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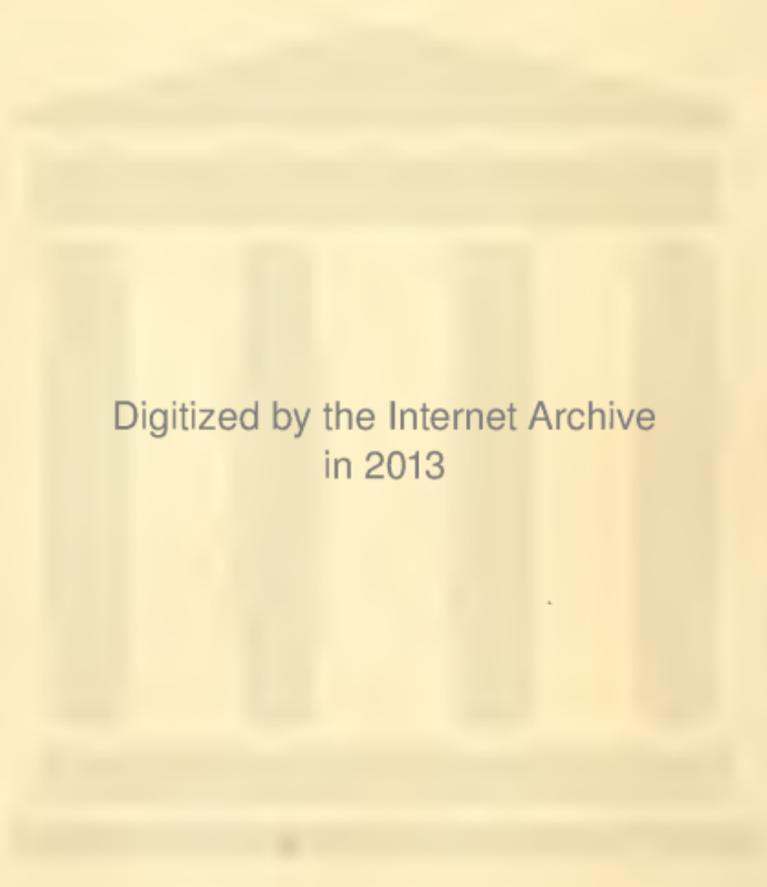
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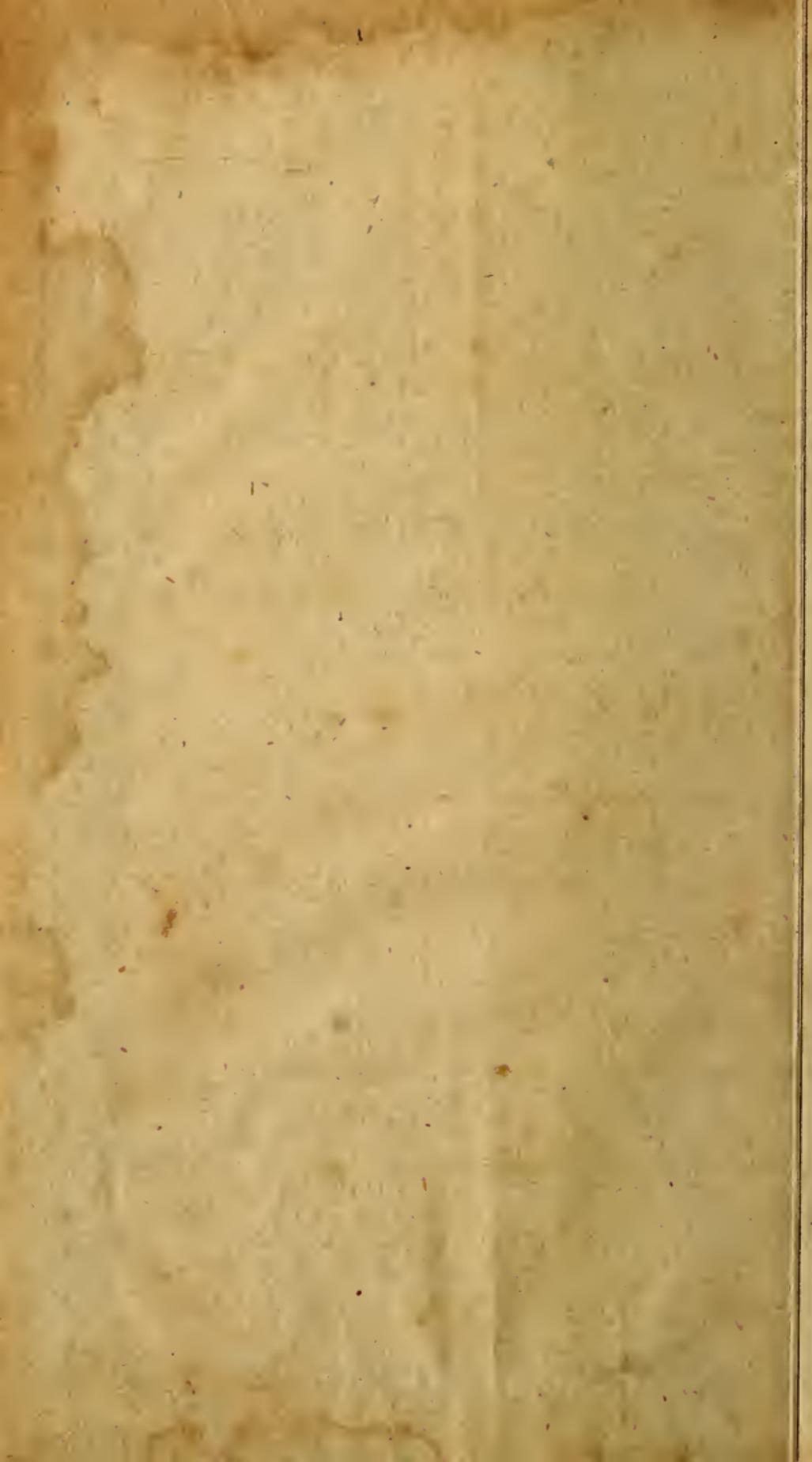




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## E S S A Y

O N

## MUSICAL EXPRESSION.

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By CHARLES AVISON,  
*Organist* in NEWCASTLE.

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*Sò ben, ch'era Mestier da Virtuosi  
La Musica una Volta; e l'imparavano,  
Tra gl' huomini i più grandi, ei più famosi.  
Sò che Davidde, e Socrate cantavano;  
E che de l'Arcade, il Greco, e lo Spartano  
D'altra Scienza al par la celebravano.  
Sò, che fù di Miracoli feconda,  
E che sapea ritor l'Anime à Lete,  
Benche fussero quasi in su la Sponda.*

SALVAT. ROSA. Sat. I.

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L O N D O N:

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# ADVERTISEMENT.

**A**S there are several musical Terms, which will frequently occur in the Course of this Essay, and which are not always sufficiently attended to; it may therefore be necessary, for the Sake of those who are not particularly conversant in Music, to explain them according to their most general Acceptation.

AND first, the Term *Melody*, may be defined the *Means* or Method of ranging *single* musical Sounds in a regular Progression, either ascending or descending, according to the established Principles.

*HARMONY,*

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*HARMONY*, is the Method of ranging two or more *concording* musical Sounds, or the agreeable *Union* of them in several Parts, when sung or played together. As therefore a continued Succession of *single* musical Sounds produces *Melody*, so does a continued *Combination* of these produce *Harmony*.

*MODULATION*, is the Effect of *single*, or *concording* musical Sounds, succeeding one another in an *arbitrary* but *agreeable* Progression, passing from one *Key* to another, and therefore doth as well relate to *combined*, as to *single* musical Sounds.

By the Word *Key*, is meant, a regular Succession of any eight *natural* Notes, the lowest Note being considered as the *Principal*, is therefore called  
the

## ADVERTISEMENT.

the *Key-Note*; all the other Notes in that Key being subordinate to it.

*CADENCES* in Music, are the same as Stops in Speaking, or Writing, being, in like Manner, the proper Terminations, either of a Part, or of the whole of a Composition.

THE Term *Subject*, (or *Fugue* or *Air*) is, in a musical Sense, what the Word Subject likewise implies in Writing. The Term *Air*, in some Cases, includes the Manner of handling or carrying on the Subject.

*PASSAGES* in Music, are also like *Sentences* or *Paragraphs* in Writing. This last Term hath sometimes been used to denote *Graces*, or *extempore Flourishings* only. But in this latter Sense we shall never consider it, the former Definition being more strictly  
just,

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just, according to its original Acceptation, and therefore more applicable to the Intention of this Essay.

MUSIC is said to be in *Score*, when all the Parts are distinctly wrote and set under each other, so as the Eye, at one View, may take in all the various Contrivances of the Composer.

A N

## E S S A Y

O N

## MUSICAL EXPRESSION.

P A R T I.

S E C T. I.

*On the Force and Effects of Music.*

**A**S the public Inclination for Music seems every Day advancing, it may not be amiss, at this Time, to offer a few Observations on that delightful Art; such Observations, I mean, as may be chiefly applicable to the present Times; such

B

as

as may tend to correct any Errors that have arisen, either in the Composition, or the Practice of Music.

IF we view this Art in its Foundations, we shall find, that by the Constitution of Man it is of mighty Efficacy in working both on his Imagination and his Passions. The Force of *Harmony*, or *Melody* alone, is wonderful on the Imagination. *A full Chord* struck, or a beautiful Succession of *single Sounds* produced, is no less ravishing to the Ear, than just Symmetry or exquisite Colours to the Eye.

THE Capacity of receiving Pleasure from these musical Sounds, is, in Fact, a peculiar and internal Sense; but of a much more refined Nature than the external Senses: For in the Pleasures arising from our internal Sense of *Harmony*, there is no prior Uneasiness necessary,

necessary, in order to our tasting them in their full Perfection ; neither is the Enjoyment of them attended either with Languor or Disgust. It is their peculiar and essential Property, to divest the Soul of every unquiet Passion, to pour in upon the Mind, a silent and serene Joy, beyond the Power of Words to express, and to fix the Heart in a rational, benevolent, and happy Tranquillity.

BUT, though this be the natural Effect of *Melody* or *Harmony* on the Imagination, when simply considered ; yet when to these is added the Force of *Musical Expression*, the Effect is greatly increased ; for then they assume the Power of exciting all the most agreeable Passions of the Soul. The Force of Sound in alarming the Passions is prodigious. Thus, the Noise of Thunder, the Shouts of War, the Uproar

of an enraged Ocean, strike us with Terror: So again, there are certain Sounds natural to Joy, others to Grief, or Despondency, others to Tenderness and Love; and by hearing *these*, we naturally sympathize with those who either *enjoy* or *suffer*. Thus Music, either by imitating these various Sounds in due Subordination to the Laws of *Air* and *Harmony*, or by any other Method of Association, bringing the Objects of our Passions before us (especially when these Objects are determined, and made as it were visibly, and intimately present to the Imagination by the Help of Words) does naturally raise a Variety of Passions in the human Breast, similar to the Sounds which are expressed: And thus by the Musician's Art, we are often carried into the Fury of a Battle, or a Tempest, we are by turns elated with Joy, or sunk in pleasing Sorrow, roused to  
Courage,

Courage, or quelled by grateful Terrors, melted into Pity, Tenderneſs, and Love, or transported to the Regions of Blifs, in an Extacy of divine Praise.

BUT beyond this, I think we may venture to aſſert, that it is the peculiar Quality of Muſic to raiſe the *ſociable and happy Paſſions*, and to *ſubdue the contrary ones*. I know it has been generally believed and affirmed, that it's Power extends alike to every Affection of the Mind. But I would offer it to the Conſideration of the Public, whether this is not a general and fundamental Error. I would appeal to any Man, whether ever he found himſelf urged to Acts of Selfiſhneſs, Cruelty, Treachery, Revenge, or Malevolence by the Power of muſical Sounds? Or if he ever found Jealouſy, Suspicion, or Ingratitude engendered in his Breſt

either from HARMONY or DISCORD? I believe no Instance of this Nature can be alledged with Truth. It must be owned, indeed, that the Force of Music may urge the *Passions* to an excess, or it may fix them on false and improper Objects, and may thus be pernicious in it's Effects: But still the *Passions* which it raises, though they may be *misd* or *excessive*, are of the benevolent and social Kind, and in their Intent at least are disinterested and noble\*.

As

\* Lest the two *Passions* above-mentioned, of *Terror* and *Grief*, should be thought an Exception to this Rule, it may not be improper to remark as to the first, that the *Terror* raised by *Musical Expression*, is always of that grateful Kind, which arises from an Impression of something terrible to the Imagination, but which is immediately dissipated, by a subsequent Conviction, that the Danger is entirely imaginary: Of the same Kind is the *Terror* raised in us, when we stand near the Edge of a Precipice, or in Sight of a tempestuous Ocean, or, are present at a tragical Repre-

As I take this to be the Truth of the Case, so it seems to me no difficult Matter to assign a sufficient Reason for it: We have already seen that it is the natural Effect of Air or Harmony to throw the Mind into a pleasurable State: And when it hath obtained this State, it will of course exert those Powers, and be susceptible of those Passions which are the most natural and agreeable to it. Now these are altogether of the benevolent Species; inasmuch as we know that the contrary Affections, such as Anger, Revenge,

Representation on the Stage: In all these Cases, as in that of musical Expression, the Sense of our *Security* mixes itself with the terrible Impressions, and melts them into a very sensible Delight. As to the second Instance, that of Grief, it will be sufficient to observe, that as it always has something of the social Kind for it's Foundation, so it is often attended with a Kind of Sensation, which may with Truth be called *pleasing*.

Jealousy, and Hatred, are always attended with Anxiety and Pain: Whereas all the various Modifications of Love, whether human or divine, are but so many Kinds of immediate Happiness. From this View of Things therefore it necessarily follows, that every Species of musical Sound must tend to dispel the malevolent Passions, because they are *painful*; and nourish those which are benevolent, because they are *pleasing*.

THE most general and striking Instance of the Power of Music, perhaps, that we know of, is that related of the *Arcadians* by POLYBIUS, in the fourth Book of his History; which, as it expressly coincides with the Subject in question, I shall venture to give the Reader entire.

THIS judicious Historian, speaking of the Cruelties exercised upon the  
*Cynæthians*

*Cynæthians* by the *Ætolians*, and the little Compassion that their Neighbours had shewn them; after having described the Calamities of this People, abhorred by all *Greece*, adds the following Remarks :

“ As the *Arcadians* are esteemed  
 “ by the *Greeks*, not only for the  
 “ Gentleness of their Manners, their  
 “ Beneficence and Humanity towards  
 “ Strangers, but also for their Piety  
 “ to the Gods; it may not be amiss  
 “ to examine, in few words, with re-  
 “ gard to the Ferocity of the *Cynæ-*  
 “ *thians*, how it is possible, being in-  
 “ contestible *Arcadians* from their  
 “ Origin, they are become so much  
 “ distinguished by their Cruelty, and  
 “ all Manner of Crimes, from the  
 “ other *Greeks* of this Time. I be-  
 “ lieve, it can only be imputed to  
 “ their having been the first and sole

“ People of all the *Arcadians*, who  
 “ were estranged from the laudable  
 “ Institutions of their Ancestors,  
 “ founded upon the natural Wants of  
 “ all those who inhabit *Arcadia*.

“ THE Study of Music (I mean that  
 “ which is worthy the Name) has its  
 “ Utility every-where; but it is abso-  
 “ lutely necessary among the *Arca-*  
 “ *dians*. For we must not adopt the  
 “ Sentiment of *Ephorus*, who, in the  
 “ Beginning of his Writings, advances  
 “ this Proposition unworthy of him:  
 “ *That Music is introduced amongst Men,*  
 “ *as a kind of Incantment, only to de-*  
 “ *ceive and mislead them.* Neither  
 “ should we imagine that it is with-  
 “ out Reason, that the ancient People  
 “ of *Crete* and *Lacedemon* have pre-  
 “ ferred the Use of soft Music in War,  
 “ to That of the Trumpet; or, that  
 “ the *Arcadians*, in establishing their  
 “ Republic,

“ Republic, although in other Re-  
 “ spects extremely austere in their  
 “ Manner of living, have shewn to  
 “ Music so high a Regard, that they  
 “ not only teach this Art to their  
 “ Children, but even compel their  
 “ Youth to a Study of it to the Age  
 “ of Thirty. These Facts are noto-  
 “ riously known. It is also known,  
 “ that the *Arcadians* are almost the  
 “ only People, among whom their  
 “ Youth, in Obedience to the Laws,  
 “ habituate themselves from their In-  
 “ fancy, to sing *Hymns* and *Peanes*, as  
 “ is usual among them, to the Honour  
 “ of the Gods and Heroes of their  
 “ Country. They are likewise taught  
 “ the *Airs* of *Philoxenus* and *Timo-*  
 “ *theus*; after which, every Year  
 “ during the Feasts of *Bacchus*, this  
 “ Youth are divided into two Bands,  
 “ the one consisting of Boys, the  
 “ other of their young Men, who,

“ to the Mufic of Flutes, dance in  
“ their Theatres with great Emula-  
“ tion, celebrating thofe Games which  
“ take their Names from each Troop.  
“ Even in their Affemblies and Par-  
“ ties of Pleafure, the *Arcadians* di-  
“ vert themfelves lefs in Converfation,  
“ or relating of Stories, than in fing-  
“ ing by Turns, and inviting each o-  
“ ther reciprocally to this Exercife.  
“ It is no Difgrace with Them, to  
“ own their Ignorance of other Arts:  
“ But they cannot deny their Ability  
“ in Singing, becaufe, at all Events,  
“ they are neceffitated to acquire this  
“ Talent; nor, in confeffing their  
“ Skill, can they exempt themfelves  
“ from giving Proofs of it, as That  
“ would be deemed amongft them a  
“ particular Infamy. Befides this, at  
“ the Care and Expence of the Pub-  
“ lic, their Youth are trained in  
“ Dancing and military Exercifes,  
“ which

“ which they perform to the Music  
 “ of Flutes; and every Year give  
 “ Proof of their Abilities in the Pre-  
 “ sence of their Fellow-Citizens.

“ Now it seems to me, that the  
 “ first Legislators, in forming such  
 “ kind of Establishments, have not  
 “ had any Design of introducing  
 “ Luxury and Effeminacy; but that  
 “ they have chiefly had in View the  
 “ Way of living among the *Arca-*  
 “ *dians*, which their manual and toil-  
 “ some Exercises rendered extremely  
 “ laborious and severe; and the au-  
 “ stere Manners of this People, to  
 “ which the Coldness and Severity of  
 “ the Air in almost every Part of  
 “ *Arcadia*, did greatly contribute.

“ FOR it is natural to partake of the  
 “ Quality of this Element. Thence  
 “ it is, that different People, in Pro-  
 “ portion

“ portion to the Distance which sepa-  
“ rates them, differ from each other,  
“ not only in their exterior Form and  
“ Colour, but also in their Customs  
“ and Employments. The Legisla-  
“ tors, therefore, willing to soften and  
“ temper this Ferocity and Rugged-  
“ ness of the *Arcadians*, made all  
“ those Regulations which I have  
“ here mentioned, and instituted be-  
“ sides these, various Assemblies and  
“ Sacrifices, as well for the Men, as  
“ for the Women; and also Dances  
“ for their Children of both Sexes.  
“ In a Word, they contrived all Kinds  
“ of Expedients to soften and assuage,  
“ by this culture of their Manners,  
“ the natural Rudeness and Barbarity  
“ of the *Arcadians*.

“ BUT the *Cynæthians*, who inhabit  
“ the most rude and savage Parts of  
“ *Arcadia*, having neglected all those  
“ Helps,

“ Helps, of which, on that Account,  
 “ they had so much the more Occa-  
 “ sion; and being, on the contrary,  
 “ subject to mutual Divisions and Con-  
 “ tests, they are, at length, become so  
 “ fierce and barbarous, that there is  
 “ not a City in *Greece*, where such  
 “ frequent and enormous Crimes are  
 “ committed, as in That of *Cynæthe*.

“ AN Instance of the unhappy State  
 “ of this People, and of the Aversion  
 “ of all the *Arcadians* to their Form  
 “ of Government, is the Treatment  
 “ that was shewn to their Deputies  
 “ which they sent to the *Lacedemoni-*  
 “ *ans* after the horrible massacre in  
 “ *Cynæthe*. In all the Towns of *Ar-*  
 “ *cadia* which these Deputies entered,  
 “ immediate Notice was given by a  
 “ Herald, that they should instantly  
 “ depart. But the Inhabitants of  
 “ *Mantineæ*, after the Departure of  
 “ these

“ these Envoys, went so far, as to pu-  
“ rify themselves by expiatory Sacri-  
“ fices, and to carry the Victims round  
“ the City and it's Territories, to pu-  
“ rify both the one and the other.

“ We have related all these Things;  
“ First, that other Cities may be pre-  
“ vented from censuring in general the  
“ Customs of the *Arcadians*; or, lest  
“ some of the People of *Arcadia*  
“ themselves, upon false Prejudices,  
“ that the Study of Music is permit-  
“ ted them only as a superficial Amuse-  
“ ment, should be prevailed upon to  
“ neglect this Part of their Discipline:  
“ In the second Place, to engage the  
“ *Cynæthians*, if the Gods should per-  
“ mit, to humanize and soften their  
“ Tempers, by an Application to the  
“ liberal Arts, and especially to Music.  
“ For this is the only Means, by  
“ which, they can ever be dispossessed  
“ of

“ of that Ferocity which they have  
 “ contracted.\*

STILL farther to confirm what is here advanced on the Power of Music in raising the social and nobler Passions only, I will transcribe a Passage from the celebrated *Baron de MONTESQUIEU*.

THIS learned and sensible Writer, animadverting on the severe Institutions of the Ancients in regard to Manners,  
 having

\* See *Dissertation où l'on fait voir, que les merveilleux effets, attribuez à la Musique des Anciens, ne provient point qu'elle fût aussi parfait que la nôtre. Par M. BURETTE. Memoires de Litterature, tirez des Registres de L'Academie Royale des Inscriptions et Belles Lettres. Tom. septieme*, whence the above Fragment of POLYBIUS is translated.

IN the fifth, seventh, and eleventh Vols. of the *Holland Edition* of this Collection, the Reader will find several entertaining and curious Tracts on the Subject of Music.

having referred to several Authorities among the *Greeks* on this Head, particularly to the Relation of POLYBIUS above quoted, proceeds thus.—“ In  
“ the *Greek* Republics the Magistrates  
“ were extremely embarrassed. They  
“ would not have the Citizens apply  
“ themselves to Trade, to Agriculture,  
“ or to the Arts; and yet they would  
“ not have them idle. They found  
“ therefore, Employment for them in  
“ gymnastic and military Exercifes,  
“ and none else were allowed by their  
“ Institution. Hence the *Greeks* must  
“ be considered as a Society of Wrest-  
“ lers and Boxers. Now these Ex-  
“ ercifes having a natural Tendency  
“ to render People hardy and fierce,  
“ there was a Necessity for tempering  
“ them with others that might  
“ soften their Manners. For this Pur-  
“ pose, Music, which influences the  
“ Mind by Means of corporeal Or-  
“ gans,

“ gans, was extremely proper. It is a  
 “ kind of Medium between the bodily  
 “ Exercifes that render Men fierce  
 “ and hardy, and speculative Sciences  
 “ that render them unfociable and  
 “ fcur. It cannot be faid that Mufic  
 “ infpired Virtue, for this would be  
 “ inconceivable: But it prevented the  
 “ Effects of a favage Inftitution, and  
 “ inabled the Soul to have fuch a Share  
 “ in the Education, as it could never  
 “ have had without the Affiftance of  
 “ Harmony.

“ LET us fuppose among ourfelves  
 “ a Society of Men, fo paffionately  
 “ fond of Hunting, as to make it their  
 “ fole Employment; thefe People  
 “ would doubtlefs contract a kind of  
 “ Rufficity and Fiercenefs. But if  
 “ they happened to receive a Taffe  
 “ for Mufic, we fhould quickly per-  
 “ ceive

“ ceive a sensible Difference in their  
“ Customs and Manners. In short,  
“ the Exercises used by the *Greeks* ex-  
“ cited only one Kind of Passions, *viz.*  
“ Fierceness, Anger, and Cruelty.  
“ But Music excites them all; it is able  
“ to inspire the Soul with a Sense of  
“ Pity, Lenity, Tendernefs, and Love.  
“ Our moral Writers, who declaim  
“ so vehemently against the Stage,  
“ sufficiently demonstrate the Power  
“ of Music over the Soul.

“ IF the Society above-mentioned  
“ were to have no other Music than  
“ that of Drums and the Sound of  
“ the Trumpet, would it not be more  
“ difficult to accomplish this End,  
“ than by the more melting Tones of  
“ softer Harmony? The Antients  
“ were therefore in the Right, when  
“ under particular Circumstances they  
“ pre-

“ preferred one Mode to another in  
 “ Regard to Manners.

“ BUT some will ask, why should  
 “ should Music be pitched upon pre-  
 “ ferable to any other Entertainment?  
 “ It is, because of all sensible Plea-  
 “ sures there is none that less corrupts  
 “ the Soul.” \*

THE Fact the Baron speaks of, seems to confirm what is here said on the Power of Music: for we see that Music was applied by the *Greeks* to awaken the nobler Passions only, such as Pity, Lenity, Tendernefs, and Love. But should a State apply Music to give a Roughness of Manners, or inspire the contrary Passions of Hard-heartedness, Anger, and Cruelty, it would certainly miss it's Aim; not-

\* Spirit of Laws, Vol. I. p. 56.

“ withstand-

withstanding that the Baron seems to suppose the contrary. For he hath not alledged any Instance, or any Kind of Proof in Support of his Supposition. It is true, as he observes in the second Paragraph, that the Sound of Drums or Trumpets, would have a different Effect from the more melting Tones of softer Harmony: Yet still, the Passions raised by these martial Sounds ore of the *social* Kind: They may excite Courage and Contempt of Death, but never Hatred or Cruelty.

SECT.

## S E C T. II.

*On the Analogies between MUSIC and  
PAINTING.*

FROM this short Theory we should now proceed to offer a few Observations relating to Composition.

BUT as musical Composition is known to very few besides the Professors and Composers of Music themselves; and as there are several Resemblances, or Analogies between this Art and that of *Painting*, which is an Art much more obvious in it's Principles, and therefore more generally known; it may not be amiss to draw out some of the most striking of these Analogies; and by this Means, in some Degree at least, give the common

mon Reader an Idea of musical Composition.

THE chief Analogies or Resemblances that I have observed between these two noble Arts are as follow :

1<sup>st</sup>, THEY are both founded in Geometry, and have Proportion for their Subject. And though the Undulations of Air, which are the immediate Cause of Sound, be of so subtile a Nature, as to escape our Examination ; yet the Vibrations of musical *Strings* or *Chords*, from whence these Undulations proceed, are as capable of Mensuration, as any of those visible Objects about which Painting is conversant.

2<sup>dly</sup>, As the Excellence of a Picture depends on three Circumstances, *Design*, *Colouring*, and *Expression* ; so  
in

in Music, the Perfection of Composition arises from *Melody, Harmony,* and *Expression.* Melody, or Air, is the Work of Invention, and therefore the Foundation of the other two, and directly analagous to *Design* in Painting. Harmony gives Beauty and Strength to the established Melodies, in the same Manner as Colouring adds Life to a just Design. And in both Cases the Expression arises from a Combination of the other two, and is no more than a strong and proper Application of them to the intended Subject.

3dly, As the proper Mixture of Light and Shade (called by the *Italians Chiaro-Oscuro*) has a noble Effect in Painting, and is indeed essential to the Composition of a good Picture; so the judicious Mixture of Concords and Discords is equally essential to a

musical Composition: As Shades are necessary to relieve the Eye, which is soon tired and disgusted with a level Glare of Light; so Discords are necessary to relieve the Ear, which is otherwise immediately fatiated with a continued, and unvaried Strain of Harmony. We may add (for the Sake of those who are in any Degree acquainted with the Theory of Music) that the *Preparations*, and *Resolutions* of Discords, resemble the soft Gradations from Light to Shade, or from Shade to Light in Painting.

4<sup>thly</sup>, As in Painting there are three various Degrees of Distances established, *viz.* the *Fore-Ground*, the *intermediate Part*, and the *Off-Skip*; so in Music there are three different Parts strictly similar to these, *viz.* the Bass (or *Fore-Ground*), the Tenor (or *intermediate*), and the Treble (or *Off-Skip*).

Skip). In Consequence of this, a musical Composition without its Bass, is like a Landscape without its Fore-ground; without its Tenor it resembles a Landscape deprived of its intermediate Part; without its Treble it is analagous to a Landscape deprived of its Distance, or Off-Skip. We know how imperfect a Picture is, when deprived of any of these Parts; and hence we may form a Judgment of those who determine on the Excellence of any musical Composition without seeing or hearing it in all its Parts, and understanding their Relation to each other.

*5thly*, As in Painting, especially in the nobler Branches of it, and particularly in History-Painting, there is a principal Figure which is most remarkable and conspicuous, and to which all the other Figures are refer-

red and subordinate; so in the greater Kinds of musical Composition, there is a principal or leading *Subject* or Succession of Notes, which ought to prevail, and be heard through the whole Composition; and to which, both the Air and Harmony of the other Parts ought to be in like Manner referred and subordinate.

*6thly*, So again, as in painting a Groupe of Figures, Care is to be had, that there be no Deficiency in it; but that a certain Fulness or Roundness be preserved, such as *Titian* beautifully compared to a Bunch of Grapes; so in the nobler Kinds of musical Composition there are several inferior Subjects, which depend on the Principal: And here the several Subjects (as in Painting, the Figures do) are as it were to *sustain* and *support* each other: And it is certain that if any one of these be  
taken

taken away from a skillful Composition, there will be found a Deficiency highly disagreeable to an experienced Ear. Yet this does not hinder but there may be perfect Composition in two, three, four, or more Parts, in the same Manner as a Groupe may be perfect though consisting of a smaller, or greater Number of Figures. In both Cases, the Painter or Musician varies his Disposition according to the Number of Parts, or Figures which he includes in his Plan.

*7thly*, As in viewing a Picture, you ought to be removed to a certain Distance, called the Point of Sight, at which all its Parts are seen in their just Proportions; so in a Concert there is a certain Distance, at which the Sounds are melted into each other, and the various Parts strike the Ear in their proper Strength and Symmetry. To

stand close by a Bassoon, or Double-Bass when you hear a Concert, is just as if you should plant your Eye close to the Fore-Ground when you view a Picture; or, as if in surveying a spacious Edifice, you should place yourself at the Foot of a Pillar that supports it.

*Lastly*, THE various *Styles* in Painting — the grand — the terrible — the graceful — the tender — the passionate — the joyous — have all their respective Analogies in Music. — And we may add, in Consequence of this, that as the Manner of handling differs in Painting, according as the Subject varies; so in Music there are various Instruments suited to the different Kinds of musical Compositions, and particularly adapted to and expressive of its several Varieties. Thus, as the rough handling is proper for Battles, Sieges,

Sieges, and whatever is great or terrible; and, on the contrary, the softer handling, and more finished Touches, are expressive of Love, Tenderneſs, or Beauty: So in Muſic, the Trumpet, Horn, or Kettle-Drum, are moſt properly employed on the firſt of theſe Subjects, the Lute or Harp on the laſt. There is a ſhort Story in the *Tatler*, \* which illuſtrates this Analogy very prettily. Several eminent Painters are there repreſented in Picture as Muſicians, with thoſe Inſtruments in their Hands which moſt aptly repreſent their reſpective Manner in Painting.

\* No. 153.

## PART II.

## ON MUSICAL COMPOSITION.

## SECT. I.

*On the too close Attachment to AIR, and  
Neglect of HARMONY.*

THESE Observations being premised for the Sake of those who are not particularly conversant in the Theory of Music; let us now proceed to consider this Art with regard to its Composition.

WE have already observed that there are, properly speaking, but three Circumstances on which the worth of any musical Composition can depend. These are *Melody*, *Harmony*, and *Expression*. When these three are united  
in

in their full Excellence, the Composition is then perfect: If any of these are wanting or imperfect, the Composition is proportionably defective: The chief Endeavour, therefore, of the skillful Composer must be, “ to unite all  
 “ these various Sources of Beauty in  
 “ every Piece; and never so far re-  
 “ gard or idolize any one of them, as  
 “ to despise and omit the other two.”

SEVERAL Examples will hereafter be given of considerable Masters, who, through an excessive Fondness for one of these, have sacrificed the rest, and have thus fallen short of that Perfection and Variety which a correct Ear demands.

THE first Error we shall note is, where the Harmony, and consequently the Expression, is neglected for the

Sake of Air, or rather an extravagant Modulation.

THE present fashionable Extreme of running all our Music into one single Part, to the utter Neglect of all true Harmony, is a Defect much more essential than the Neglect of Modulation only, inasmuch as Harmony is the very Basis of all musical Composition.

As in the Work of Harmony chiefly, the various Contrivances of a good Composition are laid out, and distinguished, which, with a full and perfect Execution in all the Parts, produce those noble Effects we often find in grand Performances: So, we may consider the Improvement of *Air*, as the Business of Invention and Taste.

BUT if we may judge from the general Turn of our modern Music (I speak

speaking not of the *English* only) this due Regard, as well to a natural Succession of Melodies, as to their harmonious Accomplishments, seems generally neglected or forgotten. Hence That Deluge of unbounded *Extravaganzi*, which the unskilful call Invention, and which are merely calculated to shew an Execution without either Propriety or Grace\*.

IN these vague and unmeaning Pieces, we often find the bewildered Composer either struggling with the Difficulties of an extraneous Modulation, or tiring the most consummate

C 6

Patience.

\* THEY that live remote from the Capital of Arts, have no other Proofs of the Geniuses of our Masters residing there, but from their Compositions: And many of these, when stript of their ornamental Performances, and submitted to the Test of unprejudiced Hearers, ought to have more substantial Beauties, to claim an universal Approbation.

Patience with a tedious Repetition of some jejune Thought, imagining he can never do enough, till he has run through every *Key* that can be crowded into one Movement; till at Length all his Force being exhausted, he drops into a dull *Close*; where his languid Piece seems rather to expire and yield its last, than conclude with a spirited and well-timed *Cadence*.

THUS we strive rather to surprize than please the Hearer: And as it is easier to discern what is excellent in the *Performance* than *Composition* of Music; so we may account, why many have been more industrious to improve and distinguish themselves in the *Practice* than the *Study* of this Science.

To this silly Vanity we may attribute that strange Attachment to certain  
unmeaning

unmeaning Compositions, which many of our fluent Performers have professed; their chief Ambition being, to discover a *swift*, rather than a *judicious* or *graceful* Hand. That Performers of this Taste have so much in their Power, is at once the Misfortune and Disgrace of Music: For whatever Merit a Composition may have in other Respects, yet if from a due Regard to the Construction of the Harmony and Fugues, all the Parts be put upon a Level, and by that Means, their supreme Pride and Pleasure of a *tedious Solo* be not admitted, it is with them a sufficient Reason of condemning the whole.

THE Generality of our musical Virtuosi are too easily led by the Opinions of such Masters; and where there is no real Discernment, Prejudice and Affectation will soon assume  
the

the Place of Reason. Thus, through the inordinate Vanity of a few leading Performers, a disproportionate Fame hath been the Lot of some very indifferent Composers, while others, with real Merit have been almost totally unknown.

IT may be worth considering, from whence this false Taste hath had it's Rise. And *1<sup>st</sup>*, It may perhaps be affirmed with Truth that the false Taste, or rather the total want of Taste in those who *bear*, and who always assume to themselves the Privilege of *judging*, hath often produced this low Species of Music. For it must be owned that this Kind of Composition is apt, above all others, at first hearing to strike an unskilful Ear; and hence the Masters have often sacrificed their Art to the gross Judgment of an indelicate Audience.

BUT

BUT *2dly*, It hath often had its Rise from the Composer's bestowing his Labour and Attention on some trifling and unfruitful Subject, which can never allow of an easy and natural Harmony to support it. For however pleasing it may seem in its *Air*, yet if it is not capable of admitting also a pleasing Accompaniment, it were much better laid aside than carried into Execution. On this Account it is, that many Fugues are unsufferably tedious: Their barren Subjects affording no Variety in themselves, are therefore often repeated entire; or transposed, or turned topsy-turvey, inso-much that little else is heard throughout the whole Piece.

*3dly*, ANOTHER Source, and perhaps the most general, is that low Idea of Composition, wherein the Subject

or Air is no sooner led off, than it is immediately deserted, for the Sake of some strange unexpected Flights, which have neither Connection with each other, nor the least Tendency to any Design whatever. This kind of random Work is admirably calculated for those who *compose* without *Abilities*, or *hear* without *Discernment*; and therefore we need not wonder that so large a Share of the Music that hath of late appeared, should fall under this Denomination.

How different from the Conduct of these superficial Adventurers in Music, is that, of the able and experienced Composer, who, when he hath exerted his Fancy on any favourite Subject, will reserve his Sketch, till at his Leisure, and when his Judgment is free, he can again and again correct, diminish, or enlarge his Plan; so  
that

that the whole may appear, though severely studied, easy and natural as if it flowed from his first Attempt \*. Many extempore Thoughts, thrown out in the Fire and Strength of Imagination, have stood this critical Review, and filled the happy Author with uncommon Transport. 'Tis then he gains fresh Vigour, and renews his Toil, to range and harmonize the various Melodies of his Piece †.

\* ————— ut sibi quivis

Speret idem: fudet multùm, frustra que laboret  
Ausus idem: tantum series juncturaque pollet;

————— Such Fiction would

I raise, as all might hope to imitate with Ease;  
Yet while they strive the same Success to gain;  
Should find their Labour, and their Hopes are vain:  
Such Grace can Order and Connexion give;

HOR. *Art. Poet.* ver. 240. FRANCIS.

† CORELLI employed the greatest Part of his Life in revising and correcting his Works, which the many grand and beautiful Contrivances in his Harmony may sufficiently evince.

IT may be proper now to mention, by way of Example on this Head, the most noted Composers who have erred in the Extreme of an unnatural Modulation; leaving those of still inferior Genius, to that Oblivion, to which they are deservedly destined.

OF the first and lowest Class, are VIVALDI, TESSARINI, ALBERTI, and LOCCATELLI, whose Compositions being equally defective in various Harmony and true Invention, are only a fit Amusement for Children; nor indeed for these, if ever they are intended to be led to a just Taste in Music.

UNDER the second Class, and rising above these last mentioned in Dignity, as they pay somewhat more of Regard to the Principles of Harmony, may

may be ranked several of our modern Composers for the *Opera*. Such are HASSE, PORPORA, TERRADELLAS, and LAMPUGNIANI. Though I must take the Liberty to say, that besides their too little Regard to the Principles of true Harmony, they are often defective in one Sense, even with Regard to Air; I mean, by an endless Repetition of their *Subject*, by wearing it to Rags, and tiring the Hearer's Patience.

OF the third and highest Class of Composers who have run into this Extreme of Modulation, are VINCI, BONONCINI, ASTORGO, and PERGOLESE. The frequent Delicacy of whose Airs is so striking, that we almost forget the Defect of Harmony under which they often labour. Their Faults are lost amidst their Excellencies; and the Critic of Taste is almost tempted

tempted to blame his own Severity in censuring Compositions, in which he finds Charms so powerful and commanding.

HOWEVER, for the Sake of Truth, it must be added, that this Taste, even in its most pardonable Degree, ought to be discouraged, because it seems naturally to lead to the Ruin of a noble Art. We need only compare the present with past Ages, and we shall see a like Catastrophe in the Art of Painting. “ For, while the Masters in this  
“ fine Art confined the Pencil to the  
“ genuine Forms of Grace and Great-  
“ ness, and only superadded to these  
“ the temperate Embellishments of a  
“ chastised and modest Colouring, the  
“ Art grew towards its Perfection:  
“ But no sooner was their Attention  
“ turned from *Truth, Simplicity, and*  
“ *Design,* than their Credit declined  
“ with

“ with their Art: And the experi-  
 “ enced Eye, which contemplates the  
 “ *old* Pictures with Admiration, sur-  
 “ veys the *modern* with Indifference or  
 “ Contempt.” \* †

\* BROWN'S Essays on the Characteristics, p. 390.

† Painting was arrived at the Summit of Perfection, when Music was far behind, and but slowly advancing, though greatly encouraged and admired. The Works of PALESTINA in that Infant-State of Music, may be considered as the first Lights of Harmony: While those of RAPHAEL, his Contemporary and Fellow-Citizen, not only excelled the several eminent Masters that went before him, but to this Day remain unequaled. Painting, since that Period, hath undergone various Changes, and is now, perhaps, at the lowest Ebb. In regard to Music, *that* also, from the Time of PALESTINA to the present, hath been subject to a Series of Alterations, both in its Stile and Method of Composition; but if we except the Interruption it hath found from a national bad Taste in some Parts of *Europe*, it seems, upon the whole, rather to have gradually improved.

## S E C T. II.

*On the too close Attachment to HARMONY, and Neglect of AIR.*

**H**AVING noted the reigning Defect of the modern Composers, arising from their superficial Use of Modulation to the utter Neglect of all true Harmony; the next Thing that offers itself is the very reverse of this. I mean, the too severe Attachment of the Ancients\* to Harmony, and the Neglect of Modulation. The old Masters in general discover a great Depth of Knowledge in the Construction of their Harmony. Their Subjects are invented and carried

\* By the Ancients are meant those who lived from the Time of PALESTINA to the Introduction of modern Operas.

on with wonderful Art; to which they often add a considerable Energy and Force of Expression: Yet we must own, that with Regard to *Air* or Modulation, they are often defective. Our old Cathedral Music is a sufficient Proof of this: Here we generally find the more striking Beauties of Air or Modulation give Way to a dry Rule of Counterpoint: Many an elaborate Piece, by this Means, instead of being solemn, becomes formal; and while our Thoughts, by a *natural* and pleasing Melody, should be elevated to the proper Objects of our Devotion, we are only struck with an Idea of some *artificial* Contrivances in the Harmony.

THUS, the old Music was often contrived to discover the Composer's *Art*, as the modern is generally calculated

to display the Performer's *Dexterity*. Yet, I would by no Means be thought to include all the old Masters in this Censure: Some of them have carried musical Composition to That Height of Excellence, that we need think it no Disgrace to form our Taste of *Counterpoint* on the valuable Plans they have left us. Numbers of these indeed have fallen, and deservedly, into Oblivion; such, I mean, who had only the cold Assistance of Art without Genius to assist them. But there are others of this Class, who, although the early Period in which they wrote, naturally exposed them to the Defect here noted; yet the Force of their Genius, and the wonderful Construction of their Fugues and Harmony, hath excited the Admiration of all succeeding Ages. And here we shall find that the Composers of this Class will naturally fall into three different

different Ranks, in the same Manner as those we have already ventured to characterize in the preceding Section.

AMONG these, PALESTINA, the first not only in Point of Time \*, but of Genius too, deserves the high Title of *Father of Harmony*. And the Style of our great old Master TALLIS †, evidently shews he had studied the Works of this great Composer, who lived to see his own System of Harmony take Root, and flourish in many Parts of *Europe*; but more especially in *Italy*, where he was immediately succeeded by several eminent Masters, among whom, perhaps, ALLEGRI, may be esteemed the Chief; whose

\* PALESTINA lived at *Rome*, in the Time of LEO the Tenth; the Period, at which all Arts revived.

† TALLIS was Chapel-Master in HENRY the Eighth's Time.

Compositions, with those of PALESTINA, are still performed in the Pope's Chapel, and other Choirs abroad: In all these Masters we see the same grand Construction of Parts, and a parallel *Defect of Modulation.*

AFTER these we may rank CARISIME, STRADELLA \*, and STEFFANI. Whose Works, though they be in general of the same Character with those

\* STRADELLA is supposed to have been one of the first Composers who introduced the *Recitative* into vocal Compositions. PURCEL, not long after him, aimed at something like that Species of Music, not then known in *England*: But whether he had any Connection with the *Italian* is doubtful. It is certain, however, this excellent Master was possessed of all those Qualities that are requisite to form a great Composer; and, we may venture to say, had the Genius of PURCEL been assisted with such an Intercourse, as we have had since his Time, with the best Masters abroad, he might have stood eminent, perhaps, among the greatest.

of PALESTINA, yet, perhaps, they are not of so high a Class in one Respect, nor so low in another. I mean, that although their Character is That of *Excellence in Harmony* and *Defect in Air*; yet they are not so excellent in the former, nor so defective in the latter as the venerable PALESTINA.

FROM the Time of these Masters to the present, there has been a Succession of many excellent Composers, who seeing the Defects of those who preceded them, in the too great Neglect of *Air*, have adorned the noblest Harmonies by a suitable *Modulation*: Yet still, so far retaining the Style of the more ancient Compositions, as to make the *harmonic Construction* the leading Character of their Works; while the Circumstance of *Modulation* remains only as a *secondary Quality*. Such are the chaste and fault-

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less

less CORELLI; the bold and inventive SCARLATTI\*; the sublime CALDARA; the graceful and spirited RAMEAU †.

TO

\* DOMENICO SCARLATTI, Author of some excellent *Lessons* for the *Harpfichord*, and Son to the SCARLATTI here mentioned, may justly be ranked among the great Masters of this Age. The Invention of his *Subjects* or *Airs*, and the beautiful Chain of *Modulation* in all these *Pieces*, are peculiarly his own: And though in many Places, the finest *Passages* are greatly disguised with capricious *Divisions*, yet, upon the whole, they are original and masterly.

† We cannot form an adequate Idea of the Genius of this Master from his *Concertos* for the Harp-fichord alone, though excellent in their Kind; but from his *Operas* chiefly, which as yet, I believe, are but little known in *England*.

As in this Species of Composition, the Undertaking is great and extensive, so the Composer's Skill or Inability, will, in Proportion, be distinguished.

Hence it is we are instantly charmed with the happy Talent of RAMEAU. His *Chorusses*, *Airs*, and  
*Duetts*,

To these we may justly add our illustrious HANDEL; in whose manly Style we often find the noblest Harmonies; and these enlivened with such a Variety of Modulation, as could hardly have been expected from one who hath supplied the Town with musical Entertainments of every Kind, for thirty Years together †.

## THESE

*Duetts*, are finely adapted to the various Subjects they are intended to express. In the first, he is noble and striking: In the latter, chearful, easy, and flowing; and, when he would sooth, most expressively tender. Besides, among these are interspersed a Variety of *Dances*, and other *instrumental Pieces*, which agreeably relieve the Ear from too severe an Attention to the *vocal*, and, therefore, render these *Operas* of RAMEAU more complete and entertaining, than many others of Character that may excel them only in some particular Circumstance.

† The celebrated LULLI of *France*, and the old SCARLATTI at *Rome*, may be considered in the same

THESE seem to be the principal Authors, worthy the Attention of a musical Enquirer, who have regarded the *harmonic System* and the Construction of

Light with HANDEL. They were both voluminous Composers, and were not always equally happy in commanding their Genius. Yet, upon the whole, they have been of infinite Service in the Progress of Music: And if we take away from their numerous Works, all that is indifferent, there will still enough remain that is excellent, to give them a distinguished Rank.

It is pretty remarkable, that the three Masters here mentioned, have, perhaps, enjoyed the highest local Reputation, having all been the reigning Favourites among the People, in the several Countries where they resided: and thence have been regarded as standing Models of Perfection to many succeeding Composers.

The *Italians* seem particularly indebted to the Variety and Invention of SCARLATTI; and *France* has produced a RAMEAU, equal, if not superior to LULLY. The *English*, as yet, indeed, have not been

of Fugues as the principal Object of their Care; while at the same Time, they have regarded the Circumstance of Modulation so far as to deserve a very high Degree of Praise on this Account, though not the highest.

been so successful: But whether this may be owing to any Inferiority in the Original they have chose to imitate, or to a want of Genius, in those that are his Imitators (in distinguishing, perhaps, not the most excellent of his Works) it is not necessary here to determine.

## S E C T. III.

On MUSICAL EXPRESSION, *so far as it relates to the COMPOSER.*

SO much concerning the two Branches of Music, *Air* and *Harmony*: Let us now consider the third Circumstance, which is *Expression*. This, as hath been already observed, “arises from a Combination of the  
“other two; and is no other than a  
“strong and proper Application of  
“them to the intended Subject.”

FROM this Definition it will plainly appear, that *Air* and *Harmony*, are never to be deserted for the Sake of *Expression*: Because *Expression* is founded on them. And if we should  
attempt

attempt any Thing in Defiance of these, it would cease to be *Musical Expression*. Still less can the horrid Dissonance of Cat-Calls deserve this Appellation, though the Expression or Imitation be ever so strong and natural.

AND, as Dissonance and shocking Sounds cannot be called Musical Expression; so neither do I think, can mere Imitation of several other Things be entitled to this Name, which, however, among the Generality of Mankind hath often obtained it. Thus the gradual rising or falling of the Notes in a long Succession, is often used to denote Ascent or Descent, broken Intervals, to denote an interrupted Motion; a Number of quick Divisions, to describe Swiftnes or Flying, Sounds resembling Laughter, to describe Laughter; with a Number of other Con-

trivances of a parallel Kind, which it is needless here to mention. Now all these I should chuse to stile Imitation, rather than Expression; because, it seems to me, that their Tendency is rather to fix the Hearers Attention on the Similitude between the Sounds and the Things which they describe, and thereby to excite a reflex Act of the Understanding, than to affect the Heart and raise the Passions of the Soul.

HERE then we see a Defect or Impropriety, similar to those which have been above observed to arise from a too particular Attachment either to the *Modulation* or *Harmony*. For as in the first Case, the Master often attaches himself so strongly to the Beauty of *Air* or *Modulation*, as to neglect the *Harmony*; and in the second Case, pursues his *Harmony* or *Fugues* so as to  
destroy

destroy the Beauty of Modulation; so in this third Case, for the Sake of a forced, and (if I may so speak) an unmeaning Imitation, he neglects both Air and Harmony, on which alone true Musical Expression can be founded.

THIS Distinction seems more worthy our Notice at present, because some very eminent Composers have attached themselves chiefly to the Method here mentioned; and seem to think they have exhausted all the Depths of Expression, by a dextrous Imitation of the Meaning of a few particular Words, that occur in the Hymns or Songs which they set to Music. Thus, were one of these Gentlemen to express the following Words of *Milton*,

————— Their Songs  
*Divide* the Night, and *lift* our  
Thoughts to Heav'n.

It is highly probable, that upon the Word *divide*, he would run a *Division* of half a Dozen Bars; and on the subsequent Part of the Sentence, he would not think he had done the Poet Justice, or *risen* to that *Height* of Sublimity which he ought to express, till he had climbed up to the very Top of his Instrument, or at least as far as a human Voice could follow him. And this would pass with a great Part of Mankind for Musical Expression, instead of that noble Mixture of solemn Airs and various Harmony, which *indeed* elevates our Thoughts, and gives that exquisite Pleasure, which none but true lovers of Harmony can feel.

WHAT then is true *Musical Expression*? I answer, it is such a Concurrence of Air and Harmony, as affects us most strongly with the Passions or Affections which the Poet intends to raise: And that, on this Account, the Composer is not principally to dwell on particular Words in the Way of Imitation, but to comprehend the Poet's general Drift or Intention, and on this to form his Airs and Harmony, either by Imitation (so far as Imitation may be proper to this End) or by any other Means. But this I must still add, that if he attempts to raise the Passions by Imitation, it must be such a temperate and chastised Imitation, as rather brings the Object before the Hearer, than such a one as induces him to form a Comparison between the Object and the Sound. For in this last Case, his Attention will be turned  
entirely

entirely on the Composer's Art, which must effectually check the Passion. The Power of Music is in this Respect, parallel to the Power of Eloquence: If it works at all, it must work in a secret and unsuspected Manner. In either Case, a pompous Display of Art will destroy its own Intentions: On which Account one of the best general Rules, perhaps, that can be given for Musical Expression, is that which gives rise to the Pathetic in every other Art, *an unaffected Strain of Nature and Simplicity* \*.

### THERE

\* Whatever the State of Music may have been among the ancient *Greeks*, &c. or whether it was actually capable of producing those wonderful Effects related of it, we cannot absolutely determine; seeing all the Uses of their *enharmonic Scale* are totally lost; and of their musical Characters, which should have conveyed to us their Art, no Traces any where to be found. From the Structure of their Instru-  
ments

THERE is no DOUbt but many more Rules may be deduced both from the Compositions of the best Masters, and  
from

ments, we cannot form any vast Ideas of their Powers: (a) They seem to have been far inferior to those in Use at present: But which, indeed, being capable of as much Execution as Expression, are only rendered more liable to be abused. Thus, the too great Compass of our modern Instruments, tempting as well the Composer as Performer, to exceed the natural Bounds of Harmony, may be one Reason why some Authors have so warmly espoused the Cause of the ancient Music, and run down that of the modern (b).

I believe we may justly conclude, that the Force and Beauties of the ancient Music, did not consist so much in artful Compositions, or in any Superiority of Execution in the Performance: as in the pure Simplicity of its Melody; which being performed in  
Unisons

(a) CALMET's Dissertation sur la Musique des Anciens.

(b) Sir WILLIAM TEMPLE's Works, 1st Vol. Fol. Page 162.

from Experience in observing the Effects which various Sounds have upon the Imagination and Affections. Thus the *sharp* or *flat Key*; slow or lively Movements; the *Staccato*, the *Sostenute* or smooth-drawn Bow; all the Variety of Intervals, from a Semitone to a Tenth, &c. The various Mixtures of Harmonies, the Preparation of

Unisons by their vast Chorusses of Voices and Instruments, no wonder the most prodigious Effects were produced: (c) Since the Time of GUIDO ARETINO (d), the Laws and Principles of Harmony have been considerably enlarged, and by rendering this Art more intricate and complex, have deprived it of those plain, though striking Beauties, which probably almost every Hearer could distinguish and admire. And I don't know whether this will not go some Way towards determining the Dispute concerning the superior Excellency of ancient and modern Music. It is to be observed, that the Ancients, when they

speak

(c) BONET. Histoire de la Musique.

(d) ARETINO lived in the eleventh Century.

of Discords, and their Resolution into Concords, the sweet Succession of Melodies; and several other Circumstances beside these, do all tend to give that Variety of Expression which elevates the Soul to Joy or Courage, sinks it in Tendernefs or Pity, fixes it in a rational Serenity, or raises it to the Raptures of Devotion.

When we speak of its marvellous Effects, generally consider it as an Adjunct to Poetry. Now an Art in its Progress to its own absolute Perfection, may arrive at some intermediate Point, which is its Point of Perfection, considered as an Art joined to another Art; but not to its own when taken separately. Now, if the Ancients carried Melody to its highest Perfection, it is probable they pushed the musical Art as far as it would go, considered as an Adjunct to Poetry. But Harmony is the Perfection of Music as a single Science. Hence then we may determine the specific Difference between the antient and modern Compositions, and consequently their Excellency.

WHEN

WHEN we consider the Fulness of Harmony, and Variety of Air, which may be included in the Art of composing *Fugues*, we may pronounce this Species of Composition, of all others, the most noble and diffusive; and which, like History-Painting, does not only contain the chief Excellences of all the other Species, but is likewise capable of admitting many other Beauties of a superior Nature. But here in the Term *Fugue*, I do not include alone, those confined Compositions, which proceed by regular Answers, according to the stated Laws of Modulation, but chiefly such, as admit of a Variety of Subjects, particularly for Voices and Instruments united; and which, with their *Imitations*, *Reverses*, and other relative Passages, are conducted throughout the whole, in Subordination to their *Principal*;

*cipal*; and, as the lesser Beauties or Decorations in Poetry, are subservient to the Fable of a Tragedy or Heroic Poem, so are these different, though kindred *Airs*, in the same Movement, in like Manner, subservient to some one principal Design; and productive of all the Grandeur, Beauty, and Propriety, that can be expected from the most extensive Plan in the whole Range of musical Composition.

By a Diversity of Harmonies, the Chain and Progression of Melodies is also finely supported, and thence, a greater Variety of Expression will be found in the Construction of full Music: In this Case, the Composer hath the Advantage of throwing his tender and delicate Passages into the *Solo*, or those of a bolder Expression into the *Chorus*; and as there are oftentimes a Kind of *neutral* *Airs*, if I may so call them,

them, which, by the Performer's Art, may be made expressive of very different Passions ; or, as the same Words, by a Change in their Accent, convey a different Sense ; so this musical Expression may be varied in such a Manner, that the same Passage, which has been heard alone, if repeated, may also be formed into *Chorus* ; and *è contra*, the *Chorus* into *Solo*. In like Manner may be disposed the *Forte* and *Piano*.

THUS, by Contrivances of this Nature, we are charmed with an agreeable Variety, and which, perhaps, equally to the most striking *Air*, commands the Admiration of many Lovers of Music, who yet can no otherwise account for the Preference they may give to a fine Composition, than purely from the Pleasure it affords them. In fine, it is this masterly  
Taste

Taste and Method of ranging in beautiful Order, the distinguished Parts of a Composition, which gives the highest Delight to those who can enter into the real Merits of this Art:— A Circumstance, the musical Student would do well to consider, before he engages in any Trial of his Talent that way. But, as Example is of much greater Force than any Rule or Precept whatever; I would recommend to him, a constant Perusal of the best Compositions in *Score*, where he will find all the Information he can desire on this Head \*.

## AFTER

\* The musical Student being here supposed to have some previous Knowledge in the Rudiments of Harmony, it might not be amiss, before he attempts the more finished Parts, to take a particular Survey of RAMEAU's *Principles of Composition*, now translated into *English*; for, however prevailing a good Ear may be found in the Practice of Composition, yet the Rules of this Art, as in all other Arts, are  
founded

AFTER all that has been, or can be, said, the Energy and Grace of *Musical Expression* is of too delicate a Nature to be fixed by Words: It is a Matter of Taste rather than of Reasoning, and is, therefore, much better understood by Example than by Precept. It is in the Works of the great Masters that we must look for the Rules and full Union of *Air*, *Harmony*, and *Expression*. Would modern Composers condescend to repair to these Fountains of Knowledge, the

founded in Nature, and, therefore, must afford great Assistance, even to those who may think but slightly of them. As the Works of Art without Genius, though masterly, and studied in their Construction, are often defective of Spirit and Taste; so are those of Genius without Art, very far from Perfection: But when these are united, when the Powers of Nature, and the Researches of Art, are fully exerted, it is then only we may expect the noblest Productions.

public Ear would neither be offended or misled by those shallow and unconnected Compositions, which have of late so much abounded, especially those insipid Efforts, that are daily made to set to Music that Flood of Nonsense which is let in upon us since the Commencement of our Summer Entertainments \*, and which, in the

\* It has been justly enough alledged, <sup>(1)</sup> with Regard to the *Italian* Operas, that there are also many Improperities in these, which offend even the most common Observer; particularly that egregious Absurdity of repeating, and finishing many Songs with the first Part; when it often happens, after the Passions of Anger and Revenge have been sufficiently expressed, that Reconcilement and Love are the Subjects of the second, and, therefore, should conclude the Performance. But, as if it were unnatural to leave the Mind in this tranquil State, the Performer, or Actor, must relapse into all that Tempest and Fury, with which he began, and leave his Hearers in the midst of it.

I have

(1) Tosi on the florid Song. Page 91.

the Manner they are conducted, cannot possibly prove of any Advantage to Music: Trifling Effays in Poetry, must

I have just hinted this unaccountable Conduct of the *Italian* Composers, by Way of Contrast to a Conduct as remarkably ridiculous in our own; I mean, our Manner of setting one single trifling Air, repeated to many Verses, and all of them, perhaps, expressive of very different Sentiments or Affections, than which, a greater Absurdity cannot possibly be imagined, in the Construction of any musical Composition whatsoever.

Among the many excellent Ballads which our Language affords, I shall mention that of *Black-ey'd Susan*, wrote by Mr *Gay*; and propose it as a Specimen to shew by what Methods a Composer might handle this Genus of the lyric Poem: And which, indeed, is no other than to treat them, as the *Italians* have generally managed those little Love-Stories, which are the Subject of their *Serenatas*:— A kind of musical Production extremely elegant, and proper for this Purpose. Therefore, I would recommend to our vocal Composers, some such Method of setting to Music, the best *English* Songs, and which in like Manner, will admit of various *Airs* and *Duetts*, with their *Recitative*, or musical Narratives, properly

must depress, instead of raising the Genius of the Composer; who vainly attempts, instead of giving Aid to Sense (Music's noble Prerogative) to

properly interspersed, to relieve and embellish the whole.

Thus one good Ballad may supply a fruitful Genius with a Variety of Incidents, wherein he will have sufficient Scope to display his Imagination, and to shew a Judgment and Contrivance in adapting his several Airs to the different Subjects of the Poetry. By this Means, not only a genteel and consistent Performance might be produced, but also fewer good Masters would lavish their musical Thoughts on Subjects so far beneath them: Nor, on this Account, would there be any Dearth of those agreeable and familiar Airs, which might properly be calculated for those Entertainments, where the public Ear should be always consulted; and of which, I have so good an Opinion, that, were this Difference between a just, or false Taste, but fairly submitted to its Decision, I should not dispute, but the Composition which was most natural and pleasing, would bid fairest for the general Approbation.

harmonise Nonsense, and make Dulness pleasing.

THUS, it fares with Music, as it fares with her Sister Poetry; for it must be owned, that the Compositions last mentioned, are generally upon a Level with the Words they are set to: Their Fate too is generally the same; these *insect* Productions seldom out-living the *Season* that gives them Birth.

OUR Church Music is equally capable of Improvements from the same Sources of Taste and Knowledge. We seem at present almost to have forgot that Devotion is the original and proper End of it. Hence that ill-timed Levity of Air in our modern Anthems, that foolish Pride of Execution in our Voluntaries, which disgusts every rational Hearer, and diffi-

pates

pates, instead of heightning true Devotion \*.

WE

\* If our Organist is a lover of Poetry, without which, we may dispute his Love for Music; or indeed, if he has any well-directed Passions at all, he cannot but feel some Elevation of Mind, when he hears the Psalm preceding his voluntary, pronounced in an awful and pathetic Strain: It is then he must join *his* Part, and with some solemn Air, relieve, with religious Chearfulness, the calm and well-disposed Heart. Yet, if he feels not this divine Energy in his own Breast, it will prove but a fruitless Attempt to raise it in that of others: Nor can he hope to throw out those happy instantaneous Thoughts, which sometimes far exceed the best concerted Compositions, and which, the enraptured Performer would often gladly secure to his future Use and Pleasure, did they not as fleetly escape as they arise. He should also be extremely cautious of imitating common Songs or Airs, in the Subjects of this latter Kind of Performance; otherwise he will but too much expose Religion to Contempt and Ridicule.

It may not derogate from our Subject of Church-Music, just to mention the present Method of Singing the common Psalm-Tunes in the parochial Service,

WE might soon arrive at a very different Stile and Manner, as well in  
our

vice, which are every where sung without the least Regard to *Time* or *Measure*, by drawling out every Note to an unlimited Length. It is evident, that both the *common* and *proper* Tunes were originally intended to be sung in the *Alla-Breve* Time, or the regular pointing of two, three, or four *Minims* in a *Bar*:—A kind of Movement, which every Ear, with the least Practice, may easily attain: Nor when they are sung in Parts, should there be any more than three, *i. e.* one Treble, Tenor, and Bass; as too complex an *Harmony* would destroy their natural *Air*. And in this Stile our Psalm-Tunes are capable of all the Solemnity that can be required from such plain and unadorned Harmony.

Whoever has heard the Protestant Congregations abroad, sing, in Parts, their Psalms or Hymns, may recollect, with some Pleasure, that Part of their religious Worship; and their exceeding us so far in a Performance of this Kind, is chiefly owing to the exact *Measure*, in which those Tunes are sung, and not to their *Harmony*: For the greatest Part of our own, which were composed soon after the Reformation,

our Compositions as Performance; did we but study the Works of the best Chapel-Masters abroad, as CALDARA,  
 LOTTI,

tion, by those excellent Masters we had at that Time, would doubtless be found, as well in regard to their solemn *Air*, as *Harmony*, equal, if not superior to any Compositions of their Kind. And we may further observe, that *Air*, is in a higher Degree productive of both Solemnity and Chearfulness, than *Harmony*: For there is a Dignity and Grace in the former, when invented by Genius, which a masterly Harmony may indeed assist, but can never produce.

However trifling it may appear to consider this Species of Music, I cannot but own, that I have been uncommonly affected with hearing some Thousands of Voices hymning the Deity in a Style of Harmony adapted to that awful Occasion. But sorry I am to observe, that the chief Performer in this kind of noble Chorus, is too often so fond of his own Conceits; that with his absurd Graces, and tedious and ill connected Interludes, he misleads or confounds his Congregation, instead of being the rational Guide and Director of the whole.

LOTTI, GASPARINI, and many others, whose excellent Compositions ought surely to be better known, and rescued from the Possession of those churlish Virtuosi, whose unfociable Delight, is to engross to themselves those Performances, which in Justice to their Authors, as well as the World, they ought freely to communicate.

WE may clearly discern the Effects of such a Commerce as is here pro-

It may be thought, perhaps, by thus depriving our Organist of this public Opportunity of shewing his Dexterity, both in his Voluntary and Psalm-Tune, that all Performers indiscriminately, might be capable of doing the Duty here required: But it will be found no such easy Matter to strike out the true Sublimity of Style, which is proper to be heard, when the Mind is in a devout State; or, when we would be greatly solemn, to avoid the heavy and spiritless Manner, which instead of calmly relieving and lifting up the Heart, rather sinks it into a State of Deprivation.

posed,

posed, with the Works of the greatest Masters. The immortal Works of CORELLI are in the Hands of every one; and accordingly we find that from him many of our best modern Composers have generally deduced their Elements of Harmony. Yet there remains something more to be done by our present Professors: They ought to be as intimately conversant with those other great Masters, who, since CORELLI'S Time, have added both Taste and Invention; and by uniting these, have still come nearer to the Perfection of the *General-Harmonic Composition*.

THE numerous Seminaries in *Italy* seldom fail of producing a Succession of good Masters: From these we might select such Pieces as would greatly contribute to the real Solemnity of the Cathedral Service. While others again of a different Kind might

be compiled and fitted for Concertos or other musical Purposes; so that there would never be wanting a Variety of Examples and Subjects, for the Practice of all Students in Harmony whatever: And by an assiduous Application to a greater and more comprehensive Style than we have hitherto attempted; we should soon be able to acquire so true a Taste, as would lay a sure Foundation for the forming our own Masters \*.

IF

\* The *Italians* are allowed to excel all other Nations in the Arts of Painting and Music, but the Reason is more obvious in the former than latter; for the Recourse to the *antique* which *Italy* afforded to Painting, must be the chief Cause of its Excellence in that Art. Music could have no such external Assistance. The Goths had rooted out all Traits of the ancient Melody. How then must we account for the superior Genius, which the *Italians* have since that Time discovered in regard to Music? Not from the chimerical

IF it should be asked, who are the proper Persons to begin a Reform in our Church-Music? It may be answered, the Organists of Cathedrals, who are, or ought to be, our *Maestri di Capella*, and by whom, under the Influence and Protection of their Deans, much might be done to the Advancement of their Choirs: Nor would they find any Difficulty in accomplishing this useful Design, as there are many Precedents to direct them, both from Dr ALDRIDGE and others, who have introduced into their Service the celebrated PALESTINA and CARISSIMI with great Success. And if this Method, when so little good Music was to be had, hath been found

rical Hypothesis of Air, Climate, Food, &c. but from the public and national Care which has ever attended it in that Country, so different from the Treatment it meets with in *England*.

to advance the Dignity and Reputation of our Cathedral Service; how much more may be expected at this Time, from the Number and Variety of those excellent Compositions that have since appeared; and which may be easily procured, and adapted to the Purposes here mentioned.

AN Improvement of this Kind might be still more easily set on Foot, were there any History of the Lives and Works of the best Composers; together with an Account of their several *Schools*, and the *characteristic Taste*, and *Manner* of each:—A Subject, though yet untouched, so worthy of a good Pen, that we may reasonably hope it will be the Employment of some future Writer.

IF Music was once become the Concern of Men of Genius, like other Arts,

Arts, it would undoubtedly improve : And by a public and just Discouragement of every vicious Attempt to debase it, we might in a short Time be brought to a Love of the most perfect Style.

THUS, and thus alone, can we hope to reach any tolerable Degree of Excellence in the nobler Kinds of musical Composition. The Works of the greatest Masters are the only Schools where we may *see*, and from whence we may *draw*, Perfection. And here, that I may do Justice to what I think the most distinguished Merit, I shall mention, as Examples of true *Musical Expression*, two great Authors, the one admirable in *vocal*, the other in *instrumental* Music.

THE first of these is BENEDETTO MARCELLO, whose inimitable Freedom,

dom, Depth, and comprehensive Style, will ever remain the highest Example to all Composers for the Church: For the Service of which, he published at *Venice*, near thirty Years ago, the first fifty Psalms set to Music\*. Here he has far excelled all the Moderns, and given us the truest Idea of that noble Simplicity which probably was the grand Characteristic of the ancient Music. In this extensive and laborious Undertaking, like the divine Subject

\* This Work is contained in eight Volumes in Folio. The first four were published in the Year 1724. And the whole came out complete two Years after, under the following Title. *Estro Poetico-Armonico, Parafrasi sopra Salmi, Poesia di GIROLAMO ASCANIO GIUSTINIANI, Musica di BENEDETTO MARCELLO Patrizi Veniti, Venezia, 1726.* There are some Pieces of instrumental Music published in *London*, and said to be composed by BENEDETTO MARCELLO, a *Venetian* Nobleman; but as these are very mean Performances, they cannot be supposed to come from the same great Author.

he works upon, he is generally either grand, beautiful, or pathetic; and so perfectly free from every Thing that is low and common, that the judicious Hearer is charmed with an endless Variety of new and pleasing Modulation; together with a Design and Expression so finely adapted, that the Sense and Harmony do every where coincide. In the last Psalm, which is the fifty-first in our Version, he seems to have collected all the Powers of his vast Genius, that he might surpass the Wonders he had done before.

I DO not mean to affirm, that in this extensive Work, every Recitative, Air, or Chorus, is of equal Excellence. A continued Elevation of this Kind, no Author ever came up to. Nay, if we consider that Variety which in all Arts is necessary to keep alive Attention, we may, perhaps, affirm with  
 Truth,

Truth, that *Inequality* makes a Part of the Character of Excellence: That something ought to be thrown into Shades, in order to make the Lights more striking. And, in this Respect, MARCELLO is truly excellent: If ever he seems to *fall*, it is only to *rise* with more astonishing Majesty and Greatness\*.

To this illustrious Example in *vocal*, I shall add another, the greatest in *instrumental Music*; I mean the admirable GEMINIANI; whose Elegance and Spirit of Composition ought to have been much more our Pattern;

• ————— Far the greatest Part  
Of what some call Neglect, is study'd Art.

When *Virgil* seems to trifle in a Line,

'Tis like a Warning-Piece which gives the Sign,

To wake your Fancy and prepare your Sight,

To reach the noble Height of some unusual Flight.

ROSCOM. *Ess. on translated Verse.*

and

and from whom the public Taste might have received the highest Improvement, had we thought proper to lay hold of those Opportunities which his long Residence in this Kingdom has given us.

THE Public is greatly indebted to this Gentleman, not only for his many excellent Compositions, but for having as yet parted with none that are not extremely correct and fine. There is such a Genteelness and Delicacy in the Turn of his musical Phrase, (if I may so call it) and such a natural Connection in his expressive and sweet Modulation throughout all his Works, which are every where supported with so perfect a Harmony, that we can never too often hear, or too much admire them. There are no impertinent Digressions, no tiresome, unnecessary Repetitions; but from the Beginning to the Close  
of

of his Movement, all is natural and pleasing. This it is properly to discourse in Music, when our Attention is kept up from one Passage to another, so as the Ear and the Mind may be equally delighted.

FROM an Academy formed under such a *Genius*, what a supreme Excellence of *Taste* might be expected!

## PART III.

On MUSICAL EXPRESSION, as it  
relates to the PERFORMER.

## S E C T. I.

*On the expressive Performance of Music  
in general.*

**B**UT as the Nature and Effects  
of *Musical Expression* do likewise  
relate to the *Performer*, and the diffe-  
rent Instruments which are employ'd  
in the Practice of Music, so these in  
their Turn may be also considered.

FOR, as *Musical Expression* in the  
*Composer*, is succeeding in the Attempt  
to express some particular Passion \* ;  
so

\* The Word *Passion* is here taken in the most ex-  
tensive Sense, as it may be apply'd to every Species of  
Excellence

so in the *Performer*, it is to do a *Composition* Justice, by playing it in a *Taste* and *Stile* so exactly corresponding with the Intention of the *Composer*, as to preserve and illustrate *all* the Beauties of his Work.

AGAIN, as the *Composer* is culpable, who, for the Sake of some low and trifling *Imitation*, deserts the Beauties of *Expression*: So, that *Performer* is still more culpable, who is industrious to reduce a good Instrument to the State of a bad one, by endeavouring to make it subservient to a still more trifling *Mimickry*.

SUCH are all Imitations of *Flageolets*, *Horns*, *Bagpipes*, &c. On the Violin, a Kind of low Device, calculated

Excellence in musical Compositions; which, from the very Design of the *Composer*, demands an *energetic* Execution.

merely

merely to amaze, and which, even with the common Ear, cannot long prevail over the natural Love of Harmony\*.

EVEN

\* The singing of a *Cuckoo*, and the cackling of a Hen, have, in fact, been often introduced into musical Performances. VIVALDI, in his Seasons, or Concertos, so called, has imitated the barking of a Dog; besides many other strange Contrivances; attempting even to describe, as well as imitate, the various Changes of the Elements.

If those Composers, who take such Pleasure in their musical Imitations of the Noise of Animals, will shew their Ingenuity in that Way: I would advise them rather to follow the much more effectual Method of introducing the Creatures themselves. And, by way of Example, I shall give them the following Story as it is related by Mr BAYLE, in his Critical Dictionary under the Article of LEWIS XI. “ The Abbot DE BAIGNE, a Man of great Wit, had invented many Things relating to musical Instruments; and, being in the Service of the King, was once commanded by him to procure him harmonious Sounds from the Cries of Hogs, imagining the Thing was absolutely impossible. The Abbot was not in the least perplexed at such a Command, but

EVEN the Use of double Stops on this Instrument, may, in my Opinion, be considered as one of the Abuses of it; since, in the Hands of the greatest Masters, they only deaden the Tone, spoil the Expression, and obstruct the Execution. In a Word, they baffle the Performer's Art, and bring down *one good Instrument to the State of two indifferent ones.*

“ but asked the King Money to perform it; which  
 “ was immediately delivered to him, and he effected  
 “ the most surprising and remarkable Thing that was  
 “ ever heard. He got together a large Quantity  
 “ of Hogs, all of different Ages, and put them into  
 “ a Tent or Pavillion covered with Velvet, before  
 “ which Tent there was a wooden Table all painted;  
 “ and he made an organical Instrument with a certain  
 “ Number of Stops so contrived, that when he hit  
 “ upon those Stops, it answered to some Spikes,  
 “ which pricking the Hogs that stood behind in a  
 “ due Order, made them cry in such a harmonious  
 “ Manner, that the King and all his Attendance  
 “ were highly delighted with it.”

BUT

BUT surely it ought chiefly to be the Composer's Care, not to give the Performer any Opportunities whatever of disparaging his Art: And the more he avoids all such low Buffoonery, the more will this false Taste be discouraged: For whatever may be alledged against the Depravity of our Taste in the musical Science, it certainly can be fixed no where so properly, as on the Masters themselves; since, were they to persist with any Spirit or Resolution in the Exercise of their Genius in such Compositions only as are worthy of them, they would undoubtedly improve the public Ear, and acquire to themselves a Reputation and Character worth preserving\*.

LET

\* There is one Circumstance, that might tend greatly to the Repute and Utility of Music; which is, that the Professors themselves, would cultivate a sincere

LET every Composer, whether for the Church, the Theatre, or Chamber, thoroughly consider the Nature and Compass of the Voices or Instruments, that are employ'd in his Work; and, by that Means, he will the more easily avoid the common Error of not sufficiently distinguishing what Stile or Manner is proper for Execution, and what for Expression.

HE should also minutely observe the different Qualities of the Instruments

sincere and friendly Commerce with each other, and cherish that benevolent Temper, which their daily Employ, one should think, ought naturally to inspire. In Truth, there is nothing enlarges the Mind to every social and laudable Purpose, so much as this delightful Intercourse with Harmony. They who feel not this divine Effect, are Strangers to its noblest Influence: For whatever Pretensions they may otherwise have to a Relish or Knowledge of its Laws, without this Criterion of the musical Soul, all other pretended Signatures of Genius we may look upon as counterfeit.

them-

themselves. For, as vocal Music requires one Kind of Expression, and instrumental another; so different Instruments have also a different Expression peculiar to them.

THUS, the *Hautboy* will best express the *Cantabile*, or singing Style, and may be used in all Movements whatever under this Denomination; especially those Movements which tend to the *Gay* and *Cheerful*.

IN Compositions for the *German Flute*, is required the same Method of proceeding by *conjoint Degrees*, or such other natural Intervals, as, with the Nature of its Tone, will best express the languishing, or melancholy Style. With both these Instruments, the running into *extreme Keys*, the Use of the *Staccato*, or distinct Separation of Notes; and all irregular Leaps, or broken and

uneven

uneven Intervals must be avoided ; for which Reason alone, these Instruments ought never to be employ'd in the *Re-pieno Parts* of Concertos for Violins, but in such Pieces only as are compos'd for them ; and these, perhaps, would be most agreeably introduced as principal Instruments in some intervening Movements in the Concerto, which might not only give a pleasing Variety, but shew their different Expression to the greatest Advantage.

IN continued Compositions, particularly for the *German Flute*, our Composers have been not a little unsuccessful ; but whether this Failure may be imputed to the Deficiency of the Instrument, or their attempting to exceed its natural Expression, may, perhaps, be worth the Composer's while to consider.

THE *Bassoon* should also have those gradual Movements which naturally glide in their Divisions, and have the easiest Transitions from one Key to another; and may be admitted as a *Principal* in the *Solo*, or *Rinforzo* in the *Chorus*, but never in the latter without a sufficient Number of other Basses to qualify and support it \*.

THE *Trumpet* and *French-Horn*, though equally limited in their *Scale*, yet have Pieces of very different Styles adapted to them. The one, perhaps, to animate and inspire Courage; the other to enliven and cheer the Spirits;

\* See the Sixth of GEMINIANI's Concertos, *Opera Settima*, where there is one Movement composed expressly for the Bassoon, the agreeable Effect of which, may be sufficient to evince how much better this Method is of introducing Wind-Instruments, than admitting them throughout the Concerto.

yet are not both to be alike discarded in the *figurate Descant*, or that Part of Composition where Discords are concerned. In this Species of Harmony I have known the French-Horn introduced with amazing Success; but it requires a very able Composer to manage it properly with such Accompaniments. Either of these Instruments, when fully accompanied, produce more wonderful Effects than when heard alone, because in all martial Compositions, their Airs and Expression are of so plain and unmixed a Nature, that their Harmony is more easily comprehended; and thence they strike the common Ear with a greater Degree of Pleasure and Admiration than any other Instrument whatever.

THE *Organ* and *Harpfichord*, though alike in so many Respects, that the same Performer may equally shew his

Skill

Skill and Execution on both; yet are their respective Compositions, and Manner of Performance widely different: The former expressing the grand or solemn Stile, the latter, those lively or trickling Movements which thrill in the Ear.

Now, where any of the above Instruments over-rule in Concert, whether in the Chorus, or Solo; or are appointed to play such Airs or Movements, as they cannot easily express, we may then conclude, that the Composer hath unfortunately set out upon a wrong Principle, which capital Error will destroy every good Effect that might have been found in his Work, had he duly considered the distinct Limits and Properties of each Instrument.

IN classing the different Instruments

in Concert, we may consider them as the various Stops which complete a good Organ: And as the skillful Artist so contrives, that, when the full Organ is heard, no *Mixtures*, or *Furnitures*, &c. shall predominate, but that the *Diapasons*, with their *Octaves* \* may unite and fill the whole; so we may rank the *Violins* with their *Basses* and *Double-Basses*, as the *Diapasons* and *Principals* of the Concert: For in Fact they may be said to contain the very Strength and Spirit of all Harmony; and have in them, not only the Expression of all the other Instruments, but contain a prodigious Variety of many other noble Properties peculiar to themselves, of which all the rest are utterly destitute. It is their remarkable Distinction, that no Concert can be formed without them,

\* Principals and Flutes.

as they unite and agree as well with every Instrument, as with each other, and return every Advantage they receive. And, as the finest *instrumental Music* may be considered as an Imitation of the *vocal*; so do these Instruments, with their expressive Tone and the minutest Changes they are capable of in the Progression of Melody, shew their nearest Approaches to the Perfection of the human Voice.

LET the lover of Music call to Mind the delightful Effects they afford, when joined with the Organ to a Chorus of good Voices, particularly in Churches where the Expansion is large and ample, to soften every rough and grating Sound, and unite the Variety of Voices and other Instruments, that complete this grand and solemn Performance; he will, even in this Ideal Enjoyment of Music, with Plea-

sure own and prefer their harmonious Expression.

IN fine, it is in those Productions only which include the Violin and its Species, where an extensive Genius may rove at large through all the various Kinds of Musical Expression; and may give the best Performers, though not in capricious and extravagant Flights, every desirable Opportunity of shewing their Skill.

As a remarkable Instance of the Power of Expression in a Performance on this Instrument, I cannot omit the Mention of three Masters, within my own Knowledge. KNERLER, with great Execution and a fine Tone, but unsusceptible of the Powers of Expression, always disappointed the expecting Ear: CARBONEL, with but a common Portion of those Qualities so  
requisite

requisite to enforce an Expression, by a natural and instant feeling of the tender Strokes in a fine Composition, never failed to give all the Pleasure that could be expected from them. But if we would hear these various Qualities united in their full Perfection, we must repair to the admired GIARDINI. The Brilliancy and Fullness of his Tone, the Sweetness, Spirit, and Variety of his Expression, his amazing Rapidity of Execution, and Exuberance of Fancy, joined with the most perfect Ease and Gracefulness in the Performance, concur to set him, without a Rival, at the Head of his Profession.

THUS, the judicious Performer, by this Exertion of his *Fort* or Master-Style, may possibly give a pleasing Tenderness or Spirit, even to an indifferent Composition; while on the

other Hand, a Neglect, or Ignorance, of the Use of this Art, however expert in other Respects the Performer may be, will disguise, if not intirely destroy, those distinguished Beauties, which alone can raise the Dignity and Perfection of Music.

I DARE say the Reader will anticipate the similar Case I am about to mention in Regard to *Reading*; as it will naturally occur to him, on this Head, how commanding the Power of Expression may may be found, from a different Manner of reading the same Author; especially in Poetry, where a just and spirited Emphasis is so highly essential to point out those interesting Strokes, which are more peculiarly designed to delight the Imagination and affect the Heart. But how infinitely short of this Design, is the best wrote Poem, whether we hear it rehearsed  
with

with wild and vehement Accents, or repeated in a cold and lifeless *Monotone*? In either of these Cases, our Disgust, or Weariness of Attention, will be found in Proportion to the Beauties of the Author so abused. And just thus it fares with an injudicious Performance of a fine musical Composition.

THE different Species of Music for the *Church*, the *Theatre*, or the *Chamber*, are, or should be, distinguished by their peculiar Expression. It may easily be perceived, that it is not the *Time* or *Measure*, so much as *Manner* and *Expression*, which stamps the real Character of the Piece. A well wrought *Allegro*, or any other quick Movement for the Church, cannot, with Propriety, be adapted to theatrical Purposes; nor can the *Adagio* of this latter Kind, strictly speaking, be

introduced into the former: I have known several Experiments of this Nature attempted, but never with Success. For, the same Pieces which may justly enough be thought very solemn in the Theatre, to an experienced Ear, will be found too light and trivial, when they are performed in the Church: And this, I may venture to assert, would be the Case, though we had never heard them, but in some Anthem, or other divine Performance: And were, therefore, not subject to the Prejudice, which their being heard in an Opera might occasion\*.

\* “By the *Ancients*, *Airs* were sung in three different Manners; for the Theatre, the Style was lively and various; for the Chamber, delicate and finished; for the Church, moving and grave. This Difference, to very many *Moderns*, is quite unknown (a).”

(a) See *Tosi* on the florid Song. p. 92.

IT is also by this Efficacy of musical Expression, that a good Ear doth ascertain the various Terms which are generally made use of to direct the Performer. For Instance, the Words *Andante*, *Presto*, *Allegro*, &c. are differently apply'd in the different Kinds of Music above-mentioned: For, the same Terms which denote *Lively* and *Gay*, in the Opera, or Concert Style, may be understood in the Practice of Church-Music, as, *Cheerful* and *Serene*, or, if the Reader pleases, less lively and gay: Wherefore, the *Allegro*, &c. in this Kind of Composition, should always be performed somewhat slower than is usual in Concertos or Operas.

By this Observation we may learn, that these Words do not always convey what they import in their strict Sense,

but are to be considered as relative Terms; and if they cannot fully answer the Composer's Intention of communicating, to every Performer, the Nature of each particular Style; yet, are they more proper than any other for that Purpose: However, the Composer will always be subject to a Necessity of leaving great Latitude to the Performer; who, nevertheless, may be greatly assisted therein, by his Perception of the Powers of Expression.

IN Vocal Music he can never fail; because, if the different Passions which the Poet intends to raise, are justly distinguished and expressed by the Composer's Art; the sensible Performer will feel this happy Union of both the Arts, and thence join his own to perfect the whole.

WITH regard to the Instrumental  
Kind;

Kind; the *Style* and *Air* of the *Movement* must chiefly determine the exact *Time* or *Manner*, in which it ought to be performed: And unless we strictly attend to this Distinction, the most excellent Compositions may be greatly injured, especially when the Composer is not present, either to lead, or give the *Air* of his Piece.

I MIGHT conclude this Head with an Observation or two on the several *Graces* or *Ornaments* of Expression: But as these are already enumerated, and sufficiently explained in the Rules of GEMINIANI, I need only refer to that Work. However, we may here remark, that, were these Elements of playing in Taste, with their distinct Characters and Explanations, become the general Standard, as well for the Performance of Masters, as for the Instruction of their Pupils; the former,  
I believe,

I believe, would not only find them capable of heightening the very best Compositions, but the latter would also, with greater Facility, arrive at Perfection. But, instead of this, the Generality of our Masters, following each their own Method, have preferred a more loose and florid Manner of gracing, by which, the finest Harmonies are too often destroyed; and in their Explanation of these Graces, by so many different Marks, and Crowds of little Notes, impossible to be expressed, have rather perplexed the Learner, who, finding the same Art so variously taught, hath, therefore, been often discouraged in the Progress of his Study.

AND, as we have distinguished this Master, as a Pattern of Excellence in his *Compositions*, so we must allow him to have been equally excellent in

his

his *Performance*; for, in this Respect, he was also peculiarly happy in his various Expression, as well of the *tender*, the *serene*, the *solemn*, as of the *joyous* and *rapid*; and, with a ready and proper Execution, always entered into a true Feeling of the Spirit, or Softness suitable to each of these *Styles*: And, notwithstanding the uncertain Duration of this Talent, a Circumstance common to every Performer, he will ever live in those Rules above referred to, and in his *Art of playing on the Violin*; in which useful Work he has communicated to the musical World, as much of his superior Taste and Method of Execution, as could possibly be expected from such an Undertaking.

## S E C T. II.

*On the expressive PERFORMANCES  
of MUSIC in PARTS.*

HAVING said so much with regard the expressive Performance of Music in general. I shall now conclude with a few Hints which may be of Service in the Performance of full Music: Especially of such *Concertos* as have pretty near an equal Share of *Air* and *Expression* in all their Parts.

THE first material Circumstance which ought to be considered in the Performance of this Kind of Composition, is, the Number and Quality of those Instruments that may produce the best Effect.

AND,

AND, *1st*, I would propose, exclusive of the four principal Parts which must be always complete, that the Chorus of other Instruments should not exceed the Number following, *viz.* six *Primo*, and four *secondo Repleenos*; four *Repleeno Basses*, and two *Double Basses*, and a *Harpfichord*. A lesser Number of Instruments, near the same Proportion, will also have a proper Effect, and may answer the Composer's Intention; but more would probably destroy the just Contrast, which should always be kept up between the *Chorus* and *Solo*: For in this Case the Effect of two or three single Instruments would be lost and overpowered by the Succession of too grand a *Chorus*; and to double the *Primo*, and *secondo Concertino*, or *Violoncello* in the *Solo*, would be an Impropriety in the Conduct of our musical Oeconomy,

my, too obvious to require any Thing to be said on that Head. It may be objected, perhaps, that the Number of *Basses*, in the above Calculation, would be found too powerful for the *Viclins*: But as the latter Instruments are in their Tone so clear, sprightly, and piercing, and as they rather gain more Force by this Addition, they will always be heard: However, if it were possible, there should never be wanting a *Double Bass*; especially in a Performance of full Concertos, as they cannot be heard to any Advantage without that NOBLE FOUNDATION of their Harmony.

As to Wind-Instruments, these are all so different in their Tone, and in their Progressions through the various Keys, from those of the stringed Kind, besides the irremediable Disagreement of their rising in their Pitch, while the  
others

others are probably falling, that they should neither be continued too long in Use, nor employed but in such Pieces as are expressly adapted to them; so that in the general Work of Concertos, for Violins, &c. they are almost always improper; unless we admit of the *Bassoon*, which, if performed by an expert Hand, in a soft and ready Tone, and only in those Passages that are natural to it, may then be of singular Use, and add Fullness to the Harmony.

DID every Performer know the *Fort* of his Instrument, and where its best Expression lay, *there* to exert it most; I should but have little Pretence for my present Attempt in the ensuing Directions.

2dly, IN the four principal Parts there ought to be four Performers of almost

almost equal Mastery ; as well in regard to *Time* as *Execution* ; for however easy it may seem to acquire the former, yet nothing more shews a Master than a steady Performance throughout the whole Movement, and therefore chiefly necessary in the leading Parts. But this Rule is generally neglected by placing one of the worst Hands to the *Tenor* ; which, though a Part of little Execution, yet requires so much Meaning and Expression, that the Performer should not only give a fine Tone, (the peculiar Quality of that Instrument) but by swelling and fingering of the Notes, and entering into the Spirit of the Composer, know, without destroying the *Air*, where to fill the *Harmony* ; and, by boldly pointing the Subject, keep it up with the greatest Energy.

3dly, THE same Rule will serve for all the other Instruments except the *Harpfichord*; and as this is only to be used in the *Chorus*, the Performer will have little else to regard but the striking just Chords, keeping the Time, and being careful that no jangling Sound or scattering of the Notes be continued after the Pause or Cadence. During this Interval of Rest, he should also attend with the utmost Exactness, the leading off again the remaining Part of the Movement, that when all the Parts are thus instantly struck, his own may be found to pervade and fill the whole: And if there are any Rests succeeding the Pause, his Attention to the leading Instrument will direct him when these are to commence. The same Care is necessary at the Return of each double Strain, when there are no intermediate Notes to introduce the Repeat. In  
fine,

fine, a profound Silence must be always observed, wherever the Composer has intended a general Respite, or Pause in his Work. I am the more particular in giving this Caution to Performers on the Harpsichord, as they are the most liable to transgress in this Way; because their Instrument, lying so commodious to their Fingers, is ever tempting them to run like Wild-fire, over the Keys, and thus perpetually interrupt the Performance. As Compositions of this Nature are not calculated for the Sake of any one Instrument, but to give a grand Effect by uniting many, each Performer ought therefore to consider his particular Province, and so far only to exert himself as may be consistent with the Harmony and Expression in his Part. Nor let any lover of Music be concerned if there is but little for him to execute, since he will thence have  
some

some Leisure for the Pleasure of Hearing: For this Reason, the under Parts in good Compositions are more eligible to the Performer, who would rather enjoy the whole than be distinguished alone.

THE Use of the *Acciaccatura*\*, or sweeping of the Chords, and the dropping or sprinkling Notes, are indeed some of the peculiar Beauties of this Instrument. But these graceful Touches are only reserved for a Masterly Application in the Accompaniment of a fine Voice, or single Instrument; and therefore, besides the Difficulty of acquiring a competent Skill

\* For an Explanation of the *Acciaccatura*, see GEMINIANI'S Introduction to a good Taste of Music, printed at the Head of his second Collection of *Scots Songs*.

in them, they are not required in the Performance of full Music.

UNDER this Article I shall beg Leave to offer an Observation on the Harpsichord Concerto; a Species of Composition but of late Invention, and which, if properly studied, will admit of considerable Improvements. Hitherto we seem to have mistaken the Property of this Instrument, by not considering what it can, or cannot express. Hence it is, perhaps, that our Composers have run all their Concertos into little else than tedious Divisions; and the Subject or Ground-work of these, being introduced and repeated by a Chorus of Violins, produce always a bad Effect: Whereas the Violin Parts should be but few, and contrived rather as Accompaniments than Symphonies; by which Means they may

may assist greatly in striking out some Kind of Expression, wherein the Harpsichord is remarkably deficient\*.

THE same Method, perhaps, may be equally proper in Concertos for the Organ: Which being frequently employed in other Compositions, and at present so generally approved, it may not be amiss to consider it farther. For however capable this Instrument may be found to fill or soften all the rest, it will nevertheless over-power and destroy them, if the Performer is not extremely cautious and tender in the Use of it. I would therefore propose that the Accompaniments in the

\* See RAMEAU's Concertos for the Harpsichord, published by Mr WALSH.

Thorough-Bass should never be struck in Chords with the Right-Hand, as upon the Harpsichord; but in all the full Parts the leading Subject should be singly touched, and the Performer proceed through the rest of the Movement with the Left-Hand only. For this Reason, no Person whatever should attempt this Instrument in Concertos not expressly made for it, but from the *Score*; and then, if he has Judgment and Discretion sufficient, he may enforce an Expression, and assist every Part throughout the whole Chorus. Yet I cannot dismiss this Article without once again observing, that the Difficulties of rendering the Organ of that Use in full Concert which many expect from it, are so various and intricate, that we can never be too careful of the Performer's Abilities

Abilities; who, if thoroughly skillful, will so manage his Instrument, that it may always be heard, but seldom distinguished.

4<sup>thly</sup>, As in all Concertos, Overtures, &c. where the *Repieno* Parts are more immediately necessary, the Composer ought to pursue some Design, in filling each Chorus, and relieving them with Passages either proper to be heard alone, or so contrived as to give a good Effect to the repeated *Chorus*; so in performing these different Passages, a different Manner must be observed. Thus, when the *Solo* is contrived for the Sake of some peculiar Expression, it should then be performed in a Manner suitable to the Genius or Character of the Piece; but always plain, or however with such Graces only as may heighten the Expression without

varying the Time; and which, therefore, require other Qualities besides an Execution to do them Justice: For this Elegance of Taste, in the Performance of the Solo, consists not in those agile Motions, or Shiftings of the Hand which strike with Surprize the common Ear, but in the tender and delicate Touches, which to such indeed are least perceptible, but to a fine Ear productive of the highest Delight. Let not the Performer then by an ill-judged Execution misapply this Opportunity of shewing his Skill in these remarkable Places: for though it is not the Advantage of instrumental Compositions to be heightened in their Expression by the Help of Words, yet there is generally, or ought to be, some Idea of Sense or Passion, besides that of mere Sound, conveyed to the Hearer: On that Account he should  
avoid

avoid all extravagant Decorations, since every Attempt of this Kind must utterly destroy whatever Passion the Composer may have designed to express. And last of all let him consider, that a more than usual Attention is expected to his principal Part, when all the rest yield it this Preference, of being distinguished and heard alone.

5<sup>thly</sup>, IN the Chorus, whether full in all the Parts, or leading by Fugues; the *Violini di Concertino* \* should be pointed with Spirit to each *Ripieno*; these also should be instantly struck, without suffering the first Note to slip, by which Means they always lose their designed Effect: An Omission which

\* Principal Parts.

many careless Performers are guilty of, either through miscounting of Rests, or depending upon others; and thus render the whole Performance ragged and unmeaning.

6thly, WHEN Concertos are performed with three or four Instruments only, it may not be amiss to play the Solo Parts *Mezzo Piano*; and to know more accurately where to find them, the first and last Note of every Chorus should be distinguished thus



and to prevent all Mistakes of pointing the *Forte* at a wrong Place, that also ought to have the same Mark: By this Means the Performer will be directed to give the *first* Note of every Chorus and *Forte* its proper Emphasis, and not suffer the *latter* to hang

hang upon the Ear, which is extremely disagreeable.

7thly, As Discords in Music are like Shades in Painting, so is the *Piano* like the fainter Parts or Figures in a Picture; both which do greatly assist in constituting and supporting an agreeable Variety. But as in the Case of Music, so much depends upon the Taste and Accuracy of the Performer, it is particularly necessary, that a strict Regard be had to the *Piano* and *Forte*; for these, in the Hands of a skillful Composer, are generally so disposed, as to afford a most pleasing Relief; and, when justly executed, give great Beauty and Spirit to a Composition. Yet how often do they pass unobserved, or if at all expressed, in so careless and negligent a Manner, as to produce little, if any, sensible Difference to the

Hearer? It is a common Practice with those luke-warm Performers, who imagine that diminishing the Number of Instruments will answer the same End as softening the whole, to quit their Part when they should rather be all Attention how to manage it with the utmost Delicacy; transporting, as it were, like the Swell-Organ, the lessening Sounds to a vast Distance, and thence returning with redoubled Strength and Fullness to the *Forte*: And as this delightful Effect can only be found from a Performance of many Instruments together, we ought never to omit such Opportunities of carrying this noble Contrast to its highest Perfection.

8thly, When the inner Parts are intended as Accompaniments only, great Care should be had to touch them in  
such

such a Manner, that they may never predominate, but be always subservient to the principal Performer, who also should observe the same Method, whenever his Part becomes an Accompaniment; which generally happens in well-wrought Fugues and other full Pieces, where the Subject and Air are almost equally distributed. When the Attention of every Performer is thus employed by listening to the other Parts, without which he cannot do Justice to his own, it is then we may expect to hear the proper Effect of the whole.

*9thly*, IN every Part throughout the full Chorus, all Manner of Graces, or Diminution of Intervals, or Transposition of eight Notes higher, must be avoided; which some indiscrete Performers are but too apt to make Use of,

of,

of, merely from a Desire of being distinguished, and that the Audience may admire their Execution. But these Gentlemen ought to consider, that by such Liberties they do not only disappoint the expecting Ear, of a just Performance of some favourite Part, but often introduce and occasion *Disallowances* in the Harmony. From the same ruling Passion we sometimes hear Performers, the Moment a Piece is ended, run over their Instrument, forgetting that Order, like Silence under Arms in the military Discipline, should also be observed in the Discipline of Music.

*Lastly,* To point out in all the Parts of full Music, their various Subjects or Fugues, I have ventured to introduce a new musical Character, namely,

namely, this *Moftra* (✓) or *Index* :

But as the particular Use I would apply it to, may poffibly be thought by fome, a groundlefs Innovation, it will therefore, be neceffary to fay something in its Defence and Explanation \*.

IN all Compositions for Instruments in Parts, which are published in feperate Books, and feldom perufed in *Score*, moft Performers are frequently at a Lofs, to know the *Compofer's* Design: Hence proceed many dif-

\* See fix Concertos published by JOHNSON, where the Use of this Mark is applied: As this Character is eafily made by the Pen, it may, with very little Trouble, be added to the proper Places, either in Manuscript or other printed Concertos that require it.

cordant *Ricercate* †, where only the full unmixed Harmony should be heard. Another Consequence has been, that for want of some such Character as the *Mostra* above-mentioned, the very best Contrivances in a good Composition have often passed undistinguished and neglected. To remedy this Defect, it seems necessary to point out in each Part every *leading* and *responsive* Fugue: For which Purpose some particular Mark should be placed over the first Note of every *accidental* Subject as well as *principal*; the former being rather more necessary to be thus distinguished, as every Person capable of performing in Concert must know the principal Subject wherever it occurs, and therefore

† Extempore Flourishings.

will of Course give *that* its proper Expression.

BUT the *accidental* Subjects are, on Account of their Variety, much more difficult to be ascertained: Sometimes indeed they are a Part or Accompaniment of the *Principal*, and then may be styled a second or third Subject, as they are generally repeated, or at least so retouched in the Progress of the Fugue as to render them easily known. But yet there are oftentimes other Subjects very different from the *Principal*, and which being seldom or never repeated, are therefore still more necessary to be marked; for having always some peculiar Relation to the other Parts, it is absolutely necessary that they should be justly expressed; and this can only be done by a simple, plain, yet energetic Execution: For  
wherever

wherever a Subject is proposed, it can never with Propriety admit of any Variation. Expression alone being sufficient to give us every Thing that can be desired from Harmony.

THUS, by a due Observance of some such Character as the *Mostra*, the Performer will be greatly assisted to comprehend all the Harmony and Contrivances of the Composer, and obtain an Advantage and Pleasure almost equal to That of playing from the Score\*.

BY

\* Though we may partly conjecture at the Excellence of the *Air* and *Expression* of particular Passages in a Composition, without a complete Performance in all the Parts; yet of the *Harmony* and Relation these may bear to each other, we cannot form

a peremp-

By what has been said, it appears, that this Mark will be of similar Use in Music, to that of *Capitals, Italicks,* and

a peremptory Judgment: And more especially as we are often deceived in our Opinions of full Music, from those faint and imperfect Trials, to which, for want of proper Hands, they are frequently exposed; where these are deficient, whether in Number or Abilities, I know not a more effectual Test than a good Harpsichord and Performance from the *Score*, where the Eye will assist the Ear through all the Defects of this Instrument, and give a better Idea of the Composer's Design than any unsuccessful Attempt in Concert.

For this Reason, were the Printers of Music to publish the best *Concertos* and *Sonatas* in *Score*, as are those of CORELLI, perhaps this very Expedient, though it may seem hazardous at first, would contribute more to a general good Taste and Knowledge of Music, than any yet thought of; and the Success that may reasonably be expected from so useful an Undertaking,

and other orthographical Illustrations in Writing; and therefore, perhaps, may make the Chance which a musical Author has for Success, more nearly equal to That of a literary one; for it is certain that the former at present lies under so many additional Disadvantages, that whatever serves to lessen

Undertaking, will, in the long-run, amply reward them for all their Trouble and Expence.

I have heard the first Publisher of CORELLI's Works in Score, very frankly acknowledge, that the Profits received from the Sale of these Books, were greater than could have been expected: And, as the Public has had almost twenty Years Trial of the Advantages that have accrued from such an intimate Acquaintance with this classical Composer; it cannot, I think, be doubted but a like good Effect might also attend a Publication in Score of GEMINIANI's Concertos; and of other Compositions in Parts, which may have deservedly gained a Reputation.

or remove any of them, should be thought an Invention of no trivial Utility.

FOR Instance, how often does the Fate of a Concerto depend on the random Execution of a Set of Performers who have never previously considered the Work, examined the Connection of its Parts, or studied the Intention of the whole?

WAS a dramatic Author in such a Situation, as that the Success of his Play depended on a single Recital, and That too by Persons thus unprepared; I fancy he would scarce chuse to run the Risk, though he had even Mr GARRICK for one of his Rehearsers. Yet what the Poet never did, nor ever will venture, the Harmonist is of Necessity compelled to, and That also

H frequently

frequently when he has not yet acquired a Character: to prejudice the Audience in his Favour, or is in any Situation to prevent their first Censure from being determinate and final.

**F I N I S.**

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