

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.

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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.

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CONTENTS OF THE THIRD VOLUME.

PART IV.

ON INSTRUMENTATION.

CHAP. I.	Introduction: and description of the nature and properties of all orchestral instruments	1
	a. Stringed instruments	2
	b. Wind instruments	5
	c. Other wind instruments and pulsatile instruments	8
CHAP. II.	Enumeration of the instruments which compose an Orchestra	13
CHAP. III.	On the particular treatment of the orchestral instruments	18
CHAP. IV.	Of unusual combinations of different instruments	36
CHAP. V.	Of the employment of all the wind instruments as a separate mass, and of their union with the Quartett in <i>tutti</i> passages	50
CHAP. VI.	On the instrumentation of Concertos &c	77
CHAP. VII.	On the instrumentation of vocal music	92
	Concluding remarks on the whole work	162

ADDENDA	to CHAP. I. containing particulars of the Basset-horn, and of the Sax-horns &c	164
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FINIS.

CHAPTER I

THEORY OF THE INSTRUMENT

THEORY OF THE INSTRUMENT

THEORY OF THE INSTRUMENT

The instrument is a device for measuring the intensity of light. It consists of a lens, a mirror, and a scale. The lens is used to focus the light on the mirror. The mirror is used to reflect the light back to the lens. The scale is used to measure the intensity of the light. The instrument is used to measure the intensity of light in a variety of situations. It is used to measure the intensity of light from a source, to measure the intensity of light reflected from a surface, and to measure the intensity of light transmitted through a medium. The instrument is used in a variety of applications, including astronomy, physics, and engineering.

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PART IV.

On Instrumentation.

CHAPTER I.

INTRODUCTION: AND DESCRIPTION OF THE NATURE AND PROPERTIES OF ALL ORCHESTRAL INSTRUMENTS.

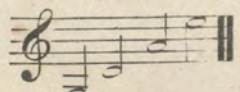
One of the most necessary and important qualifications of the composer, is an accurate acquaintance with all the instruments for which he writes; namely, the knowledge of their compass, their capability, the quality of their tone, their treatment, and of all that is easy of performance on them and productive of good effect. In orchestral composition, it is further necessary to know how the different masses of sound should be combined and employed, in order to produce not only a correct, but also a clear and agreeable harmony. The resources of no musical instrument are yet so exhausted, that *all* the effects of which it is susceptible, have been already discovered and used. Even on the Piano-forte and on the Violin, as is well known, new effects are constantly being invented, of which we formerly had no idea. If such then be the case with single instruments, how much more so must it be with the combined operation of the entire masses of the full Orchestra!

But before the composer ventures upon new effects and combinations, he should know what other good masters have already done in this respect. Nearly every great composer who has written for the Orchestra, has employed its powers in a way peculiar to himself; and if we study and compare the Scores of HAYDN, MOZART, CHERUBINI, BEETHOVEN, WEBER, MEYERBEER & ROSSINI, we shall find that each of these masters produced his most beautiful effects in some particular and distinctive manner.

The different instruments are to the composer, what colours are to the painter; and the instrumentation of a musical idea, bears a perfect analogy to the colouring of a picture. As, therefore, each great painter, has a particular mode of employing and blending his colours, by which the connoisseur immediately recognises his pictures; so, each of the above-named composers, possesses a certain peculiarity, in the application of the different sounds which the manifold resources of the orchestra present. The most important of these peculiarities we shall here notice and bring together, and trust that, in so doing, we shall be pointing out to the young composer the best method of inciting and directing his own imagination in this department.

In the first place, however, the following knowledge of the several instruments is necessary.

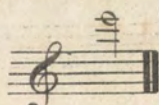
A. STRINGED INSTRUMENTS.

I. THE VIOLIN (*Violino*) has the four following strings  and its orchestral compass is from  to . In powerful passages which have already extended thus far, it can even ascend a few notes higher; for Example:—



But such high notes must neither be allowed to follow each other in rapid succession, nor be taken by skip; for, as the Violin part is executed in the orchestra by many performers together, such uncertain passages would generally be played out of tune.

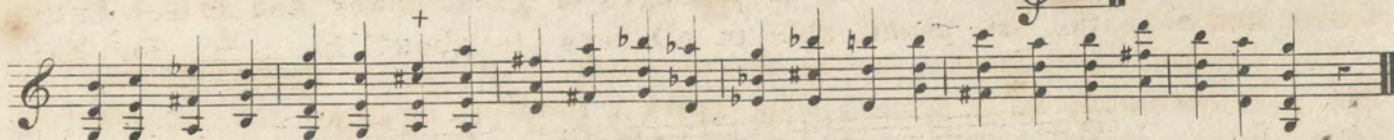
Double notes are practicable, if regard be had to the position of the four strings. Thus, we may write Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, and even Octaves. But the smaller intervals, to the Fifth, must only be used in the two lower octaves. The Sixth, Seventh, and Octave, however can be employed as far as

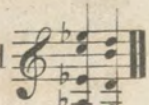
the upper E . Example:—



Chords of three and four notes, can only be played *arpeggio* and *forte* on the Violin. Indeed, some knowledge of playing is required to write those only which are practicable on the instrument. Chords composed of notes which are at least a fifth

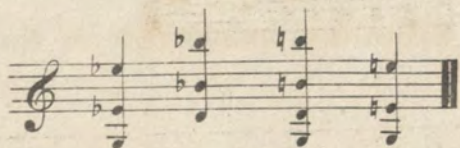
distant from each other, may be written, in all keys, to D  Ex:—

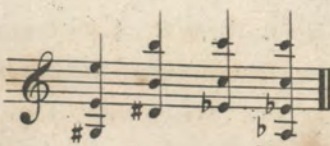


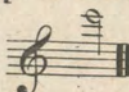
The chord marked + contains a Third (C#-E) which is very easy of performance, the upper E being the open string. In the key of Ab, or of G, this chord 

would be quite impracticable; for, by stopping the E string, (as also the others) higher sounds are produced, and never lower ones.

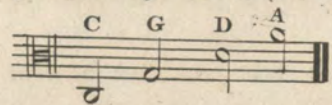
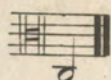
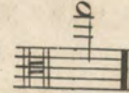
When the under note is an open string, (namely G or D), octaves may even be added above, as:

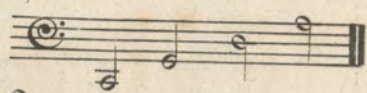
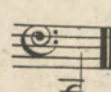
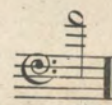


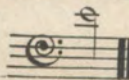
But the following chords  are impracticable, as the hand cannot reach them.

All simple passages within the prescribed compass are playable on the Violin, except the Chromatic scale, which, in orchestral composition, must be avoided in a quick degree of movement. The Diatonic scale to , can be played with great rapidity in every key.

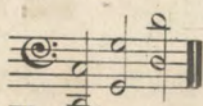
The Violin can perform *staccato*, *legato*, *mezzo staccato*, and also *pizzicato*. (the latter, however, not too quick,) with the greatest perfection; and when its part is well supported in the Orchestra, it penetrates, as the principal, through all. By the first Violin also, the whole is always directed and lead.

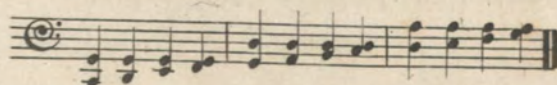
2. THE VIOLA (*Tenor*) is precisely similar to the Violin, only that its strings are tuned a fifth lower, thus  Its part is always written in the Alto clef, and its orchestral compass is from  to . All Violin passages are likewise practicable on the Viola.*

3. THE VIOLONCELLO. Its four strings are  and its compass, in orchestral music, is from  to . Although the Violoncello usually plays with the Double-Bass, and thus forms the bass of the orchestra, yet sometimes a melody or moving figure in the tenor part of the scale is given to it, in which case the Double-Bass alone performs the bass. As the Violoncello part is also played by several performers in the orchestra, this fact must be borne in mind when composing melodies or figures for the instrument.

Double notes and chords can be produced on the Violoncello, but they must be sparingly used, and perhaps only in passages of great power and effect. Fifths, Sixths, and Sevenths, are practicable in all keys to about E  for Ex:—



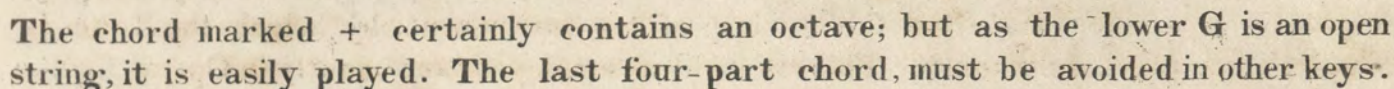
but of Octaves, only the three following are used in Orchestral music;  where the lower note of each is an open string. Seconds, Thirds, and Fourths, are only written when the upper note is an open string; because the stopping, in other keys, is somewhat uncertain. Ex:—



* With respect to chords and passages of double notes, some difference exists between the two instruments, occasioned by the difference in the tuning. However, if the examples above given for the Violin be transposed a FIFTH LOWER, they will then be all practicable on the Viola. TR:

However, it seldom happens that, in orchestral composition, these small intervals are used.

Chords of three and four notes, (which, as on the Violin, are played in *arpeggio* from the lowest, upwards,) must be so written, that the distance from one note to another be not less than a perfect Fifth, or greater than a Seventh: for Ex:—



When the Violoncelli are intended to play without the Double-Basses, the abbreviation *Celli* is inserted. The word *Bassi* signifies, that the Double-Basses are to re-commence playing.

is written for it, sounds an octave lower. Consequently, it forms with the Violoncello, a *bass in octaves*. Celli.

Celli.

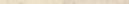
Bassi.

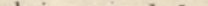
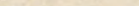
aus: *

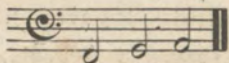
This image shows the musical score for the Cello and Bass parts, measures 10 through 15. The Cello part is written on a single staff with a C-clef and a key signature of one flat. The Bass part is written on a single staff with an F-clef and a key signature of one flat. Both parts feature a melodic line in the right hand and a harmonic line in the left hand. The score includes a repeat sign at the beginning of measure 10 and a double bar line at the end of measure 15. The text 'aus: *' is written at the end of the Bass staff, indicating the end of the piece.

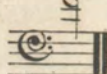
When the Violoncello has to perform an independent part for a considerable time which is accompanied by the Double-Bass, it is better to use two staves, the upper of which then belongs to the former instrument.

Violoncello  (when we find it desirable to employ them) in the very same

upon. However, there are some Double-Basses which descend to E .

 . When the notes of a passage descend lower than , the effect of octaves with the Violoncello is no longer obtained; and hence the F's in the FIRST, FOURTH and LAST bar of the Example to which this remark is appended, will sound, on an English Double-Bass, an octave higher.

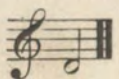
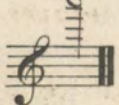
There are several Double-basses in an Orchestra, and the instrument is of great importance, as the structure and the harmony of the whole composition rest upon it, and as it imparts a becoming dignity to the whole, by its majestic depth of tone. Quick passages must not be too often assigned to it, as they soon become indistinct, particularly in the lower octave. The three lowest notes  are comparatively

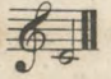
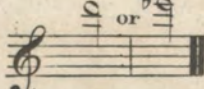
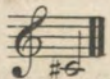
rather weak, and its full power is found within the compass of B  and F 

— it has no double notes; but its *pizzicato* is very fine and effective.

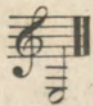
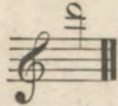
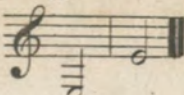
All stringed instruments can be played *con sordino*, which is effected by each player putting a wooden mute* on the bridge of his instrument, by which the tone is damped in a peculiar manner. This is seldom employed, and mostly in Operas, for the production of some particular dramatic effect. For applying the same, the performers must have a few rests allowed them, and also when it is to be taken off again, which is signified by the words *senza sordino*. The stringed instruments collectively, are termed, in orchestral composition, the *Quartett*, in order to distinguish them from the wind instruments.

B. WIND INSTRUMENTS.

1. THE FLUTE (*Flauto*) has a compass from  to  and generally performs the highest of the wind instrument parts. Its tone is soft and mellow, though sufficiently distinguishable in passages of full harmony, on account of its penetrating quality, particularly in the upper notes. We write, for the Flute, melodies, long sustained notes, staccato notes, shakes, runs, and whatever skips we please. It possesses, in its compass, all the semitones, and can consequently play in every key. That no double notes are given to the Flute, (or indeed to any other wind instrument) is a fact which speaks for itself. The Flute part is always written in the treble clef.

2. THE HAUTOBOY (*Oboè*) extends from  to  Its sound is acute and piercing, which renders it very prominent when performing the melody. It has all the semitones except the lowest C sharp  and consequently plays in all keys.

The treble clef is used for it, and in the wind band it generally gives the part next below the Flute. All those passages are practicable on the Hautboy, which we are at liberty to write for the Flute.

3. THE CLARINET (*Clarinetto*) for orchestral use extends from  to  Its tone is soft and mellow, though it likewise possesses considerable power. The lowest octave from E to E,  is weak, but of a very agreeable sound;

* The mutes used in England are generally made of brass.

and produces, in arpeggiated chords, what are called the *Chalumeau* notes. Ex:—



Although the Clarionet part is always written in the treble clef, the following important distinction must be well observed:—

There are three kinds of Clarionets, namely:

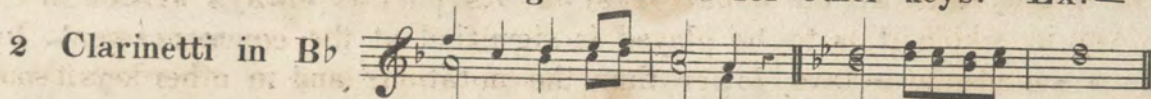
- 1 — The A. Clarionet.
- 2 — The B $\flat$ Clarionet.
- 3 — The C. Clarionet.

The *A. Clarionet* gives all that is written for it, a *minor third lower*. So that, what is written in *C major*, it performs in *A major*. It is used in those compositions which have *two* or more sharps for their signature; and in the score, at the beginning of the proper line, is written *Clarineti in A*. When the composition is in *D major* or *B minor*, the Clarionet part is written in *F major* or *D minor*: For a piece in *E major*, the Clarionet is put into *G major*, and so on. For Ex:



The real compass of the A Clarionet according to its sound, is, therefore, from to .

The *B $\flat$ Clarionet* plays all that is written for it a *major second lower*, and it is employed in such compositions as have *two* or more flats for their signature. For a piece in *B $\flat$ major* or *G minor*, therefore, the Clarionet part is written in *C major* or *A minor*, the like relation being observed for other keys. Ex:—



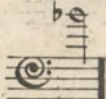
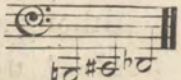
which sounds, in performance, as follows:

The compass of the B $\flat$ Clarionet, according to its sound, is from to .

The *C Clarionet* remains in the real key, and we write for it in keys not having more than one sharp or flat, in the same manner as for the *Hautboy* or the *Flute*. Its compass has been already given.

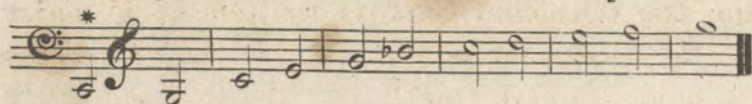
Clarionets have all the semitones, and produce their finest effects in simple melody, or in gentle diatonic passages. In the wind band they are generally set under the *Hautboy*.

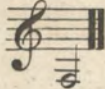
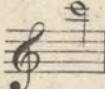
* Passages for the Chalumeau part of the instrument are often written an octave higher, and *Chal:* placed over them. TR: c

4. **THE BASSOON** (*Fagotto*). In music for wind instruments only, this instrument forms the bass, and its compass is from  to . The upper notes are more conveniently written in the tenor clef. It has all the semitones except .

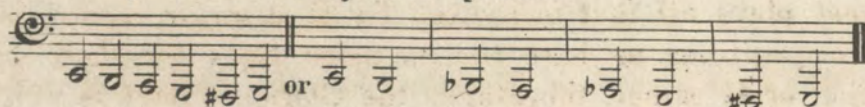
Its upper notes sound like a soft tenor voice; but the lower ones are rather coarse, and are mostly used only in unison with the Violoncello, or as the bass of the wind band. Simple melodies are most suitable for the Bassoon when a Solo is given to it, as the instrument is not well adapted for rapid passages.

5. **THE HORN** (*Corno*) on account of its sonorous, powerful, and yet agreeable tone, is one of the most interesting of musical instruments. It possesses a number of notes, which from their superior effect are termed *open* or *natural*. These are:—

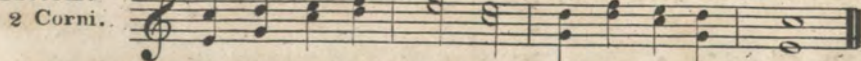


Besides the above, it possesses all the semitones and tones from  to .

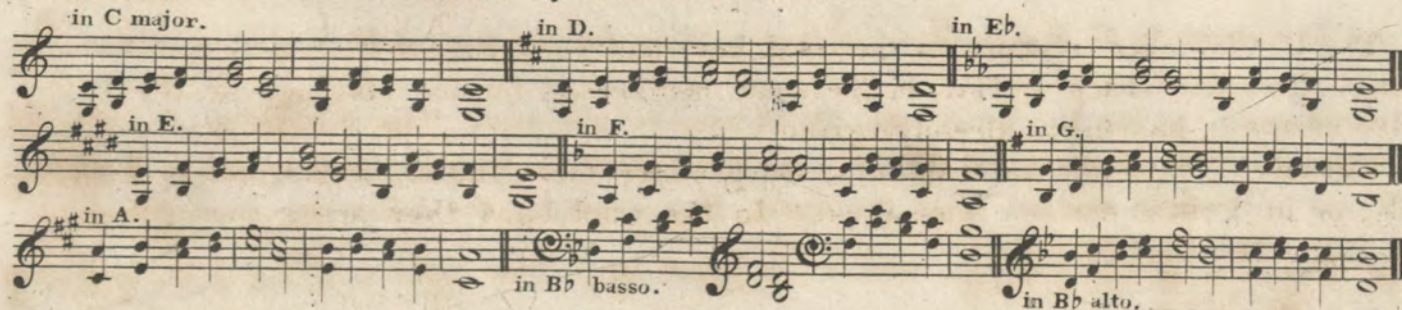
which however are called *stopped* or *artificial* notes. In modern times, the Horn has been so greatly improved that these artificial notes sound as well and as firm as the natural ones. But in orchestral compositions in general, only the natural notes are used, the artificial notes being employed in solo passages only, and even there with discretion. The middle octave is the most effective. The five highest and five lowest notes are rather uncertain. In the bass, the Horn has yet the five following notes, which however are only used slowly and *piano*:



The Horn is employed in all the usual keys; but its part is always written in *C major*, and the key in which it is to be played is signified at the commencement. In *C major*, the Horn sounds an octave *lower* than the notation; and in other keys it sounds relatively a Seventh, Sixth, Fifth, Fourth &c. lower. For example,—if the following passage be written:

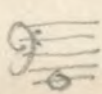


it will sound, in the different keys, as here shown:—



* According to the natural scale of the Horn, this note should be written on the **SECOND SPACE**, as, in performance, it sounds only a fifth (not a twelfth) lower than the following note. It were greatly to be wished, that composers would rectify this absurdity.

Tr:

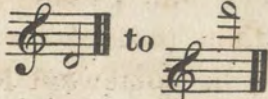
But the notes written in the **treble clef** sound an 8th lower, which brings the G to a 5th above the C . This G is sometimes written in the **bass clef** .



In B $\flat$ there are, as may be seen, high and low Horns; but as the former are too shrill, the latter are mostly used in the Orchestra. The key in which the Horns are required, is stated at the beginning of the Score, for Ex: 2 Corni in D, 2 Corni in F &c.

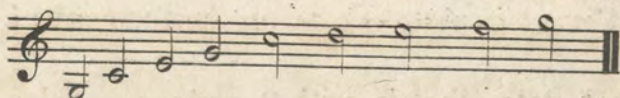
The Horn can be played very loud, and also very soft. The Tonic and Dominant may be made to sound almost as loud as the Trumpet.

Slow and simple melodies, sustained notes, or long notes commenced loud and gradually diminished in tone, produce, on the Horn, the finest effects. Quick passages must be avoided in orchestral composition. The Horn having no minor keys, we must endeavour to avoid introducing the minor third into its part, when the piece is written in the minor mode. The other natural notes are generally sufficient. It must be further observed, that the Horns may change their key during the performance of a piece: for example, if the piece commence in D major and we afterwards desire to give the Horns a passage in F major, a number of rests must be introduced (to allow sufficient time for making the change,) and the words *Corni: muta in F* inserted. In returning to the original key, the like precaution must be taken.

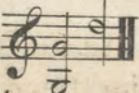
6. THE OCTAVE FLUTE (*Flauto piccolo*) extends from  including all the semitones. It sounds however, an octave higher, and is consequently the highest instrument in the Orchestra. But as its tone is of a shrill, piercing, and even trivial character, it is seldom used in strict orchestral compositions, such as Symphonies. In Operas, however, and in certain other compositions, it produces great effect.

C. OTHER WIND INSTRUMENTS AND PULSATILE INSTRUMENTS.

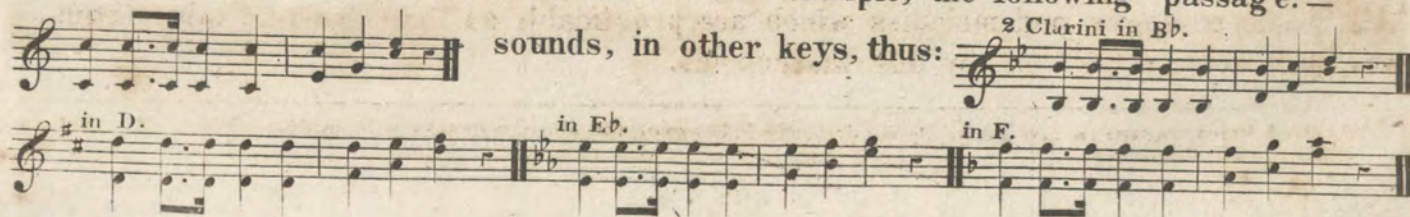
1. THE TRUMPET (*Clarino* or *Tromba*) has the following notes:—

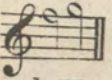


The Trumpets, like the Horns, are always written for in C major, the key in which they are to play being stated at the commencement. The most usual keys are C major, D major, E $\flat$ major, F major, and B $\flat$ major. When they are required in other keys, one of the above is used. Thus, as the C Trumpets also include the Tonic

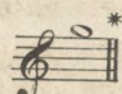
and Dominant in G major  they suffice for the key of G, major or minor. In

like manner, in the key of A the D Trumpets are used. The sounds produced by the Trumpets in C, correspond with the notation; but in other keys, they are a Second, Third or Fourth distant from the same. For example, the following passage:—



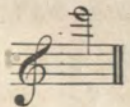
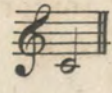
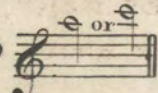
The tone of the Trumpet is shrill and piercing, and serves to strengthen & enhance the effect in *forte* passages. Nevertheless, it can also be employed *piano*. The two highest notes  are so very shrill, that they are seldom used.

That the orchestral Trumpet has so few notes, is rather an advantage than otherwise; for if it admitted of being more frequently employed, the imposing effect of its entry in suitable passages, and its decision of the principal key, would both be lost. The same may also be remarked of the Horns.

2. In modern times, *Keyed and Valve Trumpets* have been invented, which can produce every semitone from  to  These are very useful for Military and Dance music, and, at a later period, will perhaps be generally employed in grand orchestral compositions.

On these instruments, all piquant melodies, as well as tolerably quick little *staccato* figures and passages, can be effectively performed; for their tone is much more powerful than that of the Hautboy and Clarionet, and yet it is so far modified by the keys, as to be somewhat less shrill and piercing than that of the common Trumpet. They are used in all keys, but the music for them is always written in C. One only of such keyed-trumpets is employed in the Orchestra, besides the two of the usual kind.

We must here generally observe, that the wind instruments are constantly receiving great improvements: the *Horn*, for instance, has been so perfected by means of keys and valves, that nearly everything can now be performed on it, which is compatible with its round and full tone. The composer must therefore always take notice of such changes, and confer with practised performers when he has occasion to write anything of an unusual character.

3. THE CORNOPEAN** (*Cornet à pistons*) is an instrument of recent invention, and possesses in its most perfect state (that is, with 3 pistons or valves) a compass from  to  including all the semitones. The extreme notes, however, are but little used, the most effective part of the instrument being from  to 

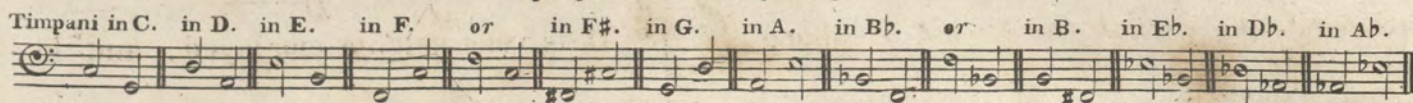
The Cornopean can be set in the keys of B $\flat$. A. A $\flat$. G. G $\flat$. F. E. E $\flat$. D & D $\flat$ which sound respectively a major second, minor third, major third, and so on to a major seventh lower, than the notation, which is in C for compositions in the above keys; but for a piece in the key of C itself, the Cornopean in G is generally used and its part written in the key of F.

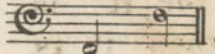
All simple passages and melodies which are practicable on the keyed and valve trumpets, may also be written for this instrument.

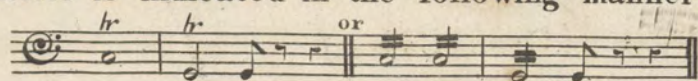
* In England, SLIDE TRUMPETS are generally used; to which, however, the above remarks will apply. TR:

** Added by the Translator.

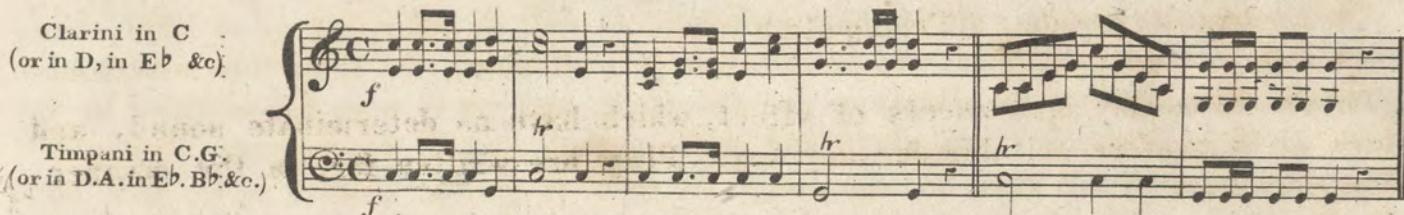
4. THE KETTLE DRUMS (*Timpani*) These have only two notes, namely the Tonic and Dominant, which can be employed in every key.



We can consequently use which two notes we please, within the limits of the two F's . The notation is generally C.G. (or G.D.) the key in which the Drums should be tuned being stated at the commencement. They are treated both *forte* and *piano*, and on them are performed single strokes in all kinds of rhythm, as well as the roll or shake. The latter is indicated in the following manner:—

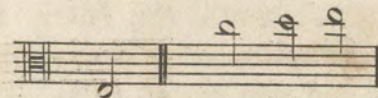


In conjunction with the Trumpets, the Drums produce many independent effects; as, for example:—

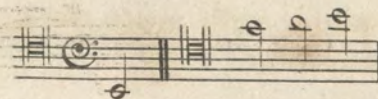


5. THE TROMBONES (*Tromboni*). There are 3 Trombones, all of which are generally used in grand orchestral compositions.

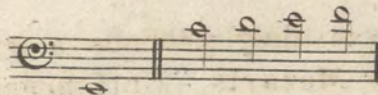
(a) The *Alto Trombone*, whose compass is:



(b) The *Tenor Trombone*, with this compass:



(c) The *Bass Trombone*, with the following:



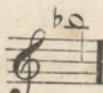
The Trombones have all the semitones and can consequently play in all keys, which are indicated at the commencement in the usual way.

The effect of the Trombones is grand, solemn and imposing, and in *very full* Orchestras and corresponding compositions they are advantageously employed, in three part chords, to strengthen the harmony; in which case the Bass Trombone moves in unison with the Double Bass. Although they are capable of performing some tolerably rapid passages, sustained chords are yet the most suitable for them.

Though a different clef is used for each Trombone, the 2nd or Tenor trombone may also be written in the Bass clef. Also, in order to save space, all 3 trombones may be written on one stave in the score, the bass clef serving for them, or, in high positions, the tenor clef. Ex:



In the Alto and Tenor trombone, the 3 or 4 lowest notes are avoided.

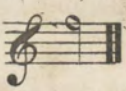
6. THE ENGLISH HORN (*Corno inglese*) extends from  to  and has all the semitones except the lowest F sharp . It is very seldom employed, and in general only in particular compositions for the Church. It possesses a soft, mournful and interesting tone, and is mostly played by Hautboyists. The music for it is written a perfect fifth higher than the real sound; for example, in G, when it is required to sound in C, or in A minor when the composition is in D minor.

7. In large Orchestras the following are also occasionally introduced:

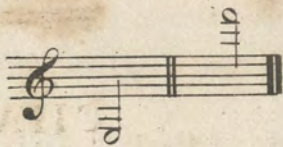
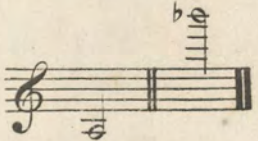
- (a.) *The great Drum* (*Gran Cassa*.)
- (b.) *The Cymbals* (*Piatti* or *Cinelle*.)
- (c.) *The Triangle* (*Triangolo*.)

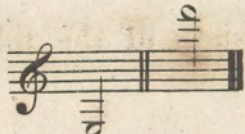
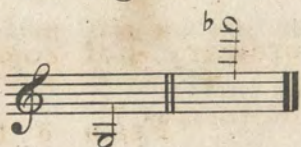
These are merely instruments of effect, which have no determinate sound, and which are therefore suitable for any key. They are written for, in the manner here shown:—

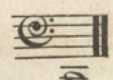
Gran Cassa.

2. THE LITTLE FLUTE IN F. (*Flauto piccolo in F*), has the same compass as the preceding, but it sounds a whole tone higher. Consequently it extends from  to , and we write in D, when it is required to sound in F.

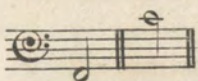
3. THE OCTAVE FLUTE, already described; (see page 8)

4. THE LITTLE CLARINET IN F. This is a perfect Fourth higher than the common Clarinet in C. Compass:  which sounds thus: . We write in C, when it is required to sound in F.

5. THE LITTLE CLARINET IN E^b, which is a minor Third higher than the C. Clarinet. Compass:  which sounds thus: . We write in C, when it is required to sound in E^b. In all these little instruments the lower notes are weak.

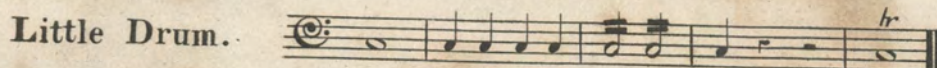
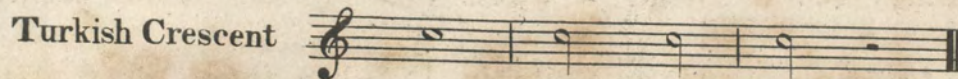
6. THE SERPENT extends from  to , and is treated like the Bassoon.

7. THE DOUBLE BASSOON (*Contra Fagotto*). This instrument is treated exactly like the Double-Bass; has the same compass; and sounds, like it, an octave lower than the notation.

8. THE OPHICLEIDE. By the invention of this instrument in modern times, an essential want has been supplied; for, formerly, the music composed for wind instruments was always deficient in power, in the bass; the Bassoons being too weak, and the Trombones too dull. The Ophicleide possesses all the semitones within  its natural compass. It sounds very powerful and clear, and re-

ceives, in suitable *forte* passages, the slow foundation notes of the harmony, in which way it can also be employed in the grand Opera and the Oratorio.

9. Connected with genuine Military Music, we have still to mention the little, ordinary Soldiers' Drum and the Turkish Crescent, both of which are written for in the following manner:—



Military music has no stringed instruments or kettle drums, but the harmony is completed by a four-fold number of Hautboys, Clarionets, Bassoons &c.

CHAPTER. II.

ENUMERATION OF THE INSTRUMENTS WHICH COMPOSE AN ORCHESTRA.

An ordinary, but complete Orchestra, consists of the following instruments:

From 6 to 10 — 1st Violins.

D^o — 2nd Violins.

From 4 to 6 — Viole.

D^o — Violoncelli.

From 3 to 4 — Double - Basses.

2 . Flutes.

2 . Hautboys.

2 . Clarionets.

2 . Bassoons.

2 . Horns (occasionally even 3 or 4)

2 . Trumpets.

Kettle-Drums.

To these are also added one, two, or all three Trombones, as well as an octave flute, in compositions of a grand and suitable character.

The order in which the instruments are placed above each other in the score, is various, and depends upon that which the composer has stated at the commencement, and of which he has judged he can most easily take a rapid survey.

Here follow examples of the three most usual ways:—

Adagio.

VIOLINO I

VIOLINO II

VIOLE.

2 FLAUTI.

2 OBOÈ.

2 CLARINETTI
in Bb.

2 FAGOTTI.

2 CORNI
in Eb.

2 CLARINI
in Eb.

TIMPANI
in Eb.B.b.

TROMBONE I
alto.

TROMBONE II
tenore.

TROMBONE III
basso.

VIOLONCELLI.

BASSI.

ff

6118

Nº 2. BEETHOVEN.

15

Fidelio.

Allegro.

2 FLAUTI.

2 OBOÈ.

2 CLARINETTI
in A.

2 FAGOTTI.

2 CORNI
in E (I. II.)

2 CORNI
in E (III. IV.)

2 CLARINI
in C.

TIMPANI
in E.B.

TROMBONE
tenore.

TROMBONE
basso.

VIOLINO I.

VIOLINO II.

VIOLE.

VIOLONCELLI.

BASSI.

6118 c

Nº 3. CHERUBINI.

Medea.

Allegro.

TIMPANI
in F. C.

2 CORNI
in F.

2 CORNI
in Eb.

2 FLAUTI.

2 ОВОЁ.

2 CLARINETTI
in Bb.

2 FAGOTTI.

VIOLINO I.

VIOLINO II.

VIOLE.

VIOLONCELLI.

BASSI.

This image shows a page of handwritten musical notation, likely from a 19th-century manuscript. The page contains twelve staves of music. The first seven staves are for the upper strings (Violins I, Violins II, Violas, and Violas II), each marked with a forte (ff) dynamic. The eighth staff is for the Cello and Basses, marked with a forte (ff) dynamic and labeled 'col Bassi'. The ninth staff is for the Violoncello (Cello), marked with a forte (ff) dynamic and labeled 'col Violoncello'. The tenth and eleventh staves are for the Double Basses, marked with a forte (ff) dynamic. The twelfth staff is for the Double Basses, marked with a forte (ff) dynamic. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper is aged and shows some staining.

In the 1st example, the Violins and the Viola are placed at the top, and the Violoncello and Double-Bass occupy the lower staves. The wind instruments stand immediately under the upper stringed ones, and below these again are the brass instruments and the drums.

In the 2nd example, the wind instruments are at the top; under these stand the brass instruments and the drums; and the stringed instruments, wholly undivided, occupy the lower staves.

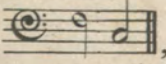
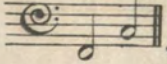
In the 3rd example, the drums and brass instruments take the upper staves, so that the wind instruments fall in the middle, and the stringed quartett again occupies the lower staves. When vocal parts are also added to such a score, they always stand undivided above the Violoncello. From the three examples here given, the pupil may likewise deduce the following rules:—

1st The Violoncelli and Double-Basses are always placed at the bottom of the score, because on these the whole harmonic structure rests.

2nd Instead of two Horns, four are sometimes employed, two of which are in another key. The Trumpets may nevertheless be also used; though, in the 3rd example, they have been intentionally omitted by the composer.

3rd For a composition in E major, the C Trumpets are used, these being at least capable of giving the Tonic — E.

4th In abrupt, quick and successive skips, it is preferred to let the Trombones rest, as they are not well adapted for playing them.

5th In the key of F. (Example 3rd) the Drums take the upper, instead of the lower F; namely , instead of . The latter however is more imposing, and also more usual.

6th In powerful figures, the two Bassoons mostly proceed in unison with the Double-Bass, and by the term *Col Basso* we save ourselves the trouble of re-writing the part so long as this continues.

When, acting upon our frequent advice, the pupil scores fresh orchestral works from the single parts, by way of exercise; we recommend him in all cases to adopt the order of the *first* Example, by Mozart.

CHAPTER III.

ON THE PARTICULAR TREATMENT OF THE
ORCHESTRAL INSTRUMENTS.

The full Orchestra is divided into two parts or masses, namely, 1st the stringed instruments, which are called, in short, *the Quartett*; and 2^{dly} the wind instruments, which are usually termed *the Harmony**. The brass instruments and instruments of percussion are merely an addition for heightening the effect.

The very numerous combinations of all these instruments, may be comprised in the four following principal kinds:—

- a. The stringed instruments alone.
- b. The wind instruments alone.
- c. Both masses together.
- d. Lastly either mass of itself chiefly alone, whilst single instruments of the other mass, more or less assist.

Although the wind instruments, by the variety and sweetness of their tone, so far surpass the Quartett; the stringed ones nevertheless form, at all times, the ground-work and principal mass of every well-conceived orchestral composition, except in those particular pieces where intentionally, and for special reasons, the contrary has place. A grand and full composition, such as a Symphony or Overture, would therefore be very faulty, unless several of the leading ideas and particular passages in it were set partly for the Quartett entirely alone, and partly in such a manner, that in their performance, both as regards the harmony and melody, the added wind instruments might be wholly dispensed with.

This principal rule is founded on the following considerations:—

1st The first Violin at once directs the whole Orchestra, and consequently must not too often appear as a subordinate and accompanying instrument, or be entirely silent.

2nd The continual employment of the wind instruments occasions a wearisome monotony.

3rd A much higher degree of *Piano* is attainable by the Quartett, than by the wind instruments.

4th By an incessant combination of both masses we incur the danger of producing satiety and want of clearness.

5th All quick and brilliant passages can in general be assigned only to the stringed instruments.

See the following Example:—

* This is certainly the case in Germany, but in England the only distinctive term for the wood-wind instruments apart from the brass, is that of the **WOOD-BAND**.

SYMPHONY in G minor.

Mozart.

19

Allegro molto.

Corno 1.
in B $\flat$ Alto.

Corno II.
in G.

Flauto.

2 Oboè.

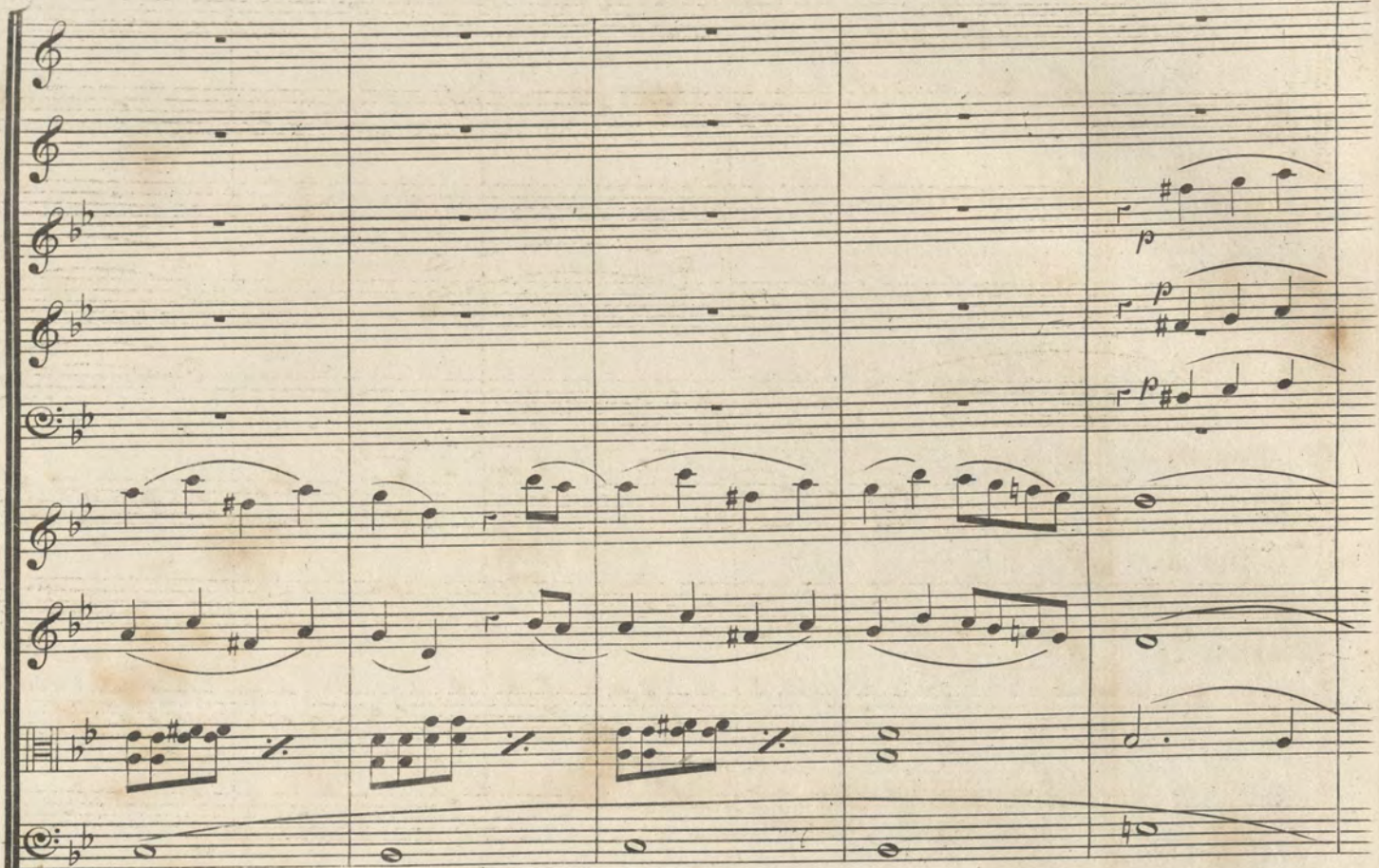
2 Fagotti.

Violino I.

Violino II.

Viole.

Violoncello
e Basso.



Musical score system 1, measures 14-18. The system consists of eight staves. The first four staves (treble clef) are mostly rests, with some melodic fragments in measures 17 and 18. The fifth and sixth staves (treble clef) contain melodic lines with slurs and accidentals. The seventh staff (bass clef) contains a complex rhythmic pattern with slurs. The eighth staff (bass clef) contains a simple melodic line.



Musical score system 2, measures 19-23. The system consists of eight staves. The first four staves (treble clef) contain melodic lines with slurs and accidentals. The fifth and sixth staves (treble clef) contain melodic lines with slurs and accidentals. The seventh staff (bass clef) contains a complex rhythmic pattern with slurs. The eighth staff (bass clef) contains a simple melodic line.

Musical score for measures 20 and 21. The score is written for a piano and features multiple staves. The key signature is B-flat major (two flats). The time signature is common time (C). The music includes various melodic lines, some with slurs, and dynamic markings such as *p* (piano). The notation includes eighth and sixteenth notes, as well as rests.

Musical score for measures 28 and 29. The score continues from the previous page and features multiple staves. The key signature remains B-flat major. The time signature is common time. The music includes various melodic lines, some with slurs, and dynamic markings such as *ff* (fortissimo). The notation includes eighth and sixteenth notes, as well as rests.

The soft, pathetic theme is here, as may be seen, first performed by the Quartett alone. Then in the 14th bar, the interest is so much the more increased by the entry of the three wind instruments with a counter melody; the effect of which would not have been near so great, if any wind instrument had taken part in the theme. The succeeding chords given by the whole of the wind band, are sufficiently strong not to be overpowered by the unison of the Quartett. The cadence performed by the bassoons (in the 20th & 21st bar) and leading back to the theme, is very beautiful. The sustained harmony of the Hautboys and Bassoons during the repetition of the principal subject is merely employed to enhance the effect, until at the 28th bar the powerful burst of the *Tutti* comes in. The following rules and remarks may be drawn from this example.

1st The accompaniment of the Viole is *in two parts*, and the performers must so divide themselves in playing the same, that the one half of them shall give the upper, and the other half the under part. When we desire to divide the Viole in this manner, we write the stems of the double notes upwards and downwards, as in the example. The Violoncelli may be similarly divided into two different parts; and, in modern compositions, even the first and second Violins are so divided, (to signify which, the word *divisi* is used,) though the latter occurs but seldom, and in order to attain some particular effect. — By the Quartett alone, therefore, a harmony in eight or nine parts can be produced.

2nd The two Horns are set in different keys in order to obtain a greater number of natural notes.

3rd The Symphony of which we have here given the commencement, is one of the grandest and most beautiful by Mozart, and yet only written for a *small Orchestra*: for it wants two Clarionets and a 2nd Flute, as well as the trumpets and drums. Consequently, all possible means and noisy effects are not always requisite in order to produce that which is grand and beautiful; for this must result from the ideas and their elaboration.

4th There are therefore small and large Orchestras, and the composer has moreover to bear in mind, that the members of the same are not always *Virtuosi*, and that it is consequently a twofold advantage to him, if he can produce fine effects *without introducing great difficulties*.

The greater the Orchestra is, the more must the composer be careful to preserve *clearness*. The beginner will have remarked, that even in the combination of three or four instruments, (as in the Piano-forte trio), a confused harmony very soon arises, if the parts be not agreeably disposed. This especially happens when the instruments cross each other too much, and move in a close position of the harmony. How much the more then are we subject to this danger, in putting such masses as that of the full Orchestra in motion! No composition therefore will ever produce a good effect, which contains too much detail, too many different parts, an overlaid accompaniment, too quick a change of chords, and a harmony whose inner parts overpower the melodic ideas. In great localities, such blunders cause only a confused noise, and therefore nothing is more important than that, both in the conception and in the elaboration of our ideas, we proceed on as broad a scale as possible; and also that, in a union of the full powers of the Orchestra, we remain simple and clear.

Good effects are best ensured by an observance of the following rules:—

1. Broad and suitable progressions.
2. Vigorous passages in unison.
3. A noble and well conceived melody, which requires no embellishments to render it interesting.
4. A grand, and sometimes melodious progression of the bass, so that it may not always seem to be merely accompanying.
5. The alternate and also conjoint employment of the two full masses, provided that it neither continues too long, nor degenerates into mere noise.
6. Little, but not would-be brilliant solo passages for single wind instruments, with an interesting accompaniment.
7. Great care in the use of passing notes in the accompanying inner parts, so as to avoid harshness in the harmony.
8. A just and proportional disposition of the inner parts, as well in open, as in close harmony.
9. Fullness is attained rather by doubling the quartett parts, than by a heterogeneous addition of inner parts in the upper octaves.
10. Too quick a succession of many constrained and dissonant harmonies must be avoided.
11. A due alternation and union of the *Staccato* and *Legato*, particularly in the quartett.
12. The moderate use of the *Pizzicato* in connection with the wind instruments.
13. The introduction, in the proper place, of the brass instruments and drums.
14. The avoidance of too difficult times and divisions, which render the exact entry of the instruments uncertain.
15. In quick passages assigned to the Violins, a clear and well attuned accompaniment, which neither obscures nor confuses the same. &c.

The combinations of the Quartett with one or more wind instruments are very numerous, each of which produces a different effect.

1. When a wind instrument is added to some one of the Quartett parts (most frequently to the first Violin) which it doubles either in the unison, or in the octave above or below.
2. When this wind instrument is treated differently from the Quartett, and receives either an essential part, or long sustained notes, or even quicker passages.
3. Lastly, when a decided *Solo* is assigned to the wind instrument, to which the quartett performs an accompaniment.

Thus, for example, the first Bassoon may double the bass either in the unison or in the octave above. In like manner, it may be made to proceed in unison with one of the inner parts, or still better, to double the first Violin in the octave below. And lastly, it may either perform sustained notes in harmony with the Quartett parts, or else a decided *Solo*.

The like is admissible with the first Clarinet and Hautboy, only that these never proceed with the bass, but move probably in unison with the inner and upper parts of the Quartett. In gentle melodies we avoid setting the acute Hautboy in unison with the first Violin: it is preferable in the octave above.

The Flute is well adapted to proceed with the first Violin either in the unison or in the octave above, as it agreeably mollifies the tone of the Violins. All these instruments may likewise receive little solo passages.

The Horn cannot exactly keep pace with the Quartett in moving figures, but it performs sustained notes in the inner parts, or little Solos, in order to enhance the effect. Add to this, that the quartett is not always employed entire. For instance, cases occur in which the Violins, with the Flute or Clarionet, perform a passage in three parts; or the Violoncelli divided, with one Horn, &c. &c.

Still more numerous are the combinations, when two or more wind instruments are added to the quartett; as, Bassoon and Flute, or Clarionet and Horn, or Flute and Hautboy &c.

When, however, several wind instruments are employed together, we must well observe the general rule (already given in treating of vocal music) that they must form correct harmony respectively among themselves, and independently of the Quartett bass. Hence, the following passage would be bad:—

2 Oboè.
Violoncello & Basso.

Neither would it be good even if the Violins went in unison with the Hautboys. For as the latter have a very different tone from the quartett basses, the bad effect of the disagreeable Fourths would still be audible, and could only be corrected by setting a bassoon in unison with the bass.

But when the wind instruments receive a harmony, which may perhaps even subsist alone, we may give to the quartett bass an entirely different progression, without being obliged to double the same by any wind instrument. For Ex:—

2 Oboè.
2 Fagotti.
Violoncello & Basso.

As the Double-bass sounds an octave lower than the Violoncello, the bass is here sufficiently full.

A melody consisting of little detached portions, may be so distributed among particular wind instruments, as to be performed by them one after another. But this must be done in such a manner as not to render the execution too difficult and uncertain. Furthermore, certain themes can also be alternately performed, sometimes by the quartett alone, and at others, by the wind instruments only, whereby a kind of conversation between the two masses is produced. Here follow some examples on all these points:—

Nº 1.

FINALE to SYMPHONY. Nº 3.

.25

Allegro.

Haydn.

Flauto

Fagotto

Viol. I.

Viol. II.

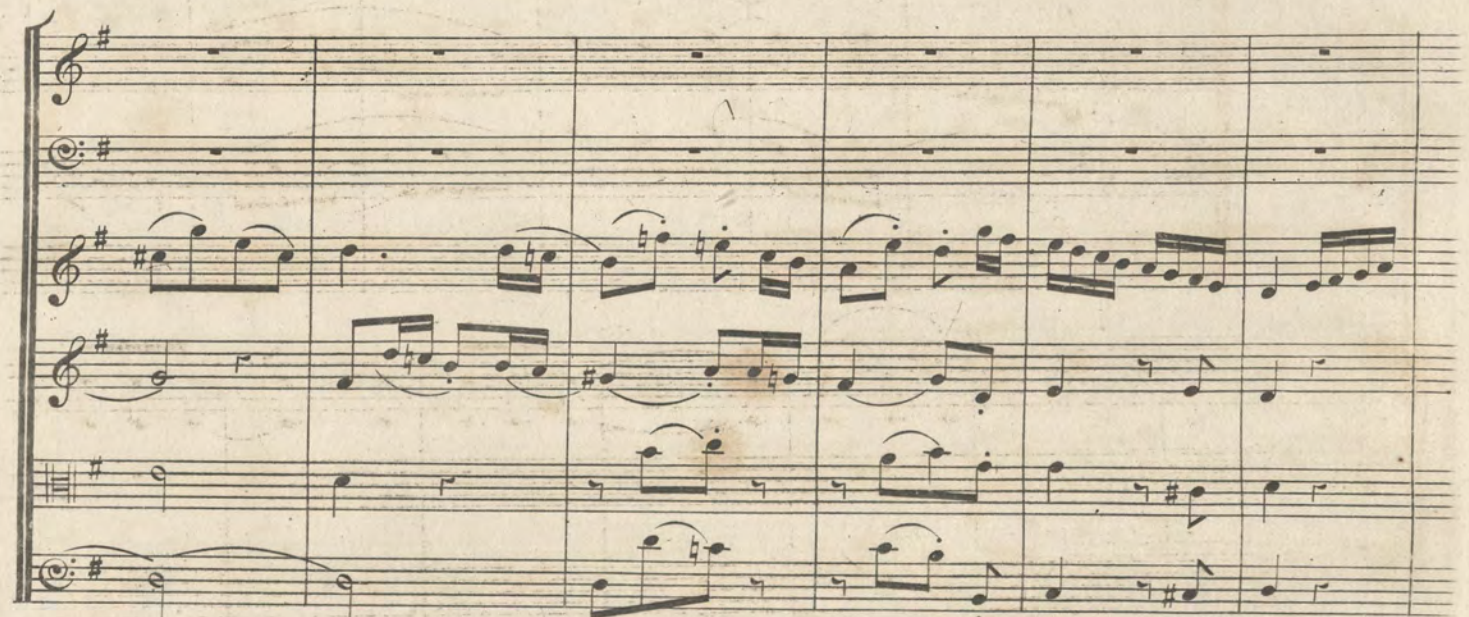
Viola

Vcello:
e Basso.

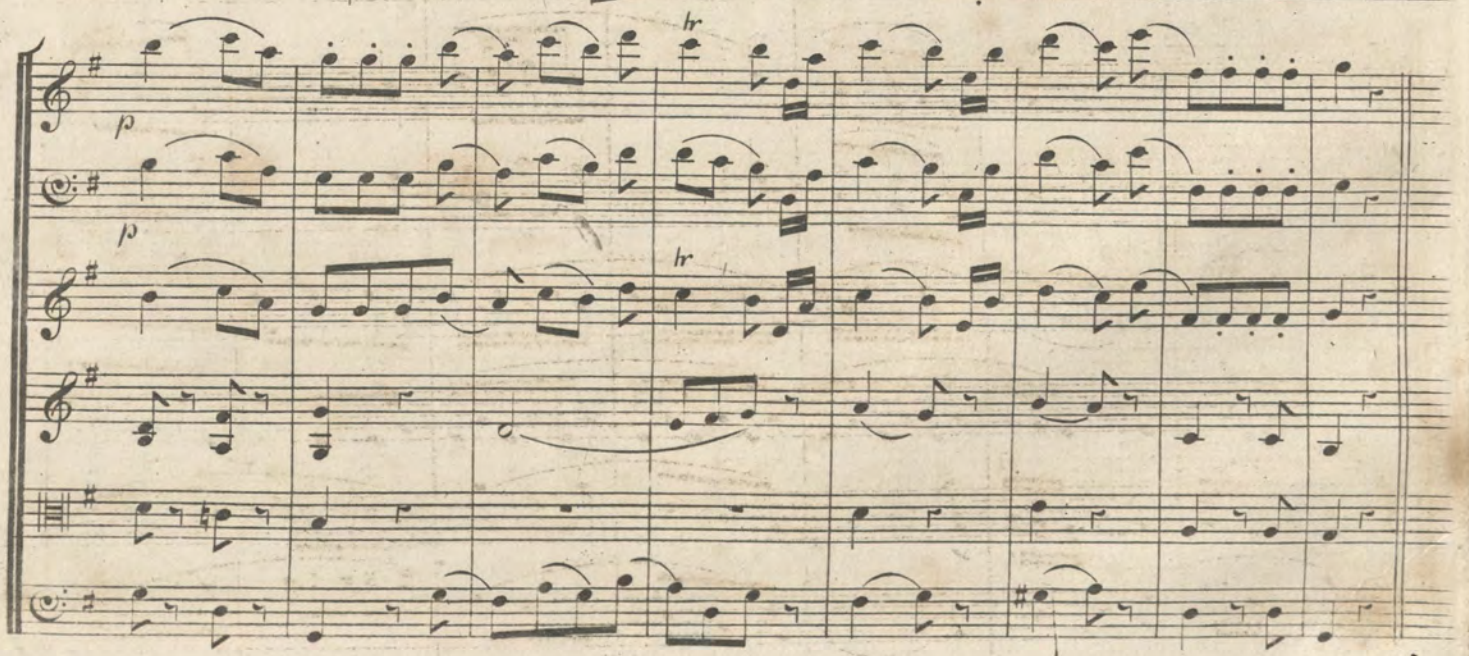
This musical score is for the Finale of Symphony No. 3 by Joseph Haydn. It is marked 'Allegro.' and is the first of two pages (indicated by '.25' in the top right). The score is written for a woodwind section and strings. The woodwinds listed are Flauto (Flute), Fagotto (Bassoon), Viol. I. (Violin I), Viol. II. (Violin II), Viola, and Vcello: e Basso. (Violoncello and Double Bass). The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into three systems. The first system contains staves for Flauto, Fagotto, Viol. I., Viol. II., Viola, and Vcello: e Basso. The second system continues the woodwinds and adds staves for Violoncello and Double Bass. The third system continues the woodwinds and adds staves for Violoncello and Double Bass. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' (piano).



The first system of musical notation consists of six staves. The top two staves are grand staves (treble and bass clef) with a key signature of one sharp (F#). The bottom four staves are individual staves, also with a key signature of one sharp. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some dynamic markings, such as *p* (piano) and *hr* (harmonica), and some phrasing slurs.



The second system of musical notation consists of six staves, continuing the musical piece. It features similar notation to the first system, with a key signature of one sharp and various note values. The music is written in a continuous, flowing style with many slurs and ties.



The third system of musical notation consists of six staves, continuing the musical piece. It features similar notation to the first system, with a key signature of one sharp and various note values. The music is written in a continuous, flowing style with many slurs and ties. There are some dynamic markings, such as *p* (piano) and *hr* (harmonica), and some phrasing slurs.

Nº 2.

SYMPHONY in D.

27

Beethoven.

Larghetto.

2 Corni
in E.

2 Flauti.

2 Oboè.

2 Clarinetti
in A.

2 Fagotti.

Viol: I.

Viol: II.

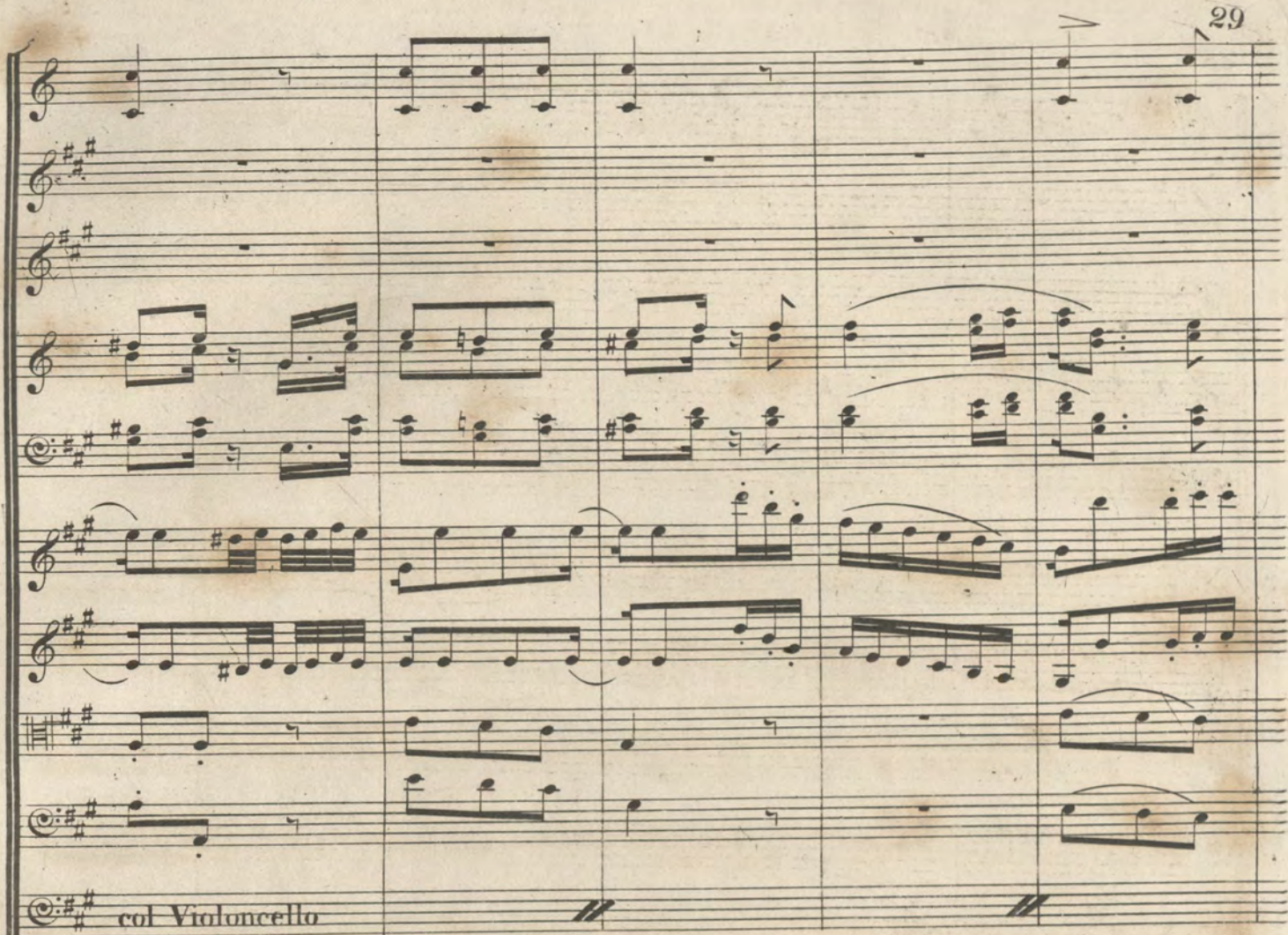
Viole.

Vcelli.

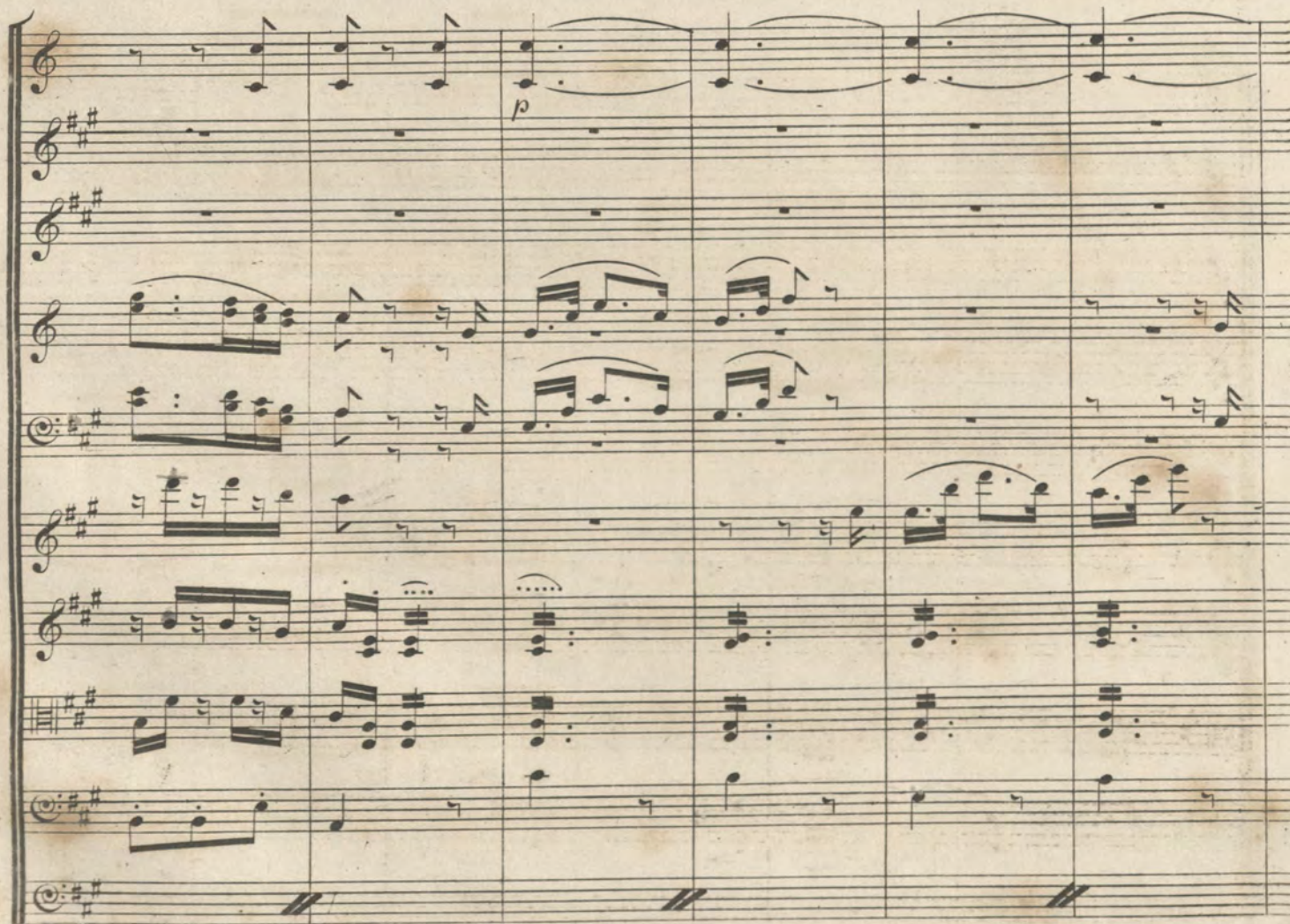
Bassi.

Handwritten musical score for the first system, measures 1-8. The score is written on ten staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the last six staves are for piano accompaniment. The key signature is two sharps (F# and C#). The time signature is common time (C). The music features various melodic lines, including a prominent eighth-note pattern in the piano accompaniment.

Handwritten musical score for the second system, measures 9-16. The score continues on ten staves. The key signature remains two sharps (F# and C#). The time signature is common time (C). The music includes dynamic markings such as *p* (piano) and *f* (forte). The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.



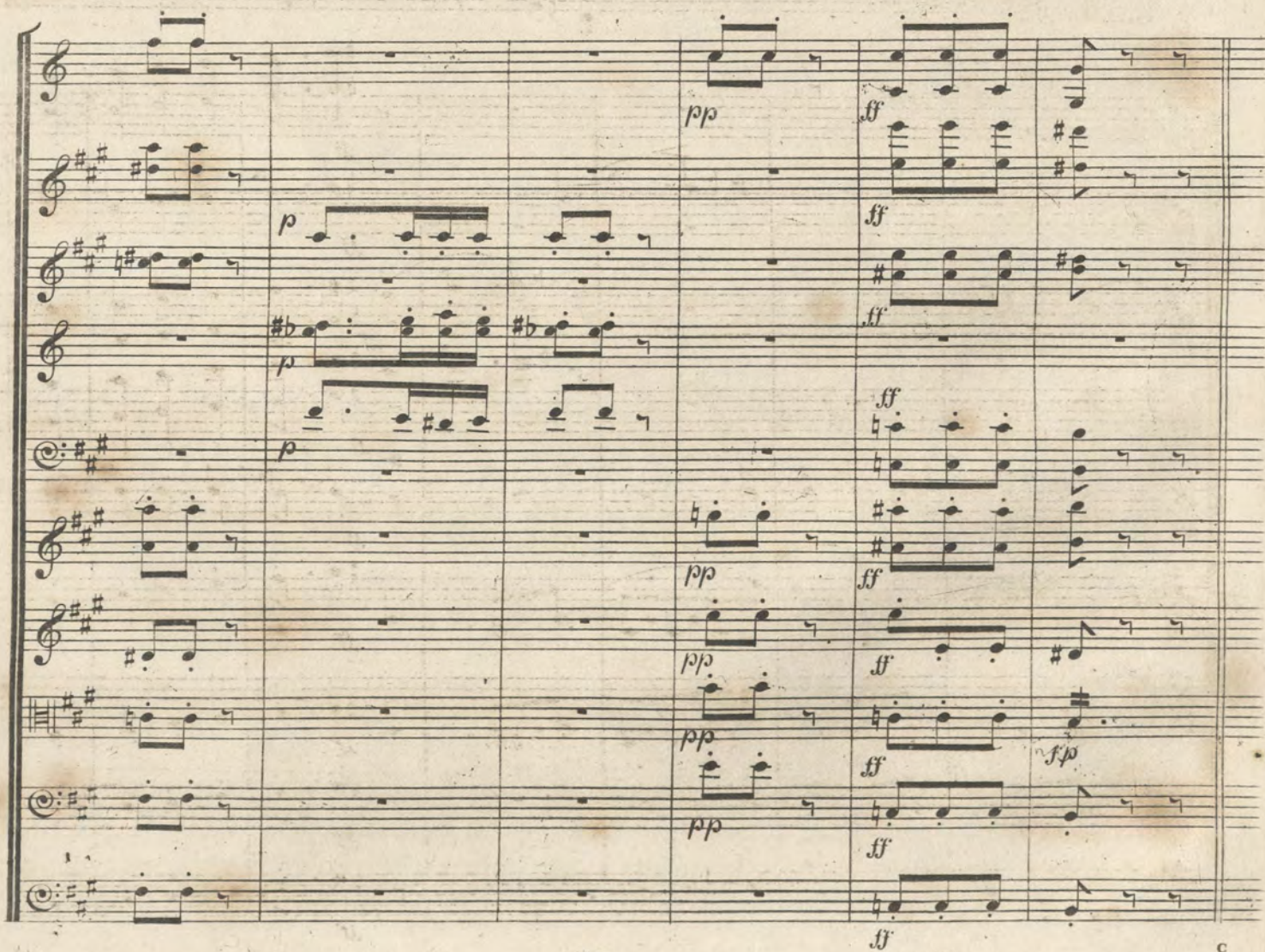
Musical score system 1, measures 1-4. The system consists of nine staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The sixth staff has a bass clef and a key signature of two sharps. The seventh staff has a bass clef and a key signature of two sharps. The eighth staff has a bass clef and a key signature of two sharps. The ninth staff has a bass clef and a key signature of two sharps. The text "col Violoncello" is written below the eighth staff. There are double bar lines at the end of measures 2 and 4.



Musical score system 2, measures 5-8. The system consists of nine staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The sixth staff has a bass clef and a key signature of two sharps. The seventh staff has a bass clef and a key signature of two sharps. The eighth staff has a bass clef and a key signature of two sharps. The ninth staff has a bass clef and a key signature of two sharps. The text "p" is written below the first staff in measure 5. There are double bar lines at the end of measures 6 and 8.



First system of musical notation, measures 1-5. The system consists of ten staves. The first four staves are treble clef, and the last six are bass clef. The key signature is two sharps (F# and C#). The first staff has a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The second staff has a piano (p) dynamic. The third and fourth staves have a piano (p) dynamic. The fifth staff has a fortissimo (ff) dynamic. The sixth staff has a fortissimo (ff) dynamic. The seventh staff has a fortissimo (ff) dynamic. The eighth staff has a fortissimo (ff) dynamic. The ninth staff has a fortissimo (ff) dynamic. The tenth staff has a fortissimo (ff) dynamic. The system ends with a double bar line.



Second system of musical notation, measures 6-10. The system consists of ten staves. The first four staves are treble clef, and the last six are bass clef. The key signature is two sharps (F# and C#). The first staff has a piano (p) dynamic. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a piano (p) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a piano (p) dynamic. The system ends with a double bar line.

Nº 3.

SINFONIA EROICA.

31

Allegro.

Beethoven.

2 Flauti.

2 Oboè.

2 Clarinetti
in Bb.

2 Fagotti.

2 Corni
in Eb.

Viol. I.

Viol. II.

Viole.

Vcelli
e Bassi.

6118 c

Allegro.

2 Corni in G.

Flauto.

2 Oboè.

2 Fagotti.

Viol: I.

Viol: II.

Viole.

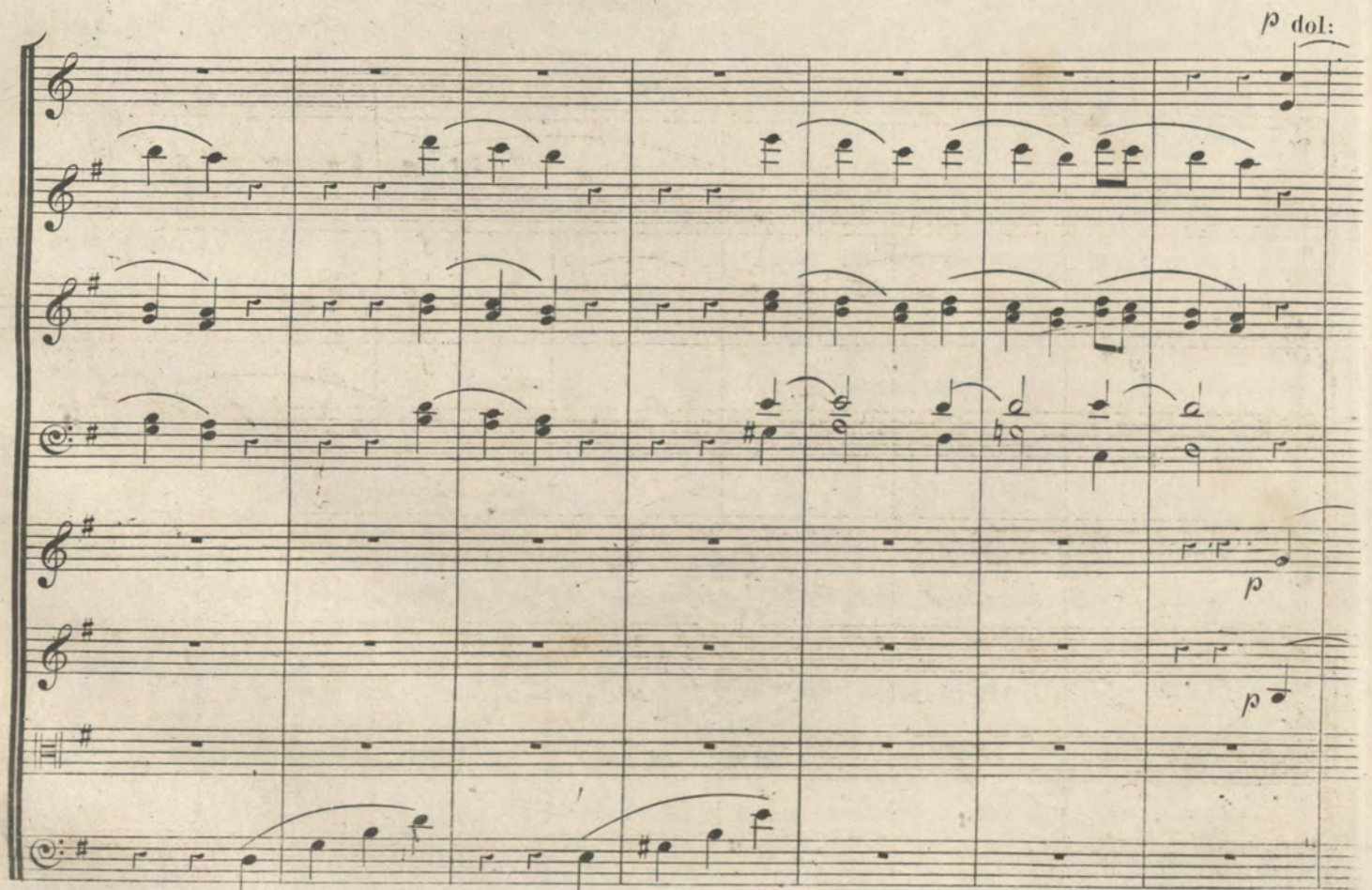
Vcelli
e' Bassi.

The image shows the first system of a musical score for Giuseppe Verdi's opera 'L'Espresso'. The score is written for a full orchestra and includes parts for 2 Corni in G, Flauto, 2 Oboè, 2 Fagotti, Viol: I, Viol: II, Viole, and Vcelli e' Bassi. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the beginning of the piece, with the strings playing a rhythmic pattern and the woodwinds and brass instruments entering with sustained notes.

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert, Op. 147, No. 1. The score is for voice and piano, in G major and 3/4 time. It consists of 12 measures. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The score includes dynamic markings such as "p" (piano) and "f" (forte), and phrasing slurs. The manuscript is on aged, yellowed paper.



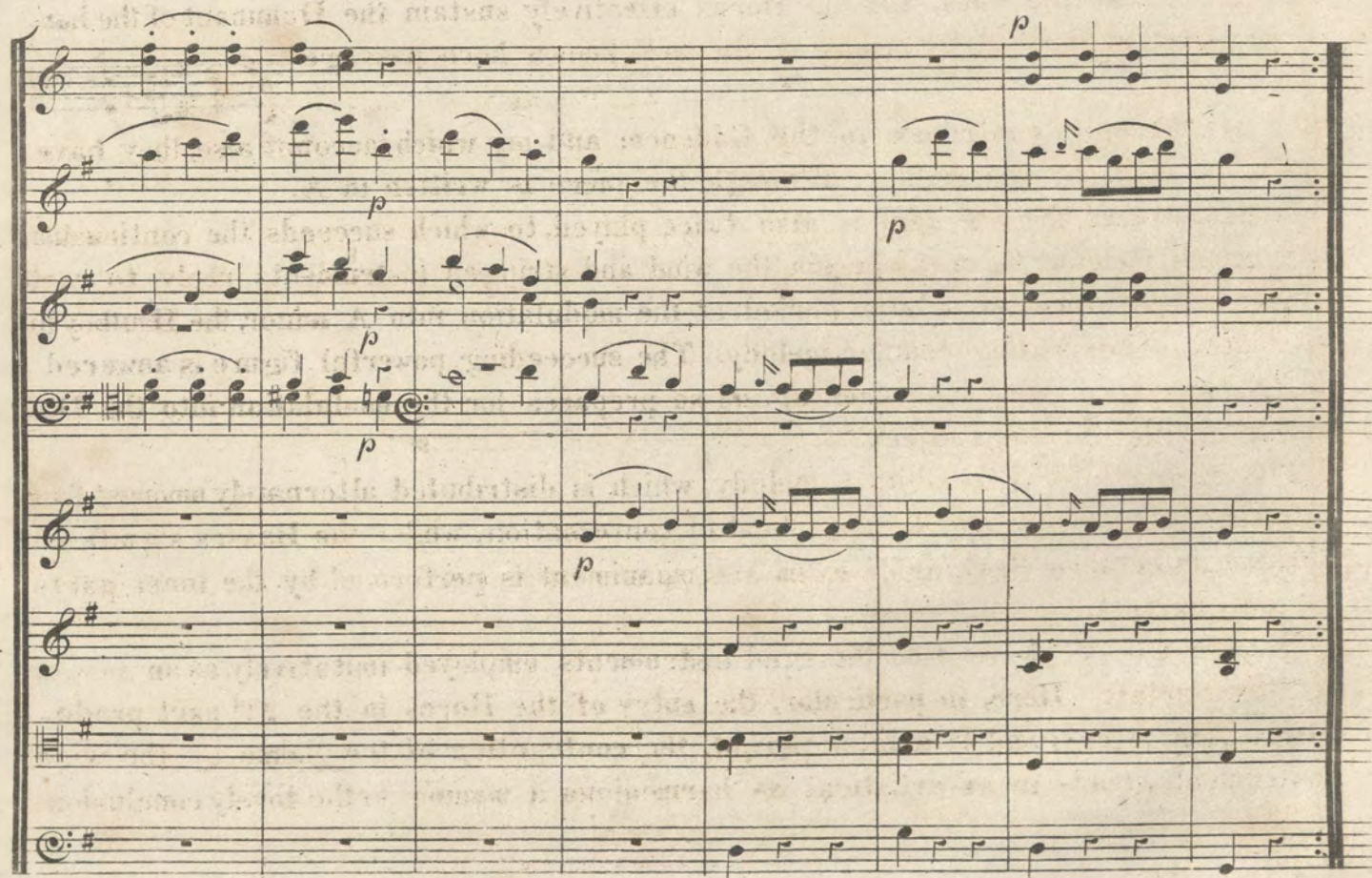
The first system of the musical score consists of eight staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The music features various melodic lines with slurs and ties, and some chords. A dynamic marking 'p' (piano) is present in the third staff of the system. A double bar line is located after the sixth measure of the system.



The second system of the musical score also consists of eight staves, continuing the same instrumentation and key signature as the first system. It features more complex melodic and harmonic textures, including many slurs and ties. A dynamic marking 'p' (piano) appears in the seventh staff, and another 'p' is in the eighth staff. A 'dol:' (dolce) marking is placed above the first staff of this system. The system concludes with a double bar line.



First system of musical notation, measures 1-8. The system consists of eight staves. The top four staves (1-4) are in treble clef with a key signature of one sharp (F#). The bottom four staves (5-8) are in bass clef with a key signature of one sharp (F#). The music features various melodic lines, some with slurs, and dynamic markings including *f* (forte) and *p* (piano).



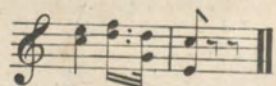
Second system of musical notation, measures 9-16. The system consists of eight staves, continuing the musical composition from the first system. It includes various musical notations such as notes, rests, and slurs, with dynamic markings like *p* (piano) and *f* (forte) indicating volume changes.

In the *1st Example*, we perceive how a bassoon unites with the first Violin in the performance of the lively theme in the octave below; besides which, it must also be observed that this example is taken *from the middle* of the piece; for, at the beginning, the same theme is performed without any wind instrument.

Afterwards, the doubling of the theme is taken by the Flute instead of the Bassoon, in the upper octave. The second part is performed by the quartett alone, after which the theme is repeated both by the Flute and by the Bassoon, together with the first Violin, — consequently in 3 octaves. Such doublings produce the interesting effect of Variations, without any alteration of the theme.

In addition to the above, we have still to remark, that the Viola is sometimes set higher than the 2nd Violin. This is always permissible where it is desired that the 2nd Violin should take the more important inner part, on account of its having an equal number of performers with the 1st Violin, and because the Viola sound rather less full. We also perceive that wherever the Author wished the Quartett to be in three parts only, one of the inner parts is either silent, or else the Viola proceeds with the Violoncello.

In the *2nd Example*, the melodious theme is first performed by the Quartett without the Double-Bass. The entry of the latter in the 7th bar, produces a beautiful effect. After this, the soft-toned Clarionets and Bassoons take up the theme, whilst the Violins, by a moving figure, form a kind of Variation. The Violoncelli and Double-basses take the bass, and the Horns effectively sustain the Dominant of the harmony, whilst, at the end, by means of the well known horn passage



they very happily contribute to the Cadence; and on which account also, they have been set in **E** by the Author, although the piece is written in **A**.

In this manner the 2nd part is also twice played, to which succeeds the continuation with a new melodic figure, wherein the wind and stringed instruments reply to each other, and in which, at a later period, at the modulation into **A** minor, the Hautboy introduces an interesting counter-melody. The succeeding powerful figure is answered softly by several wind instruments, and so prepares for the modulation into the Dominant, in the middle subject.

The *Example N^o 3* exhibits a melody which is distributed alternately amongst four different instruments, and forms a kind of conversation, whilst the Basses significantly come in between them, and a calm accompaniment is performed by the inner parts of the quartett.

In *Example N^o 4* we find the wind instruments employed imitatively, as an answer to the quartett. Here, in particular, the entry of the Horns in the 2nd part produces a fine effect; and, at a later period, the contraction of the theme by the wind instruments, leads in as artistical as harmonious a manner to the lovely conclusion.

CHAPTER IV.

OF UNUSUAL COMBINATIONS OF DIFFERENT INSTRUMENTS.

We have hitherto spoken of the ordinary combinations which are employed in every orchestral composition. But in works where the composer can depend on having a large and numerous orchestra (in the Opera, for instance), he must also *occasionally* allow himself even an unusual employment or combination of certain instruments, for the attainment of particular effects. Thus, for example, the Violoncelli may not only be divided into two, but even into three parts, so as to form with the double-basses a four-part harmony.

In like manner, three or four Horns may be combined, and which, either alone or in conjunction with the bassoons and other instruments, may perform various harmonized melodic phrases. Furthermore, as the two Violins may each be divided into two parts, we can by this means, in connection with the Violas (also divided), produce a six-part harmony in the upper parts. The three Trombones may likewise be employed alone, or in union with the other noisy instruments, for particular effects.

A single and powerfully sustained note by the Trumpet or Horn *solo*, is sometimes productive of great effect. Even the Drums may receive a Solo either in measured beats or in a roll, *piano* or *forte*.

The employment of such effects, or the creation of new ones, depends on the fancy and the talent of the composer; who has merely to observe, that the same unusual combinations are only to be introduced rarely and with moderation, and also that the ideas which give rise to them are deserving of such means, by reason of their beauty and originality: for, otherwise, the hearers must regret to see them expended on ordinary, mean, or ugly thoughts.

Here follow some Examples:—

ANDANTE CON MOTO.

(Pastoral Symphony.)

2 Corni in B $\flat$ Basso.

2 Flauti.

2 Oboè.

2 Clarinetti in B $\flat$.

2 Fagotti.

Violino. I.

Violino. II.

Viole.

Violoncelli.

Bassi.

pizz.

This page contains a handwritten musical score, likely for a piano or organ. The score is organized into two systems, each with eight staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat (B-flat). The dynamics 'fp' (fortissimo piano) and 'p' (piano) are used throughout. The second system continues the composition, featuring more complex rhythmic patterns and a variety of note values. The paper shows signs of age, including some staining and wear.

ALLEGRO.

2 Oboè.
2 Fagotti.
Corno I.
in E $\flat$.
Corno II.
in E $\flat$.
Corno III.
in E $\flat$.
Viol: I.
Viol: II.
Viole.
Violoncelli
e Bassi.

2 Oboè.
2 Fagotti.
Corno I.
in E $\flat$.
Corno II.
in E $\flat$.
Corno III.
in E $\flat$.
Viol: I.
Viol: II.
Viole.
Violoncelli
e Bassi.

2 Oboè.
2 Fagotti.
Corno I.
in E $\flat$.
Corno II.
in E $\flat$.
Corno III.
in E $\flat$.
Viol: I.
Viol: II.
Viole.
Violoncelli
e Bassi.

Handwritten musical score on page 41, system 1. The system consists of eight staves. The first two staves are in treble and bass clefs with a key signature of two flats. The next six staves are in treble clef. The music features various note values, including eighth and sixteenth notes, and rests. A dynamic marking *sf* (sforzando) is present on the third staff. The system concludes with a *p* (piano) marking on the first staff of the system.

Handwritten musical score on page 41, system 2. The system consists of eight staves. The first two staves are in treble and bass clefs with a key signature of two flats. The next six staves are in treble clef. The music continues with various note values and rests. A dynamic marking *sf* (sforzando) is present on the third staff. The system concludes with a *p* (piano) marking on the first staff of the system.

MAESTOSO. (The other instruments rest)

(Marche Hongraise.)

2 Corni in G.

2 Fagotti.

Timpani
in G. D.

p

cres:

cres:

cres:

Now follows the Tutti

ALLEGRO NON TROPPO.

(Concerto for the Violin.)

2 Oboè.

2 Clarinetti
in A.

2 Fagotti.

Timpani in D. A.

Violino I.

Violino II.

Viola.

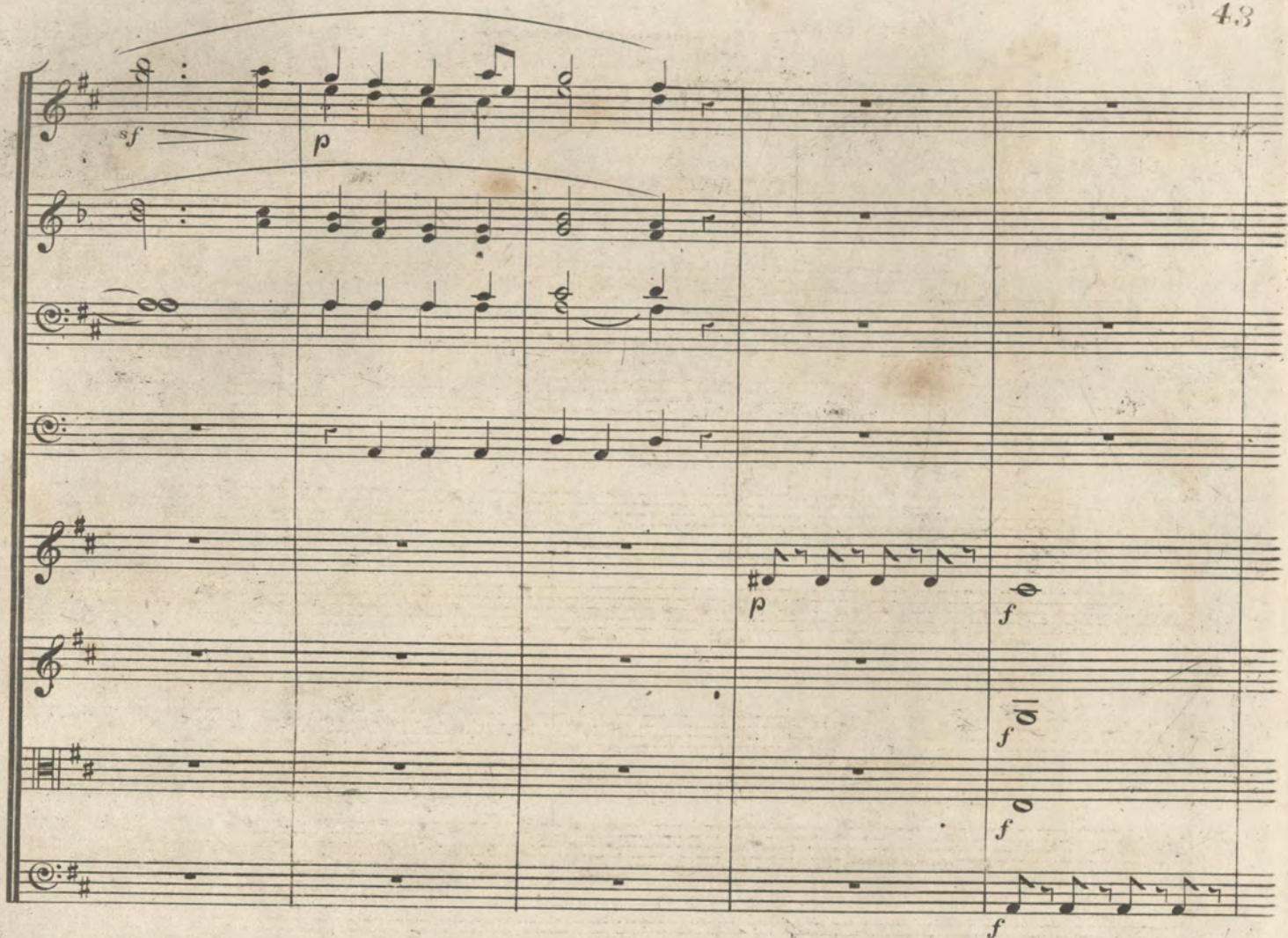
Violoncelli
e Bassi.

p

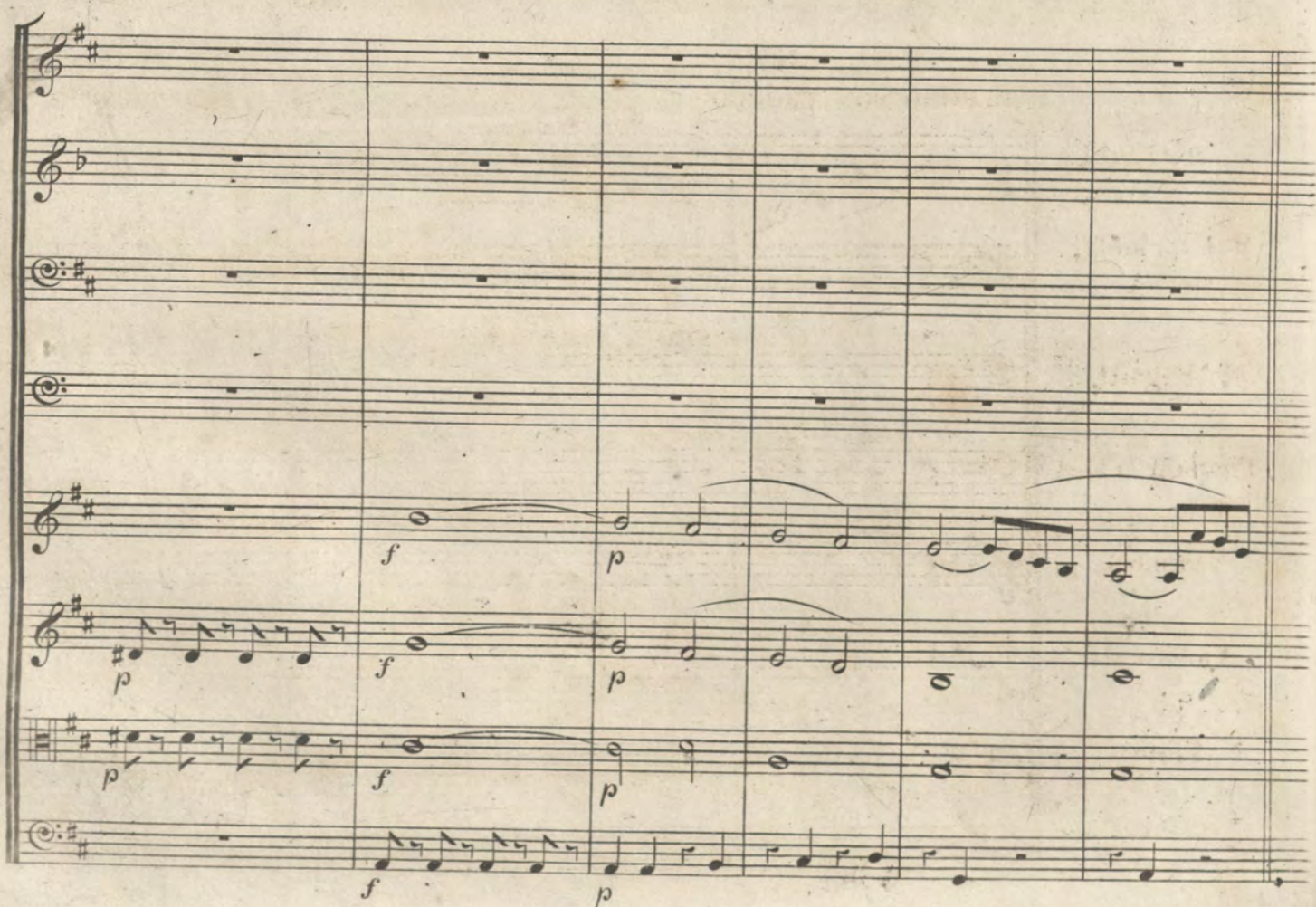
dol:

Solo.

cres:



First system of a musical score, page 43. It consists of nine staves. The first four staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third and fourth staves have bass clefs and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth, seventh, eighth, and ninth staves have bass clefs and a key signature of one sharp (F#). The first staff begins with a forte (*sf*) dynamic and a crescendo hairpin. The second staff begins with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic and a crescendo hairpin.



Second system of a musical score, page 43. It consists of nine staves. The first four staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third and fourth staves have bass clefs and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth, seventh, eighth, and ninth staves have bass clefs and a key signature of one sharp (F#). The system begins with a forte (*f*) dynamic and a crescendo hairpin. The system concludes with a piano (*p*) dynamic and a crescendo hairpin.

ALLEGRO MOLTO.

2 Flauti.

2 Oboè.

2 Clarinetti
in C.

2 Fagotti.

2 Corni
in F.

Violino I.

Violino II.

Viole.

Violoncelli
e Bassi.

6118

47

Handwritten musical score system 1, measures 45-47. The system consists of nine staves. The top staff has a melodic line starting with a piano (*p*) dynamic. The middle staves contain various rests and some melodic fragments. The bottom staves show a rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical score system 2, measures 48-51. The system consists of nine staves. The top staff continues the melodic line. The middle staves have piano (*pp*) dynamics and some rests. The bottom staves show a rhythmic accompaniment with eighth and sixteenth notes.

Celli: -

First system of musical notation, measures 1 through 8. The score consists of eight staves. Measures 1-4 contain various melodic and harmonic lines. Measures 5-8 feature a crescendo, indicated by the word "cres:" written above each staff. The notation includes treble and bass clefs, key signatures, and various note values.

cres:
cres:
cres:
cres:
cres:
cres:
cres:
cres:

Tutti.

Second system of musical notation, measures 9 through 16. The score continues with eight staves. Measures 9-12 feature a melodic line with the word "più" and a forte dynamic "f". Measures 13-16 feature a fortissimo dynamic "ff". The notation includes treble and bass clefs, key signatures, and various note values.

più *f*
più *f*
più *f*
più *f*
più *f*
più *f*
più *f*
più *f*

ff
ff
ff
ff
ff
ff
ff
ff

In the *1st Example* the divided Violoncelli, together with the middle parts of the quartett, perform a flowing accompaniment, whilst the melody is taken by the first Violin, and the double-basses *pizzicato* with the sustained notes by the Horns give the bass. Afterwards, the Violoncelli unite in the performance of a moving figure, and the wind instruments take up the theme.

In the *2nd Example* the three *Soli* Violoncelli have a flowing melody, and the other Violoncelli with the double-basses perform the bass. At a later period the full orchestra comes in, and the two powerful bursts of the trumpet have a remarkable effect.

In the *3rd Example* the three Horns are employed alone, the other instruments only coming in, *piano*, at the Cadence. We here perceive that, in the invention of the melody, the nature of the instrument for which it is designed, is always regarded.

N^o 4 is a very effective combination of the Horns and Bassoons, whilst the Drums produce the bass.

N^o 5 commences with a Drum-solo, which introduces the theme; whereupon, first the wind instruments, and afterwards the stringed, perform the melody.

Occasionally, also, we may assign to several wind or stringed instruments a kind of *conversation*. But the ideas, as well as the passage in which they occur, must be so ordered, that the whole may not be rendered feeble, naked, and tedious. Such a conversation between different instruments may indeed take place in a tolerably quick degree of movement, although it then sometimes calls into requisition the skill and attention of the players to too great an extent, and may therefore easily miscarry in the performance. Of the two latter examples, N^{os} 6 & 7, the first (after the powerful chords forming the introduction) contains a concerted conversation in slow time, which notwithstanding its simplicity is extremely interesting, and even calls for the higher delivery of the player.

In the 7th Example, the concerted passage between the wind and stringed instruments is sportive, and of very good effect; but the quick *Alla-breve time* renders the correct performance of it rather uncertain. Afterwards follows a *crescendo*, in which, besides the strength of tone, the number of players is also constantly increased, in a well ordered manner, until the *fortissimo*.

CHAPTER V.

ON THE EMPLOYMENT OF ALL THE WIND INSTRUMENTS AS A SEPARATE MASS, AND OF THEIR UNION WITH THE QUARTETT IN *TUTTI* PASSAGES.

The whole of the wind instruments form together a very extended and full harmony, as may be seen from the following chord:—

2 FLAUTI.

2 OBOÈ.

2 CLARINETTI in C.

2 FAGOTTI.

2 CORNI in C.

2 CLARINI in C.

TIMPANI in C. G.

TROMBONE ALTO.

TROMBONE TENORE.

TROMBONE BASSO.

Such a mass can naturally perform, even independently of the quartett, whole passages and periods, various successively played and sustained chords, and modulations &c. as the majority of wind instruments have all keys at their command. The *pianissimo* cannot well be depended upon. This however is not the case with the *piano*, *crescendo*, *diminuendo*, *forte* and *fortissimo*. In full passages, care must be taken that the upper part be sufficiently strong to render the melody clearly audible. The trumpets are the least capable of moderating their power of tone; though, to a certain degree, their *piano* is practicable, and in connection with the drums, very effective.

The two masses may also alternately perform powerful chords, which (when there are a good number of stringed instruments) tolerably equal each other in strength of tone. For Ex:—

SYMPHONY in D.

Beethoven.

51

Allegro.

2 FLAUTI.
ff

2 OBOÈ.
ff

2 CLARINETTI
in A.
ff

2 FAGOTTI.
ff

2 CORNI in D.
ff

2 CLARINI in D.
ff

TIMPANI in D.A.
ff

VIOLINO I.
ff

VIOLINO II.
ff

VIOLE.
ff

VIOLONCELLI
e BASSI.
ff

We now give an Example in which the wind instruments perform a more considerable passage, and which belongs to the finest and most effective of this kind. Here it will be perceived, how that, for each instrument, the composer has employed the notes which are more especially suited to it, in order to bring forth the pure harmony and noble melody in the most unconstrained manner.

ASSAI MODERATO.

(Ruins of Athens) Beethoven.

2 Flauti.

2 Oboè.

2 Clarinetti.
in B $\flat$

2 Fagotti.

2 Corni in E $\flat$.2 Clarini in E $\flat$.Timpani
in E $\flat$ B $\flat$

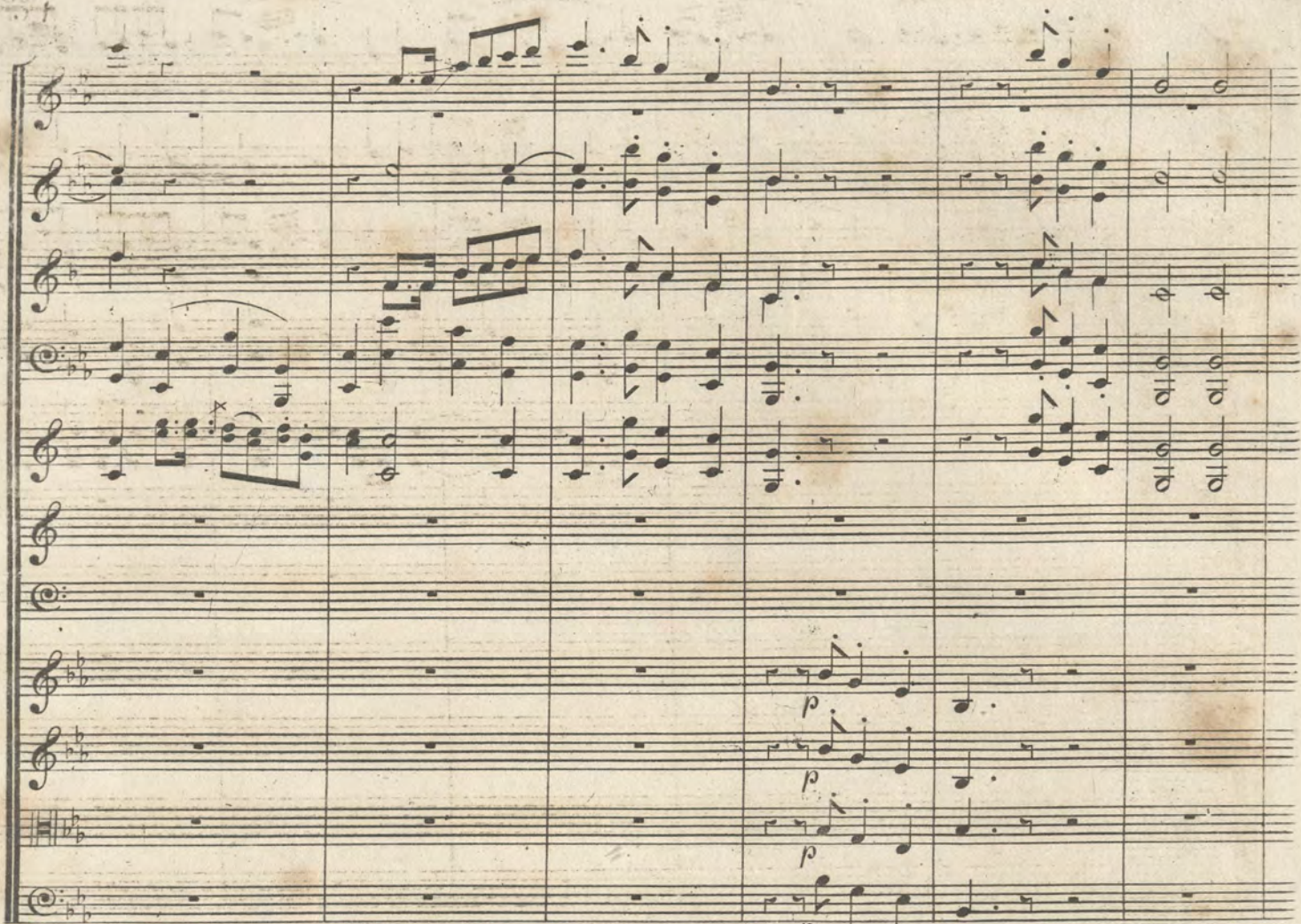
Violino I.

Violino II.

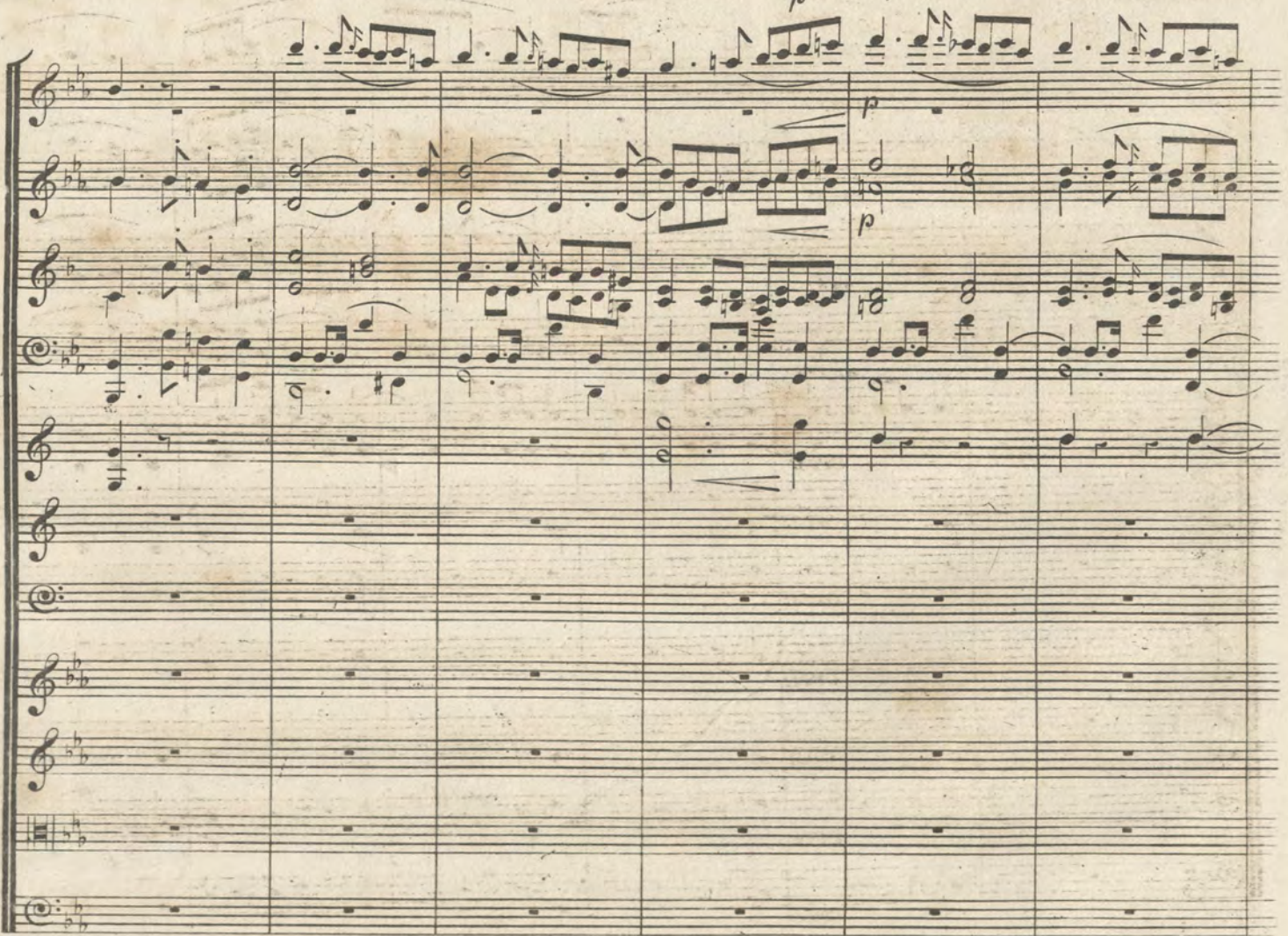
Viole.

Violoncelli
e Bassi.

This page contains a handwritten musical score for page 53. The score is written on 18 staves, organized into two systems of nine staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures, and notes of different durations. There are several instances of the marking 'dol:' (dolce) and 'p' (piano). The handwriting is in dark ink on aged, slightly yellowed paper. The first system includes a melodic line in the top staff, followed by several staves of accompaniment, and then a section with more complex rhythmic patterns. The second system continues the composition with similar melodic and accompanimental lines.



Handwritten musical score system 1, featuring multiple staves with notes, rests, and dynamic markings such as *p* (piano).



Handwritten musical score system 2, continuing the composition with various musical notations and dynamic markings.

55

This system contains measures 51 through 55. It features a complex texture with multiple staves. The top staff has a melodic line with eighth-note patterns. Below it, several staves contain dense chordal textures and moving lines. The bottom staves are mostly empty, indicating rests for those parts. The key signature has two flats, and the time signature is common time.

This system contains measures 56 through 60. It continues the musical texture from the previous system. Measures 56-58 show a gradual increase in volume, indicated by the 'cres.' (crescendo) markings above several staves. Measures 59-60 feature more active melodic and harmonic movement. The bottom staves remain mostly at rest.

This image shows a page of handwritten musical notation, likely a score for a piano concerto. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings such as *f* (forte), *sf* (sforzando), *p* (piano), and *ff* (fortissimo). The handwriting is in ink on aged, slightly yellowed paper. The page is numbered '56' in the top left corner. The notation is dense and complex, with many beamed notes and slurs, indicating a fast and technically demanding piece. The key signature is B-flat major, and the time signature is 4/4. The page is divided into two systems, with a double bar line separating them. The first system contains 12 measures, and the second system contains 12 measures. The notation is written in a clear, legible hand, with some corrections and erasures visible. The overall appearance is that of a professional musical manuscript.

A general combination of all the instruments, mostly occurs in the *forte* or *fortissimo*, it being employed for the purpose of producing the most complete and powerful effect. It may take place in the following ways:—

- a. In unison.
- b. In full chords, sustained or played successively.
- c. When the quartett performs a melody or a moving figure whilst the wind instruments sustain full chords.
- d. In moving figures for the wind instruments, whilst the quartett plays full chords, or sustains them *tremolando*.

When the 1st Violin has a passage free from too great difficulties, the higher wind instruments may proceed with it either in the unison or in the octave above, the lower ones strengthening the accompaniment by means of sustained chords. But when the figures in the Violin part are too quick or too difficult, we give to all the wind instruments the sustained, or frequently and shortly played chords. The trumpets and drums assist in the general effect wherever they can be introduced to suit the harmony, and where too great a contrast is not formed by the following chord. The trombones can perform all chords which are not too quickly changed, in three complete parts; in which case, the Bass trombone always proceeds in unison with the quartett bass, when the latter has no runs.

In composing a fugued piece for the Orchestra, its principal parts must be primarily designed for the quartett. Then each part may be doubled, if desired, by a corresponding instrument in the unison; and the first Violin, as well as many of the inner parts, in the octave. To the brass instruments, are occasionally given such notes as accord with the harmony and reinforce the entrance of the subject, particularly when it occurs in the bass.

When the quartett has passages of considerable difficulty to perform, the wind instruments far more advantageously receive only the sustained chords of the harmony upon which they are founded. We must however avoid assigning to the latter, too many heterogeneous accessory notes, as the clearness of the whole may thereby be easily destroyed: for, if the fugue be well worked for the quartett, the doublings are sufficient to produce the required effect. Here follow some examples:—

Flauto. *ff*

2 Oboè. *ff*

2 Fagotti. *ff*

2 Corni.
in B_b Basso. *ff*

2 Clarini
in B_b *ff*

Timpani.
in B_b F. *ff*

Violino I. *ff*

Violino II. *ff*

Viole *ff*

Violoncelli.
e Bassi. *ff*

Handwritten musical score on page 59. The score consists of 12 staves. The first four staves are for vocal parts, with the first staff marked *gva*. The next four staves are for piano accompaniment. The bottom four staves are for a second set of instruments, possibly strings or woodwinds. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score on page 60. The score consists of 12 staves. The first four staves are for vocal parts, with the first staff marked *gva*. The next four staves are for piano accompaniment. The bottom four staves are for a second set of instruments, possibly strings or woodwinds. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings, including *sf* (sforzando) and *be* (basso).

Handwritten musical score on page 61, system 1. The system consists of ten staves. The first four staves are in treble clef, and the last six staves are in bass clef. The music is written in a single system with various note values, including eighth and sixteenth notes, and rests. There are some markings above the staves, possibly indicating fingerings or breath marks.

Handwritten musical score on page 61, system 2. The system consists of ten staves. The first four staves are in treble clef, and the last six staves are in bass clef. The music is written in a single system with various note values, including eighth and sixteenth notes, and rests. There are some markings above the staves, possibly indicating fingerings or breath marks. The system ends with a double bar line and a repeat sign.

2 Flauti. *ff*

2 Oboè. *ff*

2 Clarinetti in C. *ff*

2 Fagotti. *ff*

2 Corni in F. *ff*

2 Corni in D. *ff*

2 Clarini in D. *ff*

Timpani in D. A. *ff*

Trombone Alto. *ff*

Trombone Tenore. *ff*

Trombone Basso. *ff*

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Violoncelli. *ff*

Contrabassi. *ff*

8^{va}

loco

63

Col Oboe

Handwritten musical score on page 64. The score consists of 14 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff is a whole rest. The fourth staff begins with a bass clef and a key signature of one flat (Bb). The fifth staff continues the melody. The sixth staff is a whole rest. The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff continues the melody. The ninth staff is a whole rest. The tenth staff begins with a bass clef and a key signature of one flat (Bb). The eleventh staff continues the melody. The twelfth staff is a whole rest. The thirteenth staff begins with a treble clef and a key signature of one sharp (F#). The fourteenth staff continues the melody. The score includes various musical notations such as notes, rests, and dynamic markings. The word "gva" is written above the first staff. The word "Col 1^{mo} Unis." is written below the twelfth staff.

SINFONIA EROICA.

ALLEGRO.

gve

65

Beethoven.

6118

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 system (staves 1-2) contains the vocal melody in treble clef, with a key signature of one flat (B-flat) and a common time signature. The bottom system (staves 9-10) contains the piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The middle staves (3-8) contain various musical notations, including chords, single notes, and rests, likely representing the harmonic support for the vocal line. The paper is aged and shows some staining. The handwriting is in dark ink.

Handwritten musical score for "Gloria" by Beethoven, Op. 31, No. 3. The score is on aged, yellowed paper and features multiple staves with musical notation, including notes, rests, and dynamic markings like "sf" (sforzando). The notation is in a historical style, with some staves showing repeat signs and others showing more complex rhythmic patterns. The paper shows signs of wear, including creases and discoloration.

SYMPHONY in C minor.

67

Nº 5.

ALLEGRO.

Beethoven.

Flauto Piccolo.

2 Flauti.

2 Oboè.

2 Clarinetti
in C.

2 Fagotti.

2 Corni in C.

2 Clarini in C.

Timpani in C. G.

Trombone
Alto.

Trombone
Tenore.

Trombone
Basso.

Contra
Fagotti.

Violino I.

Violino II.

Viole.

Violoncelli.

Bassi.

Handwritten musical score for orchestra, page 68. The score is written on 18 staves. The first staff is a vocal line with lyrics "gva" and "loco". The second staff is a woodwind line, specifically for the Piccolo Flute, marked "Col Flautopiccolo." and featuring double bar lines. The third staff is a woodwind line, likely for the Flute. The fourth staff is a woodwind line, likely for the Clarinet. The fifth staff is a woodwind line, likely for the Bassoon. The sixth staff is a woodwind line, likely for the Oboe. The seventh staff is a woodwind line, likely for the Bassoon. The eighth staff is a woodwind line, likely for the Oboe. The ninth staff is a woodwind line, likely for the Bassoon. The tenth staff is a woodwind line, likely for the Oboe. The eleventh staff is a woodwind line, likely for the Bassoon. The twelfth staff is a woodwind line, likely for the Oboe. The thirteenth staff is a woodwind line, likely for the Bassoon. The fourteenth staff is a woodwind line, likely for the Oboe. The fifteenth staff is a woodwind line, likely for the Bassoon. The sixteenth staff is a woodwind line, likely for the Oboe. The seventeenth staff is a woodwind line, likely for the Bassoon. The eighteenth staff is a woodwind line, likely for the Oboe.

Nº 6. SYMPHONY. Nº 10.

Haydn. 69

ALLEGRO VIVACE.

Flauto.

2 Oboè.

2 Clarinetti.
in B $\flat$

2 Fagotti.

2 Corni
in E $\flat$

2 Clarini
in E $\flat$

Timpani.
in E $\flat$ B $\flat$

Violino I.

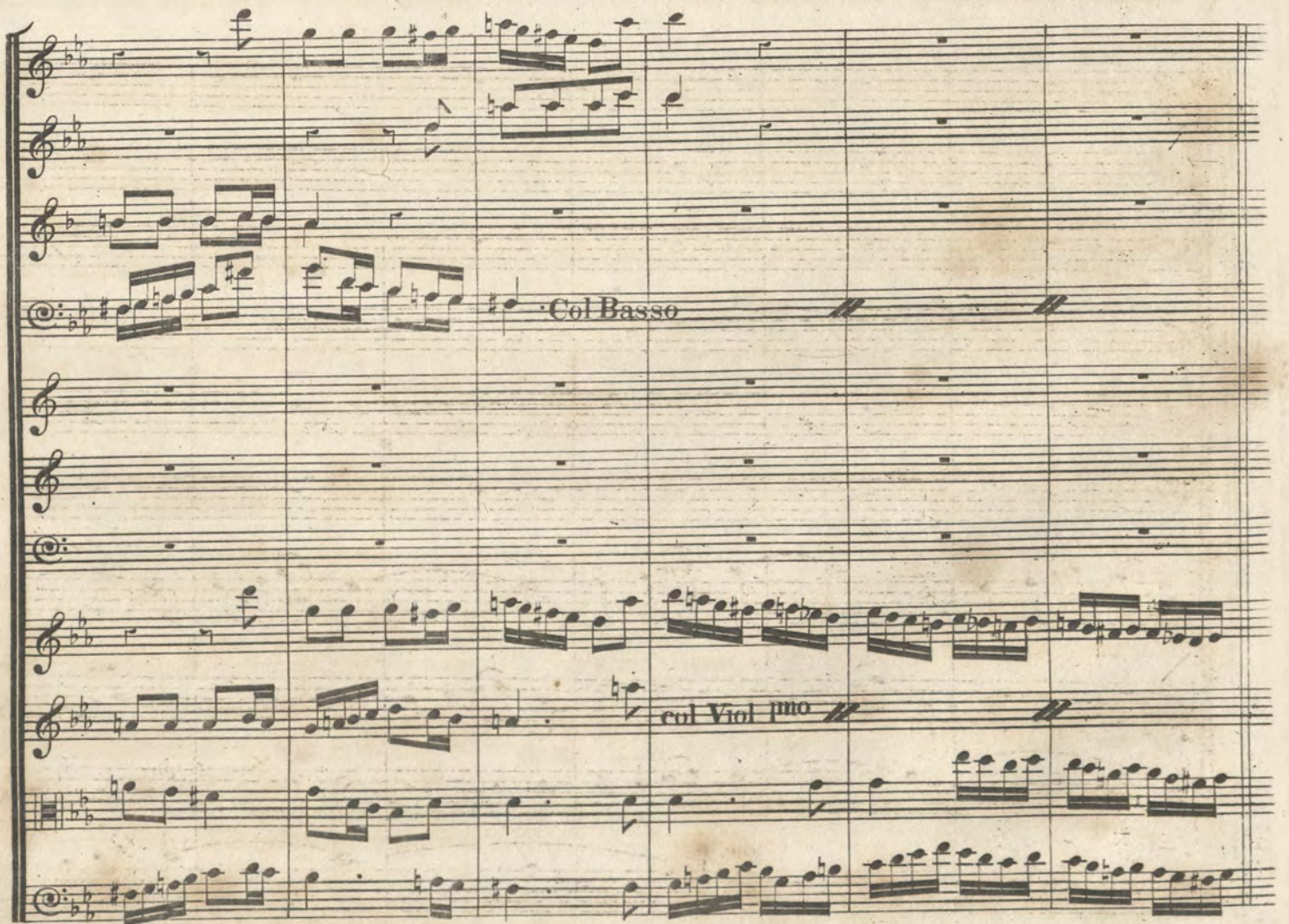
Violino II.

Viole.

Violoncelli
e Bassi.



First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *f* (forte) and *bc* (basso continuo).



Second system of musical notation, including staves with dynamic markings and specific performance instructions: *Col Basso* and *col Viol mo* (col Violino molto).

Nº 7. JUPITER SYMPHONY.

Mozart. 71

ALLEGRO MOLTO.

Flauto.

2 Oboè.

2 Fagotti.

2 Corni.
in C.

2 Clarini
in C.

Timpani
in C. G.

Violino I.

Violino II.

Viole.

Violoncelli
e Bassi.

The musical score is divided into two systems. The top system consists of 10 staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next six staves are for a larger ensemble, including woodwinds and strings. The bottom system also consists of 10 staves, continuing the same ensemble. The music is written in a historical style, likely 18th or 19th century, with various notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The score includes dynamic markings such as *f* (forte) and *p* (piano). The bottom system includes a section marked *p* Bassi. and a section marked *f* Tutti. The page number 72 is in the top left corner. The page number 6118 is at the bottom center.

p Bassi. *f* Tutti.

ALLEGRO.

2 Flauti.

2 Oboè.

2 Clarinetti
in B $\flat$

2 Fagotti.

2 Corni
in E $\flat$ 2 Clarini
in E $\flat$ Timpani
in E $\flat$ B $\flat$

Violino I.

Violino II.

Viole.

Violoncelli
e Bassi.

pp

pp

p

First system of musical notation, measures 1-8. The score is written for a piano (p) and includes a crescendo (cres:) marking. The notation is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with a piano (p) dynamic marking and a crescendo (cres:) marking. The second staff contains a melodic line. The third staff contains a melodic line. The fourth staff contains a melodic line. The fifth staff contains a melodic line. The sixth staff contains a melodic line. The seventh staff contains a melodic line. The eighth staff contains a melodic line.

Second system of musical notation, measures 9-16. The score is written for a piano (p) and includes a crescendo (cres:) marking. The notation is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line. The second staff contains a melodic line. The third staff contains a melodic line. The fourth staff contains a melodic line. The fifth staff contains a melodic line. The sixth staff contains a melodic line. The seventh staff contains a melodic line. The eighth staff contains a melodic line.

Handwritten musical score on page 75. The page contains two systems of staves, each with ten staves. The notation is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando). The second system features a prominent *ff* (fortissimo) marking and a *gva* (grave) marking. The score is written in a cursive, handwritten style.

6118

gna

Col Corni.

The first five examples exhibit the different kinds of powerful and brilliant effect arising from the employment of the full orchestra; and the student must well observe the manner in which the wind instruments are used, partly for doubling, and partly for filling up the harmony by means of sustained or successively played chords.

The three latter examples are in the fugue-style. In N^o 6, by Haydn, the wind instruments proceed in unison with the quartett, as the rapidity of the semiquavers is not too great, and clearness of performance may therefore be relied on. In example N^o 7, the fugue is played by the quartett alone, on which account the entry of the full orchestra is here the more imposing. The like takes place in the latter example N^o 8, where the rapidity of the semiquavers admits of no doubling. Certain wind instruments, however, occasionally receive a marked counter-theme, until at last they all come in at the *Tutti*.

CHAPTER VI.

ON THE INSTRUMENTATION OF CONCERTOS &c.

When, to a Concerto or other piece for the Piano-forte (or for any other instrument), an orchestral accompaniment is set, the two-fold consideration must be had: — First, that the solo passages be never obscured by an overlaid accompaniment; and 2^{dly}, that the accompaniment be always adapted to elevate the Soloist as much as possible, and to support his performance.

The Orchestra here resembles the inferior objects in a picture, which are merely introduced for the purpose of setting the principal object in a clearer light.

The quartett is, in general, pre-eminently suitable for accompanying; as it can much easier soften down to the *pianissimo*, and as its tone differs sufficiently from most of the Solo instruments.

In accompanying the Piano-forte the greatest care is necessary; for, as so much can be done on the instrument itself, an overlaid accompaniment only creates confusion, and the most brilliant passages of the Pianist are then lost. In very brilliant passages, (as, in a Bravura Variation,) it is sufficient if the quartett accompanies in single chords, either played with the bow, or *pizzicato*; to which, afterwards, some wind instruments may also be added.

When the solo instrument has an embellished melody in the upper octaves, a calm, sustained, (or sometimes a *tremolando*) accompaniment of the quartett produces the best effect. When quick passages are given to the Solo player, a wind instrument may perform a simple melody, whilst the quartett accompanies *piano*, *staccato*, or *pizzicato*. When a sustained harmony is assigned to the wind instruments, the Solo player must either have brilliant passages, or, in the highest octaves, a clearly marked melody. The mixing together the accompanying parts with the Solo part, in one and the same octave, must especially be avoided.

A clear fugued subject may be given to the Orchestra, *mezza voce* or *piano*, whilst the Pianist performs brilliant passages.

The Violoncello, alone, or with the Double-Bass, is often sufficient for a simple accompaniment. The melody of the Solo player is in general never doubled in the unison by any instrument, except perhaps occasionally in the upper or lower octave.

It would be wrong, always to employ the Orchestra with the Piano. The performer must frequently have single passages entirely alone, and then the accompaniment re-enters with so much the more effect. Other solo instruments, however, — such as the Violin, Flute, Violoncello &c. — naturally require an almost continuous accompaniment.

On these rules see the following examples:—

Flauto.

2 Oboè.

2 Clarinetti
in A.

2 Fagotti

2 Corni
in E.

Violino I.

Violino II.

Viola.

Violoncelli
e Bassi.

Piano forte.

Handwritten musical score on page 79. The page contains two systems of staves. The first system includes a piano section with a 'cres.' (crescendo) marking. The second system includes a piano section with 'ova' and 'loco' markings. The notation is in treble and bass clefs, with various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining.

ova

cres.

ova

loco

MODERATO. (The other instruments rest.)

Violino I. *pp*

Violino II. *pp*

Viole. *pp*

Violoncelli. *pp*

Bassi. *pp*

Piano forte. *dol: espress.*

First system of musical notation. It consists of five staves. The top four staves are vocal parts in treble and alto clefs. The bottom staff is a grand staff (piano) with treble and bass clefs. The piano part begins with a *gva* (glissando) marking and includes dynamic markings *hr* (for emphasis) and *p* (piano).

Second system of musical notation. It consists of five staves. The piano part features a *loco* (loco) marking and a *cres:* (crescendo) marking. The system shows a transition from a steady accompaniment to a more active, ascending melodic line in the piano.

Third system of musical notation. It consists of five staves. The piano part includes dynamic markings *p* (piano) and *gva* (glissando). The system concludes with a series of ascending sixteenth-note runs in the piano part.

SECOND CONCERTO.

Ries.

ALLEGRO.

Flauto.

2 Clarinetti
in Bb.

2 Fagotti.

2 Corni in Eb.

Violino I.

Violino II.

Viole.

Violoncelli.
e Bassi.

Piano forte.

gva

p

p

gva

loco

ff

The first system of the handwritten musical score consists of ten staves. The top two staves are for vocal parts, featuring treble clefs and a key signature of two flats. The next four staves are for a string quartet, with staves 3 and 4 in treble clef and staves 5 and 6 in bass clef, all in two flats. The bottom two staves are for a grand piano accompaniment, with a grand brace on the left, a treble clef on the top staff, and a bass clef on the bottom staff, both in two flats. The music is written in a historical style with various note values, rests, and dynamic markings.

The second system of the handwritten musical score continues the composition on ten staves, maintaining the same instrumentation as the first system. A measure rest is present in the first measure of the top vocal staff. Above the first measure of the vocal staff, the word *gva* is written above a dotted line. The piano accompaniment continues with complex rhythmic patterns. The system concludes with a double bar line.

The first system of the musical score, measures 1-4. It features a grand staff with two piano parts and a vocal line. The piano parts are in the lower staves, and the vocal line is in the upper staves. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The piano parts play a rhythmic pattern of eighth and sixteenth notes. The vocal line has a melodic line with some rests. Dynamics include *f* (forte) and *sf* (sforzando).

The second system of the musical score, measures 5-8. It continues the piano and vocal parts. The piano parts have a more complex rhythmic pattern. The vocal line has a melodic line with some rests. Dynamics include *sf* (sforzando) and *ff* (fortissimo). The system ends with a double bar line. The piano part has a melodic line with a trill-like figure.

This page of a handwritten musical score, numbered 85 in the top right corner, contains two systems of staves. The notation is in a 19th-century style, featuring treble and bass clefs, key signatures of two flats (B-flat and E-flat), and various musical notations including notes, rests, and dynamic markings.

The first system (top half) consists of nine staves. The first four staves are mostly empty, with some notes in the third and fourth staves. The fifth staff begins a melodic line with a *sf* (sforzando) marking. The sixth and seventh staves continue this line, with *gva* (ritardando) and *loco* markings above the notes. The eighth and ninth staves continue the melodic line.

The second system (bottom half) consists of nine staves. The first four staves are mostly empty, with some notes in the third and fourth staves. The fifth staff begins a melodic line with a *sf* marking. The sixth and seventh staves continue this line, with *gva* and *loco* markings above the notes. The eighth and ninth staves continue the melodic line.

The page is numbered 6118 at the bottom center and has a small 'c' at the bottom right corner.

ALLEGRO MODERATO.

(The other instruments rest)

Clarinetto
in B $\flat$

Fagotto.

Violino I.

Violino II.

Viole.

Violoncelli.

Bassi.

Piano forte.

The first system of the musical score, measures 1-4. The instruments listed are Clarinetto in B $\flat$, Fagotto, Violino I, Violino II, Viole, Violoncelli, Bassi, and Piano forte. The piano part begins with a forte (f) dynamic and a 'gva' (grace) marking. The strings play a rhythmic pattern of eighth notes.

The first system of the musical score consists of ten staves. The top two staves are for a vocal or instrumental part, with notes and rests. The next four staves are for a piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes. The bottom two staves are for a grand piano (gva) section, with a dense texture of chords and moving lines. Dynamics include *pp* (pianissimo) and *p* (piano). A *pizz.* (pizzicato) marking is present on the sixth staff. A *Pedal.* marking is at the end of the system.

The second system of the musical score continues the composition. It features similar instrumentation to the first system. The piano accompaniment and grand piano (gva) sections are prominent. Dynamics include *pp* and *p*. A *loco* marking is present on the eighth staff. A ** Ped:* marking is at the end of the system.

Handwritten musical score for page 89. The score is written on multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line. The first section contains several staves with musical notation and performance instructions like *pizz.* (pizzicato). The second section contains more staves with musical notation and performance instructions like *dol* (dolce), *pizz*, *gva* (grace), and *loco* (loco). The score is written in a historical style, with a key signature of one flat (B-flat) and a time signature of common time (C). The page number 89 is written in the top right corner.

pizz.

pizz.

pizz.

pizz.

Col Vcelli:

dol

pizz

pizz

pizz

pizz

pizz

gva

loco

This page of musical notation is divided into two systems. The first system consists of ten staves, with the first four staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and slurs. The word "arco." is written on several staves, indicating弓弓演奏 (arco playing). The second system also consists of ten staves, with the first four staves grouped by a brace on the left. The notation continues with similar musical symbols. The page is numbered 90 in the top left corner.

This page of a handwritten musical score, numbered 91, contains two systems of staves. The first system (top) consists of nine staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), each marked with a treble or bass clef and a key signature of two flats. The fifth staff is a grand staff (treble and bass clefs) for a piano. The notation includes various note values, rests, and dynamic markings such as *pizz.* (pizzicato) and *p* (piano). The second system (bottom) also consists of nine staves, with the same instrumentation as the first system. It includes markings for *arco.* (arco) and *cres* (crescendo). The piano part in the second system features triplets and a forte (*f*) dynamic. The page is numbered 6118 at the bottom center.

CHAPTER VII.

ON THE INSTRUMENTATION OF VOCAL MUSIC.

In the foregoing Chapters, only that kind of instrumentation has been mentioned, which depends on the fancy and will of the composer; and in which, all that has to be observed is, that it be effective, clear, and everywhere suited to the ideas. But when one or more voices have to be accompanied, besides these conditions, the following points must also be taken into consideration:—

- 1st The character of the poem;
- 2^{dly} The character sustained by the singer;
- 3^{dly} The quality and pitch of the voice.

As each wind instrument possesses a distinct character of tone, and as even between the Violin, Viola, and Violoncello, a sensible difference prevails in this respect; so, the selection of that instrument which is to support and give a colouring to a vocal passage, is by no means a matter of indifference.

The flute, the clarionet, and the horn, as well as the upper notes of the bassoon, are in general better adapted for mild and tender sentiments, than the hautboy, which rather expresses a merry or piquant character.

Moreover, it naturally follows that, for small vocal pieces — such as Cavatinas, Romances &c — only a part of the Orchestra is used, and all the noisy instruments are omitted. We add, therefore, to the stringed quartett (which, in general, is never omitted,) either:

- 1 flute, 2 clarionets, and 2 bassoons;
- or: 1 flute, 2 hautboys, and 2 horns;
- or: 1 clarionet, 1 hautboy, 2 horns, and 2 bassoons;
- or: 2 flutes, 2 horns, and 1 bassoon; &c.

according as we regard the sentiments expressed in the text, and the character, rank, and age of the singing person.

Solo voice parts are rarely doubled in the unison by an instrument. Where it is found necessary to do so, the first Violin or the Clarionet is taken for female parts. In the course of a vocal piece, on the contrary, the returning theme may be doubled either by the Bassoon in the octave below, or by the Flute in the octave above; presupposing that the melody is sufficiently simple, and suited thereto.

The tenor and bass voice may occasionally be doubled, in the upper octave, by the Violin or a wind instrument.

The Solo-bass sometimes proceeds in unison with the Orchestra basses. This, however, happens but seldom, and only in single passages: for, even in the lower notes, the voice of the bass singer stands out so prominent, that it can always sustain the melody, and therefore the bass of the stringed quartett is ever employed as the foundation of the accompaniment.

Here follow examples of Solo Airs, proceeding from those with the most simple accompaniment, to the fullest compositions:—

ANDANTE.

Violino I.

Violino II.

Viole.

SOPRANO.

Celli e
Bassi.

ANDANTE.

Durch Zärtlich - keit und
His - ten - der du - ty

Schmeicheln, Ge - fallig - keit und Scherzen, er - wer - bet man die Her - zen der
pay - ing, In all his best o - bey - ing, The Lo - ver comes es - say - ing His

gu - ten Mädchen leicht, der gu - ten Mädchen leicht; doch mür - ri - sches Be -
 fair-one's heart to gain; His fair-one's heart to gain; But in this wild do -

- feh - len, und Pol - tern, Zan - ken, Pla - gen, und Pol - tern, Zan - ken,
 - minion, Love droops his gen - tle pinion, Love droops his gen - tle

Plagen, macht, dass in we - nig Ta - gen so Lieb' als Treu ent - weicht, macht,
 pinion, And slav'ry here, poor minion! Turns all his joys to pain, And

nim - mer kommt ihr Won - - ne - stunden mei - nem Her - zen mehr zu -
 Nev - er more its in - fluence cheerful, To this bo - som shall re -

col Vcelli

- rück, mei - nem Her - zen, mei - nem Her - - - - - zen mehr zu -
 - turn, To this bo - - som, to this bo - - - - - som shall re -

ANDANTINO.

Nº 3.

MOZART. (Così fan tutte) 97

2 Flauti.

1 Fagotto.

Violino I.

Violino II.

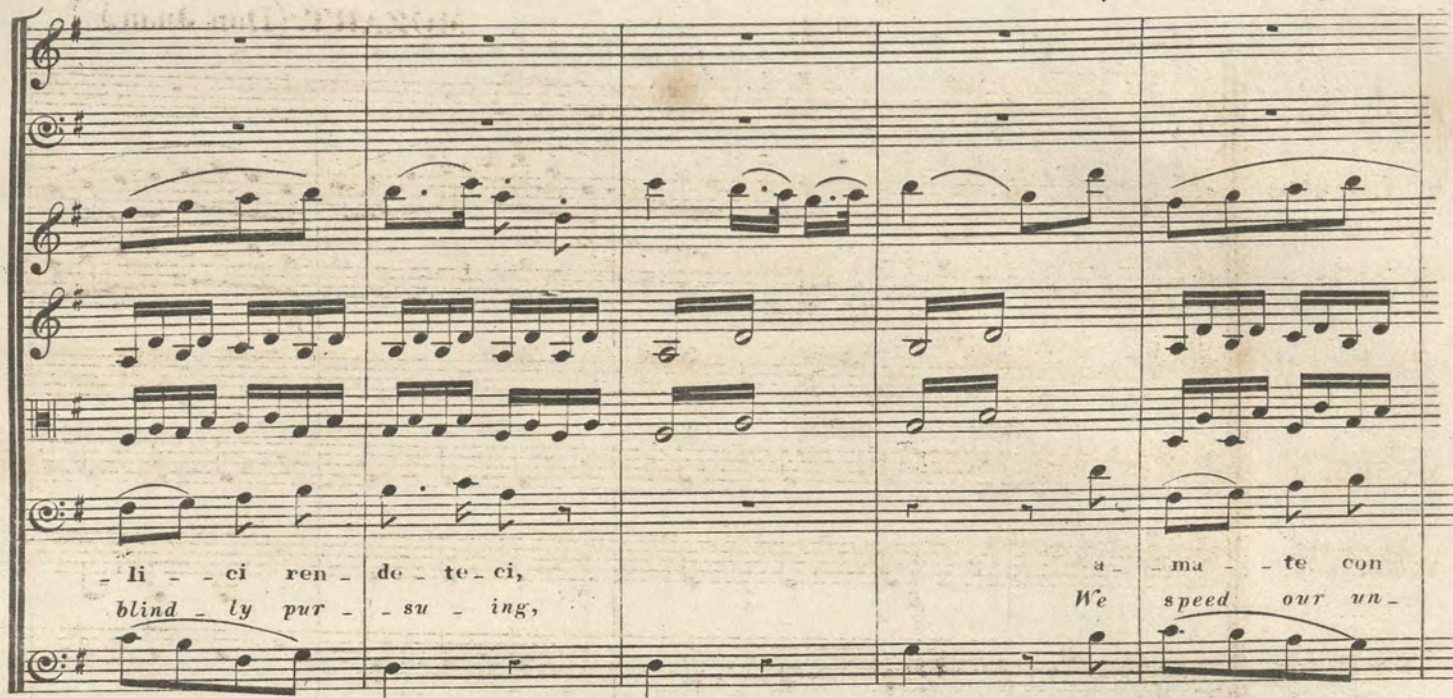
Viola.

BASSO.

Violoncelli
e Bassi.

Non sia te-ri-tro-si, oc-chiet-ti vez-zo-si, due
Those eyes, bright-ly beam-ing, With ten-der-ness gleam-ing, Ah!

lam-pia-mo ro-si vi-bra-té un po-qua. Fe-
trust not their seeming, Their mischiefs re-call. Lest,



li - ci ren - de - te - ci,
blind - ly pur - su - ing,

a - ma - te con
We speed our un -



no - i, e noi fe - li - cis - si me fa - ve - mo an - che voi; guar -
do - ing, And, pleas'd, in - to ru - in un - heed - ing - ly fall. With



da - te, toc - ca - te, il tut - to os - ser - va - te; siam for - ti, e bon
prudence un - swerving, Be guard - ful, ob - serving, And free - dom, with

ALLEGRO.

Nº 4.

MOZART. (Don Juan.)

1 Flauto.

1 Clarinetto in B $\flat$.

1 Fagotto.

2 Corni in E $\flat$.

Violino I.

Violino II.*

Viole.

SOPRANO.

Violoncelli.

Bassi.

Mi tra - di quell' al - ma in - gra - ta, quell' al - ma in -
 Thus be - tray'd, Oh, heart un - grateful! Oh heart un -

- gra - ta, in - fe - li - ce od - dio mi fa, in - fe -
 - grateful! Can such hap - less fate be mine? Can such

li - - ce od - dio mi fa, in - - fe - li - - ce od - dio, od -
 hap - - less fate be mine? Can such hap - - less fate, such

col Violonez

- dio mi fa. Mi tra -
 fate be mine? Thus be -

Nº 5.

ROSSINI. (Corradino.)

ALLEGRO MODERATO.

2 Flauti.

2 Clarinetti.
in B $\flat$.

2 Fagotti.

2 Corni
in E $\flat$.

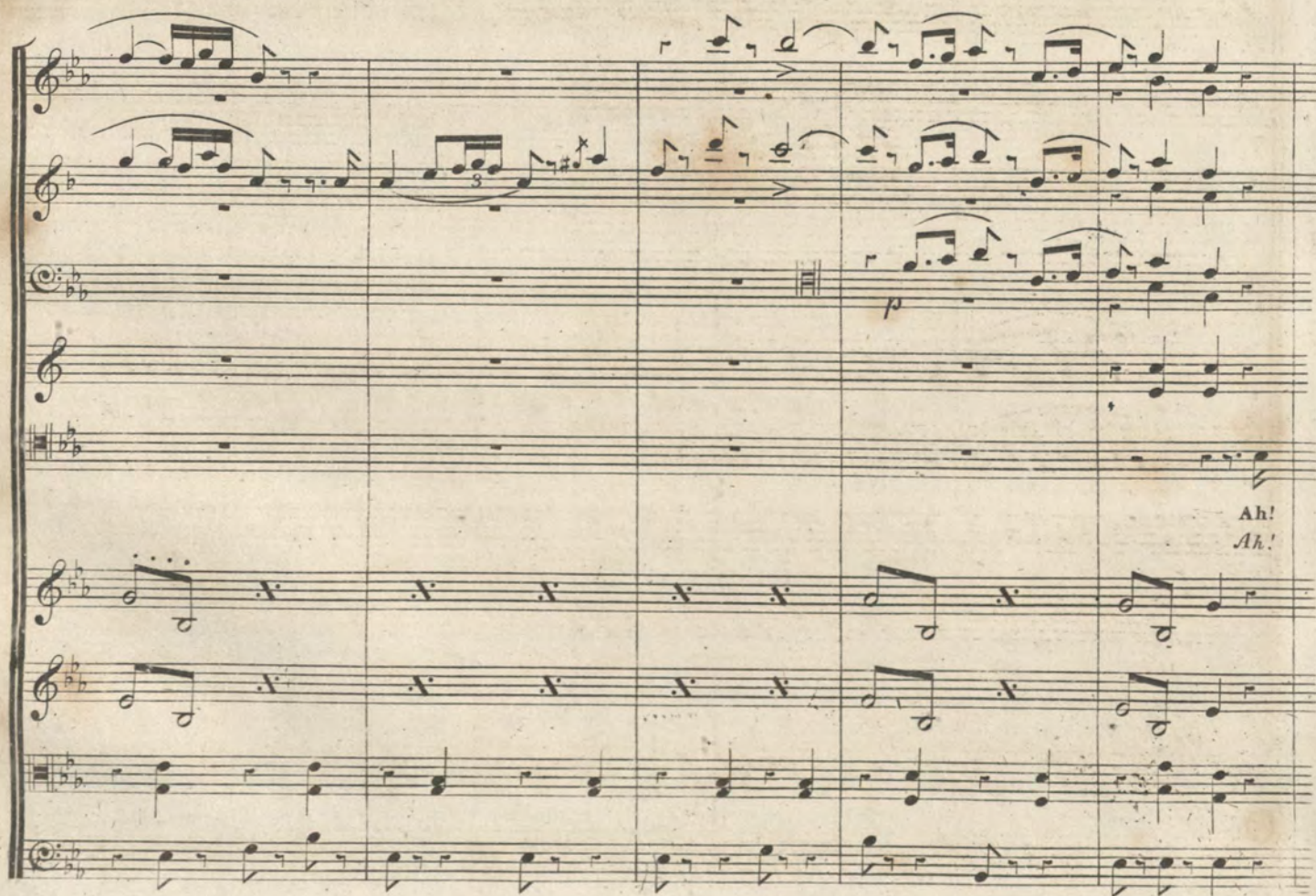
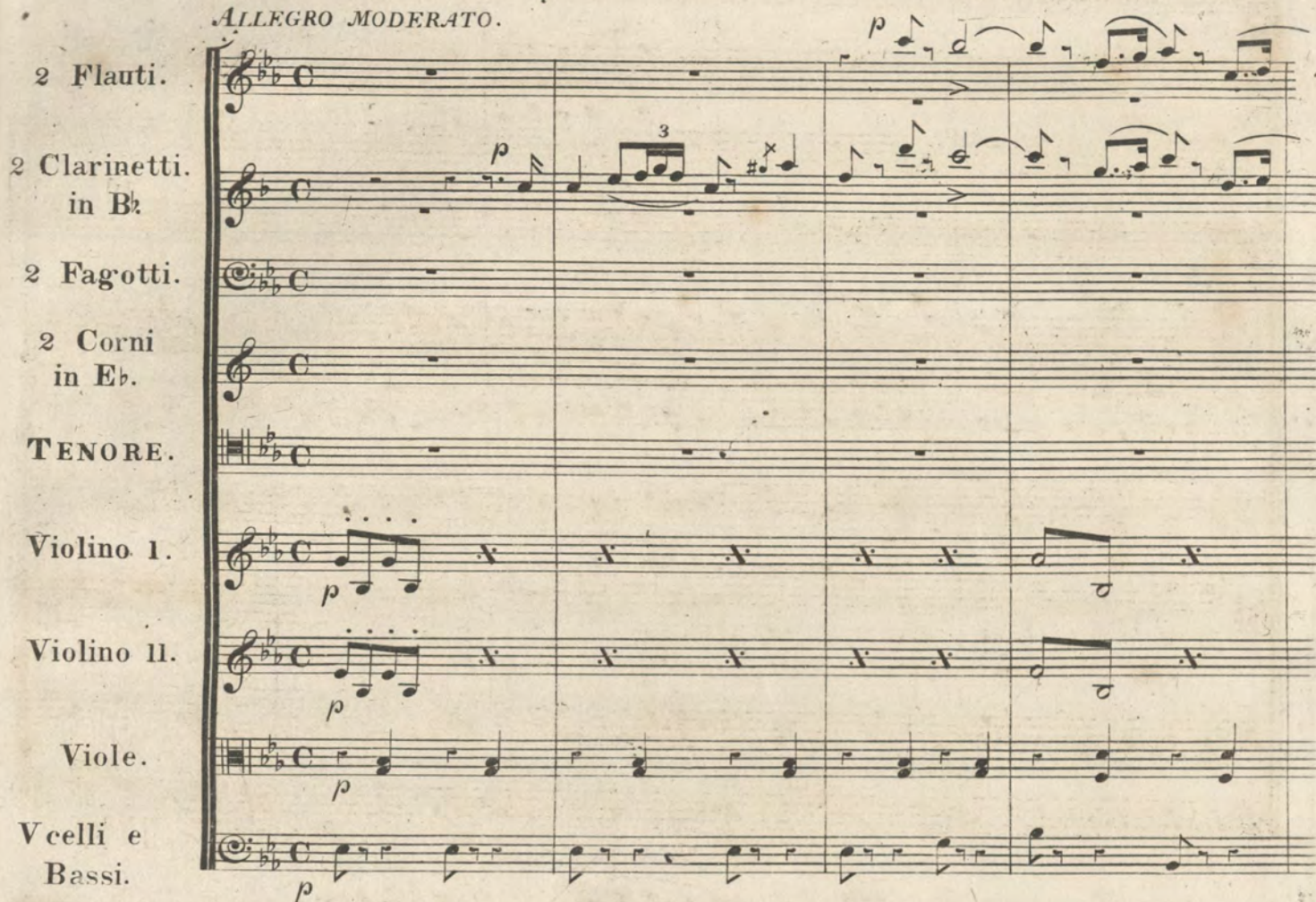
TENORE.

Violino 1.

Violino II.

Viole.

Vcelli e
Bassi.



Ah!
Ah!

co - me na scon - de - re la fiamma vo - ra - - ce, se in pet - - to quest'
How can we hide our pain, By Love tor - men - - ted? Or who, 'neath the

a - ni - ma sma - ri - ta ha la pa - - ce; se a mor mi fa vit - ti - ma d'un
burn - ing chain, Wear smiles con - ten - - ted? Where Love deals the mor - tal doom, What

cru - do po - ter, se a - mor mi fa vit - ti - ma d'un cru - do po -
more can we bear? Where Love deals the mor - tal doom, What more can we

- ter, se a - mor mi fa vit - ti - ma d'un cru - do po - ter.
bear? Where Love deals the mor - tal doom, What more can we bear?

gva *loco*

ALLEGRO

2 Flauti. *ff*

2 Oboè. *ff*

2 Clarinetti in C. *ff*

2 Fagotti. *ff*

2 Corni in G. *ff*

2 Clarini in C. *ff*

1 Trombone. *ff*

SOPRANO.

Violino I. *ff* *legger:* *p*

Violino II. *ff* *col Viol I^{mo}* *p*

Viole. *ff*

Violoncelli e Bassi. *ff* *Vcello*

Handwritten musical score on aged paper, page 105. The score consists of 14 staves. The first five staves are grouped together, followed by a blank staff, and then the remaining staves. The notation includes various musical symbols: treble and bass clefs, key signatures (one sharp), time signatures, notes, rests, and dynamic markings. The word 'p' (piano) appears at the beginning of the first staff and in the fourth staff. The word 'cres' (crescendo) appears multiple times across the staves, indicating increasing volume. The word 'Basso.' is written below the bottom staff. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

gva

loco

The musical score consists of ten staves. The first six staves are instrumental, featuring complex rhythmic patterns and chords. The seventh staff contains the vocal melody with lyrics in Italian and English. The eighth and ninth staves provide harmonic support for the vocal line. The tenth staff is a bass line. Dynamics include *ff* (fortissimo) and *pizz.* (pizzicato). The tempo markings *gva* and *loco* are indicated at the top.

Di ca-*pric-ci*, di smor-*fiette*, di so-
 With ca-*pri-ces*, airs and gra-*ces*, Mocking

ff *pizz.*
ff *pizz.*
ff *pizz.*
ff *pizz.*

- spi - ri, di gra - ziette, Di si - len - zi e - loquen - tis - si - mi, Di arti - fi - zj sub - li - mis - si - mi, Quali Ar -
 taunts, and playful fa - ces, Fitful silence, gravely ad - monishing, Fine o - ra - tions, all as - tonish - ing, Fair Ar -

- mi - da l'in - ven - tò, o un po - e - ta li so - gnò, io ne ho tan - ta, io ne ho tan - ta quan - ti
 - mi - dàs ev' - ry scheme, Sporting thro' the Po - ets' dream, Shall with mine be match'd, with mine be match'd in

arco

arco

arco

arco

V.C.

B.

The musical score is arranged in ten staves. The first four staves are for instruments (likely strings or woodwinds) and the last six are for voices. The key signature is one sharp (F#) and the time signature is common time (C). The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), as well as articulation markings like *pizz.* (pizzicato) and *arco.* (arco). The lyrics are written in both Italian and English.

ff *ff* *ff* *p* *ff* *p* *ff* *ff* *ff* *ff*

pizz. *arco.* *pizz.* *arco.* *pizz.* *arco.* *pizz.* *arco.*

-tù. Cor-ra din si pieghe rà, al mio piè si pros-te rà, piange rà, sospi-re-
vain. Cor-ra din may pray and vow, At my feet may fall and bow, Sighing here, or dying

-rà, piange-rà, sospi-re-rà, schiavo mio, schiavo mio res-tar do-vrà, sì schia-vo
 there, sighing here, or dying there, He my slave, he my slave shall now re-main. Yes, He my

B.

[illegible]

dol.

dol.

col Obòe

dot.

ff

ff

ff

ff

ff

ff

ff

mio res - tar do - - vrà, sì schia - vo
slave shall now re - main, Yes, He my

slave shall now re - main, Yes, He my

mio	res - tar	ão -	vra,	res - tar	dovrà,
slave	shall now	re -	main,	shall now	remain,

slave shall now re - main, shall now remain,

..... schia - - vo mio res tar du
 He my slave shall now re main.

Nº 1 is entirely without wind instruments, and the melody is, for the most part, accompanied in unison by the first Violin. As the Violins can accompany very *piano*, the voice part comes out perfectly clear.

Nº 2 has, besides the quartett, also three different wind instruments, which occasionally, but with great effect, support the melody by a few simple concerted notes.

Nº 3. The bass voice-part is accompanied by the first Violin in the upper octaves.

Nº 4, is concerted with several wind instruments, whilst the Violoncelli perform a moving accompaniment, to which the double basses give the fundamental notes.

Nº 5, is a bravura Cavatina for a tenor-solo, in which the quartett simply accompanies, and some wind instruments now and then unite with the melody.

Nº 6 is a similar vocal piece, in which, however, the full orchestra sometimes co-operates, although the simple accompaniment affords the singer every opportunity of displaying his voice and performance.

The two latter examples are written in the genuine Italian style, and the truly beautiful melodies never fail in their effect, with a good performance and fine voices.

In Duetts, Terzetts &c: the same rules are valid, but in order that the vocal parts may be properly distinguished, we must employ the wind instruments still more sparingly, letting them first enter in the course of the piece in a gradually reinforced manner.

In modern Operas, the Harp has been very effectively employed as an accompaniment to some vocal pieces of a suitable kind. It may be used either alone, or in combination with the quartett or some wind instruments; but it must not be introduced too frequently.

The two following Examples present excellent models herein, and are, at the same time, to be studied as harmonious and effective Opera Canons.

2 Flauti.

2 Oboè.

2 Clarinetti
in B $\flat$

2 Fagotti.

2 Corni
in F.

SOPRANO.

BASSO I.

BASSO II.

O nu - me be - ne - fi - co, Che il giu - sto di fen - di, Pro pi - zio ti
Ye all gracious Pow' - - rs Who shield and re - gard us, Your fa - vor ac -

Violino I.

Violino II.

Viole.

Violoncelli
e Bassi.

ren-di, Soc - cor - so, pie - - tà.
- cord us, Your aid we im - - plore!

*Li -
Oh*

-stan - - te è pro - pi - - zio, A - mo - - re di - scen - di, Se il co - - re gli ac -
 smile now, ye hours, On Love's gen - tle blossom, And joy to our

 O nume be - ne - fi - - co, Che il giu - sto di - fen - di, Pro - pi - zio ti
 All gracious Pow' - - - rs Who shield and re - gard us, Your fa - vor ac -

p
 p
 p
 p
 p
 p
 p
 p
 p

- cen - di, Che gio - ja sa - - rà.
 bo - soms Be - - nign - ly re - - store!

ren - - di, Soc - cor - so, pie - - tà.
 - cord us, Your aid we im - - plore!

O
 Ye

arco

nu - - me be ne - - fi - - co, Che il giu - - sto di fen - di, Pro -
all gra - cious Pow' - - - rs Who shield and re - gard us, Your

L'is - tante è pro - pi - - zio, A - mo - re di scen - di,
Oh, smile now, ye Hours, On Love's gentle blos - som,

Pro - - pi - zio ti ren - - - di,
Your fa - vor ac - cord us,

pizz
p

pizz
p

pizz
p

pizz
p

- pi - - - zio ti ren - di, Soc - cor - so, pie - tà.
 fa - - - vor ac - cord us, Your aid we im - plore!

Se il co - re gli ac - cen - di,
 And joy to this bo - som

Che gio - ja sa - -
 Be - - nign - ly re - -

si, si,
 Your aid

Soc - -
 Your

Musical score for page 120, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes lyrics in both Italian and English.

Lyrics:
 - ra. - store!
 Soc. cor - so, pie - tà. Soc. cor - so, pie - tà. Soc. cor - so, pie - tà. Soc. cor - so, pie - tà.
 Your aid we im - plore! Your aid we im - plore! Your aid we im - plore! Your aid we im - plore!
 Be - nign - ly re - store! Be - nign - ly re - store! Be - nign - ly re - store! Be - nign - ly re - store!

Instrumental parts:
 The score includes parts for strings (violin, viola, cello, double bass) and woodwinds (flute, oboe, clarinet, bassoon). The woodwinds play a melodic line with lyrics, while the strings provide harmonic support.

Dynamic markings:
f (forte), *p* (piano), *arco.* (arco), *pizz.* (pizzicato).

so, pie - tà.
we im - plore!

- ja sa - - ra.
- ly re - - store!

so, pie - tà.
we im - plore!

arco. *p*

arco. *p*

arco. *p*

arco. *p*

Andantino.

SOPRANO I.

Mi man - ca la vo - - ce, mi
My pow - ers for - sake me, and

SOPRANO II.

TENOR I.

TENOR II.

HARP.

Violoncelli.

sen - to mo - ri - re, Si fie - ro mar - ti - - re, chi
Death seems be - fore me! Such tor - ture, such an - guish, what

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

Mi man - ca la vo - ce, mi
 My pow - ers for - sake me, and

p

sen - to mo - ri - re, Si fier mar - tir, chi può, chi
 Death seems be - fore me! Such tor - ture, what mor - tal, what

sen - to mo - ri - re, Si fie - ro mar - ti - re chi
 Death seems be - fore me! Such tor - ture, such an - guish, what

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

sen - to mo - ri - re, Si fie - ro mar - ti - re, chi
 Death seems be - fore me! Such tor - ture, such an - guish, what

sen - to mo - ri - re, Si fie - ro mar - ti - re, chi
 Death seems be - fore me! Such tor - ture, such an - guish, what

sen - to mo - ri - re, Si fier mar - tir, chi può, chi
 Death seems be - fore me! Such tor - ture, what mor - tal, what

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

può tol - le - rar. Mi man - ca la vo - ce, mi
 mor - tal can bear? My pow - ers for - sake me, and

Bussi

sen - to mo - ri - re, Si fie - ro mar - ti - re, chi
 Death seems be - fore me! Such tor - ture, such an - guish, what

sen - to mo - ri - re, Si fier mar - - tir, chi può, chi
 Death seems be - fore me! Such tor - - ture, what mor - tal, what

sen - to mo - ri - re, Si fie - ro mar - ti - re, chi
 Death seems be - fore me! Such tor - ture, such an - guish, what

sen - to mo - ri - re, Si fie - ro mar - ti - re, chi
 Death seems be - fore me! Such tor - ture, such an - guish, what

può tol - le - rar.
 mor - tal can bear?

può tol - le - rar. mi ma - ca la
 mor - tal can bear? my pow - ers for

può tol - le - rar. mi ma - ca la vo - ce,
 mor - tal can bear? my pow - ers for sake me,

può tol - le - rar.
 mor - tal can bear?

rf

mi manca la vo - ce,
 my powers for sake me,

vo - ce,
 - sake me,

Si
 Such

Si
 Such

mi sen - to mo - ri - re,
 And Death seems be - fore me,

Si
 Such

fie - ro mar - ti - re, chi può tol - le -
 tor - ture, such an - guish, what mor - tal can

mar - ti - re, chi può tol - le -
 such an - guish, what mor - tal can

fie - ro mar - ti - re, chi può tol - le -
 tor - ture, such an - guish, what mor - tal can

fie - ro mar - ti - re, chi può tol - le -
 tor - ture, such an - guish, what mor - tal can

rar. mi man - ca la
 bear? my pow - ers for -

rar. mi sen - to mo - ri - re,
 bear? and Death seems be - fore me,

rar. mi man - ca la vo - ce,
 bear? my pow - ers for - sake me,

rar.

rar.

vo - ce, Si fie - ro mar -
- sake me, Such tor - ture, such

mar -
such

Si fie - ro mar -
Such tor - ture, such

mi sen - to mo - ri - re, Si fie - ro mar -
and Death seems be - fore me! Such tor - ture, such

The first system of the musical score consists of five vocal staves and three piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with a fifth staff likely for a chorus or additional voice. The piano accompaniment is in the left hand, with the right hand providing harmonic support. The lyrics are in Italian and English, with the English translation provided below the Italian text.

- ti - re, chi puo tol - le - rar.
an - guish, what mor - tal can bear?

- ti - re, chi puo tol - le - rar.
an - guish, what mor - tal can bear?

- ti - re, chi puo tol - le - rar.
an - guish, what mor - tal can bear?

- ti - re, chi puo tol - le - rar.
an - guish, what mor - tal can bear?

The second system of the musical score continues the vocal and piano parts from the first system. It features the same vocal staves and piano accompaniment. The lyrics are repeated for each vocal part, with the English translation provided below the Italian text. The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

The fancy of the composer, in respect to instrumentation, is especially called into action, when some particular situation of a surprising or striking nature occurs on the stage. He must then employ one of the numerous means presented to him by the different combinations of the instruments, or the sudden entry of a new effect.

There are, in the works of the great masters, many single passages, which are true emanations of genius; and in which, extraordinary effects are frequently produced by very simple, but well applied means. Of this kind is the following, in Haydn's "Creation":—

Vocal parts.
And God said: Let there be light, and there was light.

Violini.
Violoncelli e Bassi.

p *pizz.* *Tutti* *arco.* *arco.*

The genius and effect of this consist in the apparently unimportant circumstance, that Haydn, after the words "Let there be Light," directs the chord of the dominant to be played, not *col arco*, but *pizzicato*.

A no less happy employment of the *pizzicato* is found in Beethoven's Opera "Fidelio," in the duet between Pizarro and Rocco, in the 1st Act.

Allegro.

Pizarro.
Orchestra.

Dann werd ich mich ver-mummt schnell in den Ker-ker schlei-
Then I, dis-guis'd, will quick-ly haste, and creep in-to

the-chen: Ein Stoss, und er ver-stummt.
the-dungeon: one blow, and he is dumb.

Celli e Bassi.
pizz.

The *pizzicato* of the basses, at the words "und er verstummt," is here of the greatest effect. In Beethoven's 9th Symphony, before the words "Froh wie seine Sonnen fliegen" in the chorus Finale, the great drum unexpectedly enters, *pianissimo*, displaying the like genius. It is also as effectively employed in the "Preghiera" from "Mosè in Egitto" by Rossini.

In such cases, the great drum should possess a deep, hollow sound, like the distant report of cannon. When, as frequently happens, it sounds like a struck plank, the effect is common and ridiculous.

We here give some examples of such musical and intellectually devised effects:—

Andante.

MOZART. (Don Juan.)

2 Flauti. *p*

2 Oboè.

2 Clarinetti
in B $\flat$ *sfp*

2 Fagotti. *p* *sfp*

2 Corni
in E $\flat$. *sfp*

2 Clarini
in D.

Timpani
in D.A.

SOPRANO.
So-la so - la in bu - jo lo - co, pal - pi - tar il cor mi
All a - lone, by gloom sur - rounded, Mor - tal fears at heart as -

Violino I. *p* *sfp* *p*

Violino II. *p* *sfp* *p*

Viole. *p* *sfp* *p*

Violoncelli
e Bassi. *p* *sfp* *p*

sen-to, e m'as - sa - le un-tal spa-ven-to, Che mi sem - bra di mo - rir. Che mi
- sagil me And I feel its pulses fail me, As if here fore-doom'd to die. As if

sem bra di mo - rir. Più che cer-co men ri-tro-vo, Questa
here fore-doom'd to die. Vain-ly searching, still con-founded, No es-

BASSO.

f p

f p

f p

f p

por-ta, que - sta por - ta sôa-gu - ra - ta,
 - caping, no es - caping - Luckless mortal!

piano, piano I'ho tro-
 Softly, softly — Here's the

p

- va - ta, l'ho tro - va - ta. Ec - co il tem - po di fug - gir, Ec - co il tem - po di fug -
por - tal. here's the por - tal. Now's the mo - ment, let me fly Now's the mo - ment, let me

-gir, ec-co il tem-po, ec-co il tem-po, ec-co il tem-po di fug-gir.
fly; now's the mo-ment, now's the moment, now's the mo-ment, let me fly.

in D.

in D.

TENORE.

Tergi il ci_glio, vi - ta mi - a, E dà
Dry these tears, my own be_lov'd one, And some

cal - - - ma al tuo do - lo - - re; l'om - - - bra
res - - - pite give thy sor - - row; Ev'n thy

Adagio.

2 Oboè.

2 Clarinetti.
in B $\flat$

2 Fagotti.

Trombone I.

Trombone II.

Trombone III.

BASSO.

Violoncelli
e Bassi.

Di ri - der fi - ni - rai pria dell'ar - ro - ra, Ri -
This laugh - ter will sub - side be - fore the morn - ing: Au -

- bal - do, au - da - ce, lascia a mor - ti la pa - - - ce!
- da - cious In - tru - der! Leave the Dead to their slum - - - bers!

Andante. Recitativo.

Nº 3.

WEBER. (Freyschütz) 139

2 Flauti.

2 Oboè.

2 Clarinetti
in A.

2 Fagotti.

SOPRANO.

Violino I.

Violino II.

Viole.

Violoncelli.

Bassi.

p dol:

Tempo.

Recit: pp

Wie nah-te mir der Schlummer, be-vor ich ihn ge-
How peaceful was my slumber, Ere I the dear one

- sehn.
knew.

Ja Lie-be pflegt mit Kummer, stets Hand in Hand zu gehn.
But sor-rows still will cum-ber, The path of Lo-vers true.

Tempo.

Recit:

Tempo.

dol:

Ob Mond auf sei - nem Pfad wohl lacht?
Does yet the moon af - ford her light?

pp *Tempo.*

Welch schö - ne Nacht!
O love - ly night!

Lei - se,
Soft - ly.

pp *ADACIO. (Prayer.)*

con sordino.

ADACIO.

SOPRANO.

lei - - se, from - - me Wei - - se, schwing dich auf zum Stern - en -
 soft - - ly, let me of - - fer Pray'r for aid that fails us

Violino I.

Violino II.

Viole.

Vcelli.

- krei - se, Lied er - schal - le fei - - - ernd wal - - le
 nev - er, And in song my du - - - ty propf - - fer

Vcelli con sordino.

mein Ge - bet zur Him - mels hal - - - le.
 Un - - to HIM that reigns for ev - - - er.

In the 1st Example, the modulation into D major (at the 27th bar) is suited to the theatrical situation; as, at this moment, the hitherto darkened stage is suddenly illumined, by the appearance of many persons with torches. The unexpected entry of the trumpets and drums in the key of D, produces an effect as surprising as harmoniously beautiful.

In the 2nd Example, Mozart has united those wind instruments with the basses, which most suitably accompany the dreadful, monotonous song, uttered by the spirit of the Governor from on horseback.

The beginning of the 3rd Example, shows the manner of instrumenting an accompanied Recitative. In the Prayer following, the divided Violins *con sordino* produce an effect which, for conformity to the devout sense of the words, cannot be surpassed.

Many Opera pieces very properly admit of being accompanied with wind instruments only; such as Concerted pieces, Chorusses &c:

When the chorus sings in unison, the Orchestra must give the necessary harmony thereto as full as possible, in order that the just relation may be preserved between the two masses.

There are theatrical situations, in which an unusual number of instruments must be employed; for example, a military band on the stage, or behind the scenes; a double chorus; a great number of trumpets, &c: and in addition to this, the particular solo singers belonging to the action.

For such masses, the musical ideas must be especially suited, and be clear, intelligible, interesting, simple, and yet brilliant; otherwise the employment of such means can only be regretted. The composition, too, becomes either confused in itself, or produces confusion in performance, if the composer makes the rhythm, the division of time, or the modulations too difficult.

In illustration of all these points, we here give the following examples:—

Adagio.

Nº1.

MOZART. (Don Juan.)

2 Flauti.

2 Oboè.

2 Clarinetti
in B $\flat$.

2 Fagotti.

2 Corni
in E $\flat$.

SOPRANO I.

Pro - teg - ga il giu - sto cie - lo, il ze - lo del mio
 Oh! Guard, all - gracious Pow - ers, Our hope, our fer - vent

SOPRANO II.

Ven - di - chi il giu - sto cie - lo,
 Let just re - venge be ours,

TENORE.

Pro - teg - ga il giu - sto cie - lo, il ze - lo del mio
 Oh! Guard, all - gracious Pow - ers, Our hope, our fer - vent

cor!
 pray'r!

Pro - teg - ga il giu - sto cie - lo, il
 Oh! Guard all - gra - cious Pow - ers, Our

il mio tra - di - to a - mor! Ven - di - chi il giu - sto cie - lo, il mio tra - di - to a -
 Kind Heav'n vouchsafe thy care! Let just re - venge be ours, Kind Heav'n vouch - safe thy

cor!
 pray'r!

Pro - teg - ga il giu - sto cie - lo, il ze - lo del mio
 Oh! Guard all - gra - cious Powers. Our hope, our fer - vent

ze - lo del mio cor! Pro - teg - ga il giu - sto
 hope, our fer - vent pray'r! Oh! Guard, all - gra - cious

- mor, il mio tra - di - to tra - di - to a - mòr! Ven - di - chi il giu - sto
 care! Kind Heav'n vouch - safe vouch - safe thy care! Let just re - venge be

cor, il ze - lo il ze - lo del mio cor! Pro - teg - ga il giu - sto
 pray'r; our hope, our hope, our fer - vent pray'r! Oh! Guard, all - gra - cious

cie - lo, il ze - lo del mio
 Pow - ers, Our hope, our fer - vent

cie - lo, il mio tra - di - to a - mòr! il mio, il mio tra - di - to a -
 ours, Kind Heav'n, vouch - safe thy care! Kind Heav'n, vouch - safe, vouchsafe thy

cie - lo, il ze - lo del mio cor: il ze - lo, il ze - lo del mio
 Pow - ers, Our hope, our fer - vent pray'r; our hope, our hope, our fer - vent

cor! Pro - teg - ga il giu - sto cie - lo, il
 pray'r! Oh! Guard, all - gra - cious Powers, Our
 mor! Ven - di - chi, ven - di - chi il giu - sto cie - lo, il mio tra - di - to tra - di - to a -
 care! Let just re - dress, re - dress be ours, Kind Heav'n, vouch - safe, vouchsafe thy
 cor! Pro - teg - ga il giu - sto cie - lo, il
 pray'r! Oh! Guard, all - gra - cious Powers, Our

ze - - lo del mio cor!
 hope, our fer - - vent pray'r!
 - mor, tra - di - - to a - mor!
 care, vouchsafe thy care!
 ze - - lo del mio cor!
 hope, our fer - - vent pray'r!

Molto vivace.

3 Corni
in D.1 Corno
in A.

2 Fagotti.

1 Trombone
basso.2 Clarini
in D.Timpani
in D.A.2 TENORI
CHORUS.

BASSO I.

BASSO II.

Was, gleicht wohl auf Er - den dem Jä - - ger Ver - gnü - gen, wem
The life of the Hun - ter, of joy 'tis a trea - sure, For

Was, gleicht wohl auf Er - den dem Jä - - ger Ver - gnü - gen, wem
The life of the Hun - ter, of joy 'tis a trea - sure, For

spru - delt der Be - cher des Le - bens so reich? beim Klan - ge der Hörn - er im
 when does the Wine - cup more cheer - ing - ly flow? The cry of the Horn is his

spru - delt der Be - cher des Le - bens so reich? beim Klan - ge der Hörn - er im
 when does the Wine - cup more cheer - ing - ly flow? The cry of the Horn is his

Grü - nen zu lie - gen, den Hirsch zu ver - fol - gen, durch Die - kicht und Teich, ist
 sig - nal of plea - sure, Mid for - ests of ver - dure, or moun - tains of snow, Oh!

Grü - nen zu lie - gen, den Hirsch zu ver - fol - gen, durch Die - kicht und Teich, ist
 sig - nal of plea - sure, Mid for - ests of ver - dure, or moun - tains of snow, Oh!

fürst - li - che Freu - de, ist männ - lich Ver - lan - gen, er - stär - ket die Glie - der und
 Prince - ly de - lights in the chase are be - fore us, In health - ful pur - suit o - ver

wür - zet das Mahl, wenn Wäl - der und Fel - sen uns hal - lend um - fan - gen, tönt
 wood - land and plain; And while hill and val - ley re - e - cho our cho - rus, We

frei - er und freud' - ger der vol - - le Po - kal!
fill the glad beak - er a - gain and a - gain: Yo - ho! tra la la la la

frei - er und freud' - ger der vol - - le Po - kal!
fill the glad beak - er a - gain and a - gain: Yo - ho! tra la la la la

dim.

scherzando.

p

p

p

4 Solo voices.

la la

la la

p dol.

[illegible]

10

Nº 3.

RELIGIOUS CHORUS.

BELLINI. (Norma) ¹⁵¹

Andante mosso.

2 Flauti.

2 Oboè.

2 Clarinetti
in C.

2 Fagotti.

2 Corni
in G.

2 Corni
in D.

2 Clarini
in G.

Timpani in
G. D.

Serpentone
e Ophicleide.

Gran Cassa.

TENORI.

CHORUS.

BASSI.

Violino I.

Violino II.

Viole.

Violoncelli
e Bassi.

3 Tromboni

col Flauto //

f Dell' au - ra tua pro - fe - ti - ca, Ter - ri - bil Dio l'in - for - ma,
Speak, thro' thy cho - sen Pro - phetess, Speak Thou, with voice in - spi - ring,

f Dell' au - ra tua pro - fe - ti - ca, Ter - ri - bil Dio l'in - for - ma,
Speak, thro' thy cho - sen Pro - phetess, Speak Thou, with voice in - spi - ring,

f

a due

Sen-si-bi-le in - spi-ra D'o-dio a' Ro-ma-ni, ed i - - ra, Sen - si che que - ste in
 Ter-ri-ble Pow'r! with venge - fulness Each war - rior bo - som fi - - ring, Bid her, this dead - ly

Sen-si-bi-le in - spi-ra D'o-dio a' Ro-ma-ni, ed i - - ra, Sen - si che que - ste in
 Ter-ri-ble Pow'r! with venge - fulness Each war - rior bo - som fi - - ring, Bid her, this dead - ly

frā - ga - no Pa - ce per noi mor - tal si - Nel - la cit - tà dei Ce - sa - ri Tre -
 peace to end, The dread resolve de - clare, Speak! And thro' the courts of Cae - sar send The

frā - ga - no Pa - ce per noi mor - tal si Nel - la cit - tà dei Ce - sa - ri Tre -
 peace to end, The dread resolve de - clare, Speak! And thro' the courts of Cae - sar send The

gna

- tuo - - no Nel - la cit - tà dei Ce - sa - ri Tre men - do ec - cheg - ge - rà.
 - bound - ing, And thro' the courts of Cae - sar send The ra - ging storm of war!

- tuo - - no Nel - la cit - tà dei Ce - sa - ri Tre men - do ec - cheg - ge - rà.
 - bound - ing, And thro' the courts of Cae - sar send The ra - ging storm of war!

MARTIAL CHORUS.

ROSSINI. (Donna del Lago.)

Allegro.

THE BAND ON THE STAGE.

2 CLARINI in E $\flat$ *f*

1 CLARINO in E $\flat$ *f* 8

2 CLARINI in B $\flat$ *f*

1 CLARINO in A $\flat$ *f*

1 CLARINO in G. *f*

1 CLARINO in F. *f*

4 CORNI in E $\flat$ *f*

2 TROMBONI. *f*

2 FLAUTI PICCOLI in E $\flat$ *f*

3 CLARINETTI in B $\flat$

2 CORNI in E $\flat$

2 CLARINI in E $\flat$

1 CLARINO in F.

1 CLARINO in A $\flat$

1 SERPENTONE & 2 FAGOTTI.

2 TROMBONI.

1 OPHICLEIDE.

GRAN CASSA & CINELLI.

SOPRANI & TENORI.

CHORUS.

BASSI.

VIOLINO I.

VIOLINO II.

VIOLE.

VERBILI & BASSI.

Su a-mi-ci, a-mi-ci guer-rieri, Su a-mi-ci, mar-cia-mo, strug-
 Ho! Our Clansmen! Pre-pare ye for battle, Ho! Our Clansmen! march on-ward to

[illegible]

- cia - mo, strug-giamo!
 on - ward to battle!

Su a - mi - ci gue - ri - ri,
 Clans - men Hark! the wild echoes rattle!

Hark! the signal
 mar - cia - mo,
 On - ward! Pre-

- cia - mo, strug-giamo,
 - pare ye for battle!

strug - - giamo!
 - pare for battle!

Su mar - cia - - mo, strug-giamo,
 Clans - men. Hark! The wild echoes rattle!

il vo - stro oppres -
 Th'op - pres - sor the
 Hark! the signal! Th'op pressor, the
 il no - - stro op - pres -
 On - - ward! 'Tis the

- sor!
 foe!
 foe!

- sor!
 foe!

Su a - mi - - ci guer rieri mar - -
 Hark, the foe! On, to battle! On -

cor - re - - te strug - ge - te il
 The sig - - nal is giv - en, now

Nº 1. is a Terzett with an accompaniment of the softer wind instruments. The voices proceed partly in a melodious strain, and partly in melodic figures; and the accompaniment, notwithstanding its perfect simplicity, is sufficiently full, and the whole extremely harmonious; though it demands from all parties a very accurate performance.

Nº 2. is the favorite Huntsmen's Chorus, with the highly effective accompaniment of 4 horns, 2 bassoons, a trombone, 2 trumpets, and drums. We here perceive, among other things, how the 4th horn (in A) is employed for filling up the inner parts.

Nº 3. The great effect which this Chorus always produces when well performed, certainly renders it of sufficient value, to study the means by which the author has attained the same. The unison of the numerous male voices gives so much the more prominence to the happily conceived melody, as it belongs to that class which forms an intelligible sense even without any accompaniment.

The accompaniment moves in simple, artless, and consonant chords: and here it may be observed, that it is always highly advantageous to the musical conception, when we have no occasion to resort to particular harmonic means, in order to excite interest.

The example Nº 4. consists of several grand masses of sound, namely:—

1. The ordinary full orchestra.
2. 8 Trumpets, 4 horns, and 2 trombones, on the stage.
3. The complete military band behind the scenes.
4. The full chorus of male voices.
5. Single solo-voices.

The 2nd mass shows how many trumpets in different keys must be combined in order to obtain a full harmony. The 3rd mass comes in later, as if from a distance, and strengthens the effect by its short chords, without any sacrifice of clearness. The solo parts are sufficiently distinguished by a dissimilar melody, to render them intelligible. The chorus of male voices enters later with a simple passage in unison; afterwards, in two and three parts. Lastly, the ordinary Orchestra still enhances the effect by means of full chords, in which the wind instruments are also included, but these we have been obliged to omit for want of space.

The entire musical idea is so simple, that it presents no difficulties in performance.

In writing such pieces, the composer must paste two or more sheets of paper together, one above another.

Such a complicated work appears difficult to compose; but, in reality, it is not so. When the principal subject is once invented, all the other compound effects are mere addenda which are very easily written. This remark applies to all compositions consisting of many combined masses, the score of which appears, at first sight, extremely complicated and intricate.

The instrumentation of church compositions, must in general be as simple as possible. Here also, the principal idea, already in the vocal quartett, must be clear and well determined, and then the suitable colouring by the orchestral masses occasions no difficulty.

Fugues are either accompanied in the unison by the Orchestra; or, whilst the fugue is being performed by the voices and the wind instruments, we assign to the stringed quartett becoming passages of a more or less florid nature, and mostly in contrary motion. An example of the former kind, is the fugue "*Kyrie eleison*" in Mozart's Requiem; and one of the latter, the second grand fugue in the same work, on the words "*Quam olim Abraham.*"

CONCLUDING REMARKS

ON THE WHOLE WORK.

As the officer or soldier who desires to arrive at eminence, must in general previously pass through the more inferior ranks of his profession, and gather in the same the necessary experience and information; so likewise the composer, before he is in a condition to create great works of the higher sort. Hence, the present School proceeds in a natural and suitable manner, from the most simple objects, to those of highest import; our design being to point out to the talented youth who devotes himself to music and composition, the surest way whereby the abilities with which nature has endowed him, may not be unprofitably expended, but judiciously and with certain success, cultivated and employed.

No satisfactory result has ever ensued, when the beginner has ventured too early on such forms as he had not yet duly arrived at, and for which he was deficient in the requisite preliminary knowledge. On the contrary, the way pointed out by us, ensures such a certain progress, that even those whose talent is slow and late in developing itself, may therein attain to a very significant position.

Great geniuses, it is true, safely follow their own internal impulses, and make

their own rules. But such are *very rare*; and the young artist who feels so fully assured of his abilities, may well take heed that he do not over-rate himself, and that his misconception do not arise from an aversion to laborious but necessary study and pains. Many a talented youth, frequently when too late, has experienced the mortification of being convinced of his self-delusion, by the judgment of the public; whilst, by steadily progressing, he might have become an estimable and useful member of the body of good composers.

Moreover, even the greatest, veritable genuises, have evinced, by the most diligent study, their regard for the established rules and forms.

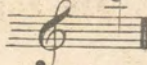
The innate and natural endeavour of every composer is, unquestionably, to please the world, to be acknowledged by it, and to enjoy all the advantages arising therefrom. And the world is not so unjust as many suppose: for that which is good, beautiful, and useful, everywhere makes its way. Where such is not the case, the fault nearly always rests with the composer himself; and therefore the complaint about envy, animosity, misconception, ignorance and the like, is in general, as foolish as it is unfounded.

An harmonious, pleasing, and melodious composition, has nearly always the good fortune of being *immediately* liked: but an artful, profound, or unusually original one, naturally requires a longer time for this purpose. Where, however, *all* these properties are combined, we may expect both a ready and long continued acknowledgment.

In order to attain this highest object, the composer must be free from prejudice, adhere slavishly to no particular manner, and know how to curb his genius and talent (however great these may be) by judgment and experience.

*

THE END.

The **BASSET HORN** (*Corno di Bassetto*) is a large species of Clarionet, and possesses a mild, serious, and melancholy tone. Its compass is three octaves and a half, from  to  including all the intermediate semi-tones. The music for it stands a *perfect fifth* higher than the real sound. Thus, the annexed passage:—

Corno di Bassetto in F.



sounds as if written in the following manner:—



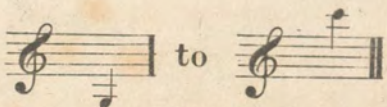
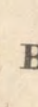
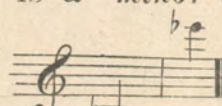
Its part is written in the treble clef, but the lowest notes may be set in the bass clef.

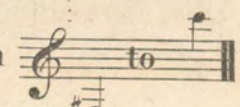
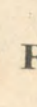
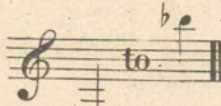
On the employment of this instrument, see the score of Mozart's *Requiem*, where, combined with the bassoons, it produces a beautiful effect.

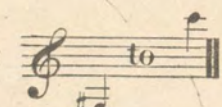
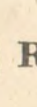
The **SAX HORNS**,* of which there are four species — Soprano, Alto, Tenor, and Baritone, are instruments of recent invention, and were first introduced with success, in Paris, by the Distin family; to whose exertions the inventor, M. Adolphe Sax, may attribute much of his present celebrity, and whose admirable performances on brass instruments are well known in England, and on the Continent.

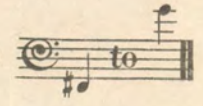
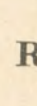
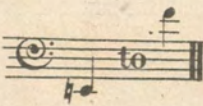
The form of the Sax horns somewhat resembles that of the Bugle, with the addition of three pistons or valves of an entirely new construction, by which the scale is rendered perfect, while at the same time the purest tone is preserved; combining the best qualities and power of the trombone, the ringing brilliancy of the trumpet, and the subdued, melancholy sweetness of the French horn, without the thin, wiry quality which characterizes the artificial or stopped notes of the latter instrument.

* Added by the Translator from particulars supplied by Mr Distin Senr

The compass of the Soprano Sax-horn is from  to  But, as the instrument stands in E flat, the real sound is a *minor third higher* than the notation. The extreme sounds are therefore 

The Alto Sax-horn stands in B flat. Its compass is from  to  Real sound, a *major second lower* 

The Tenor Sax-horn stands in E flat. Its compass is from  to  Real sound, a *major sixth lower* 

The Baritone Sax-horn stands in B flat. Its compass is from  to  Real sound, a *major second lower* 

All these instruments have a complete semitonic compass, and can consequently play in every key. Each has also a slide, by means of which the pitch can be lowered one whole tone, but this is generally unnecessary.

The Sax-horns are written for in the same manner as the Clarinet, Bass horn &c, the treble clef being used for the Soprano, Alto, and Tenor species, and the bass clef for the Baritone species.

A chord written thus:-

Or, if written thus:-

would sound thus:-

it would sound thus:-

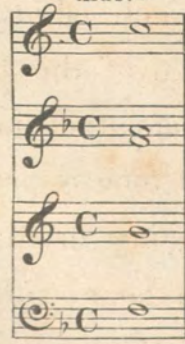
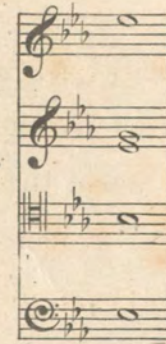
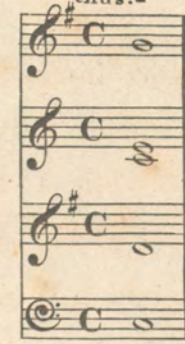
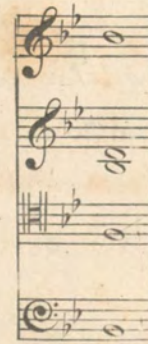
Sax-horns*

Soprano in Eb

2 Alti in Bb

Tenor in Eb

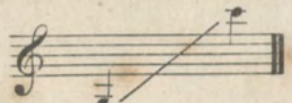
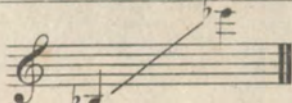
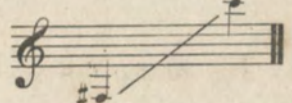
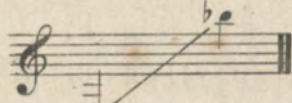
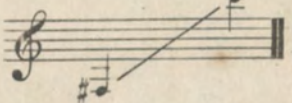
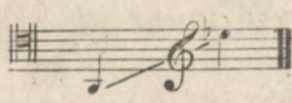
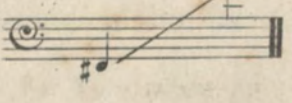
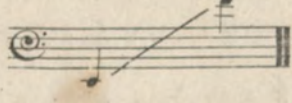
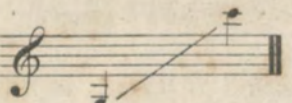
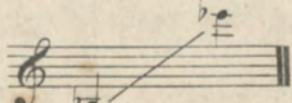
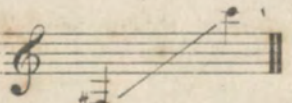
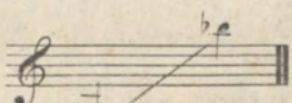
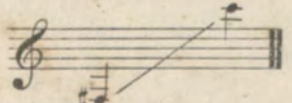
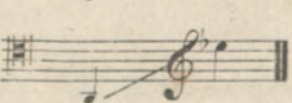
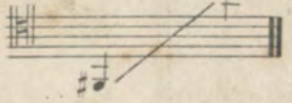
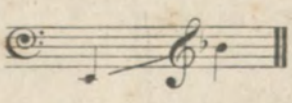
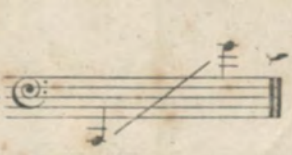
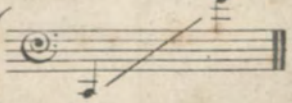
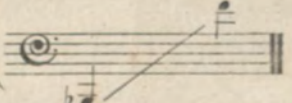
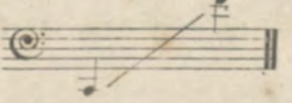
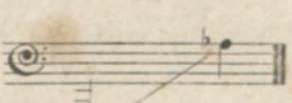
Baritone in Bb

* This is the combination used by the Messrs Distin at their concerts &c.

Since the foregoing pages were engraved, further improvements have been made in the Sax-Horns, by the addition of crooks for putting the instruments into other keys. Sax-Tubas of various species have been also invented. These instruments are shaped differently from the Sax-Horns, have larger proportions, a rounder and fuller tone, and the bells are all turned upwards, like those of the Ophicleides.

The compass, real sound and crooks of all these instruments are here subjoined:

SAX HORNS.	Stand in	Compass.	Real Sound.	Crooks for
Soprano.....	E flat			D & D flat
Alto	B flat			A & A flat
Tenor	E flat			D
Baritone.....	B flat			A
SAX TUBAS.				
Soprano.....	E flat			D & D flat
Alto	B flat			A & A flat
Tenor	F			E & E flat
Baritone.....	B flat			none
Bass (Nº 1.)	C			B
Bass (Nº 2.)	B flat			A
Double Bass	E flat			none

