Qua resurget ex favilla,
 Judicandus homo reus
 Huic ergo parce Deus.
 Pie Jesu Domine
 Dona eis Requiem. Amen.

N.º 8. Domine Jesu.

Domine Jesu Christe, Rex Gloriæ! libera animas omnium fidelium defunctorum de pœnis infernis, et de profundo lacu. Libera eas de ore Leonis! Ne absorbeat eas Tartarus, ne cadant in obscurum: Sed signifer Sanctus Michael repræsentet eas in lucem sanctam: quam olim Abrahamæ promisisti, et semini ejus.

N.º 9. Hostias.

Hostias, et preces tibi, Domine, laudis, offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: Fac eas, Domine, de morte transire ad vitam. Quam olim Abrahamæ promisisti, et semini ejus.

N.º 10. Sanctus.

Sanctus Dominus Deus Sabbaoth! Pleni sunt cœli et terra gloriæ tua. Hosanna in excelsis!

N.º 11. Benedictus.

Benedictus qui venit in nomine Domini. Hosanna in excelsis!

N.º 12. Agnus.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lux æterna luceat eis Domine, Cum Sanctis tuis in æternum: quia pius est.

The words are, as we see, considerably more numerous than those of the Mass and we have divided them into as many portions, as there are different pieces in Mozart's Requiem. But the composer is by no means compelled to observe this division: for Nos 2, 3, 4, 5, 6 & 7, may all be united in one movement (as in Cherubini's first Requiem), and, in this case, receive the free form of a long composition, where the different effects characteristically correspond with the words. In other cases, each composition receives the suitable construction of a piece, as we have already described in the Mass.

Most of the pieces of the Requiem (and especially the beginning) are composed in Minor keys. On the contrary, Masses in minor keys are rare and unusual; but we are accustomed to set single pieces, such as the *Crucifixus* and *Agnus*, in the minor mode. The composer has sufficient opportunity for fugues in the Requiem, but particularly on the words *Kyrie eleison*, *Quam olim Abraham*, and *Hosanna*. The latter must be short, as in the Mass.

We have already named the models which the pupil should study in this species.

C. OF THE GRADUAL AND THE OFFERTORY.

A Gradual may last about four or five minutes, and an Offertory a little longer. Both may be written in the following ways:—

1. For a chorus without accompaniment.
2. For a chorus with accompaniment.
3. For a chorus combined with solo voices.
4. For a solo voice, as an Air, with perhaps a concertante accompaniment for an instrument.
5. As a Duett for solo voices.
6. As a Quartett for solo voices, without any accompaniment.

Here follows an example of the 2nd kind.

GRADUALE. "AVE VERUM CORPUS."

MOZART.

Adagio.

Soprani.
Alti.
CHORUS.
Tenori.
Bassi.

Piano forte.

pp

A - ve, a - ve ve - rum cor - pus na - tum

de Ma-ri-a vir - gi - ne, ve - re pas - sum im - mo - la - tum in
im - mo - la - tum

ce
cru - ce pro ho - mi - ne. Cu - jus la - tus

per - fo - ra - tum un - da flu - xit et san - gui - ne, es - to no - bis
es - to

præ - gus - ta - tum in mor - tis ex - a - mi - ne; in mor -

no - bis præ - gus - ta - tum in mor - tis ex - a - mi - ne; in

- tis ex - a - mi - ne.

mor - tis ex - a - mi - ne.

This is a fine model of the true church style, the character depending, as in other cases, on the nature of the words.

In the Offertory, a fugue of moderate length may be added at the end, when the piece is written in Chorus.

There are still many great compositions for the Church, which are only performed on certain feasts; such as, the *Stabat Mater*, which is only sung in Easter-week. In respect to its construction, it follows the general rules, and the style of it must be fervent, mournful, and solemn. As examples we may mention the *Stabat Mater* of Pergolesi, the *Miserere* of Palestrina and other ancient composers.

D. OF THE MUSIC OF THE PROTESTANT CHURCH.

This consists of Chorals, Motetts &c; the former of which we have already described. The Motett is a greater vocal piece written in Chorus, with or without accompaniment for the Organ, its form being subject to the rules of all vocal compositions in the strict and church style. The Motetts of Schicht, Fasch, Purcell and other German and English masters, may be named as distinguished models for this species; and the composer can employ the translated version of the Psalms and other religious poems for the same, in a great variety of ways.

At the Author's request, the translator offers the following remarks on the Protestant Church-music of this country, which comprises *Chants, Psalm and Hymn tunes, Services, and Anthems.*

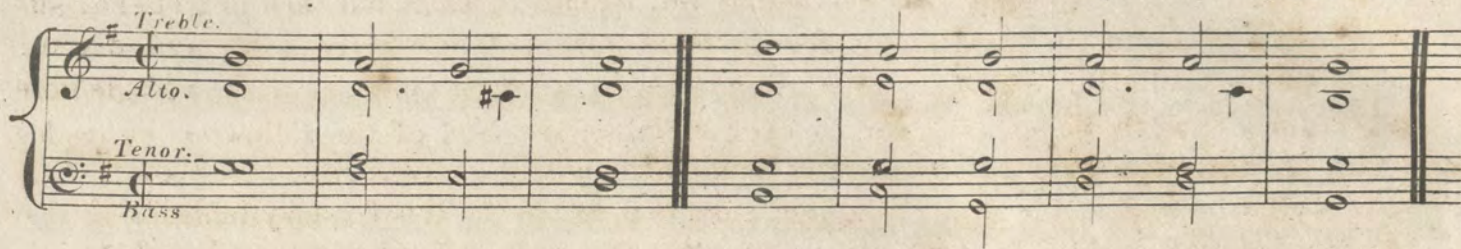
CHANTS, which are used for the psalms appointed for the day, are of two kinds, *single* and *double*, and always in **C** time. The single chant consists of two strains, the first of three bars, and the second of four; the whole lasting one verse of a psalm. The double chant, as its name implies, is twice the length of a single one, and consequently lasts two verses. Of the four strains composing it, the first and third contain three bars each, and the second and fourth, four bars each.

Chants are written in four parts and end with a perfect cadence. The intermediate strains may terminate with any simple cadence: the middle cadence, however, generally takes place on the dominant triad, or a modulation is made to the dominant, or to the relative minor or major; in which case, the cadence takes place on the tonic triad of the new key. In the finest compositions of this species, the first and last bar of each strain generally consist of semibreves, and the other bars of minims, the harmonies and modulations being of the most simple kind throughout.

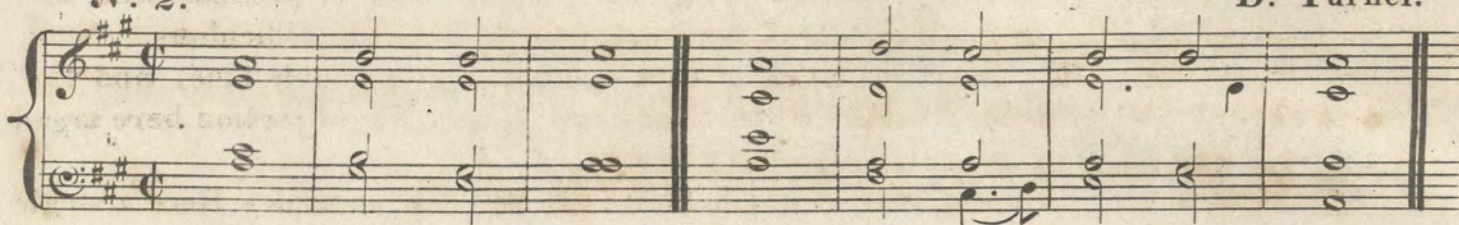
Here follow examples of single and double chants:—

N^o 1.

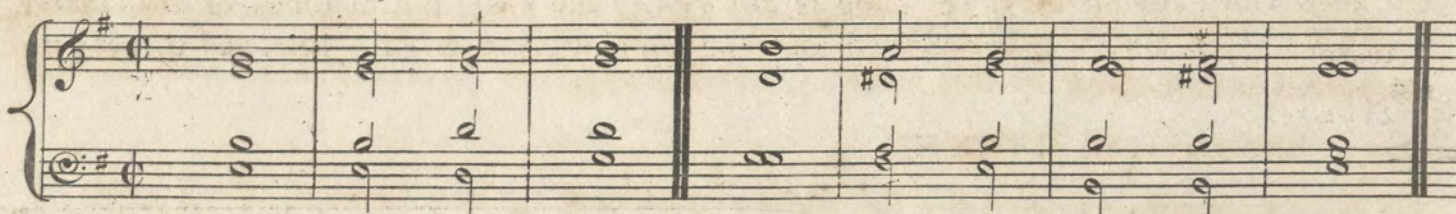
Purcell.

N^o 2.

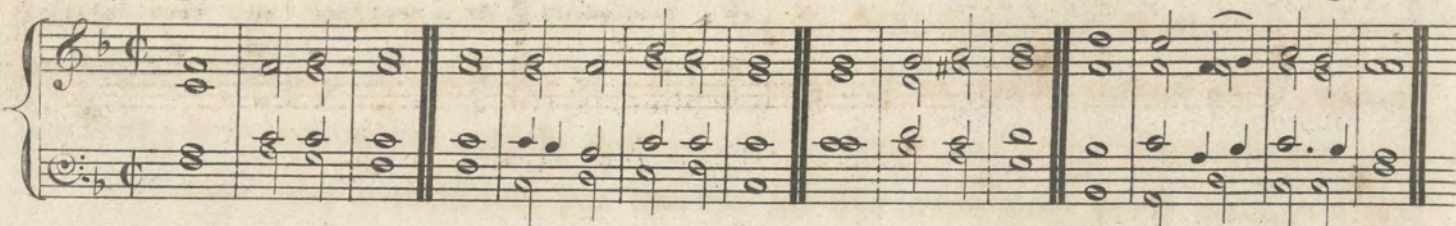
Dr Turner.

N^o 3.

Dr Blow.

N^o 4.

R. Langdon.



In N^o 1, a modulation into the dominant takes place at the middle cadence. N^o 2 remains in the key throughout, and both cadences are made on the tonic triad. In N^o 3, the middle cadence takes place on the tonic triad of the relative major key; and, in N^o 4, on the dominant triad.

PSALM and HYMN TUNES vary according to the metre of the words for which they are designed. They are generally of the length of a single stanza, though some of them require two stanzas, and are, in consequence, called *double tunes*. In all cases, no repetition either of single words, or of whole lines, should take place. They are written in four parts, either in C, or in $\frac{3}{2}$ time, the finest specimens being in the former, and moving in slow notes — semibreves and minims — with very few crotchets, and no notes of less duration. The cadences and modulations are similar to those in chants, and the harmonies are of the same simple kind. In double tunes, however, two middle cadences usually occur — one at the half of each stanza.

Tunes written in C time, and containing two minims in each bar, are in general superior to those in $\frac{3}{2}$ time; being, for the most part, not only more noble and dignified, but also better adapted for performance by a large congregation; a single note of uniform length being assigned to each syllable: see N^o 1 of the following examples.

In $\frac{3}{2}$ time the bars are generally divided unequally, a semibreve being allotted to one syllable and a minim to another — or, two minims to the first syllable, and one to the second, and so on. In either case, the alternate syllables are rendered twice the length of the rest, and hence, a limping and jerking mode of pronunciation arises, which if adopted in the *recital* of the poetry would be truly ridiculous. N^o 3, however, is one of the finest examples of this species. It is a double tune, and the chaste beauty of its melody, makes us in a measure forget the objection here urged against tunes in $\frac{3}{2}$ time.

N^o 2, is of a very different kind, of which, there are but few examples. Here a single note of uniform length is assigned to each syllable, except at the end of the lines of the stanza, where a semibreve mostly occurs. This may appear an irregularity as contrasted with example N^o 1: yet such is not really the case; for, in tunes of the latter kind, we often find a pause placed over the concluding note of a line, and thereby its duration is increased.

N^o 1. ST MARY'S.

Treble.
Alto.
Tenor.
Bass.

Psm. 5. Lord, hear the voice of my complaint, Ac - cept my se - cret pray'r;

To thee a - lone, my King, my God, will I for help re - pair.

N^o 2. HANOVER.

Attributed to
G. F. Handel.

Psm. 149. O praise ye the Lord, pre - pare your glad voice, His praise in the great as - sem - bly to sing:

In our great Cre-a-tor let Is-ra-el re-joice; And children of Si-on be glad in their King.

N^o 3. ST MATTHEW'S.

Attributed to Dr Croft.

1st Stanza.

Psm. 23. The Lord him-self, the migh-ty Lord, vouch-safes to be my guide;

The shep-herd, by whose con-stant care my wants are all sup-plied.

2nd Stanza.

On ten-der grass he makes me feed, and gen-tly there re-pose;

Then leads me to cool shades and where re-fresh-ing wa-ter flows.

In N^o 1, a modulation into the relative major takes place at the middle cadence. N^o 2 modulates into the key of the dominant at the same place. N^o 3 presents two middle cadences, the first of which is in the key of the dominant. The second stanza begins in the relative minor key, and the second middle cadence is made in the key of the dominant of this relative. The first stanza ends in such a complete and satisfactory manner, that the tune might even have finished there, had the composer thought proper.

CONCLUDING REMARKS.

Thus have we endeavoured fully to exhibit all the species of composition now in use, their different forms, and the nature of their internal construction; one of our principal objects being to incite those who earnestly devote themselves to musical composition, to a *diversified* cultivation and employment of their natural talents.

This diversity is one of the most requisite and honorable qualifications of the true composer; for, many highly promising students have been ruined, by lavishing their powers on some subordinate and fashionable branch of composition, and neglecting, on the other hand, all that is of real value in the art; because it appeared more convenient to them to excite a momentary attention, by means of formless *Fantasias*, little *Sketches* (often of a singular and eccentric kind), easily constructed *Études*, and the like.

An exceedingly animated critic once gave the following opinion on the work of a young writer:—“Your work,” said he, “contains much that is new and beautiful: but alas! the new therein is not beautiful, neither is the beautiful, new.”— In these words we are presented with the keenest criticism which it is possible to make on a composition. Each composer, should, therefore, ask himself, in as unprejudiced a manner as possible, whether the work which he is writing, or has completed, is really *new* and *beautiful*; and whether he has succeeded in avoiding this reproach.

Originality is a natural gift, which can only be in part supplied by art. But many young composers who actually possess it, are either unable duly to awaken the same, or else they give it a false direction. These faults generally arise from some favourite author, or particular school, being set up for imitation; whilst all others, on the contrary, are lightly esteemed. Now, however excellent an author may be who is thus exclusively set up as a model, it usually happens, that only his defects and imperfections are imitated.

We expose ourselves to the like danger, when, from a kind of erroneous patriotism we too rigidly adhere to the school of our own country, and look down contemptuously on the works of other nations.

The first duty of the young composer, is, therefore, to acquire an extensive reading and knowledge of *all* good authors, and of all works which have obtained the general approbation of the world, and to form his own style thereon, without prejudice. By this means only, will the slumbering gift of originality be beneficially awakened and rendered available. For that species of originality which is devoid of taste, disagreeable and eccentric, has no real merit. Under favourable circum-

stances, it may certainly astonish the world for a short time; but, in the end, regret is generally felt for the misdirection given to talent.

Young composers are frequently led into the error of writing *immense difficulties*. We here speak not of those bravura compositions intended for Virtuosi, in which this may perhaps be excused, but of works having quite a different tendency; wherein powers are now often called into requisition, which exceed all natural bounds. The Pianist now delights himself with the most unnatural distortion of his hands, and the production of effects which, formerly, were only expected from duett compositions. Yea, even to the orchestra and to voices, difficulties are frequently assigned which are wholly foreign to the natural purpose of music.

It is true that all these means are employed in search of new effects; but alas! they too often serve only to conceal the want of really fine ideas. A truly beautiful melody — a happy, pleasing, and tasteful thought, requires them not; for, to such, they would only prove detrimental. Every composer assuredly desires that his works may be universally known and admired; and this consideration alone, should keep him from such exaggerations as we have mentioned.

The mechanical facility of performance has certainly made great advancement on most instruments, and must of course be regarded by the composer. But whether excess in this particular is beneficial to true art and its purposes, might with justice be doubted.

In the following Part we shall treat of the art of orchestral instrumentation.

END OF PART III.

