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AN

ESSAY

ON PRACTICAL

MUSICAL COMPOSITION,

ACCORDING TO THE

NATURE OF THAT SCIENCE

AND THE

PRINCIPLES OF THE GREATEST MUSICAL AUTHORS.

BY

AUGUSTUS FREDERIC CHRISTOPHER KOLLMANN,

ORGANIST OF HIS MAJESTY'S GERMAN CHAPEL AT ST. JAMES'S.

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PREFACE.

IN the following Sheets I prefume to lay before the Public, a Second Effay, being that mentioned at the beginning of the Introduction to my *Effay on Mufical Harmony*, and by which I complete my doctrine of the Science of Mufic in general.

I fhould have nothing particular to obferve in this place, if I did not feel, (and I truft it will ftrike the difcerning Reader,) that by this Effay I have ventured into a department of much greater depth than the former, and that confequently it has been difficult, to explain and exemplify in the one volume, to which I found it expedient again to confine myfelf, all that I thought neceffary for the ftudy of Practical Compofition. But to prevent the natural fufpicion, of my having either crowded matter upon matter without a fufficient explanation, or of having entirely omitted many ufeful articles for want of room; I beg leave to fay a few words refpecting the Plan which I have purfued in writing the prefent work.

With regard to Doctrines, I have endeavoured not to wafte much room with defcriptions of the mere Forms, which have been hitherto introduced in the different forts of mufical pieces; but rather to teach the Principles on which every remarkable branch of compofition depends, and according to which the known forms of a piece may be varied, as well as new forms invented. By this method I have endeavoured to explain Sonatas, Symphonies, and other pieces of compofition, without giving whole pieces of each fort.

With regard to Examples, I have chiefly felected for my purpofe fuch pieces as have either not yet been printed, or as are fcarce and not generally known;

known ; and only referred to ſuch others, as I ſuppoſe to be either univerſally known in this country, or eaſily to be obtained. But I have taken pains to explain and exemplify every thing in ſuch a manner, as to render it intelligible, without thoſe works to which I refer, or which I only mention; and that conſequently the Reader will not be under the neceſſity of procuring them for the ſake of underſtanding this work.

Whether the above plan be proper or improper, or whether I have been ſucceſsful in purſuing it, or not, I humbly ſubmit to the deciſion of the diſcerning Reader; and flatter myſelf that the little merit which may be found in this Eſſay will be admitted, or its imperfections corrected, with the ſame candour which I have hitherto experienced in the reception of my former Eſſay.

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INTRODUCTION.

INTRODUCTION.

§ 1. THAT Rules can be given for muſical compoſition, and ought to be attended to, if a muſical work ſhall deſerve the name of a piece of art or ſcience, I have endeavoured to ſhew in the Introduction to my *Eſſay on Harmony*. But I know that Treatiſes of that Art are ſeldom found ſo uſeful as diligent Students wiſh to find them, and this chiefly on account of their not being ſtudied in a proper manner. I ſhall therefore in this place attempt to point out *a Method*, according to which muſical Treatiſes in general, and my ſaid former and the preſent Eſſay in particular, ought to be *ſtudied*, if they ſhall anſwer the juſt expectations of the diligent Reader, and afford him that inſtruction which is contained in their Doctrines and Examples.

§ 2. But before I proceed to the particulars of the ſaid Method itſelf, I beg leave to point to *two faults*, which I have diſcovered in the general method of ſtudying muſical Books, viz: *firſt*, that they are ſtudied *not methodical enough*; and *ſecondly*, that Students do *not dwell a ſufficient time upon every particular* of the Book.

§ 3. The *firſt* of the ſaid faults is committed when a theoretical work is ſtudied merely according to the order in which it is written.

That it is good and neceſſary to peruſe a Treatiſe firſt in the order in which it is written, I endeavour to ſhew in § 6; but that this is not the only order in which it ſhould be ſtudied, will as I hope follow from what I ſay in § 7, *& ſeq.* For, a theoretical work ought to be written ſyſtematically, ſo that its contents become properly connected, and may be eaſily comprehended and examined in that connection. There muſt conſequently be often things mentioned or explained in one Chapter, which ought to be made practical uſe of in connection with thoſe of another Chapter; and this renders a methodical *ſelection* of the contents of a work neceſſary for that *particular ſtudy*, which the practical uſe of them requires.

As an Example of what I have ſaid in this ſection, I beg leave to mention my Opera V, entitled *the firſt Beginning of the Piano Forte*. This work, which I alſo mention in Chap. I, § 7, contains firſt the Rudiments of the Art of playing on Keyed Inſtruments, in a ſyſtematical Order; and then a ſeries of practical Leſſons and Sonatinas. The former or theoretical part therefore may be compared to a Treatiſe; and the latter or practical part, ſhews in what methodical manner the former may be ſtudied, and applied to the practice of playing. That ſtudying the theoretical part of the work in queſtion, without ſuch a methodical ſelection as the practical part requires, would not make a perſon a Player, will as I think require no demonſtration; but that if the work was only conſiſting of its practical part, without

Bil. Fac. Jurid. Edin.

without the theoretical, it would not be calculated to give players a complete knowledge of the Rudiment of that art, is equally evident. This example therefore ſhews, how inſufficient it is to ſtudy theoretical works merely in the order in which they are written; and that if they were written in ſuch Leſſons as their doctrines ſhould be ſtudied and tried in practice, they could not be ſyſtematical Treatiſes. The latter alſo appears from *Hiller*'s Guide to Singing, (Anweiſung Qum Geſange, Leipzig 1774,) which is a very excellent theoretical and practical work, written in Leſſons, but no regular or ſyſtematical Treatiſe.

§ 4. The *ſecond* Fault mentioned in § 2, ariſes from a Students expecting of a book powers which no Author can give it; I mean the powers of rendering him perfect in the theory and practice of what the book teaches, if he but reads it till he perfectly comprehends every thing it contains. According to the ſaid expectation therefore a muſical Treatiſe is laid aſide as *done* with, and perhaps condemned as not being ſufficient for the ſtudy of what it teaches, when its Reader is but juſt prepared to *begin* ſtudying it in that methodical manner, which I have mentioned in § 3; or is at leaſt hurried through, as faſt as it can be comprehended, without that patient perſeverance which is required for learning to bring its Doctrines into practice.

But how is it poſſible to learn from a Book, even from the cleareſt and moſt inſtructive one, any Science, and particularly that of Muſic, ſo faſt as from a ſkilful Maſter? For the Book cannot lay its Rules and Practices before the Student ſo as he wants them; but it lies open before him by whole chapters, and frequently offers to him firſt, what according to his capacity he wants laſt. A Book can alſo not directly tell the Student, what he miſunderſtands, or what faults he makes in his practices; but it ſuffers him to proceed, right or wrong, as he does it. Theſe and more diſadvantages are not met with under a ſkilful inſtruction by Mouth; and yet it is well known that a conſiderable time is required under the tuition of the greateſt Maſter, to make the moſt able Student any ways proficient in muſical Compoſition. It is therefore natural, that by the above Method of ſtudying, the moſt attentive Perſon finds little improvement from the Study of muſical Treatiſes.

§ 5. The *Method* now, which I preſume to propoſe is: that the Study and Practice of Harmony and Compoſition ſhould be divided into the following *two principal parts*, viz: firſt the *general ſtudy* of a whole Treatiſe, in the order in which it is written; ſecondly, the *particular ſtudy and practice* of the three chief branches of the Art of Compoſition, viz: Simple Counterpoint, Double Counterpoint and Imitation, and Whole Pieces.

§ 6. The ſaid *general ſtudy* of a whole Treatiſe requires: the reading and conſidering of it in the order in which it is written; and an attention to the Nature of its Doctrines and Examples, and to the Connection in which the one ſtands with the other. It muſt be continued till the Reader has a clear general Idea of the whole, and of the nature and uſe of what is contained in the work; and is therefore the foundation of the whole.

§ 7. The *particular Study and Practic* pointed out in § 5, begins with Simple Counterpoint, of which I have treated in Chap. XIII, of my Eſſay on Harmony.

The practice of it requires a *previous Study* of all that belongs to the Scale; to Intervals; to the conſtruction of Intervals one over the other, and their progreſſion one after another; to Chords; and to the Signatures of Chords in Thorough Baſs. All theſe particulars therefore a Student may make himſelf acquainted with according to the firſt Eight Chapters of my Eſſay on Harmony, by reading every doctrine they contain ſo long and ſo often, till he perfectly comprehends it, and till he can immediately recollect and explain the Examp es I have given to it; or better, till he can demonſtrate it by Examples of his own invention.

After the ſaid previous ſtudy, the *Practice* of ſimple counterpoint begins, which comprehends: firſt, the expreſſing of a *given harmony* in a certain number of parts; ſecondly, the *inventing of a regular harmony*, and expreſſing it in any fixed number of parts.

§ 8. The *firſt* ſort of practices mentioned juſt now, or that of expreſſing a *given Harmony* in regular parts, muſt be divided into the following branches, viz: firſt, that of writing *Chords in cloſe Harmony* to a figured baſs; and ſecondly, that of writing *melodious parts in diſperſed Harmony*, either to a figured Baſs and another given Melody, or to a figured Baſs alone.

1. To write *Chords* to a figured Baſs requires, beſides the previous ſtudy in § 7, an intimate acquaintance with the rules of Thorough Baſs, viz: firſt, to which note of a well figured Baſs a Chord belongs, (ſee my Eſſay on Harmony, Chap. VIII.); ſecondly, how high or how low the chords may be ſet. This latter depends partly upon the Rules I have given in Chap. III, § 5, of the ſaid Eſſay; and partly upon the conſideration, how high or how low the Baſs, or a Principal melody to which the Chords ſhall be an accompaniment, is ſet.

The practice in queſtion ſhould begin with *four* regular parts; that is to ſay, with Chords of three parts to the Baſs. A reaſon why I recommend the beginning with four parts ſee in my Eſſay on Harmony, Chap. XIII, § 4. The Chords muſt be written in cloſe harmony, or ſo as they are played in a regular Thorough Baſs accompaniment. See them written in this manner in the Examples at Plate 7, of the quoted Eſſay. From four parts a Student muſt proceed to *fewer*, and to *more* regular parts; but never fewer or more parts muſt be intermixed promiſcuouſly, or for want of the knowledge how to write in a fixed number of regular parts.

2. To write melodious parts in *diſperſed harmony* ought to be begun with ſetting firſt two, and afterwards one or three regular middle parts to a Baſs and a given Melody; and afterwards it ought to be continued with ſetting both, middle and upper parts, or only upper parts alone, to the ſame Baſs and given Melody. In all theſe caſes the harmony muſt be ſtrictly regular according to the figures of the Baſs, as well as every part regular and melodious in itſelf.

In both the above practices the beginning muſt be made with plain Baſſes and ſimple Harmonies, like as in the Examples to Chap. XIII, § 5, of my Eſſay on Harmony; and the Student muſt progreſſively advance towards figurative Melodies and complicate Harmonies. But never a ſucceeding practice muſt be begun, before the Student is ſufficiently perfect in the preceding.

§ 9. The *ſecond* ſort of practices mentioned in § 6, is that of *inventing a regular harmony.* It may be begun and continued in the following progreſſive order, viz: *firſt* by figuring a given regular Baſs in different manners, and expreſſing the different harmonies in parts, according to the methods ſhewn in § 8, under No. 1 & 2; *ſecondly*, by ſetting different figured Baſſes to a given upper part, ſo as to make a regular harmony of two parts, or to be calculated for the addition of one or more parts, which may be added to the Baſs and given Melody according to the directions given in § 8, No. 2; *thirdly*, by inventing harmonious and melodious Periods, without any given Baſs or upper part. Theſe practices require a previous ſtudy of Cadences, of Modulation, of Time, and of Rhythm; of which I have treated in my Eſſay on Harmony, Chap. IX, X, XI, XII.

§ 10. After all the above practices, and when the Student finds himſelf ſufficiently fluent in each ſort of them, he may indulge himſelf with attempting ſhort Pieces of a certain eſtabliſhed Form and Character; ſuch as Minuetts, Marches, or others of thoſe I mention in Chap. XII, § 13, *& ſeq.* The reaſon why I propoſe the ſaid pieces, follows from § 12 of the ſame Chapter; for, they aſſiſt him in inventing, which he wants, till he has practice and courage enough to invent without this or any other aſſiſtance. But the more patiently he can ſtill ſubmit to that ſtudy which I am now going to point out, and the leſs he diverts his attention from it, by compoſing too ſoon, the greater muſt be his ſatisfaction at laſt.

§ 11. The *ſecond* great branch of the particular Study and Practice pointed out in § 5, is the ſtudy of *Double Counterpoint* and *Imitation*; and its importance in compoſition will as I truſt follow, from what I have ſaid in my Eſſay on Harmony, Chap. XIV, § 1, near the end; and in the preſent Eſſay at Chap. V, § 1, and Chap. VIII, § 2. The progreſſive order in which the different parts of the ſtudy in queſtion ſhould be gone through, is as follows:

Firſt, a Student may read the chapter of Double Counterpoint in my Eſſay on Harmony, ſo long, till he perfectly underſtands every Doctrine and Example it contains. Afterwards he muſt practiſe writing Double Counterpoints in all Intervals, and in all ſorts of Imitations, as ſhewn in the ſaid Chapter; and this practice he muſt alſo continue till he is familiar with it.

Secondly, he may read the chapter of Imitation in the quoted Eſſay, with the ſame attention as that of Double Counterpoint. And afterwards he ſhould take Subjects of different Lengths and of different Qualities, from Sonatas and other pieces of great Compoſers, but particularly from pieces which he is not much acquainted with; and to thoſe he ſhould try to make Imitations, yet without regard to putting them in ſuch connection as in a formal piece. The ſaid imitations he ſhould then compare with thoſe of the Authors of the different ſubjects, to ſee whether he had the ſame or other fancies than they, and what ſorts of the beſt Imitations he has perhaps not hit upon.

§ 12. The final ſtudy and practice of all that relates to ſimple and double Counterpoint, and the preparatory one to that of writing whole pieces, is united in the *analyzing* of all

ſorts of muſical pieces. This very important branch of the ſtudy of Compoſition ſhould not be neglected. For, on the one hand it teaches us how to diſcover the perfections or imperfections of the compoſitions of other Authors; and on the other hand it enables us to compoſe ſo, as to be able of accounting for every period or note we write ourſelves.

I have therefore taken particular pains to make the diligent Reader acquainted with the ſtudy and practice in queſtion, by analyzing various Examples, and for various purpoſes. For in my Eſſay on Harmony, Chap. XIII, § 6, 9, and 11, I have ſhewn how to analyze the Harmony of ſimple Counterpoint; in § 22, of the ſame Chapter—Harmony in regard to the Fundamental Baſs; in the whole of Chap. XIV—Double Counterpoints; and in the preſent Eſſay every Example from Plate I. to Plate XLIX. ſome more and ſome leſs, according to the different occaſions, as the Text will explain.

As another Example for the purpoſe in queſtion I beg leave to mention my *Symphony* with *analytical explanations*, Op. VII, which as it would have taken up too much room in the preſent Eſſay, I have publiſhed ſeparately as an introductory piece to it. The particulars explained by the analyſis, are: the Subjects and Imitations; the Modulations; the Counterpoint Inverſions; and the Rhythmical Order contained in that Symphony. And though I know, that in point of fancy, and humourous elaboration, the piece in queſtion ſtands far behind the Symphonies of *Haydn*, and other great compoſers; yet I preſume to think it calculated to exemplify *ſimple regularity*, and the various manners in which longer or ſhorter *ſubjects may be treated*. Theſe I have found to be important objects for a young Compoſer; and I do not doubt that a perſon who is once perfect in them, will find it eaſy to proceed to more bold and fanciful pieces. More reſpecting this Symphony ſee in Chap. I, § 11, and Chap. VI, § 30.

§ 13. The *third* or laſt great branch of the particular Study and Practice pointed out in § 5, is that of writing *complete pieces*. It requires a *previous ſtudy* of the following particulars, viz: firſt a *general ſtudy* of the whole preſent Eſſay, according to the direction given in § 6; ſecondly the *particular* ſtudy of Chap. I, and of that Chapter to which a piece to be compoſed belongs, alſo of thoſe Chapters of my Eſſay on Harmony, which have not yet been much attended to, viz: that of Time, Rhythm, Variation, Fancy, and the antient Eccleſiaſtical Modes.

After the ſaid previous ſtudy, the Student ſhould fix upon a *ſhort and ſimple form* of that ſort of pieces which he intends to practiſe firſt or moſt; that is to ſay: upon a Sonatina or ſhort Sonata, rather than upon a Symphony for an Orcheſtra or a Concerto; upon a ſhort ſimple Fugue or Canon, rather than upon an elaborate Double Fugue or Canon; and upon a ſimple Air, rather than upon a Bravura Song or a Chorus.

Of the piece he has thus fixed upon he muſt make a *previous Plan*, according to all the particulars pointed out in Chap. I. of this Eſſay; and to aſſiſt himſelf in inventing, as well as to compoſe from the firſt attempt nothing but pieces that are ſpeaking and intereſting, he may plan it as one of the pieces deſcribed in Chap. XII, § 13, *& ſeq.* or after any other piece which he particularly admires. According to that Plan he may then elaborate the Piece. But he ſhould never adhere ſo cloſely to the form or character of a piece which he has

has chosen for a pattern, as merely to copy or counterfeit the same, and not freely and ingeniously to invent in imitation of it. For the former would deserve censure, when the latter has been always thought honourable.

From short and simple pieces a Student may gradually advance to *longer* and more *complicate* ones, till he finds himself able to attempt any piece he chooses.

§ 13. The above is the Method I presume to propose for a proper and methodical study of musical Treatises in general, and of my Essay on Harmony and Composition in particular. Should it at first sight appear tedious and troublesome, I beg leave to observe: *first*, that I hope the diligent Reader will not find it so when he tries it with proper attention, because one study and practice leads progressively into the other, and facilitates the same; and *secondly*, that I do not doubt but the certainty of pursuing a method of studying which cannot finally disappoint his expectation of improvement, will make him regardless of that real trouble, which the perseverance of attending to it may cost him.

To the said considerations I beg leave still to add: that though I have taken pains to write my two Essays in question as plain and intelligible as I possibly could, yet I know how difficult it is for any person to make such a *Beginning* in the study of Harmony, as to lay a sure foundation in it. If therefore a diligent Student can have the assistance of a skilful Master, he should not refuse it himself in the study of simple counterpoint, being the first and fundamental study pointed out in § 7; and afterwards he may try how much he can help himself without a Master.

§ 14. I conclude this Introduction with remarking: that though I have in § 4, shewn some disadvantages which the most attentive Student meets with in the study of musical Treatises; and though I must confess, that studying a treatise under the guidance of an able Master, cannot but save much time and trouble: yet that I presume, good Treatises are the only means by which a student can obtain a compleat and clear Idea of all that belongs to Composition, or by which he can recollect in a systematical order what he has learnt in another order from a Master.

According to the above consideration therefore I may flatter myself, that if the present Essay shall not be found undeserving the approbation of the discerning Reader, it will be useful, not only for *learning* composition, but also as a companion to those who have already made some progress in that art.

AN ESSAY

AN

ESSAY

ON PRACTICAL

MUSICAL COMPOSITION.

CHAPTER I. OF THE PLAN FOR A PIECE TO BE COMPOSED.

I. *Of the Plan in General.*

§ 1. COMPOSING a piece of Muſic, requires, like executing any other piece of art or ſcience, a previous conſideration of its intended *nature* and *quality*; of the *purpoſes* for which it ſhall ſerve; and of the *means* by which it can be made to anſwer its intended nature and purpoſes, in the moſt proper manner. According to the ſaid conſideration a previous calculation of its outlines and *general* characteriſtics muſt not only be made, but in writing the piece itſelf, unremitted attention muſt be paid to render every *particular* of the piece conformable to the general idea of it. And this is what I call forming a *Plan* of the piece; and executing it accordingly.

II. *Particulars in the ſaid Plan for a Muſical Piece.*

§ 2. In regard to the *nature* of a muſical piece, there muſt be conſidered: *what ſort* of a piece it ſhall be, whether an opera, a concerto, a ſymphony, a ſonata, or whatever elſe it may be; and in regard to its *quality*: whether it ſhall be long and grand, or ſhort and ſimple; for an orcheſtra or not. Of the former, or the different *ſorts* of pieces I ſhall ſpeak in all the ſucceeding Chapters of this work. I therefore proceed here immediately to their *qualities* as follows:

A. LENGTH AND DISPOSITION OF A PIECE.

§ 3. Though ſome characteriſtic dance tunes muſt be compoſed according to a certain preſcribed *length*, yet in general a compoſer is at liberty to make his pieces as long as he

thinks

thinks proper. But even in the latter caſe it muſt be previouſly conſidered, firſt how long the piece to be compoſed may be *in the whole*, and ſecondly what proportional length may be introduced in its *component parts*.

In the *whole*, a piece may be either of a common length, *i. e.* as long as ſimilar pieces generally are; or longer, or ſhorter, than uſual.

And in its *component parts* a piece may conſiſt of one or more movements; and every movement of one or more ſections.

§ 4. According to the ſaid length of a piece, its *diſpoſition* muſt be made, and it muſt be previouſly conſidered and determined upon: firſt, *how long* the piece ſhall be in the whole; ſecondly, *how many movements* there will be proper in it, and what relation and proportion one ſhall bear to the other; thirdly, how many *ſections* there ſhall be in every movement, and what connection there ſhall be between them; fourthly, what *ſubjects*, *periods*, and *paſſages*, will be moſt proper for the length and intended character of every particular movement and ſection.

More of the length of every particular ſort of pieces, ſee in their reſpective Chapters.

B. MODULATION OF A PIECE.

§ 5. There are two particulars to be obſerved in regard to the object in queſtion, viz: firſt the modulation of *every movement*; ſecondly the relation of key and mode between ſeveral *movements in connection*.

§ 6. Reſpecting the *firſt* of the ſaid particulars, every movement is conſidered as a piece by itſelf, and has three principal objects in its modulation, viz: firſt the *ſetting out*; ſecondly the *elaboration*; thirdly the *return* of the modulation. Theſe I ſhall endeavour to explain in regard to the different lengths of pieces.

§ 7. In *ſhort pieces*, where there is no room for a particular elaboration, the ſaid three objects are not always diſtinguiſhed, becauſe the piece either remains entirely in one and the ſame key, or it conſiſts only of a *ſetting out* from the key to one of its related keys, and a *return* from thence to the original key. This I will exemplify by referring to my Op. V, entitled *The firſt Beginning on the Piano Forte*, &c. the pieces of which I ſhall divide into nine different claſſes, as it appears under the following numbers.

1, In all the twelve *Leſſons* from page 15, to page 24 of the ſaid work, ſee *Preludes* of one ſection, which begin, remain, and end, in the ſame key; and the ſame in the *Moderato* of Leſſon III.

2, Pieces of two ſhort ſections, which both begin and end in the principal key, ſee in Leſſon 1, 2, 4, 5, and 7; and two alternate pieces, each of two ſections of the ſame quality, are frequently met with, as minuets or cotillions, but they ought to be ſet with much judgment if they ſhall not become tireſome in effect.

3, In the *Allegretto* page 37 and 38, ſee the firſt ſection begin and end in the ſame key as before; the ſecond ſection alſo begins in the ſame key, but the firſt period ends with the half cadence on the dominante, on which it afterwards dwells for another whole period, and then makes a concluſion by repeating the firſt ſection, in the key again.

4, In the *Adagio*, page 34, the firſt ſection is the ſame as above; but the ſecond ſection begins with the leading chord, on which it dwells through four bars, and then concludes like the laſt piece (page 38).

5, Pieces

5, Pieces in which the firſt ſection ends with the leading chord, and the ſecond ſection begins with the ſame chord, but ends in the key again, ſee in *Leſſon* 6, 9, 11, and the *Moderato* page 32. The accidental ſharps or naturals in the two latter ones, make no difference in this explanation. (See my *Eſſay on Har.* Chap. X, § 5.)

6, In the pieces page 27, 30, 31, 33, and 35, ſee the firſt ſection end in the key; and the ſecond ſection begin in the ſame key, but make a digreſſion to the fifth of the ſcale, and afterwards conclude in the key again.

7, A piece in which the firſt ſection alſo ends in the key, but the ſecond begins in the fifth, and ends in the key, is the *Moderato* in *Leſſon* 8.

8, Pieces in which the firſt ſection ends with the leading chord, and the ſecond begins with the ſame chord as chord of a key note, but ends in the key, ſee in the *Menuetto* page 22, and *Allegretto* page 24.

9, In the pieces page 28 and 29, ſee the firſt ſection end in the fifth of the ſcale, and the ſecond begin in the ſame ſubſtituted key, but end as before.

N. B. In all the above caſes the piece conſiſted of a *ſetting out* from the key, and a *return* to the key. In thoſe at Nos. 1, 2, 3, 4, 6, and 7, where each ſection ends in the key, the ſetting out is from the beginning to the middle of each ſection, and the return from thence to the end of the ſection, which makes every ſection like a piece by itſelf. But in the Moderato, No. 5, the *ſetting out* is from the beginning to the end of the firſt ſection, and the *return* begins after a ſhort *elaboration* at the middle of the ſecond ſection.

The ſame as with theſe ſhort pieces it is with thoſe of any length. For they conſiſt of nothing but the deſcribed ſetting out, elaboration, and return, and are only prolonged in the different manners I ſhall ſhew below. (See § 9, *& ſeq.*) Extraordinary caſes naturally make an exception.

§ 8. But though the piece ſhall be *ſhort*, the ſetting out need not always be to a nearly related key, as in all the examples of the laſt §; it may be to a key that is more or leſs *foreign* to the original one. This has a good effect in *characteriſtic* pieces; or alſo in thoſe, which are like a *ſubject* for more elaboration in pieces of ſome length.

1, An example of the former ſee in my above work Opera V, page 36, where the firſt ſection begins in *major*, and the ſetting out ends the firſt ſection with a concluſion in the fifth, ſuſpended by the *minor* ſixth, which makes the *minor* of the principal key to be expected; but the ſecond ſection begins in the third of the principal key, *minor*, and after a little elaboration the regular return to the key is introduced and makes the concluſion.

At that place I muſt alſo take notice of the ſhort *Adagio* which follows at page 37. This is nothing but a tranſitory period, which conſequently need not return to the key, from which it ſet out.

N. B. The ſame muſt be underſtood of other ſhort movements in the courſe of long pieces, which do not ſet out and end in the ſame key and mode.

2, An example of the latter ſort, or a piece calculated for more elaboration, ſee at Plate I. of this work, No. 1. It is the laſt preſto of the quintett I have written but not yet publiſhed; in this the fourth and fifth bar of the firſt, and the twelfth and thirteenth of the ſecond ſection, ought to be taken notice of. A ſimilar piece is the laſt preſto in *Haydn's* Sonata V, Opera 14; and is remarkable for the ſtrange but fine concluſion, both of the firſt and ſecond ſection. Both theſe pieces are afterwards varied, viz: the firſt with a ſucceeding piece alternately; and the ſecond by itſelf.

§ 9.

§ 9. When pieces ſhall be *longer* than thoſe of two ſhort ſections I have explained above, they may be planned in two different manners, viz: firſt by making them of *more* than two *ſhort ſections*; and ſecondly, by making them of one, two, or more, *long ſections*.

N. B. By *Piece* is here ſtill underſtood, every *movement*, which begins and ends like a piece by itſelf.

§ 10. Thoſe of *more* than two *ſhort ſections*, may be ſet as follows, viz: of *three* ſhort ſections: firſt, ſo that all three ſet out and end in the principal key; ſecondly, ſo that the firſt and ſecond ſections both end in the fifth of the ſcale, and the third ſection in the key; thirdly, ſo that the firſt ſection ends in the key, the ſecond in its fifth, and the third in the key again. Alſo in more varieties of modulation which follow from what has been ſaid above.

Of *four* ſhort ſections, pieces may alſo be ſet ſo, that every ſection begins and ends in the principal key, of which ſort I know a beautiful minuet for dancing; but more generally the four ſections are divided into twice two, or two alternate pieces of two ſections each: ſuch as a march and trio; a minuet and trio; or as the firſt movement in *Sonatina* 1, 2, 4, and 5, of my above-mentioned Opera V. Theſe may ſtand, either in the ſame, or in a related key and mode, as will appear from thoſe works of good compoſers where they have been introduced.

Of *five* or more ſhort ſections, are in general thoſe pieces called *Rondos*. In theſe the firſt ſection begins and ends in the principal key; the ſecond ſection begins either in the ſame key and modulates to the fifth, or begins in the fifth at once and ends with the leading chord of the principal key; the third ſection is nothing elſe but a repetition of the firſt; the fourth ſection begins and ends in another related key; and the fifth, is a repetition of the firſt again. Pieces of this ſort which conſiſt but of the three firſt ſections, and without ſeparating the ſecond from the third, are thoſe at page 27, 30, 31, 33, 35, and 37, in my *Opera* V, to which I have referred above, in § 7. But the principal part, or ſubject of Rondos, need not always be of one ſection only; it may alſo be of two ſections, like the laſt preſto in my *Symphony*, Opera VII. Of this ſort ſee a Rondo in *Vanhall*'s two ſonatas for two performers Opera XXXII, the laſt piece, which conſiſts of a ſubject of two ſections, followed by alternate pieces of two ſections, and a tranſitory ſection to each of them, ſo that the whole conſiſts of twenty-two ſections, in the following manner, viz: firſt the ſubject, being two ſections; followed by two ſections in the fourth of the ſcale, and a tranſitory one, (makes 5;) ſecondly, the ſubject, and three ſections in the principal key *minore*, (makes 10;) thirdly, the ſubject, and three ſections in the fifth of the ſcale, (makes 15;) fourthly, the ſubject, and three ſections in the ſixth of the ſcale *minore*, (makes 20;) laſtly the ſubject two ſections, (makes 22.) The ſections between the ſubjects alſo touch on their neareſt related keys, in ſuch a manner, that the whole is a beautiful ſeries of natural modulations, and far from becoming tedious by its number of ſections.

As a piece or movement of *ſeven* ſections, which all ſtand in one and the ſame key and mode, I mention the firſt part of my *Shipwreck*, Opera VI. It is no Rondo, but a Moderato of one long ſection, which has been reduced to ſmaller ones, by the interſperſion of two other ſhort pieces, of two ſections each. How ſhort pieces of one or two ſections may be prolonged by *variation*, I have ſufficiently ſhewn in my Eſſay on Har. Chap. XVI.

§ 11.

§ 11. Pieces or movements of *one* or *two long ſections*, require a ſetting out and a return, like thoſe of the preceding deſcription, and are only different from them in the elaboration. This I will endeavour to ſhew, by going over the whole plan of modulation in an elaborate movement.

1, In its *outlines*, a long movement is generally divided into *two ſections*. The firſt, when the piece is in major, ends in the fifth of the ſcale, and the ſecond, in the key; but when the piece is in minor, the firſt ſection generally ends in the third of the ſcale, and the ſecond in the key. (See my Eſſay on Har. Chap. X, § 9.) Theſe two ſections are either ſeparated by a *double bar* or *repeat*, or not diſtinguiſhed by any particular mark; which latter commonly is the caſe in concertos or thoſe pieces which would become too long by a repetition. But though pieces are not calculated for a repetition, the above diſtinction of two ſections is required in them, if they ſhall create an expectation at the beginning, and give a ſatisfaction at the end; without which they cannot be truly entertaining. (Of thoſe that are divided into *more* elaborate ſections, ſee § 12.)

2, In regard to *other particulars*, the ſaid two ſections admit, beſides a regular ſetting out, and a return, *three ſorts of elaboration*, all of which may be diſtributed in the following manner, viz:

Each *ſection*, may be divided into two *ſubſections*; which in the whole makes *four* ſubſections.

The *firſt* ſubſection muſt contain the ſetting out from the key towards its fifth in major, or third in minor; and it may end with the chord of the key note or its fifth, but the latter is better. The *ſecond* ſubſection comprehends a firſt ſort of elaboration, conſiſting of a more natural modulation than that of the third ſubſection; it may be confined to the fifth or third of the key only, or alſo touch on ſome related, or even non-related keys if only no formal digreſſion is made to any key but the ſaid fifth in major, or third in minor. The *third* ſubſection or beginning of the ſecond ſection, comprehends a ſecond ſort of elaboration, conſiſting of digreſſions to all thoſe keys and modes which ſhall be introduced beſides that of the fifth (or third;) and being the place for thoſe abrupt modulations, or enharmonic changes, which the piece admits or requires. The *fourth* ſubſection contains the return to the key, with a third ſort of elaboration, ſimilar to that of the firſt ſubſection.

All the above I will endeavour to demonſtrate, according to the firſt Allegro of my *Analyzed Symphony* Op. VII, viz:

Firſt ſubſection: The piece begins with two ſubjects in the key, which make a period of eight bars. The ſubjects are repeated, the ſecond one with an extenſion, and end with the chord of the Dominante; from bar 9 to 24. *Second* ſubſection: the ſaid firſt ſort of Elaboration, which there begins, remains, and ends, in the fifth of the key; from bar 25 to 80. *Third* ſubſection: the ſaid ſecond ſort of Elaboration, containing three digreſſions which are pointed out in the analyſis of the piece itſelf; from bar 1, after the Repeat, to bar 56. *Fourth* ſubſection: the return to the key, with a ſhort previous digreſſion to its fourth, by the third ſort of Elaboration mentioned above; from bar 57 to 128.

The above is the plan of modulation, which will be found attended to in moſt ſonatas, ſymphonies, and concertos, as well as elaborate airs and choruſſes, of all great Compoſers, becauſe it is the moſt reaſonable one, and the moſt adapted to the nature of our attention, and our feeling, hitherto known. But it may be *varied* almoſt to the infinite. For, the different ſections and ſubſections of a piece may be of any reaſonable variety of length, and the ſaid ſorts of modulation and elaboration may be diverſified without end,

as it alſo appears from the compoſition of great Compoſers, and will require no demonſtration.

§ 12. From the above plan of modulation are in ſome meaſure *excepted ;* firſt pieces which contain *three*, *four*, or *more* long ſections ; ſecondly Rondos ; and thirdly Fugues.

Of the *firſt* ſort is the firſt movement in *Haydn*'s third ſonata Op. LXXV, which conſiſts of five ſections. But upon examination it will be found, that it depends on the ſame plan, which I have mentioned § 10, reſpecting pieces of more than two ſhort ſections.

The *ſecond* ſort, or Rondos, may be divided into *proper* and *improper* ones. The *former* are thoſe, in which the firſt ſection always returns in the principal key, either in its original form, or varied like as in the example I give in Chap. II, § 9, under *Bach*'s Sonatas with varied reprizes. (See Plate V ;) and the *latter*, thoſe in which the ſubject or firſt ſection alſo appears in keys to which a digreſſion may be made. A beautiful example of this ſort ſee at Plate I, No. 2. It is taken from *Eman. Bach*'s firſt ſet of three Sonatas with Accompaniments, *Leipzig* 1776; and I have added to it an explanation of the courſe of its modulation. A leſs elaborate piece of the ſame ſort is a *Tempo di Gavotta* in my Sonata IV, Op. II.

Of the modulation of *Fugues*, ſee Chap. VI, § 24.

§ 13. In regard to the *ſecond* particular mentioned at § 5, I muſt now ſhew the required relation of key and mode, between the ſeveral *movements* of a piece.

The greateſt relation of key and mode naturally is : when all the different movements of a piece ſtand in *one and the ſame* key and mode, like as in my *Analyzed Symphony*, Op. VI. But in pieces of this ſort, a good *variety* of the *forms* of the different movements is required, as otherwiſe they become tedious, on account of the continual ſamenefs of key and mode that is felt in them.

More uſeful therefore, than the ſaid relation, is that : where a good *variety* of key and mode is united with a proper relation. This may be done as follows : in pieces of *two* movements, the firſt may be in minor and the laſt in major, which produces a ſpirited finiſh. The firſt movement in major, and the ſecond in minor, produces in general a melancholy effect.

In pieces of *three* and *more* movements, the firſt and laſt ſhould be ſet in the ſame *key*, to preſerve the impreſſion of one and the ſame piece, but they may be different in *mode*, the ſame as in thoſe of *two* movements. And the one or more movements between the firſt and laſt, may be ſet in any variety of related keys and modes ; which a judicious fancy can ſuggeſt. Fine examples of pieces of *four* movements are moſt of *Haydn*'s Symphonies. And as one of *more than four* movements I mention my *Shipwreck* Op. VI, which conſiſts of *nine* movements, related to each other in the following manner, viz : The firſt is in D major ; the ſecond, alſo in D major ; the third, in A minor ; the fourth, in D minor ; the fifth, in D major ; the ſixth, in G minor ; the ſeventh, in G major ; the eighth, in D major ; and the ninth, likewiſe in D major.

C. CHARACTER OF A PIECE.

§ 14. A piece may be compoſed, either in a certain *preſcribed* character, or its character may be *optional*. But in both caſes it ought to have ſome *general* character, which receives its ſhades and lights from *particular* characteriſtics.

Of

Of the *former* ſort, or of a preſcribed character, are: *George Benda*'s Ariadne of Naxos; *Eman. Bach*'s ſonata which repreſents a converſation between a Melancholicus and a Sanguinicus; *Haydn*'s ſeven words of Chriſt; *Clementi*'s La Chaſſe; and, if I may be permitted to add it, my *Shipwreck*, mentioned § 13. Alſo characteriſtic Overtures; and all thoſe Vocal pieces, in which the muſic properly expreſſes the words.

Of the *latter* ſort, or of an optional character, are all well compoſed ſonatas, ſymphonies, concertos, or thoſe pieces of any other deſcription over which no certain character is pointed out.

§ 15. The *means*, by which preſcribed as well as other characteriſtics may be brought into a muſical piece, are: Time, Rhythm, Subjects, Modulation, Imitation, Variation, the nature and management of Voices or Inſtruments, and any thing elſe which can produce uſeful varieties. For, each of theſe particulars is in ſome meaſure calculated to produce ſtrong characteriſtics of various ſorts, by itſelf; and in their combinations, particularly when words are ſet to muſic, they may be rendered expreſſive, not only of any thing that is conceivable by Sound or Motion, but even of many paſſions of the ſoul.

In *what manner* the ſaid means muſt be uſed for producing characteriſtic expreſſions, the intended limits of this work will not permit me to venture upon. But ſome uſeful hints may be found in my Eſſay on Har. Chap. XII, (of Rhythm,) and in Chap. XVI, (of Variation) § 7, with the Examples Plate XXXVI, No. 2; which, with an attentive ſtudy of the works of great compoſers, will ſufficiently aſſiſt an ingenious ſtudent, to help himſelf in moſt caſes, by his own conſideration.

But I muſt endeavour to ſhew, *what characteriſtics*, of thoſe that might be expreſſed, are proper or improper to be brought into a muſical piece, viz: Proper to be expreſſed, can only be ſuch characteriſtics, which a Poet might ſet a ſtreſs upon, if he was to write a poem on the thought or ſentiment to be expreſſed in muſic; and improper: all thoſe which, if the Poet was to ſet a particular ſtreſs upon them, would be cenſurable in the poem. All mere by-thoughts, or trifling circumſtances, are therefore not to be expreſſed at all, or at leaſt not ſo much as the principal thoughts of a ſentiment; and the worſt would be, to expreſs mean or indelicate things.

How eaſily a lively imagination may be led too far in this reſpect, appears from ſome compoſitions of great *Handel* himſelf, particularly from a chorus in Iſrael in Egypt, where he carefully expreſſes the ſwarming of flies, and the crawling of other inſects, which I mention merely as a caution to young compoſers, and ſhould not have taken notice of it, had not other authors done it before me.

§ 16. With particular regard to the *optional* characteriſtics of a piece, there muſt be conſidered what degree of Graveneſs or Vivacity, or what other general characteriſtics a piece to be compoſed ought properly to have; and the Movement and Meaſure, Subjects, Air, and Harmony of the piece, muſt be calculated accordingly, ſo that it may admit of imitations and other elaborations ſuitable to the intended character.

When a piece conſiſts of *two or more movements*, a previous calculation muſt be made of the variety as well, as the relation of character between thoſe movements, as I have partly ſhewn in § 13; ſo that one general character may be found in the whole, and yet particular characteriſtics in every movement, to ſet each other off by a judicious variety.

And in a *collection* of ſonatas, or other pieces of one ſort, there ought likewiſe to be ſuch a relation between the different pieces, that they are ſomething ſimilar in length,

ſtyle

ſtyle and form, but various in Character and Elaboration; and it is beſt if they ſtand in ſuch a relation of key and mode, that they may be played in the order they ſtand, without a tranſitory interlude, as ſome players would neglect the ſaid interludes, and others not be ſucceſsful in the extempore invention of them.

All the above will be found attended to in the works of good compoſers, except the laſt, (the relation of key and mode between the different ſonatas of one collection) which ſome neglect.

D. THE INSTRUMENTS OR VOICES FOR WHICH A PIECE IS TO BE COMPOSED.

§ 17. The two particulars which muſt be attended to in planning a piece, reſpecting the one or more inſtruments or voices for which it is to be ſet, are: firſt, that it may be *practicable* in its principal as well as other parts; ſecondly, that its reſpective inſtruments or voices may be uſed *to advantage*.

This requires a proper knowledge of their nature, and treatment, according to which not only the *ſubjects* of the piece, but in many caſes alſo its *key* muſt be judicioufly choſen. Reſpecting Subjects ſee Chap. III, § 12; and that the key muſt alſo be conſidered, both on account of the nature of certain inſtruments, and of their temperament, needs no demonſtration.

More belonging to the object in queſtion follows from Chap. II, III, and XI.

E. THE NUMBER OF PARTS, PARTICULAR PERFORMERS, &c.

§ 18. As ſome paſſages are calculated more for a ſolo, others for a duo, trio, &c. it is neceſſary to have the *number of parts* in view, for which a piece ſhall be compoſed, and to make the previous diſpoſition accordingly; which will require no further demonſtration.

§ 19. If a piece ſhall be compoſed for a certain particular *performer* or ſort of performers, attention muſt be paid to their ability or their capacity. For, ſome fingers have a greater or leſſer compaſs or ſtrength of voice than others of the ſame claſs, or a greater or leſſer perfection in certain paſſages: this muſt be attended to if a piece is expreſsly compoſed for them. In the ſame manner, pieces for keyed inſtruments may be calculated for one who can reach farther than players in general; or for one who can not reach ſo much as an octave. Of the latter ſort are my pieces for *The firſt Beginning*, Opera V, in which no more than a ſixth is required to be reached throughout.

§ 20. The particular *place*, or *occaſion*, for which a piece may be intended, is the laſt I ſhall point out for the purpoſe in queſtion; in regard to which there muſt be conſidered: firſt, or in general, whether it ſhall be for the Church, the Chamber, the Theatre, or an open Field, of which I ſhall ſpeak in Chap. XII; ſecondly, or in particular, whether it is to be for general uſe, or for ſome extraordinary purpoſe or occaſion, and what particular qualities or characteriſtics are required in each of the ſaid caſes.

§ 21. That a proper attention to all the above particulars, is uſeful and neceſſary in making the plan for a piece to be compoſed, if it ſhall deſerve to be called a piece of art, and have an intended effect, will I hope be allowed; I therefore only add, that making ſuch

ſuch a previous plan, cannot but facilitate the elaboration of the piece itſelf, and inſure its effect, which alſo will require no demonſtration.

CHAPTER II. OF SONATAS.

§ 1. *Sonatas, Symphonies,* and *Concertos,* are in ſo far *one like the other,* that they may be ſet of the ſame length, and conſiſt of the ſame number of connected Movements, of one, two, or more ſections each; and alſo that they muſt be compoſed according to the General Plan, and all the Particulars pointed out in Chapter I.

But they are *different,* in regard to their Nature, and to the Purpoſes for which they are uſed. This is moſt diſtinguiſhable in their characteriſtic form, and leſs ſo, in thoſe forms, where the one becomes ſimilar to the other.

The above I ſhall endeavour to ſhew and exemplify in the preſent, and the two following Chapters.

I. *Of Sonatas in General.*

§ 2. A *Sonata* is: a piece, chiefly calculated for *one performer* to *each part;* and may be compared in Inſtrumental Muſic, to what an *Air* is in Vocal Muſic.

Its *characteriſtics* therefore are: a finer ſort of Subjects, and a higher finiſhed, or more delicate, and embelliſhed Elaboration, than what would be proper for Symphonies, or Tuttis in Concertos. It ought to be melodious in every part, yet, as *Emanuel Bach* ſays, without confining its melodies to what the human voice can execute; and richly harmonious in the combination of its parts, without betraying an anxiety for ſtrange, or learned modulation.

§ 3. Sonatas may be ſet of different lengths, and conſiſt of one, two, three, or more Movements;—for one Solo inſtrument only;—for one or more Principal inſtruments, with Accompaniments;—or for two, or more Concerting inſtruments, without any accompaniment. And in all the ſaid forms they may be, either characteriſtic, or free; as I ſhall ſhew in the courſe of this Chapter.

§ 4. In regard to the proper *length* of Sonatas, there can be given no other general rule, than: that they may be ſet as *long,* as they can be expected to engage and entertain our attention; or as *ſhort,* as they can be made without becoming inſignificant. For, one ſort of ſubjects and elaborations will entertain a long while; when by others, a great deal of intereſt may be brought into a narrow compaſs of length. It is therefore beſt for a young compoſer, to take the length of ſome good Sonata for a pattern, till he is able to make judicious diſpoſitions of his own.

§ 5. The *Number of Movements* proper for Sonatas, is alſo optional, and depends upon the fancy and good judgment of the compoſer. For, though in general moſt ſonatas are found conſiſting of two, or three movements, yet they may alſo conſiſt of four or more movements, according to the plan ſhewn in Chap. I, § 12 and 13.

The *Number of Sections* that may be contained in every Movement of a Sonata, follows from what I have ſaid in Chap. I, § 9, *& ſeq.*

The proper *Modulation* of every movement, and the relation between the different movements, follows from Chap. I, § 5, *& ſeq.* In regard to the latter, I muſt mention four caſes of abrupt changes of the key from one movement to another, which are found in *Haydn*'s Sonatas Op. 75. The firſt is in Sonata I, where the firſt movement is in C major, and the ſecond in A major. This change is allowable, according to the rules of abrupt modulation by omiſſion, in my Eſſay on Harmony, Chap. X, § 13; for C is the key, and the triad of A the leading chord to a related key; but A is retained, and made a ſubſtituted key. The ſecond caſe is in the ſame Sonata, where the ſecond movement ends in A major, and the third one begins in C major, which, as it is too great a ſkip in harmony, ought not to be imitated by young compoſers. The third and fourth caſe is in Sonata III, where the firſt movement is in E flat major, the ſecond in B (or C flat) major, and the third in E flat major again. Both theſe changes of the key are very good, according to the rules mentioned juſt now.

II. *Of the different Sorts of Sonatas in particular.*

A. OF SONATAS FOR ONE SOLO INSTRUMENT ONLY.

§ 6. In § 3, I have mentioned three claſſes of ſonatas, of which that in queſtion is the firſt.

§ 7. A ſonata for one ſolo inſtrument only, is a *Solo* in the ſtricteſt ſenſe. It may be written either for keyed, or other inſtruments.

The particular rules for this ſort of ſonatas are: firſt, they muſt contain ſo *complete a harmony*, that neither the want of an additional part is felt, nor that it can be eaſy to add to it any intereſting accompaniment, without ſpoiling the effect of the original part; ſecondly, they ought to be more particularly *calculated for the nature* of their reſpective *inſtrument*, than what can be expected in pieces for more than one inſtrument.

§ 8. Of the Solos for Keyed Inſtruments, thoſe for the *Organ* deſerve the firſt rank. They may be calculated for one ſet of keys only; or for two or three ſets of keys without Pedals; or for Manuals and Pedals. As I ſhall ſpeak of Organ Pieces in Chap. XI, § 12, *& ſeq.* I muſt refer the Reader to that place.

§ 9. Next in rank are Solos for *ſtringed keyed Inſtruments*; of which the *Piano Forte*, the *Harpſichord*, and the *Clavichord* make the three principal claſſes. The two former ones are ſufficiently known in this country; but of the laſt, which is ſtill much eſteemed in Germany, I muſt give the following ſhort deſcription; viz: The Clavichord reſembles in ſhape the common oblong Piano Forte, but is more ſimple, becauſe it is made to ſound not with hammers or quilled jacks, but with a thin piece of braſs, upon which the ſtring comes to reſt like as upon a ſmall bridge. Its ſound is not nearly ſo ſtrong as that of a Piano Forte, but very good; and it has ſome good qualities which are not found in the Piano Forte.

The Solos which may be written for the inſtruments in queſtion, are called either *Solos*, or according to their nature: Sonatas, Suites, Leſſons, Divertiments, Capriccios, Fancies, Inventions,

Inventions, Rondos, &c. To write them according to the rules given in § 7, requires, both an intimate acquaintance with all the rules of Harmony, and with the nature and treatment of Keyed Inſtruments in general, as well as the particular nature of that Keyed Inſtrument for which they are calculated to be.

If they ſhall be *eaſy:* care muſt be taken that they do not become inſignificant; or only eaſy in ſome places and difficult in the others. And if they ſhall be *difficult:* the difficulty muſt not ariſe from a mere awkwardneſs of their paſſages, as is the caſe in many difficult Sonatas, which might have been very eaſy without loſing in effect, had their paſſages been properly managed. But it is beſt if the compoſer is at liberty to write without particular regard to difficulty or facility; for in that caſe the piece will be more natural than under the above reſtrictions.

To give the Reader a more complete idea of what may be called good pieces for Keyed Inſtruments, than what can be formed from a mere deſcription of them, I will point out a few capital works for his examination, viz:

1, *Handel's* Leſſons, or Suites pour la Clavecin. Part I, and II; which are ſufficiently known.

2, *Emanuel Bach's Probeſtüke,* or Examples to his Eſſay on the proper manner of playing the Clavichord. Berlin 1759, ſecond edition 1780, which go progreſſively through ſimple and complicated, ſingle and double paſſages.

3, The ſame Author's *Six Sonatas with varied Repriſes* (mit veranderten Repriſen,) Berlin 1760; which have been printed here entitled: *Sei Sonate*— dal Signore *C. P. E. Bach.* (Walſh.) They are remarkable for ſhewing the way to a particular ſort of elaboration, by varying the returns and imitations of the ſubject, which Bach has done in a maſterly manner. As an imitation of them I preſume to lay before the Reader my *Rondo* at Plate V, *& ſeq.*

4, and 5, *Haydn's* three Sonatas Op. 58, and three ditto Op. 75. Both theſe works, though they are ſet with very intereſting Accompaniments, contain the fineſt Solo paſſages, and deſerve to be ſtudied.

6, *Kozeluch's* three grand Sonatas, called Op. 14, or 17; which are remarkable for ſome brilliant ſpreading paſſages, peculiar to that Author, as well, as for the other real merit found in them.

7, *Clementi's* Muſical Characteriſtics, Op. 19. A work, which conſiſts of Preludes and Cadences, in the ſtyle of Haydn, Mozard, Kozeluch, Sterkel, Vanhall, and Clementi; in which it gives the choiceſt ſpecimens, not only of the manner of the ſaid Authors, but alſo of proper and brilliant paſſages for the Piano Forte.

8, The ſame Author's three Sonatas Op. 27; which though they are ſet with an Accompaniment, may be uſed as Solos, and are remarkable for thoſe paſſages, in which longer and ſhorter rhythmical cæſures meet one under the other, ſo as not to begin and end at the ſame time.

9, *Duſſek's* three Sonatas dedicated to *Clementi*; in which grandeur and fullneſs are ſkilfully united with taſte and delicate expreſſion.

As the above works are ſufficient to exemplify what may be called good muſic for Keyed Inſtruments, I forbear mentioning more, for fear of appearing prejudiced againſt the Authors of ſo many other valuable works which I ſhould after all be obliged to leave unnoticed.

§ 10. Next to Keyed Inſtruments, the *Harp,* and particularly the *Pedal Harp,* is one of the beſt calculated for Solos; and the ſweetneſs of its tone in ſome meaſure compenſates for its being of a more limited uſe than the former.

That

That Solos of the description in question may be set for almost any instrument, can be proved by two of *Sebastian Bach*'s works, the one being Solos for a *Violin*, and the other for the *Violoncello*; both without any accompaniment, and both such masterly compositions, that hardly any thing finer can be imagined.

The requisites for the Solos mentioned in this §, will follow from what I have said in the former.

B. SONATAS FOR ONE OR MORE PRINCIPAL INSTRUMENTS, WITH SOME OTHERS AS ACCOMPANIMENTS.

§ 11. There is a great difference between the *principal* part or parts of a piece, and those called *accompaniments*; and even the latter must be divided into *necessary* and *voluntary*, or *obligato* and *ad libitum* ones.

§ 12. When a Sonata is composed so, that one or two, or more instruments, are distinguished above the rest, it is for so many *principal* instruments; and the others are *accompaniments*.

According to this definition Sonatas may be composed for a *Piano Forte*, with Violin and Violoncello accompaniments; or for a *Violin* or *Violoncello*, with a Piano Forte accompaniment; or for *any one* instrument, with a similar one, or with different ones, as accompaniments.

And in the same manner as for one, they may also be set for *two* or *more*, *similar* or *different* principal instruments, with others as accompaniments.

This can produce a great variety of Solos, Duos, Trios, and Quatuors, *with accompaniments*. But I do not remember to have seen any other pieces of this sort but *Solos*, or simple *Sonatas*, with accompaniments.

§ 13. In regard to the *accompaniments* mentioned in § 11, I begin with the consideration of those called necessary or *obligato* ones. They are those which cannot be omitted without rendering the harmony or effect of the piece imperfect.

Accompaniments of this sort may be set to a piece in two different manners, viz: first, so that the principal part and the accompaniment take the chief melody *by turns*, and form a sort of concertante; secondly, so that the accompaniment serves only as a bass or other *filling part*, to support the principal ones.

Of the former sort are the accompaniments to *Haydn*'s Sonatas Opera 58; and *Pleyel*'s grand Sonatas Op. 31, and of the latter are the thorough bass accompaniments to *Corelli*'s Violin Solos. Accompaniments called voluntary, or *ad libitum* ones, are those, which make an agreeable addition to the piece, but do not render it imperfect when omitted. Examples of this sort are *Clementi*'s Sonatas Op. 27.

In regard to all the said accompaniments, there ought to be expressed in the title of the work, whether they are obligato, or *ad libitum*; so that a person who sees the work only advertised or in a catalogue, may be able to form an idea of it. But this rule has hitherto been very little attended to; and I know sonatas, which the Title says to be for the Piano Forte, with an *accompaniment* for a Violin, but the Violin begins with a *Solo*, and the Piano Forte only has an accompaniment passage to it.

C. SONATAS FOR TWO OR MORE PRINCIPAL INSTRUMENTS, WITHOUT ACCOMPANIMENTS.

§ 14. Under this denomination come regular or proper Duos, Trios, Quatuors, Quintetts, &c.

§ 15. A *Duo* or *Duett* of this deſcription, is a piece for *two* concerting inſtruments, without accompaniment. It muſt not only contain as complete an harmony throughout, as has been required for Solos without accompaniments, (§ 7;) but the two parts ſhould alſo be conſtantly imitating each other, or at leaſt the one have as good a ſhare in the harmony and the paſſages as the other.

It may be ſet, either for two performers on *one* Keyed Inſtrument, ſuch as the Organ or the Piano Forte; or for *two ſimilar* inſtruments, ſuch as two Violins or two Violoncellos; or for *two* inſtruments of a *different* nature, ſuch as a Violin and Hautboy; or a Violin and Violoncello. And in all three caſes it may conſiſt either of two regular parts or melodies only; or of paſſages which contain a harmony of three and four parts. See my Eſſay on Harmony, Chap. XIII, § 14, 15. I ſhall endeavour to ſpeak of the pieces in queſtion in the following order:

1, Duetts for two Performers on *one* Keyed Inſtrument may be ſet for three or four hands. Of the former ſort is *Haeſsler*'s grand Sonata for three hands, publiſhed by Wornum; and my Fugue at Plate XVIII, which alſo may be conſidered as a *trio* on one inſtrument; and of the latter ſort *Duſſek*'s grand overture for two performers; and ſimilar fine works by *Kozeluch*, *Clementi*, and other compoſers. Theſe duetts for four hands may alſo be ſet as *Quatuors* on one inſtrument, when each hand has an obligato part different from the others; of which ſort, I have not yet ſeen a good example. The particular rule for pieces of all theſe deſcriptions is, that the parts muſt be diſtributed according to what I have ſaid in my Eſſay on Harmony, Chap. III, § 2; and ſo, that neither the baſs be too noiſy for the upper parts, nor the parts of the firſt and ſecond performer be in each other's way.

2, Duetts for *two keyed inſtruments* are the moſt reſpectable ſort of the ſecond claſs; or of thoſe for ſimilar inſtruments: but as it is ſeldom that two ſuch inſtruments can be found in the ſame *room*, as well as the ſame *pitch of tune*, there have been but few attempts made to write them. But two excellent Fugues of this deſcription are in *Seb. Bach*'s Art of the Fugue, which might be played on the two ſets of keys of one Organ. This great Author has alſo written Concertos for two, three, and even four Keyed Inſtruments. Duetts for two *Violins* or two *Flutes*, or two *Hautboys*, &c. are more frequent. But in regard to theſe Duetts, I muſt mention a fault which is very frequently committed, viz: that of repeating a paſſage with the mere change of primo for ſecondo, or *vice verſa*. This change in ſimilar inſtruments ſuch as the above-mentioned, has no other effect than a mere repetition without a change of the parts; and conſequently is no proper variety for the duetts in queſtion. But for thoſe of the following claſs it produces a variety in the effect. The third claſs of Duetts are thoſe, for two *different* inſtruments. In regard to theſe, one of the principal conſiderations is: to chooſe ſuch inſtruments as may have a good effect together.

Another conſideration is: that if a Duett is ſet for a *Baſs* and a *Treble* Inſtrument, and intended to be alſo executed by two Baſſes or two Trebles, the harmony muſt be calculated accordingly. If therefore a Duett for a Violin and Violoncello ſhall be alſo calcu-

lated for two Violins or two Violoncellos, care muſt be taken, that it produces no irregular *intermixture*, or no diſallowed *inverſion* of the parts when contracted on two ſimilar inſtruments.

§ 16. *Trios* of the deſcription in queſtion, are: pieces for *three* concerting Inſtruments, without accompaniment.

They may be written either for *one* performer on an Organ with two ſets of Manual and one ſet of Pedal Keys; or for *two* performers on one or two ſets of Keys of an Organ; as I ſhall ſhew in Chap. XI, § 18; alſo for *three* performers on three ſimilar or different inſtruments.

N. B. When I have mentioned a trio on *one* Keyed Inſtrument, it will be naturally underſtood, that the parts muſt be ſet ſo clearly diſtinct, that they may have an effect, as if they were played on *three* different Inſtruments. See my Fugue at Plate XVIII.

How trios may be written ſo, that they conſiſt but of three regular Parts or Melodies, or of paſſages which contain four, five, or more parts of a harmony, I have ſhewn in my Eſſay on Harmony, Chap. XIII, § 14, 15.

According to the latter explanations pieces may be called trios, that conſiſt of a Piano Forte part, and a concerting Violin and Violoncello part. Some of the beſt of this ſort are by Mozard, Haydn, and Pleyel; and inſtead of the Violin, a Clarinet or Flute has alſo been uſed.

When the ſecond of the two alternate pieces is called a Trio, ſuch as a Minuet and Trio, a March and Trio, &c. the denomination relates to thoſe pieces in antient Compoſitions, where the trio has been ſet in *three parts* to diſtinguiſh it from the firſt piece; but in modern compoſition that diſtinction is generally not attended to, and the name trio only remains to the ſecond of the ſaid ſort of pieces.

§ 17. *Quatuors* or *Quartetts* of the deſcription in queſtion are: pieces for *four* concerting Inſtruments, without accompaniment.

They may be ſet for four ſimilar or different Inſtruments; and conſiſt either of four regular parts or melodies only, or of paſſages which include a harmony of five and more parts; and in all the varieties which follow from what I have ſaid in § 15, and 16.

Some of the beſt Examples are *Mozard*'s Quartetts for a Piano Forte, a Violin, a Viola, and a Violoncello; *Haydn*'s ſeveral ſets for divers Inſtruments, particularly his one ſet, which contains the fineſt ſimple and double Fugues; alſo *Pleyel*'s ſeveral ſets.

§ 18. *Quintetts* of the deſcription in queſtion, are pieces for *five* concerting Inſtruments, without accompaniment.

All that need be obſerved reſpecting them, follows from what I have ſaid in § 17.

§ 19. In regard to *Sextetts*, *Septetts*, and *Octetts*, I alſo need add no more than that the firſt are for *ſix*, the ſecond for *ſeven*, and the third for *eight* concerting Inſtruments.

III. *Of Sonatinas.*

§ 20. The word *Sonatina* is a diminutive of *Sonata*, and denotes ſmaller pieces than what generally are called Sonatas.

They may conſiſt of *one* or *two* Movements; but not well of more, as that would render them longer than Sonatinas are commonly found. Of the former ſort *George Benda*

Benda has given ſome good ſpecimens in his Miſcellaneous pieces. A principal rule for them is: that they muſt not ſound like pieces taken out of their connection with others, but have a perfectly ſatisfactory beginning and concluſion. Several Minuets, or Andantes, out of *Haydn*'s Symphonies, make very good Sonatinas of this ſort, when adapted for the Piano Forte.

Of the latter ſort, or of two Movements, are my Six Sonatinas, Op. IV, and the ſame number in my Op. V. In regard to both theſe ſets of Sonatinas I beg leave to obſerve, that I preſume them to be uſeful for the ſtudy of imitation as well as the treatment of different ſubjects. The laſt in Opera V, conſiſts of three Movements, of which I have ſpoken in Chap. I, § 8, No. I.

§ 21. All that I have obſerved above, reſpecting Sonatas, may alſo be underſtood of Sonatinas, with the only difference: that, as they are ſhorter pieces than Sonatas, they cannot properly contain ſuch long, grand, and elaborate paſſages as the latter.

§ 22. That all ſorts of Sonatas and Sonatinas may be calculated to expreſs certain preſcribed *characteriſtics*, follows from what I have ſaid in Chap. I, § 14, 15.

CHAPTER III. OF SYMPHONIES.

§ 1. A *Symphony* is: a piece calculated to be performed by *more than one Performer* to each part; and may be compared in Inſtrumental Muſic, to what a *Chorus* is in Vocal Muſic.

According to this deſcription the nature of Symphonies requires: a ſimpler ſort of *Subjects*, and a more grand and manly *Elaboration*, than what would be proper for the finer ſort of Sonatas.

I. *Of Symphonies in General.*

§ 2. From what I have ſaid above, it follows: that Symphonies in general require to be ſet for, and performed by an *Orcheſtra*. But as thoſe written for an Orcheſtra may be arranged for fewer Inſtruments, or even for one Keyed Inſtrument only, it follows: that they may be alſo originally compoſed in the latter forms, if only proper attention is paid to their general character as deſcribed in § 1.

In regard to their *particular character*, Symphonies may be either characteriſtic or free.

A. OF CHARACTERISTIC SYMPHONIES.

§ 3. By characteriſtic Symphonies I mean thoſe, which are to expreſs a certain *preſcribed* character; and the ſaid character may be expreſſed either in general only, or both in general and with regard to particular characteriſtics, as I ſhall now endeavour to ſhew.

§ 4.

§ 4. One of the moſt characteriſtic pieces I know, is *George Benda*'s Ariadne of Naxos, mentioned at Chap. I, § 14: being a Duodrama of one Act, written and compoſed ſo, that the two acting perſons ſpeak, (not ſing) their parts as uſual, and that the Muſic expreſſes at the intervals of every period, and ſometimes at ſhorter ſtops, the character of the ſentiment. It is one of the moſt expreſſive pieces of compoſition, and univerſally admired in Germany, ſo that it has been arranged for a Keyed Inſtrument; and I wiſh that it might at leaſt in this latter form be publiſhed in this country. The *general* character of it is the ſerious or rather tragic hiſtory, of Theſeus's leaving Ariadne on the Iſle of Naxos; and every *particular* characteriſtic, by which it is poetically embelliſhed, is expreſſed in the Muſic.

After the above I beg leave to mention again my *Shipwreck*, Op. VI, as a Symphony calculated to expreſs throughout a preſcribed *general* character, with its *particular* characteriſtics.

§ 5. A ſecond claſs is formed by thoſe Symphonies, which are calculated to expreſs a *preſcribed* general character, but without pointing out its particular characteriſtics, or the places where they are to appear.

Beautiful examples of this ſort are *Haydn*'s Seven words of Chriſt on the Croſs, as publiſhed in ſeven Movements, of which the laſt, the Earthquake, is particularly expreſſive.

§ 6. The laſt claſs of characteriſtic Symphonies comprehends thoſe, calculated to expreſs a preſcribed *general* character, without pointing it out in their title, or without regard to preſcribed *particular* characteriſtics. And of this ſort are all proper *Overtures*.

An *Overture* is a piece calculated to open or precede a muſical or other Action or Solemnity. If it ſhall precede an Opera, Oratorio, or another theatrical Piece, it ought not to be ſo long as to keep the audience in a long ſuſpenſe; except when this ſhould be required: but the more it contains of the general character of its reſpective piece, and the more it ſerves to prepare the hearer for the ſame, the better it is.

Moſt antient Overtures are found conſiſting of *two* Movements, viz: the firſt a *Grave* or ſomething ſolemn; and the ſecond a *Fugue* in the character of the piece. But modern Compoſers ſeldom bind themſelves to that form; and the Fugues in particular are quite neglected.

When ſome of *Haydn*'s or other Authors' Grand Symphonies are called Overtures, it is, becauſe they are calculated to open a grand Concert. But as they allude to no particular Hiſtory or Action, there can be no other characteriſtic expected in them, than that of a Solemnity of Movement and Modulation, and a variety of predominating paſſages on the principal Inſtruments contained in the Orcheſtra, for which purpoſe they are excellent.

B. OF FREE SYMPHONIES.

§ 7. Under this denomination I comprehend all thoſe Symphonies which have *no preſcribed* Character; though I have ſaid before that every Muſical Piece ought to have *ſome* general character. (Chap. I, § 14.)

They may be uſed either to precede a Concert or Theatrical Piece like an Overture, or to fill up ſome intervals between the ſaid pieces; or alſo on any other occaſion.

§ 8. They may be written of any reaſonable *Length*, like Sonatas, (ſee Chap. II, § 4,) and conſiſt of the ſame Number and Variety of *Movements* as Sonatas, from which they

they differ chiefly in the particulars mentioned at § 1 and 2. But *Haydn*'s Symphonies generally consist of *four* Movements, viz: an Allegro: an Adagio; a Menuetto: and a Presto; or some other Movement similar to these. In most of his latter Symphonies that Author also begins with a short Adagio before the first Allegro, which serves to prepare the hearers for the piece to which it is an introduction, and heightens the effect of its beginning; and in one, (No. XII,) he introduces an Allegretto instead of the Adagio.

N. B. Here, and in some other parts of this Chapter, I refer to *Haydn*'s twelve Symphonies lately published by Mr. *Salomon*.

That any other Number as well as judicious Variety of Movements, than those mentioned above, may be introduced in a Symphony, follows from what I have said in Chap. I, respecting the Plan of a Piece, in general as well, as in all its particulars.

§ 9. The *Harmony* and the *Passages* of the Symphonies in question, must, according to § 1, be more *grand* and *bold*, than sublime or embellished with graces. And though predominant melodious passages may be given to the different Instruments, or even Variations be introduced in the slow Movement; yet they should always be so simple, that more than one performer of moderate capacity, can properly execute them at once, and never resemble a Solo in a Concerto.

§ 10. In regard to *Modulation*, the Symphonies in question must be conformable to the Plan pointed out in Chap. I, § 5—13; and to § 1 of the present Chapter.

II. *Of Symphonies for an Orchestra.*

§ 11. When a Symphony is to be written for an Orchestra, there ought to be considered: first, the construction of its *Subjects*; secondly, the distribution of its *Harmony* between the different Instruments.

§ 12. If a Symphony for an Orchestra shall not be imperfect, its principal *Subjects* ought to be of such a nature, that all Instruments can *execute* them, or at least *join* in them in the principal Key. If this rule is not attended to, a Symphony cannot answer the purpose of employing the whole Orchestra to advantage; and *Haydn* will be found very particular in attending to this rule, for the subjects of most of his best Symphonies are not only calculated for the Horn and Trumpet, but even for the Kettle Drums, of which the beginning of No. I, of the twelve mentioned at § 8, may serve for an Example.

In this particular the first Allegro of my Analyzed Symphony, Op. VII, is deficient, for its first Subject can neither be executed entirely, nor be well accompanied by easy and natural sounds of the Trumpet and Horn; the said piece is therefore better calculated for the form in which I have published it, than for the use of a grand Orchestra.

§ 13. The *distribution* of the *Harmony* between the different Instruments employed in a Symphony, is also an object of importance in composing it, for the least inattention or unskilfulness in that respect may spoil the best harmony. It is therefore necessary to observe: that the harmony of a Symphony must consist throughout of at least *four regular parts*, except in extraordinary cases, where any of the parts may rest a short time; and that, in general, the said four parts must be given to the four *principal Instruments*, the first Violin,

the ſecond Violin, the Viola or Tenor, and the Violoncello or Baſs. For the ſaid Inſtruments the four parts of the harmony muſt conſequently be calculated in ſo far, that they lie within their compaſs as well, as are practicable on them for players of a moderate capacity. How exceptions may be made from this general diſtribution of harmony will appear at the end of this §, and in § 14.

The other Inſtruments of the Orcheſtra may be brought in as follows:

1, In *Uniſons*, or paſſages where all inſtruments play the ſame melody, though in different Octaves. Here the firſt and ſecond Flute, Hautboy, or Clarinet, may go in the Uniſon or in the higher or lower Octave, with the firſt and ſecond Violin; the firſt Baſſoon with the Tenor, and the ſecond Baſſoon with the Baſs; and if the paſſage is calculated for Horns and Trumpets they may be introduced in that Octave where they can ſerve beſt, or elſe they muſt have reſts.

2, In *Tuttis*, or paſſages where all inſtruments come in, but not with the ſame melodies as above, the diſtribution may be made in two different ways, viz: firſt like as in Uniſon Paſſages, which I have ſhewn juſt now; ſecondly, ſo, that ſome or all Wind Inſtruments, take the harmony like as in Chords of Thorough Baſs, conſequently without playing all the Notes of the principal parts; in which caſe they may have either *holding* notes, or notes interſperſed with *reſts*.

3, In *Solos*, by which I underſtand thoſe paſſages where one or a couple of inſtruments have a predominant melody, though not of ſuch a nature as Solos in a Concerto, (ſee § 9,) the harmony may be diſtributed in many different manners, of which I ſhall ſhew the following ones, viz: firſt, if the Solo is for one or two of the four *principal* Inſtruments (Violins, Tenor, and Baſs,) the other principal inſtruments may accompany it ſo as not to overpower the Solo, and one or more *wind* inſtruments may join in the accompaniment ſo as to take the principal notes of the harmony, but Piano, that the Solo be not obſcured. Secondly, if the Solo is for one or two *treble Wind Inſtruments* (Hautboys, Flutes, Clarinets, or ſometimes the Trumpet) the Violins may play the principal notes either holding, or with intermixed reſts, or pizzicàto, and the Viola or Baſs join in the ſame manner, or differently from the Violins; the other Wind Inſtruments may according to circumſtances either have reſts or join in the accompaniment. Thirdly, if the Solo is for one or two *Baſs Wind Inſtruments* (Baſſoons, Trombonos, or in ſome meaſure Horns,) it may be accompanied by the four principal inſtruments, ſo that the Baſs and Tenor do not overpower the Solo parts; and if required treble Wind Inſtruments may join in the Accompaniment.

In all the above caſes one of the principal Inſtruments may alſo have reſts, and the harmony conſiſt but of three regular parts, as will require no demonſtration.

§ 14. When I have ſaid at the beginning of § 13, that the harmony of a Symphony ſhould conſiſt at leaſt of *four* regular parts; it is natural, that harmonies of *five* and *more* real parts, ſhould alſo be allowable in Symphonies as well as in Concertos or other Vocal and Inſtrumental Pieces. I ſhall therefore now endeavour to make ſome remarks on the ſaid greater number of parts.

In *five* real parts, the principal Inſtruments may be: two Violins, two Tenors, and a Baſs, which take the principal parts of the harmony in the ſame manner as in four parts; and all the obſervations made in § 13, under *Uniſons*, *Tuttis*, and *Solos*, are alſo applicable to five parts, if two Tenors are taken inſtead of one.

To ſet *more than five* real parts throughout a Symphony, is uncommon, and may only ſerve for extraordinary purpoſes, as five is plenty for our ear to attend to. But for the ſaid

ſaid extraordinary purpoſes, ſix, ſeven, or eight real parts, may *occaſionally* be introduced, in a Symphony of only *four* parts.

§ 15. As I have in this Chapter frequently mentioned *real parts* of a harmony, I muſt here obſerve that not all parts of a *ſcore* are real parts of a Harmony. For though a ſcore may conſiſt of twelve or more parts, yet the ſaid parts may only contain a Harmony of three, four, or five *real* parts, and all the others are but mere *duplicate* parts.

By *real* parts therefore I underſtand thoſe, which are eſſential in the harmony of the piece; and by *duplicate* ones, thoſe, which are only drawn from the real parts, either by doubling them in the Uniſon or Octave, or by ſelecting from them the principal notes of the harmony, in the different manners ſhewn at § 13, No. 2, and 3.

Reſpecting this diſtinction, between the parts of a harmony, *Kirnberger* mentions a Score by *Scheibe* which conſiſts of *nineteen* parts, and yet contains but a harmony of *three* parts. (See his Kunſt des reinen Satzes, Part II, page 39.)

As the limits of this Eſſay will not allow me to give Examples of all I have ſaid in the preſent Chapter, I muſt inſtead of them refer the diligent reader to an attentive hearing of the Symphonies of good Compoſers, particularly thoſe of *Haydn*, and to the ſtudy of their Scores, if he can meet with any of them.

III. *Of Symphonies for one, or only a few Inſtruments.*

§ 16. In § 2 I have ſaid, that as Symphonies compoſed for an Orcheſtra, may be arranged for fewer Inſtruments, or even for one Keyed Inſtrument only, they may be alſo originally compoſed in the latter form, if only proper attention is paid to their general character as deſcribed in § 1. But it muſt be obſerved, that though in writing Symphonies for one or only a few Inſtruments, a compoſer is more at liberty in the choice and conſtruction of their Subjects, and has leſs to conſider in regard to the diſtribution of the Harmony, than in writing them for an Orcheſtra; yet he is deprived of the principal means of rendering them grand and more like Symphonies than Sonatas, by not having to employ in them the powerful and various effects that can be produced by an Orcheſtra. If therefore the Symphonies in queſtion ſhall not be too much like Sonatas, it is required to give them more *plain*, but alſo more *grand* and *bold* Harmonies and Paſſages, than what would be proper for Sonatas according to Chap. II.

§ 17. Under the above limitation Symphonies may be written in all the forms of Sonatas deſcribed in the ſaid Chapter, viz: for one Solo Inſtrument only; for one or more Principal Inſtruments, with Accompaniments; or for two or more Concerting Inſtruments without Accompaniments.

From this it follows: that Solos, Duos, Trios, Quartetts, Quintetts, &c. may be ſet in the ſtyle or character of a Symphony as well as a Sonata, if their author is able and diſpoſed to diſtinguiſh the two Characters; but that if no particular attention is paid to the true Characteriſtics of a Sonata or a Symphony, all the ſaid pieces for one or a few Inſtruments may reſemble both. But in the latter caſe I would rather call them what they are in outward appearance, I mean Sonatas.

Some good Symphonies for a Keyed Inſtrument only, have been written by *Emanuel Bach*, *George Benda*, and *Schobert*; and the beſt collection I know, as arranged for the

Piano

Piano Forte, a Violin, and a Violoncello, is that of *Haydn*'s Twelve Symphonies, mentioned in § 8.

CHAPTER IV. OF CONCERTOS.

§ 1. A *Concerto* is a grand Inſtrumental Piece, chiefly calculated to ſhew the abilities of a Player on a certain principal Inſtrument. It conſiſts of *Tuttis*, in which it reſembles a Symphony, and of *Solos* that are like the principal paſſages of a grand Sonata; and conſequently may be conſidered as a Compound of Symphony and Sonata.

I. *Of Concertos in General.*

§ 2. A Concerto may be written, for one, two, or more *Principal Inſtruments*, with the accompaniment of an *Orcheſtra;* or for the ſaid *principal* inſtruments, with the accompaniment of a *few* inſtruments only; or for *two* or *more Keyed* Inſtruments without any accompaniment.

The particulars which muſt be conſidered in all the ſaid forms of a Concerto, are: firſt, its *Length* and *Character;* ſecondly, the Number and Nature of its *Movements;* thirdly, the *Fancy Cadences* which may be introduced in them.

A. LENGTH AND CHARACTER OF CONCERTOS.

§ 3. The proper *Length* of a Concerto depends upon the ſame general rule I have given reſpecting the length of Sonatas, in Chap. II, § 4. For it may be ſet as *long* as it can be expected to engage and entertain our attention; or as *ſhort* as it can be made without becoming inſignificant. And though *Quantz* in his excellent Treatiſe on the art of playing the German Flute, (Anweiſung die Flöte zu ſpielen,) Artic. XVIII, thinks a Concerto ſhould properly laſt about a quarter of an hour, viz: the firſt Movement about five; the ſecond, five or ſix; and the third three or four Minutes; yet I have obſerved in the quoted place, that much depends upon the nature of Subjects, and the ſorts of Elaboration, and that conſequently no certain length can be fixed in general for Concertos as well as Sonatas and Symphonies.

§ 4. The *Character* of a Concerto may, like that of a Sonata or Symphony, be either *preſcribed*, or *optional*. For, though I do not recollect having heard of any *characteriſtic* Concertos, ſimilar to characteriſtic Sonatas or Symphonies; yet what can prevent a great Compoſer to write the former as well as the latter if he chooſes it? For, would *Emanuel Bach* not have been able to write a Concerto, to expreſs a Converſation between a Melancholicus and a Sanguinicus, as well as his celebrated sonata of that Character? And might not ſuch characteriſtic Concertos be expected to entertain more than thoſe of the common ſort? But in general they are of an *optional* Character, that is to ſay, calculated to expreſs nothing particular, but a grandeur of Harmony in their Tuttis, and brilliant paſſages in their

their Solos; and in that quality they can anſwer no other purpoſes, but ſhewing the hearer how the Compoſer could ſet them, and the principal Performer execute them.

B. NUMBER AND NATURE OF THE MOVEMENTS IN CONCERTOS.

§ 5. Though any judicious Number as well as Variety of Movements may be introduced in Concertos, as well as in Sonatas or Symphonies, and the Concertos of *Handel*, *Corelli*, *Geminiani*, Dr. *Arne*, and *Stanley*, are found conſiſting of various and different Numbers and ſorts of Movements; yet modern Concertos in general conſiſt of *three* Movements, viz: a *lively*, a *ſlow*, and another *lively* one. And as a perſon who is able to compoſe a Concerto properly of *three* movements, will alſo be able to write one according to any other judicious plan, I think it ſufficient if I go through the particulars which muſt be conſidered in the ſaid *three* movements.

§ 6. The *firſt* movement is generally an *Allegro*. The two Sections or four Subſections of which it conſiſts, according to the general plan of a piece ſhewn in Chap. I, § 11, are managed as follows:

The *firſt Subſection* is a *Tutti*, calculated to exhibit the number and ſort of inſtruments that ſhall be uſed in the Concerto; and to impreſs on the ear of the hearer, the Key and Mode, the principal Subjects, and the Character of the Movement. It conſequently ſhould be in the Key, with the ſort of Modulation ſhewn in Chap. I, § 11. And nothing ſhould be introduced in it, but Subjects or Paſſages, which are to be elaborated in the courſe of the movement. Some authors make this Tutti longer, and others ſhorter; but commonly its length is about one third, or fourth, of the whole firſt Section. It ends, either with a perfect cadence in the Key; or better, with the half cadence on its Dominante, according to my Eſſay on Harmony, Chap. X, § 7.

The *ſecond Subſection* begins with, and chiefly conſiſts of, a *Solo*, calculated to ſhew the powers of the principal inſtrument, and the abilities of the principal performer. The ſaid beginning may be with the Subject or Subjects, without any variation; or with a judicious variation or imitation of the ſame. This Solo is occaſionally relieved by ſhort Tuttis, to keep up the grandeur of the piece; and when it has got its proper length, which is about twice or three times that of the firſt Tutti, a concluſion is made, commonly with a Tutti, in the Fifth, or (in minor,) in the Third of the Key, by which the firſt *Section* is completed. The proper Modulation for this part of the movement, ſee alſo at Chap. I, § 11.

The *third Subſection* is ſimilar to the ſecond, in conſiſting of a *Solo* relieved by ſhort *Tuttis*; but it is different from it in the ſort of Modulation and Elaboration it admits of, or requires. See alſo Chap. I, § 11. It may be a little ſhorter than the ſecond Subſection, and muſt end with a half cadence on the Fifth of the principal Key.

The *fourth Subſection* again contains a *Solo*, which generally begins with the Subject in the principal Key, and continues with the ſort of Modulation and Elaboration ſhewn at Chap. I, § 11, till it is about ſo long as the third Subſection; when it proceeds to a grand Cadence on the Key note, of which I ſhall ſpeak in § 10; and after this cadence a ſhort Tutti is added as a *Coda*, to make a complete and formal concluſion of the firſt *Movement*.

§ 7. The *ſecond* Movement is generally an *Adagio*, or other ſlow movement. It may conſiſt of two *long* Sections, planned ſimilar to thoſe of the firſt movement; or of two

ſhort

ſhort Sections, with *variations;* or be ſet in the form of a proper or improper *Rondo,* without, or with variations of the Subjects; or in any other well calculated form. In all the ſaid forms it may alſo contain, a *fancy cadence,* like the firſt movement; or, in the laſt caſe, tranſitory fancy paſſages, to lead in the returning ſubject; and *Solos* and *Tuttis* may be judiciouſly intermixed in it, like as in the firſt Movement.

§ 8. The *third* Movement uſes to be of the *quicker,* or *quickeſt* ſort again. It may be ſet in any of the different forms mentioned in § 7; if only proper attention is paid to all the particulars, pointed out in § 2, and through the whole of Chap. I.

§ 9. In all three or more movements, the *Solos* may be accompanied with any one, two, or more ſuitable inſtruments, and with more inſtruments in one, or fewer in another place; according to the nature of the paſſages, and the purpoſes of the compoſer. And though the Solos of one and the ſame Movement muſt bear a good *proportion* to each other, yet their Length and Diſpoſition ſhould alſo be calculated to produce a fanciful *variety,* which is one of the beſt qualities of a good compoſition.

C. THE FANCY CADENCES.

§ 10. The grand Cadence towards the end of the firſt movement, which I have mentioned in § 6, is commonly ſet with a Pauſe over the leading note, and it is uſual to introduce a *Fancy* between the chord of the ſixth and fourth, which ſuſpends the leading chord on that note, and the leading chord itſelf. In regard to the ſaid fancy, I have given three Rules in my *Eſſay on Harmony,* Chap. XVII, § 13; the firſt of which I will endeavour to expreſs here a little clearer, and the ſecond and third I ſhall repeat for the convenience of the reader.

Rule I, (altered.) The whole can properly conſiſt of no other *harmony,* than what may be introduced as a continued cadence or an Organ Point, between the ſuſpending chord, (or chord of the ſixth and fourth,) and the leading chord, on the leading note.

For, the ſuſpending chord creates a deſire to hear its reſolution in the leading chord. This ſuſpenſion therefore may be *continued,* by letting the harmony go ſeveral unexpected but regular ways, in the ſame manner, as the reſolution of the Eſſential Seventh may be ſuſpended; (ſee Eſſay on Harmony, Chap. VI, § 6;) but the whole muſt remain *one continued* cadence, like an Organ Point, and no ſatisfactory concluſion muſt be made in it, before the ſuſpended final reſolution.

Yet the following *liberties* are allowable in the cadence in queſtion, viz: *firſt,* the Baſs note need not be continued, as in a real Organ Point, if only the harmony is of ſuch a nature as to admit the ſame note, when ſuppoſed under it; *ſecondly,* the harmony may take even ſuch turns, as to oblige the ſuppoſed holding note to quit its ſtation for a few chords. But this laſt muſt be done with great diſcretion, and under the limitations of what I have ſaid in explanation of the rule in queſtion.

Rule II. No other *paſſages* muſt be introduced in a fancy cadence, than what are conformable to the Style, Movement, and Meaſure, of the piece in which it is made; though without confining it to one fixed *movement* or *meaſure,* which would be againſt the following rule.

Rule III. The more *novelty, richneſs of modulation,* and *variety,* a fancy cadence contains without treſpaſſing againſt the two foregoing rules, or without making it too long, the better it is.

§ 11.

§ 11. Conformable to the above rules are all the written cadences of great authors as well, as the extemporary ones of good and ſtrict players.

Two fine examples of written cadences ſee at Plate X and XI. They are tranſcribed from *Clementi*'s Muſical Characteriſtics, Op. 19, mentioned at Chap. II, § 9, and will be found ſtrictly conformable to the above rules in § 10. The *firſt*, (that at Plate X,) is of the firſt ſort, mentioned under the *liberties* allowable according to Rule I. For, the firſt Baſs Note might have been continued throughout, as in an Organ Point, though it has not been continued. To prove this, I have analyzed the harmony the cadence contains, by thorough Baſs Figures. The *ſecond*, (that at Plate XI,) is of the ſecond ſort, mentioned in the ſame place. For, the harmony does not admit of the continuation of the firſt baſs note through the whole cadence, and yet the whole is felt as one continued cadence throughout, according to Rule I, § 10. I have alſo analyzed the fine courſe of harmonies contained in this example, by thorough baſs figures; and as I had room for it, ſubjoined to it another line with the *fundamental* baſs of every chord, according to the principles of my Eſſay on Harmony.

But though authors like *Haydn*, *Mozard*, *Kozeluch*, and *Clementi*, may take the laſt ſort of liberties, I would adviſe young Compoſers or Players, not to venture beyond the above firſt example, till they have a ſufficient command over all the rules of harmony. And all thoſe who have no real knowledge of harmony and compoſition, ſhould not attempt writing or extemporiſing any fancy cadences at all. For, nothing can more torment a muſical ear, or more ſpoil the effect of a concerto, and more expoſe an author or player, than a bad fancy cadence.

That the cadences in queſtion may be introduced in all three movements of a Concerto, I have already ſaid above; yet they ſhould not be uſed too often.

Of *double Cadences*, ſee § 13.

II. *Of Concertos in regard to the Principal and other Inſtruments, for which they are ſet.*

A. OF THOSE FOR ONE PRINCIPAL INSTRUMENT.

§ 12. If a concerto is compoſed for one principal inſtrument only, it may be called a *Simple Concerto*, in diſtinction from Double Concertos. The particulars which muſt be obſerved in ſimple concertos are as follows:

Firſt. They muſt be planned and conſtructed, according to all that has been ſaid in the foregoing part of this Chapter.

Secondly. The Solos muſt be particularly calculated for the principal Inſtrument of the Concerto. Of which ſee Chap. I, § 17.

Thirdly. The number as well as nature of the inſtruments for accompaniments muſt be properly conſidered.

That a Concerto may be written with accompaniments for only a few inſtruments, or for a ſmaller or grander Orcheſtra, I have already mentioned in § 2.

The ſmalleſt number of accompaniments generally uſed for a Concerto on the Piano Forte is: two Violins, a Tenor, and a Baſs; though *Chriſtian Bach* has even omitted the Tenor in a ſet dedicated to Her Majeſty. To theſe may be added Flutes or Hautboys, and Horns, or all the inſtruments of a grand Orcheſtra, as circumſtances permit or require it.

Other

Other conſiderations, reſpecting the Nature and Combination of inſtruments, which relate particularly to Concertos for a Bow, or Wind-Inſtrument, ſee in Chap. XI, § 2, *& ſeq.*

All theſe particulars will be found attended to in the Concertos of good Compoſers.

B. THOSE FOR TWO OR MORE PRINCIPAL INSTRUMENTS.

§ 13. According to the number of principal inſtruments a Concerto may be called a *double*, *triple*, or *quadruple*, one. But it is more cuſtomary to ſay : a Concerto for *two Violins*, or for *three Hautboys*, or for *two Hautboys* and *two Baſſoons*, &c. as alſo a *Concertante*. And the following are the particulars which ought to be obſerved in all ſorts of them :

Firſt. The whole muſt be planned and elaborated according to what has been ſaid from § 1 to § 11, in this Chapter.

Secondly. The Solos muſt be particularly calculated for the principal Inſtruments, and accompanied with ſuch inſtruments as are moſt ſuitable to them. See Chap. XI, § 2, *& ſeq.*

Thirdly. The Subjects muſt be of ſuch a nature, that every principal inſtrument can imitate them ; though they may ſometimes be imitated by each inſtrument in a different manner, or in a manner peculiar to that inſtrument.

Fourthly. All principal inſtruments ſhould be equally employed in the Solos ; but every one according to its particular nature. Yet ſometimes the one, and then another may reſt, if a judicious compoſer finds occaſion for it.

Fifthly. If there ſhall be fancy cadences introduced in them, they ought always to be previouſly written and ſtudied, ſo that every principal inſtrument can appear to advantage in them.

A fine *triple* Concerto is the well known one by *Fiſher*, originally compoſed for three Hautboys, and now uſed for an Hautboy, a Violin and Violoncello.

Fine *Concertantes*, which conſtitute a medium between Symphonies and Concertos, are thoſe by *Pleyel*.

§ 14. The antients have alſo written *Concerti Groſſi*, or Concertos in which all or moſt parts have been principal, or concerting. But as they muſt have been too laborious to compoſe, and too intricate for the generality of hearers, to perceive all the beauties they contain, they are become out of faſhion.

C. CONCERTOS FOR ONE OR MORE SOLO INSTRUMENTS, WITHOUT ANY ACCOMPANIMENTS.

§ 15. As I have, in § 1, conſidered a Concerto as a piece in which the properties of a Symphony and a Sonata are united ; and both theſe pieces may, as I have alſo ſhewn before, be written for one or two ſolo inſtruments, without any accompaniment, it follows, that Concertos may be written in the ſame manner. But as one of the principal characteriſtics of Concertos is Grandeur, and as it is more neceſſary to diſtinguiſh in them the fullneſs of Tuttis, from the nicety of Solos, than in a Symphony, or in a Sonata, it alſo follows : that they cannot be properly written for any other Solo Inſtrument, but the *Organ*, or two or more *Piano Fortes*.

The *Organ* naturally is beſt for the purpoſe in queſtion, particularly one with two or more ſets of *Manual*, and a good ſet of *Pedal* Keys. For on ſuch an inſtrument, the grandeſt

grandeſt Tuttis may not only be executed, but alſo the fineſt Solos, imitative of particular inſtruments, either on one of the Manuals, or even on the Pedals, as we have ſeen *Vogler*, and *Haeſsler*, do ſome years ago.

That *Sebaſtian Bach* has written Concertos for two, three, or even four Keyed Inſtruments, which I ſuppoſe to be without accompaniments, I have mentioned in Chap. II, § 18, No. II.

CHAPTER V. OF FUGUES IN GENERAL.

§ 1. A *Fugue* is a piece, in which one or more ſubjects are imitated according to ſome particular rules, which I ſhall ſhew in this, and the two following Chapters. It admits, and requires, a cloſer combination of the arts of harmony, imitation, and double counterpoint, than any other piece of compoſition; and therefore writing a good Fugue is not only the ſureſt proof of a compoſer's being a perfect harmoniſt, but the knowledge of it alſo enables a compoſer to write any other ſort of muſical pieces more original, and with more ingenious inventions, than what he would be able to do without ſuch a knowledge.

The principal work treating of Fugues hitherto known, is that by *Marpurg*, entitled: *Abhandlung von der Fuge*, Berlin 1753, two volumes in quarto; tranſlated into the French 1756, entitled *Traité de la Fugue*. But though the truly great merit of that work has perhaps never been diſputed, yet I know from my own experience as well, as from the teſtimony of my friends, that it is very difficult to learn to write Fugues by it, becauſe it does not reduce the art in queſtion to ſuch ſimple, general, rules, without exceptions, as there are required in any art or ſcience, for laying a ſure foundation upon them, or ſetting out from them. This I have endeavoured to do, as much as lay in my power. And it ſhall be my higheſt ambition to find, that the diligent reader, who ſtudies this Eſſay according to the Rules laid down in the Introduction, has been enabled by it to form a clear idea of the doctrine of Fugues.

§ 2. All Fugues may be brought under the two general denominations, of *periodical*, and *canonical* ones. The former, which I ſhall treat of in the preſent, and the two following Chapters, are commonly called *Fugues* only; and the latter, as will be explained in Chap. VIII. and IX, are called *Canons*.

A Fugue according to the above definition, is a piece, in which but a certain *Period*, ſtrain, or phraſe, is imitated according to its rules; and a Canon, that, in which the *whole* beginning melody is imitated throughout; as I have ſaid in my Eſſay on Harmony, Chapter XV, § 8, 9.

§ 3. *Sulzer* or *Kirnberger* ſuppoſes, and Dr. *Burney* and Dr. *Forkel* whom I have taken the liberty of conſulting about it, allow, that Fugues had their riſe, in the *Antiphones* of the antient Church, where a prieſt or choir ſung a ſhort ſentence, and the congregation or another choir ſung an anſwer to it. But both, the quere and the anſwer, were ſung in a ſimple melody or uniſon, without a counterpoint to them. From the nature of the ſaid Antiphones, from the nature of the antient Eccleſiaſtical Modes in which they were ſung,

and

and from their improvements by the gradual introduction of ſimple and double counterpoint, follow all the principal rules on which Fugues ſtill depend.

N. B. A ſeries of very judicious remarks on this ſubject, ſee in *Dr. Burney*'s Hiſtory of Muſic, Vol. II, page 466, *& ſeq.*

§ 4. Reſpecting the nature of the ſaid Antiphones, it was natural, that if the beginning and the anſwering perſon or party ſhould ſeem to agree in the object of their devotion, the latter muſt *imitate* the former. This is what we ſtill obſerve between the Subject and the Anſwer in Fugues.

§ 5. The nature of the antient Eccleſiaſtical Modes, in which the Antiphones in queſtion were ſung, required, that if the firſt melody was in the *authentic* mode of a certain key, the imitating one muſt be in the *plagal* mode of the ſame key; or *vice verſa.* This produced an agreeable variety by the tranſpoſition, without making an alteration in the melody, and laid the foundation to Fugues *in the fifth.* See § 13; and Chap. VI, § 8, 9, 10.

§ 6. By the above-mentioned Improvements of Muſic it was invented, to employ both parts at once, by giving them the beginning and anſwering melody repeatedly, alternately, and with a *counterpoint* to it. This was the origin of our preſent Fugues in *two parts.*

And from two parts the antients gradually proceeded to *three,* and *four* parts, in which the ſubject and anſwer were alternately imitated in the three following manners, viz: firſt, ſo, that every part became *equally intereſted* in the harmony; ſecondly, that the ſubject and anſwer returned in the different parts, at every opportunity, and *without a fixed rhythmical order;* and thirdly, that *no full* (or ſatisfactory) *concluſion* was made in all the parts at once, before the real end of the piece. Theſe particulars were calculated to repreſent an equal eagerneſs in every part, to aſſiſt in the ſolemnity of the devotion as much as poſſible, to repeat or imitate the principal thought as often as poſſible, and not to let it be given up till they were all apparently ſatisfied with hearing and repeating it.

Thus *real Fugues* of three, four, and more parts were completed. And though many improvements have ſtill been made in them, by introducing the modern diatonic chromatic enharmonic Scale, and all the harmonies and melodies it affords, and by not confining Fugues to the Church and the limited paſſages of Vocal Performers only, but by cultivating it with all the unconfined melodies, which can be produced by good Inſtruments: yet the knowledge of the above ſimple and natural courſe of their invention, ſpreads ſuch a light over that ſort of muſical pieces, that it facilitates the ſtudy of them, and teaches us, to compoſe Fugues according to their true and original nature, without confining ourſelves to the antient limitations, under which they were written in former ages.

§ 7. The Fugues hitherto known may be divided, into proper, or improper; ſtrict, or free; ſimple, or double ones; Fugues in the Fifth, or in ſome other interval; in equal, reverſe, or any other imitation; and in two, or more parts. According to all theſe particulars I ſhall endeavour to give a deſcription of them, in the following part of this Chapter.

I. *Of*

I. *Of proper or improper Fugues.*

§ 8. A *proper* Fugue is that, in which all the principal characteriſtics of a Fugue are found; and one that is deficient in ſome of the ſaid characteriſtics is called an *improper* Fugue. But by the latter I do not mean Fugues which contain any impropriety of harmony or compoſition, as that would render them undeſerving of ſtanding in the liſt of regular pieces at all.

Proper Fugues therefore are: thoſe ſix by *Handel*, publiſhed for the Organ by Walſh; alſo twenty-four Fugues by *Sebaſtian Bach*, which I intend to publiſh analyzed if I find ſufficient encouragement for it; and all ſimilar Fugues for an Orcheſtra or not.

Improper Fugues, but yet the moſt excellent pieces of compoſition, are many of the Choruſes and other pieces of *Handel*, who, as one of the greateſt Fugue writers in the world, has thereby ſhewn, how the knowledge of writing Fugues may give dignity to free pieces, ſee § 1. *Sebaſtian Bach* alſo has written a whole collection of improper Fugues, in two parts, for a Keyed Inſtrument, entitled: Inventions, which deſerve to be known and ſtudied.

II. *Of ſtrict or free Fugues.*

§ 9. When a proper Fugue is ſet ſo, that no liberties are taken in its firſt anſwer, and that it conſiſts throughout of nothing but the Subject and its Anſwers, with ſuch connective paſſages as are related to the Subject or its Counterpoint, it is called a *ſtrict* Fugue; but when liberties are taken in the firſt Anſwer, or when the whole is ſet with more freedom than the ſtrict rules allow, it is a *free* Fugue. *Strict* therefore are all thoſe I give in the Plates of this Work; and *free*, but ſet with the moſt judicious freedom, ſome in *Handel*'s Oratorios as well as Concertos.

§ 10. A Fugue which depends but on *One* Subject, is called a *Simple* Fugue.
One depending on *Two* Subjects, is called a *double* Fugue.
- - - - *three* - - *triple* ——.
- - - - *four* - - *quadruple* —.

But often the word *double* Fugue only is uſed, to indicate *more than one* Subject; in the ſame manner as double, triple, and quadruple Counterpoints are commonly comprehended under the general denomination of *double* Counterpoints.

A Fugue of *five* Subjects is called a *quintuple*; and one of *ſix* Subjects a *ſextuple* one. Of more ſubjects I do not recollect having ſeen Fugues; and indeed it requires a great acquaintance with the art of the Fugue, to be able to perceive and comprehend every ſubject and imitation in a *quadruple* Fugue only, ſo that ſtrict Fugues of more than four ſubjects ſerve more for examples of the great abilities of their Authors, than for an extraordinary entertainment to moſt hearers.

Of all theſe Fugues I ſhall ſpeak in Chap. VII.

III. *Fugues in regard to the Interval in which the Anſwer is made.*

§ 11. As the Subjects of free pieces may, according to circumſtances, be imitated in the Uniſon, or any other Interval; ſo the Subject of a Fugue may alſo be anſwered, in the

the *Unison* or *Octave;* in the *Fifth,* or *Fourth;* in the *Third,* or *Sixth;* and in the *Seventh,* or *Second.*

§ 12. But according to what I have said in § 4, the answer must be *like* the subject, and this not only in melody, but also in character; and it must also produce an agreeable musical *variety.* It is therefore necessary to shew in which Interval these two qualities can be united best; and also, what ought to be observed respecting Fugues with answers in the other intervals.

§ 13. In Fugues in the *fifth,* or inverted the *fourth,* the answer appears in a key different from that of the subject, which produces an agreeable musical *variety;* and yet, if the answer is made according to the rules I shall give in Chap. VI, § 6, *& seq.* no real digression is made from the key and mode of the subject, nor any striking deviation from its melody, which renders the answer perfectly or sufficiently *like* the subject. These Fugues, therefore, have the said two qualities more than those in other intervals; and as they are by far preferable to the latter, we find that great Fugue Writers have used them most, and hardly paid any attention to Fugues in other intervals.

A Fugue in the *fifth* is that, in which the scale of the Fifth answers that of the Key Note, or *vice versa,* according to the rules I shall give in Chap. VI, § 6, *& seq.*

An apparent Fugue in the *fourth* therefore is: when the subject is in the scale of the Dominante, and the answer in the scale of the Key, a fourth higher than the subject; but I say, this is only an apparent Fugue in the fourth, as it is nothing else but an inversion of that in the fifth.

Real Fugues in the *fourth* would be those, in which the scale of the Key was answered by that of the Fourth. But as in these Fugues the perfect Fourth of the Key cannot be properly answered by that of the Fourth; and also: as I have said in my Essay on Harmony, Chap. X, § 9, that the key of the fourth is the best to be introduced immediately before the Return to the key, consequently near the end, and not at the first setting out from the key: whole Fugues in the fourth will not easily be found. However, after the first Section, a reply may be made in the fourth as well, as in the third, or sixth of the key.

§ 14. Next to Fugues in the fifth, those in the *Octave* may be ranked. For they answer still the purpose of producing a reply *like* the subject, as well as some *difference* between the subject and answer. Yet as the subject and answer appear in the *same key,* the said similitude is too great, and the difference too little; this sort of Fugues therefore have also not been much regarded by good Fugue Writers. Some examples of them however are found in the works of *Handel,* viz: the thirteenth Chorus in Israel in Egypt, Part I, being a vocal fugue in C minor $\frac{3}{2}$, where all the parts enter into the Octave; also the second movement in his second Grand Concerto, being an allegro, common time, and an improper Fugue both in the Octave, and the Unison. The particular *rule* for Fugues in the Octave is: write them in all respects like Fugues in the Fifth, and only make the answer an Octave, or double Octave, higher or lower than the subject, and without regard to the division of the Octave required in Fugues in the Fifth.

Fugues in the *Unison* are entirely like those in the Octave. But as there is not the least difference between the Subject and the Answer, except that which may arise from the different voices or instruments by which the Fugue is performed, this sort of Fugues are less useful than those in the Octave, and fewer examples of them are found in the works of good

good Authors. Imitations in the Unifon, in a fort of improper Fugue, fee in *Handel*'s Mefiah, the fourth and fifth Chorus.

§ 15. Fugues in the *Third* may be written when the Subject is in *Minor;* and Fugues in the *Sixth*, when the Subject is in *Major*. But it is with them the fame as with a counterpoint inverfion in the Tenth, for, they anfwer with major to minor, and minor to major; and in thofe cafes, where the anfwer can be made as mere tranfpofition in the *fame key*, there is no fufficient variety between the fubject and anfwer. A whole Fugue, therefore, in the Third or Sixth, can have no good effect. But for the purpofe of expreffing two different characters, *e. g.* a fpirited and a depreffed mind, as finging a Fugue together, thefe two forts of Fugues might perhaps be ufed with a good effect. That replies in the third or fixth may be made in a Fugue, occafionally, and after the firft Section will require no demonftration.

Dr. Burney remarks refpecting the Fugues in queftion, that they furnifh Imitations, but no Anfwers to the Subject; which diftinction is ufeful, to make ftudents attentive to the rules of a real anfwer. See his General Hiftory of Mufic, Vol. II, Art. Fugue, in the Index.

§ 16. Whole Fugues in the *Seventh* or in the *Second* cannot be good, as thefe intervals are diffonances to the Key Note; for the faid diffonancy is not only felt in the interval itfelf, but would be perceptible in its whole Scale, if an Anfwer was made in it.

Yet for curiofity's fake, or to produce extraordinary effects, thefe Fugues might be fet; and in any elaborate Fugue, occafional imitations of the Subject in the fecond or feventh may be introduced with proper judgment, as well as thofe in the other intervals.

V. *Of Fugues in regard to the different Sorts of Imitation.*

§ 17. A Subject may be imitated by the Anfwer, in *equal* or *reverfe* motion; with notes of the *fame length*, or by *augmentation* or *diminution;* and in its *original form*, or *varied*. Each fort of thefe imitations conftitutes a particular fort of Fugues, when ufed by itfelf; but fome, or all of them may occafionally be introduced together in one and the fame Fugue.

Fugues in *equal motion*, are all thofe I give in the prefent work, and in general moft Fugues that are met with. But occafional reverfions are introduced in my third and fourth one analyzed at Chap. VI, § 31.

Fugues in *reverfe motion* are found in *Sebaftian Bach*'s Art of the Fugue, viz: reverfe anfwers from the beginning to the end in the fame Fugue, at No. V, of the faid work; reverfions as well as inverfions of a whole preceding Fugue, at No. XIII, and at No. XV; alfo at No. XXII, which is a Fugue for two keyed inftruments, and the reverfed inverfion of No. XXI. A fine double Fugue which begins in reverfe motion, though it contains alfo anfwers in equal motion, fee in *Handel*'s Ifrael in Egypt, Part I, the 8th Chorus, "Ifrael was glad," &c.

Fugues with anfwers of notes of the *fame length* are again all thofe I give in the prefent work; and an occafional augmentation, as well as diminution, fee in my fecond one analyzed at Chap. VI, § 31.

Fugues with anſwers by *augmentation* or *diminution* throughout, are found in *Sebaſtian Bach*'s Art of the Fugue, viz: No. VI, called *alla Franceſe;* and No. VII, expreſſly called per augment. & dimin. Both are the moſt ſublime pieces imaginable.

Fugues with *varied* anſwers are alſo found in the above moſt valuable work by *Sebaſtian Bach.* For the principal Subject, which has been uſed there in no leſs than twenty-three periodical and canonical Fugues, is not only varied from Fugue to Fugue, as I have done the ſubject of my four Fugues in this work, but alſo in one and the ſame Fugue.

Sufficient Examples of all the above ſorts of Fugues, I hope, will be found under *The Anſwer,* at Chap. VI, § 6, *& ſeq.*

VI. *Of Fugues in two, three, four, and more Parts.*

§ 18. A Fugue may, like a double Counterpoint, conſiſt either of *real* parts alone, or one or more *additional* parts may be ſet to it as accompaniments, or filling parts. But in ſpeaking of a Fugue of two, three, four, or more parts, the *real* parts, or parts which contain the *Fugue,* are in general meant only; and if it is otherwiſe, it ought to be expreſſed.

§ 19. Of *real parts only,* conſiſt in general all proper Fugues for the Organ or other Keyed Inſtruments without Accompaniments; Examples of which will be given in the two following Chapters. Alſo thoſe in ſome of *Haydn*'s Quartettos; in *Barſanti*'s ſix Antiphones in five and ſix parts; and in thoſe of *Handel*'s Choruſes where the Inſtruments only double the vocal parts in the Uniſon or Octave.

§ 20. *Additional parts,* may be ſet to a Fugue, either as a ſupporting Baſs only, which may ſometimes go in the uniſon or lower octave with the loweſt part of the Fugue, and ſometimes take its own ſeparate notes; or as a ſingle middle or upper part; or alſo as Baſs and other parts at once. In all theſe caſes, they may either be drawn from the harmony of the Fugue, the ſame as I have ſhewn reſpecting the wind Inſtruments in Symphonies; ſee Chap. III, § 13, *& ſeq.*; or as ſeparate obligato melodies. The moſt ingenious varieties of which are alſo found in *Handel*'s works; particularly a double Fugue in *Jephtha,* on the words, "Chemoſh no more we will adore," which even begins with a baſs accompaniment to the firſt ſubject.

CHAPTER VI. OF SIMPLE FUGUES.

§ 1. As I have given an explanation of the *word* Simple Fugue in Chap. V, § 10, I may immediately proceed to ſhew the *Particulars* of it, and the *Rules* that muſt be obſerved in regard to each particular.

I. *Particulars*

I. *Particulars of a Simple Fugue.*

§ 2. *Marpurg* in his Treatiſe on Fugues, mentioned at Chap. V, § 1, points out five particulars of a Fugue, to which I venture to add a ſixth and ſeventh, which he alſo treats of, but as ſubordinate to the third. They are as follows:

1, The Subject; 2, the Anſwer; 3, the Order of the Replies; 4, the Counter Harmony; 5, the Intermediate Harmony; 6, the different Sections; 7, the Modulation.

A. OF THE SUBJECT.

§ 3. The *Subject* of a Fugue, is a ſhort melody, with which it begins, and on the imitation of which it depends.

Though almoſt any ſhort melodious paſſage may ſerve for a ſubject to a Fugue, yet ſome are better for Fugues *in general* than others, and ſome muſt be calculated for a *particular ſort* of Fugue; all of which ought to be conſidered in making the plan for the Fugue.

§ 4. The particulars that muſt be conſidered in regard to ſubjects for Fugues *in general* are; firſt, their Length; ſecondly, their Contents; thirdly, their Beginning and Ending.

1, The *Length* of a Subject is ſo far optional, that it may conſiſt of two, three, four, or more bars; but the rule for its length is: that it muſt be *no longer*, than what the hearer can eaſily remember it; or *no ſhorter*, than to contain ſomething intereſting. That a *long* Fugue will admit of a more long, and a *ſhort* one require a more ſhort ſubject, is naturally underſtood.

2, The *Contents* of a ſubject muſt be conſidered in regard to Melody, Compaſs, and its qualification for Imitation. Its *Melody* ſhould be ſimple, and energetic. For the more ſimple it is, the more room it leaves for agreeable melodies in the other parts; and the more energetic, the more ſtrength and dignity it gives a Fugue. How ſimple a Subject may be without rendering a Fugue trivial, *Handel* has ſhewn in two maſterly Fugues, the one in his ſeventh Grand Concerto; the ſecond Movement, Allegro; and the other in Jephthah, upon the words, "Chemoſh no more we will adore." And particularly energetic are his Subjects of the Fugues, "And through his Stripes we are healed," in *Meſſiah;* and "Hallelujah," with the fine Counter Subject, "We will rejoice," in *Joſeph*, beſides many others. All thoſe embelliſhed figurative paſſages therefore, which are calculated more for melodious ſweetneſs, than a manly progreſſion, are, generally ſpeaking, improper for Subjects of a Fugue.

In regard to *Compaſs*, a Subject ſhould, in general, not exceed an Octave. This is neceſſary in Vocal Fugues, for enabling the Singer to execute it in more than one Interval; and in Fugues of three or four parts for a Keyed Inſtrument, to leave each part room for moving without croſſing the others, and to enable the performer to reach them conveniently. But in Fugues for *different inſtruments*, where the melody of every part remains diſtinguiſhable, though the parts run one into the other; or in Fugues of *two parts* for a Keyed Inſtrument, the compaſs of the Subject need not be limited to an Octave, and may extend farther. That excellent Fugues may be written on Subjects which do not exceed the compaſs of a Third, or Fourth, will appear from the works of many good Fugue Writers.

The

The qualification of a ſubject for *Imitation* ſhould alſo be previouſly conſidered, beſides its other contents. For the more it is calculated to be anſwered, or replied to, at various Diſtances, in various ſorts of Imitation, and by Detached Pieces, the better it is.

3, The *Beginning* and *Ending* of a Subject muſt be conſidered with reſpect to two particulars, viz: the *Interval* with which it begins or ends, and the *time of the meaſure* on which it begins or ends.

Reſpecting the *Interval*, it is good to *begin* the Subject with ſuch an interval, or ſuch two or three intervals, as will immediately determine the Key and Mode of the Fugue. A beginning on the *Key Note*, or its Octave, is therefore one of the beſt, for the Anſwer replies to it with the Fifth, and the Fugue can obtain moſt of its antient characteriſtics. Examples ſee at Plate XII, Nos. 1, 2, 3, 4, 5. But it may alſo begin on the *Fifth*, to which the Anſwer replies with the Key Note, if only the Key Note and its third are introduced ſoon after the Fifth, to determine the Key and Mode. Examples ſee at Plate XII, Nos. 6, 7, 8. And if it begins with the *Third*, the Anſwer replies with the Third of the Dominante, according to the rules in § 6, *& ſeq.* If the beginning ſhall be with the *Fourth* or another interval of the ſcale, care muſt be taken to introduce the moſt characteriſtic intervals, the Octave, Fifth, and Third, ſoon after it. And the general rule reſpecting the *Ending* of the ſubject is: that it ſhould end with an interval, *after* which the Anſwer may be immediately introduced, or *with* which the Anſwer may begin, without a fault in the harmony or modulation. This is eaſy to obſerve when the compoſer is at liberty to chooſe or invent the Subject; but if a Fugue ſhall be made on a given ſubject, or on the plain ſong of an Hymn or Pſalm, and the End of the Subject is not reconcileable to the Beginning of the Anſwer, it is allowed to add a few tranſitory or conciliatory notes to the former before the latter begins. Yet the ſaid addition to the ſubject ſhould be either an imitation of a part of the ſubject, or the beginning of a melody which ſhall be continued in the Counter Harmony, and not a mere flouriſh like as in Rondos. See the addition to the Subject of my Fugue for three hands, No. IV, at Plate XVIII, which is the ſhort counterpoint that has been afterwards introduced to the Subject, and ſhews that the tranſitory paſſages in queſtion may be uſed, even where the anſwer might have appeared without them.

The *time of the meaſure* on which the Subject may *begin*, is optional; for it may begin on any accented or unaccented time of the meaſure. But in general it ſhould *end* on the accented time, except in thoſe vocal Fugues, where an unaccented ſyllable renders a concluſion on the unaccented time neceſſary.

§ 5. In regard to the ſubjects for a *particular ſort* of ſimple Fugues, mentioned in § 3, there muſt be conſidered: whether the Fugue ſhall be for Voices, or for Inſtruments, or for both; and for what ſort of voices or inſtruments it ſhall be written.

N. B. That all the above previous conſiderations are uſeful, and neceſſary in the choice or invention of a Subject for a Fugue, is evident. For, without ſuch conſiderations, it is a mere chance, to hit upon a Subject calculated for all the varieties, which a compoſer may wiſh to introduce in his Fugue; and if he is not acquainted with the whole nature of his ſubject before he begins the Fugue, he is in danger, to be either too ſparing or too profuſe, with the varieties the ſubject offers, and conſequently unable to continue and conclude the Fugue, in the manner in which it was begun, if he will not make it longer or ſhorter than he intended, and not loſe time and labour in compoſing it twice.

B. OF THE ANSWER.

§ 6. By the Anſwer of a Fugue is underſtood: a *Reply to the Subject*, according to the general Idea of a Fugue given in Chap. V, § 3, 4, 5. But though I have in the ſaid Chapter mentioned Fugues in all Intervals, I ſhall here ſpeak of thoſe in the Fifth only, as being the moſt proper and moſt cultivated ſort of Fugues.

§ 7. Nothing has hitherto been more perplexing in the ſtudy of Fugues, than the doctrine of the object in queſtion; and yet it is reducible to two very ſimple *general rules*, if we attend to what I have ſaid reſpecting the origin of Fugues in Chap. V, § 3; viz:

Rule I. Every Interval of the Subject muſt be replied to by the Anſwer according to the *degrees of the diatonic ſcale*, both with regard to the *length of notes*, and to the progreſſions by *tones and ſemitones*.

N. B. The *firſt note* of the Anſwer or of any ſucceeding Reply is allowed to be made longer or ſhorter than the firſt note of the Subject, if the Anſwer cannot well begin in its intended place without taking that liberty.

Rule II. The Scale of the Fifth, in which the Anſwer is to be made, muſt appear as an *upper part of the Scale of the Key Note*, and not as a *ſubſtituted Scale of the Fifth*.

Theſe Rules I ſhall endeavour to explain and exemplify in the three following Sections.

§ 8. According to Rule II, the ſcale of the Key Note muſt be conſidered, as divided into *two parts*, viz: the *lower*, which goes from the Key Note to the Fifth; and the *higher*, which goes from the Fifth to the Octave of the Key Note, as thus:

Lower part: 1, 2, 3, 4, 5; higher part: 5, 6, 7, 8.

The former is the *authentic*, and the latter, the *plagal* ſcale of the Key, according to the doctrine of the Antient Eccleſiaſtical Modes, in my Eſſay on Harmony, Chap. XVIII. How each of them can be extended to its Octave, and farther, I ſhall ſhew in § 10.

§ 9. The ſaid higher and lower part of the Scale muſt anſwer each other ſo, that when the Subject is in the *lower* part, the Anſwer muſt be in the *higher*; and *vice verſa*. Conſequently the Subject may be in the latter as well, as in the former.

But as the lower part conſiſts of *five*, and the higher only of *four* degrees of the diatonic Octave, it is neceſſary to anſwer *two* degrees of the former with *one* degree of the latter; and *vice verſa*. In regard to which the following *particular rules* muſt be obſerved, viz:

Rule I. In general, the *fourth* and *fifth* degree of the lower, or authentic part of the diatonic Octave, are both anſwered with the *fourth* degree of the higher, or plagal part; according to the following repreſentation of the intervals:

Higher part of the Octave			5	6	7	8		Anſwer	or *vice verſa*.
Lower part	-	-	1	2	3	4	5	Subject	

Here it appears: that the Key Note (1), is anſwered with the Dominante (5); the ſecond of the key, with the ſecond of the Dominante (6); the third of the key, with the third of the Dominante (7); and both the fourth and fifth of the key, with the fourth of the Dominante (8).

An example, in which the Subject goes only from the Key Note to its fourth, and which conſequently requires no alteration in the anſwer, ſee at Plate XII, No. 1; and two others, in which both the fourth and the fifth of the key are anſwered with the fourth of the Do-

minante,

minante, at No. 2, and 3. The laſt is the ſubject and anſwer of my four Fugues, at Plate XIV, *& ſeq.*

In this manner all the particulars mentioned in the two general rules of § 7, can be obſerved. For, when the ſubject begins, leaps or modulates to, or ends, on the fifth of the *key*, the anſwer ought not to proceed to the fifth of the *dominante*, as that would carry the modulation out of the principal key; the anſwer therefore muſt always reply to that interval with the fourth of the dominante, as octave of the key; even in thoſe caſes which come under the following rule.

Rule II. In all caſes, where a melodious progreſſion makes the *third* of the Key appear as *ſixth* of the Dominante, the firſt and ſecond degree of the lower part of the diatonic Octave are both anſwered with the firſt degree of the higher part, as thus:

Higher part of the Octave	5	6	7	8	Anſwer	or *vice verſa.*
Lower part - -	1 2	3	4	5	Subject	

At Plate XII, No. 4, ſee an example to this Rule, it is from a Fugue by *Albrechtsberger*, and the ſecond note after the dot in the fourth bar, is that, which muſt be conſidered as ſixth of the dominante, and anſwered accordingly; which occaſions the alteration in the whole latter part of the anſwer.

At No. 5, ſee a Subject, which I ſuppoſe to be by *Emanuel Bach*, becauſe he laid it before my Brother at Hamburgh to extemporize upon, at a public trial of ſkill for a place, as it is the cuſtom in Germany. The anſwer is ſtrict, according to the above firſt, and this ſecond rule; but the firſt note in the ſecond bar of the anſwer might have been the fifth of the dominante, (A,) according to the rules in § 11. The notes joined together by dots are thoſe belonging to Rule I, and the four laſt ones thoſe belonging to Rule II, of this Section.

§ 10. As the Subject for a Fugue is not always confined to one half of the diatonic Octave, like as in the examples to the above § 9, I ſhall now ſhew, how the authentic and plagal ſcale of the key muſt be anſwered, when extended to a *full Octave*, or farther. See the following repreſentation of their intervals:

	A Fourth.					A Fifth.					A Fourth.													
Plagal Scale, or Scale of the Dominante,	5,	6,	7,	8,		9,	10,	11,	12,		13,	14,	15,											&c.
Authentic Scale, or Scale of the Key,	1,	2,	3,	4,	5,	6,	7,	8,			9,	10,	11,	12,										
	A Fifth.					A Fourth.					A Fifth.													

Here it appears: firſt, that the Octave of the Key is divided into a *fifth*, and its inverſion the Fourth; when the Octave of the Dominante is divided into a *fourth*, and its inverſion the Fifth: ſecondly, that the *five* degrees of the former muſt, in general, anſwer the Four degrees of the latter; and the *four* degrees of the former, the Five degrees of the latter, or *vice verſa;* according to which the two rules in § 9 muſt be underſtood as thus:

Rule I. In general, the fourth and fifth of the Key are both anſwered with the fourth of the Dominante, being the octave of the Key; and the ſeventh and octave of the Dominante, (11 and 12 of the Key) with the Octave of the Key, as fourth of the Dominante; and the other intervals as the above table ſhews.

Rule

Rule II. In all thoſe caſes where a melodious progreſſion is made from the *ſixth* of the Key, either upwards or downwards, that interval is anſwered with the *ſixth* of the Dominante, and the whole ſtrain to which it belongs is alſo anſwered without regard to the above Rule I.

See the following examples:

Plate XII, No. 6, by *Sebaſtian Bach.* The firſt bar is anſwered according to Rule I, and all the reſt according to Rule II, as the figures ſhew.

No. 7, is the celebrated ſubject which the *King of Pruſſia* laid before Sebaſtian Bach to extemporize upon, with its anſwer by the latter. The three firſt notes are anſwered according to the above firſt, and the reſt according to the ſecond rule.

No. 8, is the ſubject on which the ſame Author has written his inimitable work, "Die Kunſt der Fuge," (Art of the Fugue;) the whole is anſwered according to Rule I. But a liberty is found in the note before laſt of the Anſwer, being B flat, which ſhould be B natural.

No. 9, is the ſubject of *Handel*'s fifth Fugue, in the well known collection, by which I have proved the Syſtem of Harmony, upon which my Eſſay on Harmony is founded. The ſecond, third, and fourth note, are anſwered according to the above Rule II, and all the reſt according to Rule I. A liberty muſt alſo be taken notice of, being the Sharp by the laſt note of the anſwer.

No. 10, from the ſame collection by *Handel.* The firſt ſix notes are anſwered according to Rule I, and the reſt according to Rule II.

No. 11, alſo from the ſame collection. The two firſt notes only are anſwered according to the firſt rule, and the reſt according to the ſecond.

No. 12, is by *Albrechtsberger.* The three firſt notes are anſwered according to Rule I, and the reſt according to Rule II.

No. 13, is by the ſame Author. The firſt note only is anſwered according to Rule I, and all the reſt according to Rule II.

§ 11. In the three preceding Sections I have treated of anſwers, in which the diviſion of the Octave ought to be obſerved, according to its authentic and plagal ſcale, (ſee § 8;) in the preſent now I add two rules, reſpecting caſes, in which the ſaid diviſion of the Octave need *not* be attended to. They are as follows:

Rule I. When the Subject is in the Scale of the *Key,* and does not end on, or leap or modulate to, the *Fifth,* the Anſwer may be made in the ſcale of the Dominante, exactly with the ſame intervals, and without regard to the diviſion of the Octave pointed out in § 8, 9, and 10.

Rule II. When the ſubject is in the Scale of the *Dominante,* and does not end on, or leap or modulate to, the *Key* (or its Octave,) the anſwer may be made in the ſcale of the Key, without regard to the ſaid diviſion of the Octave.

Examples ſee as follows:

Plate XIII, No. 1, by *Handel,* which begins, remains, and ends, in the Key, and conſequently the anſwer is made according to the above Rule I.

No. 2, by *Sebaſtian Bach,* which begins, and remains in the Key, but ends on its Third. It is alſo anſwered according to Rule I.

No. 3, from a Fugue in two parts by *Marpurg.* It begins, and remains in the Key, entirely, except the laſt note of the ſubject, which is the Fifth of the Key. The whole therefore is anſwered according to Rule I, except the laſt note, which is anſwered according to Rule I, § 10.

No. 4,

No. 4, another example by *Sebaſtian Bach*, ſimilar to No. 1 and 2, which I give on account of the originality of the Subject.

§ 12. I now proceed to the anſwers to *chromatic* and *enharmonic* ſubjects.

N. B. An explanation of what is underſtood by the terms diatonic, chromatic, and enharmonic, in modern muſic, ſee in my Eſſay on Harmony, Chap. I, § 9, & *ſeq.*

1, The rules which muſt be obſerved in anſwers to *chromatic* ſubjects are as follows:

Rule I. Diveſt the ſubject of thoſe accidental ſharps, flats, or naturals, which produce the chromatic intervals, and ſet a regular anſwer to the diatonic ſubject thus appearing.

Rule II. Reſtore the former ſharps, flats, or naturals, in the Subject, and add the ſame to their reſpective notes in the Anſwer, which completes the Anſwer.

Rule III. Should the ſaid Accidents not be properly admiſſible in the anſwer, when made according to the rules in § 9 and 10, the anſwer muſt be made according to thoſe in § 11.

Examples of Chromatic Subjects and Anſwers have already appeared at Plate XII, No. 7, and 9; and the beginning of a Fugue in a ſublime chromatic Sonata for the Piano Forte, by *Sebaſtian Bach*, ſee at Plate XIII, No. 5. And a whole chromatic Fugue ſee at Plate XXI, being that of ſix ſubjects by *Hachmeiſter*.

2, With the anſwer to *enharmonic* ſubjects it is the ſame as with that to chromatic ones. But particular attention muſt be paid to the Interval on which the enharmonic change takes place. For ſhould the ſaid change not be proper if the anſwer is made according to the rules in § 9 and 10, the anſwer muſt be made according to thoſe in § 11.

An example of a regular enharmonic anſwer ſee in the Fugue by *Stoelzel*, at Plate XXIV.

§ 13. The above, I hope, will be found ſufficient, to give the diligent reader a perfect idea, of all that is material in ſetting a proper anſwer to the ſubject of a Fugue. I therefore need to add no more, but that many ſubjects may be regularly anſwered in two or more different manners, as I have already hinted reſpecting the anſwer at No. 5, Plate XII. (See the end of § 9;) and examples of two different anſwers which *Sebaſtian Bach* has ſet to the reverſed ſubject, given before, at Plate XII, No. 8, each in a ſeparate Fugue of his celebrated *Art of the Fugue*, ſee at Plate XIII, No. 6, and 7. At No. 6, ſee the whole, except the four laſt notes, anſwered according to Rule I, § 10; and the four laſt notes only according to Rule II, § 9. At No. 7, the two firſt notes alone are anſwered according to the ſaid Rule I, and all the reſt according to the ſaid Rule II.

If a ſtudent therefore wiſhes to become acquainted with all the caſes, in which the one or another ſort of anſwer has been thought beſt, by the antient ſtrict Fugue Writers, he ſhould collect ſubjects from as many good Fugues as he can meet with, and firſt ſet a regular anſwer to them according to what I have ſaid and exemplified above, but afterwards compare his anſwers with thoſe of the different authors by whom the Fugues are; this, I preſume, will not only make him more acquainted with the rules I have given, than merely ſtudying them, but alſo lead him to many obſervations, which if they were written here would more perplex than inſtruct him.

That great Fugue Writers will ſometimes take an extraordinary liberty, has already appeared at Plate XII, No. 8, and 9, N. B. and at Plate XIII, No. 7, N. B.; in all which places accidental ſharps, flats, or naturals, have been introduced contrary to the firſt general rule at § 7. And a particular inſtance of that ſort is found in the Anſwer of *Handel*'s Fugue, in the Overture to Muzio Scævola, ſee Plate XIII, No. 8, where the third note, at N. B. in the Anſwer, has a ſharp, contrary to the ſtrict rule, and yet that liberty has been admired by *Geminiani*, the ſtricteſt obſerver of rules at thoſe times. See Memoirs of the

Life

Life of *Handel*, London 1760, in a note to page 44, (Dodſley). But young Compoſers ſhould never imitate great authors in their *deviating* from the ſtrict rule, before they are able to *obſerve* it fluently and almoſt habitually like them.

That both, the Subject and the Anſwer, may in the courſe of the Fugue be introduced *varied* I have mentioned before, (at Chap. V, § 17,) and two examples taken from *Sebaſtian Bach*'s Art of the Fugue, ſee at Plate XIII, No. 9, and 10.

That at No. 9, is a variation of No. 6, in the ſame Fugue; and that at No. 10, a variation of No. 7, in the ſame Fugue.

§ 14. All the above, (except what has been ſaid juſt now reſpecting variations of the ſubject,) muſt be obſerved at leaſt in the *firſt Section* of the Fugue, (ſee § 22). If in the other Sections a particular Modulation or Imitation require ſome more liberties in the Subject or Anſwer, they are allowable; but they muſt be introduced ſparingly, and with proper judgment.

C. OF THE ORDER OF THE REPLIES.

§ 15. By a *Reply* I underſtand here: every repetition of the Subject, after its firſt appearance in one part of the harmony; either as Subject, or as Anſwer. And by the *Order of Replies:* firſt, in what order both the Subject and Anſwer may be at firſt *introduced;* ſecondly, in what order and ſhape, and at what diſtance, they may afterwards *return.*

§ 16. The rules, reſpecting the order in which the Subject and Anſwer may be at firſt *introduced,* are as follows.

Rule I. The different parts of the harmony of which the Fugue conſiſts, ſhould for the firſt time take the Subject and Anſwer *alternately,* or like one, two, or more *couple of parts.* The application of this rule to Fugues of two, or more parts, is as follows:

1, In Fugues of *two* parts, either of the parts may begin the Fugue with the *Subject,* and the other part follows with the Anſwer. But both, the Subject and Anſwer, cannot be properly introduced in immediate ſucceſſion, in one and the ſame part; nor the ſubject alone in both parts, before the anſwer has been made to it.

2, In Fugues of *four, ſix,* or *eight* parts: the firſt, third, fifth, and ſeventh part, take the Subject; and the ſecond, fourth, ſixth, and eighth part, the Anſwer. Or *vice verſa.* But the beginning is always made with the *Subject,* and in general it is ſucceeded by the Anſwer; then the Subject appears again, and is ſucceeded by an Anſwer; and thus the Subject and Anſwer appear *by turns,* from two parts to two parts, till all the parts have regularly entered.

Introducing therefore the Subject, in two or more parts of the harmony, before the Anſwer has appeared, is a liberty, which *Handel* and other great Fugue Writers ſometimes have taken for particular reaſons; but young compoſers ſhould ſtrictly adhere to the above rule, till they have acquired ſome perfection in compoſing Fugues.

3, In Fugues of three, five, or a greater number of *odd* parts: the *even* number of parts contained in them, muſt take the Subject and Anſwer, alternately, and in the ſame manner as pointed out under No. 2, juſt now; and the remaining *odd* part may, according to circumſtances, take either the Subject or the Anſwer.

N. B. The odd part may be, either the firſt, or third, or fifth, or ſeventh part; or the ſecond, or fourth, or ſixth part, may be introduced as an odd part between two others.

Rule II. *Any part* of the harmony may *begin* the Fugue, and the other parts may come in, in the following order:

1, In *close* succession, as thus:

a, when the *highest* part begins, the others succeed in regular order downwards.

b, when the *lowest* part begins, the others succeed in regular order upwards.

c, when a *middle* part begins, the others succeed regularly both up and downwards.

N. B. This close succession is the best, because it keeps the parts together, and produces no disagreeable vacancy between the parts as they appear.

2, In a more *distant* succession, when the above close order cannot be conveniently attended to, that in which but *one part* is skipped at a time, is the only succession tolerable, besides the close one.

According to the above rules and explanations, therefore, all the good, and tolerable Orders of Replies in Fugues of two, three, and four parts, are as the following Tables shew, where 1, denotes the first, or highest part of the harmony; 2, the next part downwards; 3, the third part from above, and so forth.

a, In Fugues of *two* parts: (see No. 1, under Rule I.)

b, In Fugues of three parts:

Subject 1, answer 2, subject or answer 3.	good.
Subject 2, answer 3, subject or answer 1.	
Subject 2, answer 1, subject or answer 3.	
Subject 3, answer 2, subject or answer 1.	

c, In Fugues of four parts:

Subject 1, answer 2, subject 3, answer 4.	good.
Subject 4, answer 3, subject 2, answer 1.	
Subject 2, answer 3, subject 4, answer 1.	
Subject 3, answer 2, subject 1, answer 4.	
Subject 3, answer 4, subject 1, answer 2.	tolerable.
Subject 2, answer 1, subject 4, answer 3.	

The order of replies in Fugues of *more* than four parts will require no farther demonstration, as it follows from the above tables, and from what I have said before.

Though great composers have also, but seldom, taken the liberty of skipping *two* parts in the order of introducing the different parts of a Fugue, by beginning with the Subject in the first part, and letting the answer immediately appear in the fourth part, before the second and third have appeared; yet this can only be done for particular purposes, and requires great judgment, if the distance between the parts shall not be felt as too great.

§ 17. I proceed now to shew: in what *order* and *shape*, and at what *distance*, the subject and answer may *return* in the different Sections of a Fugue, after their first introduction according to § 16.

N. B. Respecting the term *Sections*, see § 22.

1, The *order* of the replies in the succeeding sections depends on the following rules:

Rule I. The order of any succeeding section ought not to be perfectly like that which immediately precedes it.

Rule II. A succeeding section ought not to begin with the subject or answer in that part, where the same has been heard immediately before.

Rule III. After the firſt Section of the Fugue, the Subject and Anſwer need not always be introduced according to Rule I and II, § 16, but either of them may appear *more than once*, in immediate ſucceſſion, though not in the ſame part; and even the Anſwer may *begin* a new *Section*. For, the term Anſwer need not always be taken in its ſtricteſt ſenſe, and that of Plagal Subject might be ſubſtituted for it, according to what I have ſaid in § 8.

Rule IV. In all replies, both the Subject and Anſwer ought as much as poſſible to begin in a *conſpicuous* manner. For this purpoſe it is required: either to let that part, in which a reply ſhall take place, have ſome Reſts before the reply; or to let the firſt note of the reply begin with a Leap. N. B. A liberty, reſpecting the prolonging or ſhortening of the firſt note of the Reply, has been mentioned at N. B. under the firſt general rule in § 7.

2, The *Shape* or form, in which the ſubject and anſwer may appear after the firſt ſection of the Fugue, requires the obſervation of the two following rules:

Rule I. When the ſubject and anſwer have been ſufficiently impreſſed on the ear of the hearer, in their original form, they need not always return in one and the ſame ſhape; but they may alſo be introduced *reverſed*, by *augmentation* or *diminution*, or even *varied*. Of all theſe ſorts of replies there will be found examples in my four Fugues at Plate XIV, *& ſeq.* And the beginning of a moſt ſublime Fugue, both with reverſe, and augmented or diminiſhed replies, ſee at Plate XIV, No. 1, it is by *Sebaſtian Bach*, in his Art of the Fugue. Examples of two varied replies I have given before, at Plate XIII, No. 9, 10.

Rule II. The ſubject and anſwer need not always return at full length, but may be introduced by *detached pieces*; or the latter part may be *ſhortened*, or *altered* a little when a particular imitation requires it. Of theſe replies examples will alſo be found in my ſaid four Fugues.

3, The *Diſtance* at which the ſubject and anſwer may follow each other, comprehends: firſt, the reply at *full diſtance*; ſecondly, its various *reſtrictions*.

By a reply at *full diſtance* I underſtand that, where the Anſwer begins *after*, or *with* the laſt note of the Subject; and *vice verſa*. At this diſtance the Subject and Anſwer ſhould follow each other through the whole firſt Section of the Fugue, or at leaſt the firſt time, as otherwiſe the hearer would be uncertain about the length, and the ending of the Subject. That in ſome caſes a few conciliatory notes may, or muſt be added to the Subject, before the firſt Anſwer appears, I have ſaid in § 4, under the *ending* of the ſubject.

And by a *reſtriction* of the Subject and Anſwer, I underſtand: the introduction of the one, *before* the other is ended. From this definition it follows; that, according to circumſtances, the different replies in a Fugue may be made under *various* reſtrictions; the ſame as the replies in a Canon may ſucceed the leading melody at various diſtances. In an elaborate Fugue therefore, it is generally expected, that ſome replies ſhould be made at leaſt under *two* different reſtrictions, viz: a *leſſer*, and a *greater* one. The former is: when a ſucceeding Subject or Anſwer begins near the End of the preceding; and the latter: when the ſucceeding Subject or Anſwer enters, ſoon after the Beginning of the preceding one. Both theſe reſtrictions will be found in my Fugue 1 and 2, Plate XIV, XV; and ſeveral more in Fugue 3 and 4, Plate XVI, and XVIII. As a greater reſtriction of the replies requires more acquaintance with the Subject than a leſſer, if the hearer ſhall be able to attend both to the preceding and ſucceeding Subject or Anſwer, it follows: that the former ſhould be ſpared till near the end of the Fugue, where the hearer is ſuppoſed to be ſufficiently acquainted with the Subject; and that the latter may be introduced ſooner. That by a perfect knowledge of the Art of Canons, a Subject may be expreſsly calculated for any intended reſtriction will require no demonſtration.

Both,

Both, at full diſtance, and under the ſaid reſtrictions, the Subject or Anſwer may be removed from the *accented* to the *unaccented* time of the meaſure, or *vice verſa*. That is to ſay: they may be introduced both *per arſin et theſin*; or at the lifting up, or letting down of the hand in beating time. Examples of this ſort will alſo be found in my four Fugues at Plate XIV, *& ſeq.*; particularly one, in Fugue 2, third Section, where the reply appears on the laſt quarter of the meaſure *per arſin*, and proceeds by *ſyncopation*. The above, I preſume, is the proper ſenſe of the words *arſis* and *theſis*, (ſee *Chambers*'s Dictionary,) which I think neceſſary to mention, as I have found ſome Author (I think *Bevin*,) call thoſe Canons *per arſin et theſin*, which, according to both my Eſſays, ſhould be called *right* and *reverſe*, or alſo, in *contrary motion*.

D. OF THE COUNTER HARMONY.

§ 18. By the *Counter Harmony* in a Fugue I underſtand: that harmony, which is ſet as an *accompaniment* to the Subject or Anſwer. It might be called the Counterpoint, as at all events every part of it makes a ſimple, if not a double Counterpoint to the Subject or Anſwer. But as we are, in general, accuſtomed to uſe the term Counterpoint, more in regard to *two* relative parts only, than to *three* or *more* parts, I think it beſt to preſerve the above denomination of *Marpurg* in ſaying *Counter Harmony*.

§ 19. The ſaid harmony may conſiſt, either of melodies *different* from the Subject or Anſwer; or *partly*, or *entirely*, of the Subject or Anſwer itſelf. The *former* is the caſe, in the firſt Section of the Fugue, where the Counter Harmony begins in one part only, and increaſes from part to part till the required number of parts is completed; and the *latter* is required in thoſe Reſtrictions of the Fugue, where the ſucceeding Subject appears before the preceding is ended, or where Subject follows Subject in two or three parts, like as in a Canon, without any other parts to them.

In all the ſaid caſes the following rules muſt be obſerved:

Rule I. The *whole*, that is to ſay the Subject and Counter Harmony together, muſt be regular according to the rules of *Simple Counterpoint*, (ſee my Eſſay on Harmony, Chap. XIII, § 3;) and Double Counterpoints contained in it can make no exception from this rule.

Rule II. Every part of the Counter Harmony muſt be an *Obligato* melody, different from the Subject in notes and motion, but related to it in character.

E. OF THE INTERMEDIATE HARMONY.

§ 20. By the Harmony in queſtion I underſtand, that, which is introduced *between* a *preceding* and a *ſucceeding* Subject or Anſwer. It ſerves for two purpoſes, viz. firſt: to prolong the Fugues in an agreeable manner; and ſecondly, to link the different Sections of the Fugue together, with leſs conſtraint, than what would ariſe from too cloſe an adherence to the Subject.

The Particulars which ought to be conſidered in regard to the Intermediate Harmony in queſtion, are its *Quantity*, and its *Quality*.

Reſpecting the *firſt*, or Quantity, it is true, that more or leſs intermediate harmony may be introduced in a Fugue, according to its intended leſſer or greater ſtrictneſs; but if it ſhall be a proper Fugue, it ought to contain no more of it, than what we can attend to, without

without losing, as it were, sight of the Subject. And it is also natural, that the Intermediate Harmony of one Section of the Fugue, should not be unproportional to that of the other Sections.

And in regard to the *second* particular, or Quality, it is a rule: that the intermediate Harmony ought not to appear as a *Discontinuation* of the Subject and Counter Harmony, but as a Continuation or Prolongation of the same.

The best Intermediate Harmony therefore is that, which arises from a judicious Imitation of some part or parts of the Subject as well as the first Counter Harmony; and it may be prolonged, by introducing in it repeated beginnings of the Subject, which, as it keeps the hearer in constant expectation of the whole Subject, renders the Fugue more interesting than otherwise. See my fourth Fugue, at Plate XVIII.

But improper for a Fugue, are those intermediate passages, which appear more like interspersed pieces of a Symphony, than as belonging to the Subject, and arising from its Imitation.

F. OF THE DIFFERENT SECTIONS OF A FUGUE.

§ 22. By a *Section* of a Fugue I understand: a *connected introduction* of the Subject and Answer, in its *different parts;* with the Intermediate Harmony that belongs to it. It is what *Marpurg* calls "Durchführung," or, The leading of the Subject through the different parts of the harmony. It differs from what is called a Section in other pieces of composition, in not admitting of a conclusive Cadence in all parts, except at the end of the Fugue, (see Chap. V, § 6.)

§ 23. The different Sections of a Fugue may be *complete,* or *incomplete; distinct,* or *indistinct.*

A *complete* Section is that, where the Subject appears in every part of the harmony, like as in the first and second Section of all my four Fugues, at Plate XIV, *& seq.*

An *incomplete* Section consequently is that, where the Subject appears not in all parts of the harmony. Of this sort are the third and fourth Section of my third Fugue, Plate XVI, when the thirds or sixths, added to the subject, are not considered as a subject.

A *distinct* Section is that, where the replies in connection may be easily discovered, like as in all the sections of my four Fugues, mentioned before.

An *indistinct* Section therefore is that, in which the replies in connection cannot be easily discovered; or such a part of a Fugue in which no regard has been paid to the connecting of replies. The former are often found in the masterly Fugues of *Handel,* and *Sebastian Bach;* and the latter betray no knowledge of their composer, except in cases where the irregularity depends upon a well-suggested regular plan.

A Fugue may consist of as many sections, as the order of replies pointed out in § 15, *& seq.* may be varied. But a proper Fugue consists in general of no less than *three,* and no more than *six* or *seven* sections; as in the former case it would contain too little variety, and in the latter, become too long and tiresome.

G. OF THE MODULATION OF A FUGUE.

§ 24. Of the object in question I shall endeavour to speak first *in general,* secondly in regard to the different *Sections* of the Fugue, and thirdly in regard to the *Cadences* which may be introduced.

1, The plan of Modulation *in general*, which muſt be obſerved in a Fugue, follows from what I have ſaid in Chap. I, reſpecting the Modulation of all Muſical Pieces, for: at the *beginning* the Key and Mode muſt be well expreſſed; about the *middle* all ſorts of digreſſions may take place, though with proper judgment; and towards the *end*, the Key and Mode muſt be perfectly eſtabliſhed again, ſo as to make a ſatisfactory concluſion in it.

2, But in regard to the different *Sections*, the Modulation of a Fugue may be as follows:

In a Fugue of *three* Sections: the *firſt* Section muſt remain in the Key and Mode. For this reaſon, the diviſion of the Scale, as pointed out in § 8, 9, and 10, is particularly neceſſary in thoſe Fugues, where the ſubject begins, ends, or has a diſtinct cæſure, on the fifth. However, if no concluſion or cæſure takes place on the Fifth, or no particular ſtreſs is put upon it by a *holding* note or *leap*, it may be anſwered by its fifth as ſecond of the Key, according to what has been ſaid in § 11. The *ſecond* Section may either *remain* in the Key and Mode, and only ſome variety of the harmony may be produced by the different Imitations and Inverſions for which the Fugue is calculated; or ſome *digreſſion* may be introduced in it, by letting the Subject appear in a related Key and Mode, or in two related Keys and Modes. The *third* Section muſt be in the Key again, though it may alſo begin in the Key of its Fourth, and then make a full concluſion in the Key, according to what has been ſaid above, under No. 1.

In a Fugue of *more than three* Sections, the Modulation of the firſt and laſt Section muſt be the ſame as in thoſe of three Sections. But according to the number of Sections there may be more digreſſions introduced in the intermediate Sections, than in Fugues of three Sections, if only the Order in which every ſubſtituted Key and Mode may appear, is properly attended to. (See Eſſay on Harmony, Chap. X, § 9.)

3, Reſpecting the *Cadences*, which ſhall be made in a Fugue, it is a general rule: that *no perfect Cadence* muſt be made in *all parts* at once, except at the End of the Fugue. The reaſon for this rule appears from the deſcription I have made of the origin of Fugues in Chap. V, § 3, 4, 5, 6. See alſo § 22 of this Chapter. The different Sections of a Fugue, therefore, muſt not conclude like as in Sonatas, Symphonies, or Concertos, where a perfect Cadence ought to be made in all parts; but the Cadences with which the periods or ſections end, muſt be *interrupted*, either by letting a new Subject begin in one part, when a concluſion is made in another; or by introducing a Diſſonance to the note on which the Cadence is made; and the latter is required in thoſe caſes, where only ſome intermediate harmony ſhall ſucceed the Cadence.

However, the laſt, or ending Cadence of the Fugue, may be made as concluſive and formal as the length of the Fugue will permit. It may therefore be announced, and prepared, by an *Organ Point*; or even a *Fancy Cadence* may be made towards the end of the Fugue, if it is done according to the character of the Fugue, and with paſſages that are related to the Subject, or to the Counter Subjects, and to the Intermediate Harmony. An Example of a concluſion preceded by an *Organ Point*, in which nothing but imitations of the Subject and Counter-point are uſed, ſee in Fugue III, at Plate XVIII, near the end; and an example of a *Fancy Cadence* near the concluſion, which alſo is related to the character and the paſſages of the Fugue, in Fugue IV, at Plate XX.

More, reſpecting the Modulation of Fugues, ſee in § 30, *& ſeq.*

II. *Conſtruction*

II. *Conſtruction of a whole Simple Fugue.*

§ 25. I now proceed to make the application of all I have ſaid above, to the conſtruction of *whole Simple Fugues*, which I ſhall endeavour to do, firſt with regard to the *Sections*, and ſecondly with regard to the *Parts* of which they conſiſt.

A. CONSTRUCTION OF A FUGUE WITH REGARD TO ITS SECTIONS.

§ 26. As according to § 23, a proper Fugue ſeldom conſiſts of leſs than *three* Sections, I ſhall explain its Conſtruction firſt with regard to *three*, and ſecondly with regard to *more than three* Sections.

1, A Fugue of *three* Sections may be conſtructed as follows.

Firſt Section. The Fugue begins with the *Subject*, in any of the parts of which it is to conſiſt; the anſwer appears immediately after the laſt note of the Subject, or with the laſt note; and the other parts, if any, follow with the Subject and Anſwer, one after another, according to the Order of the Replies pointed out in § 15, 16, 17, either at the ſame Full Diſtance, or after a ſhort Intermediate Harmony.

N. B. This Intermediate Harmony may be immediately introduced between the firſt Anſwer and ſecond Subject, or between the ſecond Subject and its Anſwer, or only after the introduction of the Subject and Anſwer in all parts, ſo as to prolong and conclude the firſt Section; and in thoſe extraordinary caſes where the Subject ends with a note, immediately after which the Anſwer cannot properly appear, a ſhort tranſitory paſſage may even take place between the firſt Subject and its Anſwer, to connect them properly. See § 4, No. 3. Another Liberty reſpecting the *firſt note* of the Anſwer, which may alſo be allowed to a returning Subject, ſee under the firſt general rule in § 7. Every preceding part may either be *continued* as a Counter Harmony to the ſucceeding ones; or that part which ſhall take the Subject or Anſwer again in the next Section, may *reſt*, as ſoon as there is a proper Opportunity for it.

The Modulation of this Section ought to be in the Key and the Dominante only. The Section may end with a Cadence, on the Key Note, or on its Dominante, either immediately after the laſt Anſwer, or after a proportionable Intermediate Harmony; but the ſaid Cadence muſt be interrupted according to the remarks in § 24, No. 3.

Second Section. Either the Subject, or the Anſwer, returns in any part where it has not been laſt, and if poſſible in another Octave than where it was before in the ſame part. The other parts follow with the Subject and Anſwer according to the Order of Replies in § 15, *& ſeq.* If the Cadence which ends the firſt Section is made immediately after the laſt Anſwer or Reply, an Intermediate Harmony may precede the firſt Subject in this Section, or elſe it may be introduced between the different Replies, or at the end of this Section, the ſame as in the firſt Section.

The Modulation may either remain in the Key and its Dominante, according to § 24, No. 2, or the Subject and Anſwer may appear in a nearly related Key and Mode; or the Section may be divided between the two neareſt related Keys, and thus appear like two Sections contracted into one.

The Diſtance of the Replies is generally expected according to the leſſer Reſtriction, pointed out in § 17, No. 3, being Replies, which begin before the Subject is quite

ended;

ended; (ſee the two Fugues at Plate XIV, XV;) but the ſame diſtance, or a greater one than that of the firſt Section of the Fugue may alſo be choſen, if only it be done with proper knowledge and diſcretion.

Both the Subject and Anſwer may in this Section appear in reverſe as well as right motion, by Augmentation or Diminution, entire or by detached Pieces, varied, and according to all the Arts of Imitation mentioned at § 17, No. 2.

The End of this Section may be made with a Cadence in one of the neareſt related Keys, but it muſt be interrupted, according to what has been ſaid in § 24, No. 3.

Third Section. The Order of the Replies may be made according to the rules given above, under Second Section. The Diſtance of the Replies is generally expected according to the greater reſtriction mentioned in § 17, No. 3, being replies nearly after the beginning of the ſubject. The Modulation muſt be in the Key again; or it may begin in the Key of the Fourth, and only the latter half of the Section may be in the principal Key, as has been ſaid in § 24, at No. 2. All ſorts of artificial Imitations may be continued in this Section, and even crowded more cloſe together than before. Intermediate Harmonies may give this Section a length proportionable to the two former ones; and a full Concluſion may be made with a perfect Cadence according to § 24, No. 3.

2, A Fugue of *more than three* Sections, may be conſtructed as follows:

The *firſt* and *laſt* Section ought to be like thoſe of a Fugue of *three* Sections, as explained juſt now.

The two, three, four, or more Sections *between* the *firſt* and *laſt*, muſt ſhare the intended variety of Replies, Modulation, and Imitation, in the following manner, viz: firſt, that every Section becomes different from all the others; ſecondly, that a regular and well connected courſe of Modulation appears through the whole; and thirdly, that the cloſeſt reſtrictions of the Replies, and the moſt intricate Imitations are reſerved for the latter part of the Fugue. This laſt is required, for the purpoſe of rendering the hearer firſt ſufficiently acquainted with the ſubject, that he may be able to follow it in all its artificial Imitations, and not loſe the ſaid greateſt beauties of a Fugue.

B. CONSTRUCTION OF A FUGUE WITH REGARD TO ITS PARTS.

§ 27. As a Fugue may conſiſt of two, three, four, or more parts, I ſhall endeavour to ſhew firſt their proper *diſtance;* and ſecondly, the *qualities* required in each part.

§ 28. Reſpecting the *diſtance* between the different parts of a Fugue there are two rules to be obſerved, viz:

Rule I. The different parts muſt not be *crowded* or run *one into the other*, ſo that it becomes difficult to *diſtinguiſh* each part, or follow its melody.

This Rule is particularly neceſſary in regard to Fugues for a Keyed Inſtrument. For, the greateſt beauties of the Fugue are loſt if every part cannot be clearly diſtinguſhed. See Page 31, near the bottom.

Rule II. The parts ſhould not ſtand at *too great* nor at too *unequal* a diſtance one from another.

The former, or too great a diſtance between two parts, creates a poverty of effect, becauſe the want of filling parts is perceived; and the latter, or too unequal a diſtance between three, four, or more parts, would ſeparate one or two parts from the whole of the harmony, and render them either unequal to the others, or too conſpicuous. Reſpecting the proper diſtribution of a harmony, ſee my Eſſay on Harmony, Chap. III, § 2, *& ſeq.*

§ 29.

§ 29. The *qualities* required in the different parts of a Fugue are: firſt, that one part ſhould be properly *related* to the other; and ſecondly, that all the parts ſhould be *equally intereſted* in the harmony and melody of the Fugue.

The ſaid *relation* between the different parts muſt be conſidered: firſt, with regard to their acuteneſs or graveneſs; ſecondly, with regard to their being Vocal or Inſtrumental; and (when Inſtrumental,) thirdly, with regard to the particular ſort of inſtruments for which they are intended. In the firſt caſe, they may be either all treble, all alto, all tenor, or all baſs, Vocal or Inſtrumental parts; or alſo be compoſed of two or more ſorts, of the ſaid parts of a harmony. In the ſecond caſe, they may be either Vocal alone, or Inſtrumental alone, or both Vocal and Inſtrumental. And in the third caſe, they may be all for Inſtruments of a ſimilar kind, ſuch as ſtringed Bow Inſtruments, (Violins, Tenors, and Violoncellos;) or for inſtruments different in nature.

What muſt be obſerved in regard to all the above conſiderations will follow from what I ſhall ſay in Chap. XI, § 6, 7.

That all the parts of the Fugue muſt be *equally intereſted* in the harmony and melody of the Fugue, follows from Chap. V, § 3, *& ſeq.* But here muſt be recollected what I have ſaid reſpecting *real*, or *additional* parts, in Chap. V, § 19, 20; for of the former I only ſpeak here. That ſome of the parts may occaſionally *reſt*, I alſo have ſaid before.

III. *Fugues analyzed according to the above Principles.*

§ 30. I now preſume to lay before the Reader, four Fugues, which I have written on *one and the ſame Subject*, to exemplify the rules I have laid down in the preſent Chapter; and hope that their being on *one* Subject, will be found better for the purpoſe in queſtion, than if they were on *different* Subjects, as the varieties of every one of them are in ſome meaſure related to thoſe of all the others; from which it follows: that much more might have been done with the Subject, in every Fugue, than what I have done with it, had there been occaſion for it.

The *Subject* is compoſed of the two ſhort Subjects on which I have written the laſt Preſto in my *Analyzed Symphony*, Op. VII, the firſt by *augmentation*, and the ſecond by *diminution*, when compared to their original form in the ſaid Preſto. By this Subject therefore, I preſume to exemplify, how a Subject of a piece of free compoſition may be prepared for a Subject to a Fugue; or alſo: (if the Fugues are ſuppoſed to be the original compoſition,) how the Subject of a Fugue may be rendered proper, for writing a Symphony, or other piece of free compoſition, upon it. The uſe I have likewiſe made of the ſame Subject, for Canons, as the ſtricteſt ſort of compoſition, will appear in Chap. IX.

§ 31. To prevent crowding the examples in queſtion, with the ſaid analyſis, I ſhall make uſe of the following Characters in the Examples, viz:

1, The different *Sections* I ſimply mark with *numerical letters*, as thus: I, II, III, IV, &c. inſtead of ſaying the firſt, ſecond, third, or fourth Section.

2, The *Subject* I mark with a capital S, and the *Anſwer* with a capital A, to ſhew the difference between them.

3, The *Counter Harmony* I do not mark at all, except in thoſe places of Fugue III and IV, where it is a double Counterpoint, and in that caſe I point it out by the ſmall letters *c p*, (counterpoint).

4, The *Intermediate Harmony* I mark with *inter.* to ſhew how far a Subject or Anſwer goes.

5, The *Modulation* I only mark in thoſe places, where a digreſſion from the principal key is made, or a return to it, by ſetting the *capital letter* of the Key in which the harmony is, with the word *major* or *minor* to it.

Firſt Fugue in queſtion.

§ 32. See Plate XIV, No. 2. This is a ſimple but ſtrict Fugue in *two* parts. It conſiſts of three Sections, in which the Replies are made as thus: in the firſt Section at full diſtance; in the ſecond at a leſſer diſtance; and in the third at the leaſt diſtance. The Counter Harmony might have been uſed as double counterpoint, but I have avoided doing ſo, for the purpoſe of not making this a ſort of double Fugue. The Intermediate Harmony is taken from the Subject, the firſt four notes of which are imitated in it by diminution; firſt in the higher part, and then in the lower part, towards the end of the firſt Section; in the ſecond Section the ſame imitation makes a Canon in the fifth above; and in the third Section again the ſame, but reverſed, and as a Canon in the fourth above. The Modulation is quite natural, and remains in the Key and its Dominante. The Cadence which is made at the end of the firſt Section is interrupted by the Subject which begins the ſecond Section, and the ſame it is with the imperfect Cadence at the end of the ſecond Section; but a formal concluſion is made at the end. Both parts are alſo equally intereſted in the Fugue.

Second Fugue.

§ 33. See Plate XV, *Fuga* II, *a* 3. This is alſo a ſimple, but a ſtrict Fugue in *three* parts. As it is an *inſtrumental* Fugue, there has been no occaſion for having the compaſs, or even the name of three *Vocal* parts, in view; for if it is only found conſiſting of three regular and obligato parts, it is ſufficient in that reſpect.

The *Subject* is exactly the ſame as in the preceding Fugue, but it opens this Fugue in the loweſt part, when in the former it appeared firſt in the higheſt.

The *Counter Harmony*, which is different from that of Fugue I, might alſo have been uſed as a double counterpoint; but I have avoided uſing it ſo, in order to leave the piece a *ſimple* Fugue.

The *Intermediate* Harmony will be found throughout conſiſting of imitations of the Subject, though of no Canons like that in Fugue I.

The *Modulation* is again natural, and remains in the Key and its Dominante throughout the Fugue, though the ſecond Intermediate Harmony and the Concluſion contain more free Modulations than the firſt Fugue.

This Fugue alſo conſiſts of *three Sections*. In the firſt, every reply is made at full diſtance; in the ſecond, a bar ſooner; and in the third Section, the firſt reply is made two bars ſooner, and the ſecond three bars and a quarter ſooner, than at firſt, which makes the latter reply to be *per arſin* and by ſyncopation, when the Subject and all other replies are *per theſin*, and without ſyncopation.

The *Concluſion* of this Fugue gives a ſpecimen of introducing the Subject both by augmentation and diminution, to which nothing but imitations of the firſt Counter harmony and Intermediate harmony are continued.

No *Cadence* will alſo be found in it contrary to § 24, No. 3; and the parts are equally obligato, or intereſted in the Fugue.

Third

Third Fugue.

§ 34. See Plate XVI, *Fuga* III, *a* 4. This is an elaborate Fugue with a double Counterpoint, on account of which it belongs to the firſt claſs of *double* Fugues, as I ſhall ſhew in the next Chapter. But as the order of Replies in it is conformable to the rules I have given in § 16 and 17 of this Chapter, I may analyze it in this place.

The principal *Subject* is the ſame as in the two preceding Fugues, though it appears in another ſort of Meaſure, and with Suſpenſions in the third and fourth bar. The *Counterpoint* appears ſoon after the beginning of the firſt Subject, for two reaſons, viz: firſt, to point out to the hearer, the triple time of the Fugue, which cannot be diſtinguiſhed in the firſt half of the Subject by itſelf; ſecondly, to keep up the life of the movement, which otherwiſe would be interrupted by the third bar of the Subject. See Eſſay on Harmony, Chapter XIII, § 3, Rule VI. That this Counterpoint is calculated for an inverſion in the Tenth as well as the Octave, will appear in the third and fourth Section of the Fugue where thirds have been added to the original parts which make the ſaid inverſion, according to Chap. XIV, § 16, of my Eſſay on Harmony.

As the principal object I had in view in writing this Fugue, was, to exemplify how much there can be done by ſtrictly adhering to a Subject, I have introduced in it but very little *Intermediate Harmony*; and I am ſure, that if a Student has but once acquired a good perfection in treating a *Subject*, he will eaſily know or learn to help himſelf in regard to connective paſſages between one ſubject and another.

The whole conſiſts of ſix *Sections*, as follows:

Section I. The principal Subject begins in the *third* part of thoſe four which ſhall be introduced, and conſequently in a middle part, to make the Fugue begin different from the above firſt and ſecond Fugue. The Anſwer appears in the ſecond part; the Subject again in the firſt, and another Anſwer in the fourth part. This is one of the beſt orders of replies pointed out under four parts in § 15, Rule II. The Counterpoint accompanies the Subject at every reply as pointed out by *c p*, and two other parts are added as Counter Harmony. The diſtance of the replies is here throughout ſo, that the ſucceeding Subject or Anſwer appears with the laſt note of the preceding one. The Intermediate Harmony between this and the following Section is two bars, becauſe the laſt bar of the laſt Anſwer has been altered, according to the liberties that are allowable when the Subject has been ſufficiently heard to be known.

Section II. The Subject begins in the *ſecond* part, according to the Rules given in § 26, and the Anſwer follows it in the firſt part, at a leſſer diſtance than before, and on the unaccented note; the ſecond Subject appears in the fourth part, when the Anſwer is moſt ended, but on the accented note again, and its Anſwer follows in the third part, like the firſt Anſwer in this Section. The counterpoint again accompanies its Subject as before, but is broke off towards the end on account of the two Anſwers which render that alteration neceſſary. The intermediate harmony to this Section is three bars; and as the Subject ſhall be introduced double, there has been no occaſion for a preceding reſt, to render the beginning of a new Section conſpicuous. The *Modulation* of the above two Sections has been in the Key and its Dominante; but in the ſecond intermediate harmony it turns towards the Sixth of the Scale as the neareſt related minor, to the principal Key.

Section III. The Subject appears in the third and fourth part at once, and in thirds; and the Counterpoint is in the two higheſt parts, in Sixths, as inverted Thirds. The *Modulation* is in the Sixth of the principal Key; but in a ſhort intermediate harmony it turns

to

to the Third of the Principal Key. In this new Key the Subject appears again in Thirds, but inverted into Sixths, in the two higheſt parts; and the Counterpoint follows in thirds in the two loweſt parts. The ſecond half of this Section therefore is the inverted order of replies of the firſt half. As both, the firſt and ſecond time, the Subject appears in the lower or authentic, and not in the higher or plagal part of its ſcale, this Section contains the Subject only as Subject, and not as Anſwer. In the two bars of the Intermediate Harmony which conclude this Section, the Modulation turns towards the minor of the principal Key.

Section IV. The Subject appears in the ſaid minor of the Key, both in Sixths, (as inverted thirds,) and *reverſed*, in the ſecond and third part; and the Counterpoint, alſo in ſixths, and reverſed, in the firſt and fourth part. The end of the Subject turns the Modulation to the fourth of the Key minor, as a related Key and Mode to the minor of the principal key. The Subject appears in the ſaid minor key, in the higheſt and loweſt part, alſo reverſed, but in thirds; and the Counterpoint reverſed and in thirds in the two middle parts. A very ſhort intermediate harmony turns the modulation to the principal key major again. The replies in this Section have been at the ſame diſtance as in the firſt; but no plagal Subject or Anſwer has been in this Section.

Section V. The Subject begins in the third part, and the Anſwer ſucceeds only two bars later, but *reverſed*, in the fourth part. The Counterpoint follows the Subject at its proper place, and in its original motion; but to the Anſwer the Counterpoint is not introduced in full, and only the thirds which might be added to the Counterpoint, appear in the higheſt part as marked by *c p*, which is the ſame as if the Counterpoint had been inverted in the tenth, and ſet an octave back again. (See Eſſay on Harmony, Chapter XIV, § 12.) The part next to this laſt Counterpoint is an imitation of the loweſt part in the 6th and 7th bar near the beginning, which makes varied ſixths to it, whilſt the Subject goes on in varied ſixths with the Anſwer. After an Intermediate Harmony of one bar the former half of this Section is introduced in another manner in the Fifth of the Principal Key, for the reverſed Anſwer begins in the ſecond part; its Counterpoint follows in the third part; the Subject then comes in, two bars after the Anſwer, in the firſt part; and its Counterpoint relieves the former, in the third part. The two upper and two loweſt parts unite then in ſixths again, as before in this Section, and one bar intermediate harmony turns the Modulation again to the principal key.

Section VI. The Subject begins in the third part; the Anſwer follows at one bar's diſtance in the firſt; their counterpoints accompany them as pointed out; and in the third bar of this Section the higheſt and loweſt part unite again in thirds, the ſame as the two middle parts. The Anſwer then begins again, and the Subject immediately follows at no more than half a bar's diſtance, *per arſin*, or on the unaccented note; the Counterpoint of the Anſwer therefore could not be introduced at this cloſe reſtriction of the Subject. A ſhort intermediate harmony leads to a Cadence with an Organ Point, in which the reverſed Subject appears again in thirds with an imitation of the Counterpoint, or the end of it in the fourth bar at the beginning of this Fugue. A *variation* of the Subject alſo is introduced in the two higheſt parts, which repeats a third lower when the baſs joins in it in contrary motion, and a formal concluſion takes place.

Fourth Fugue.

§ 35. See Plate XVIII, *Fuga* IV, *for three hands.* This alſo is an elaborate Fugue on the former Subject, which here appears in a third form, calculated to move with more

ſpirit and freedom than in the three preceding Fugues. It is a regular *Trio* on one ſet of Keys, to be performed by two perſons, the higheſt part with the right hand alone, and the two lower parts with both hands.

I have introduced in it a ſhort double counterpoint, to ſhew that it is not always required to make the counterpoint as long, or nearly as long as the Subject; and the reverſion of this counterpoint is added, as a tranſitory paſſage, to the Subject, before the firſt Anſwer appears. Similar ſhort additions to the Subject are ſometimes required as conciliatory notes, when the end of the Subject is ſo that the Anſwer cannot properly begin immediately after it, as I have ſaid in § 4, No. 3. But I know a perſon who, when the Subject ended with the fifth of the Key, would alſo end the Anſwer with the fifth of the Dominante, and then make uſe of a ſimilar conciliatory paſſage to lead the harmony back to the key, which is very improper, and contrary to the rules I have given in § 7, 8, 9, 10, and proved as generally eſtabliſhed, by examples from the works of the greateſt compoſers.

I need not explain this Fugue as minutely as the former, becauſe the diligent reader will ſufficiently underſtand moſt particulars of it, according to what I have ſaid in § 34, and to the characters by which I have analyzed it in the Plates. I therefore only point out to the readers notice, the varieties of Replies which are again found in this Fugue when compared with the preceding ones; the different manners in which the Subject is announced in the ſecond, third, and fifth Section, before it returns entire to begin a new Section; and the fancy Cadence towards the end of the Fugue.

I hope alſo that after what I have ſaid in the preſent §, and the above § 30, 31, 32, 33, and 34, the Fugues at Plate XXI and XXIV, will be ſufficiently analyzed in the Plates, to be underſtood. And ſome particular remarks reſpecting the Fugue at Plate XXI, will be made at § 10 in the next Chapter.

CHAPTER VII. OF DOUBLE FUGUES.

§ 1. In Chap. V, § 10, I have given the definition of the term *double Fugue*, in its general and particular ſenſe, and the general deſcription of *double*, *triple*, and *quadruple* Fugues; I therefore need here only to ſhew the Conſtruction of each ſort of the ſaid Fugues.

I. *Of Double Fugues, or Fugues of two Subjects.*

§ 2. There are *two ſorts* of double Fugues. The firſt are *ſimple* Fugues, with only a *double counterpoint*, as Counter Subject to the principal one; and the ſecond, Fugues of two *independant* Subjects.

§ 3. The ſaid *firſt* ſort of double Fugues are in all reſpects like *ſimple* Fugues, except the Counter Harmony, which is not altered in every Section, or at every Reply, like as in ſimple Fugues, but which contains a Counter Subject, calculated to accompany the

principal Subject in all its appearances, and to be inverted with it. But the faid principal, and counter fubject, may occafionally appear one without the other; and confequently this fort of Fugues belong more properly to the clafs of *double*, than of *fimple* Fugues.

§ 4. The Rules, which muft be attended to in the firft fort of Fugues in queftion, are as follows:

Rule I. The principal Subject, the Anfwer, the Order of the Replies, the intermediate Harmony, the different Sections, and the Modulation, muft be regulated according to the Rules given in Chap. VI, § 2, *& feq.*; but the principal Subject muft be calculated to admit of the intended Counter Subject, and make a regular Double Counterpoint with it.

Rule II. The Counterpoint may make its firft appearance, either with the Principal Subject; or as a fhort tranfitory paffage between it and the firft Anfwer; or with the firft Anfwer. An example of the firft fort fee in Fugue III, Plate XVI; one of the fecond fort in Fugue IV, Plate XVIII, where the tranfitory paffage from the Subject to the firft Anfwer is the reverfed Counterpoint, which afterwards appears with every Subject or Anfwer; and an example of the third fort may be the fame Fugue IV, if the faid tranfitory paffage is not attended to; and the firft appearance of the Counterpoint confidered as being with the Anfwer.

Rule III. The Counter Subject may be calculated, either for an inverfion in one interval only, fuch as in the Octave, or Tenth, or Twelfth; or to be invertible in more than one interval, according to the rules of double Counterpoint given in my Effay on Harmony, Chap. XIV, § 9, 16, 21, and 25.

Examples of all that has been faid above, are found in a great number of Fugues with a double Counterpoint by *Handel*; but the moft remarkable work, in which Examples to the above Rule III are found, is *Sebaftian Bach's* Art of the Fugue. In this latter work are Fugues with a Counterpoint in the Octave, the Tenth, and the Twelfth, moft of which have been alfo imitated in other intervals.

See alfo the analyfis of Fugue III, at Chap. VI, § 34.

§ 5. In regard to the *fecond* fort of *double* Fugues mentioned in § 2, being thofe, which confift of two Subjects *independant* of each other, the following Rule muft be added, viz:

Rule. The two Subjects may be introduced and anfwered, each by itfelf, like as in two fucceffive but connected fimple Fugues; and the faid Subjects muft afterwards appear combined one with the other, like as in thofe Fugues explained at § 4.

In this laft combination they may be introduced at various diftances or reftrictions; entire or by detached pieces; in equal or reverfe imitation; by augmentation or diminution; and with all the varieties of inverfion they are calculated for.

Examples of double Fugues of two *independant* Subjects, are found in many of *Handel's* works, of which I only point out the following ones, viz:

1, At Plate XXVI, No. 1, fee the laft movement of his Twelfth Grand Concerto, Allegro, common time. The firft Subject fee at a, and its Anfwer at the beginning of the fifth bar. This Subject is carried by itfelf through twenty-four bars, when the fecond Subject (at b,) appears as a Counterpoint to it, through eight bars. Afterwards the fecond Subject is ufed by itfelf; and at laft both Subjects at once again.

2, At Plate XXVI, No. 2, fee the beginning of a fine double Fugue in *Joseph*, mentioned before. At a, fee the firft, and at b, the fecond Subject. The particular nature of

of this Fugue is: that the firſt Subject only returns in a majeſtic manner at a few places, and the ſecond is anſwered and imitated as a principal Subject throughout the Fugue.

3, At No. 3, a, and b, ſee the Subjects of a double Fugue in *Iſrael in Egypt*; being that, mentioned at Chap. V, § 17. This Fugue is remarkable for being in the antient *Phrygian* mode, as deſcribed in my Eſſay on Harmony, Chap. XVIII, § 3. And the maſterly manner in which the two Subjects are introduced together muſt alſo be taken notice of.

4, At No. 4, a, b, ſee the two Subjects of a fine double Fugue, being in the ſame noble Oratorio with the former example, (Iſrael in Egypt.) It is in the antient *Dorian* mode, of which ſee alſo my Eſſay on Harmony, Chap. XVIII. This Fugue likewiſe ſhews, that in Vocal Fugues the firſt Anſwer may be made before the Subject is ended, becauſe the words ſhew how long the Subject is.

5, At No. 5, ſee the beginning of a double Fugue in *Jephtha*, being that, mentioned at Chap. VI, § 4, No. 2. The principal Subject at a, is upon the words, "Chemoſh no more we will adore;" and the ſecond Subject appears in the fourth bar, at b. This Fugue is alſo remarkable, for beginning with an accompaniment of the Baſs. In the above claſs of double Fugues may be included two *alternate Fugues* which are contained in the ſeventh Chorus of *Handel*'s Iſrael in Egypt, the firſt on the words, "He led them forth like ſheep," and the ſecond on, "He brought them out with ſilver and gold."

More examples of proper and improper double Fugues might be pointed out from the works of *Handel*, *Sebaſtian* and *Emanuel Bach*, *Graun*, *Corelli*, and other great Authors, but the above I hope, will be ſufficient.

II. *Of Triple Fugues, or Fugues of three Subjects.*

§ 6. The Fugues in queſtion may conſiſt of a Principal Subject, and two others as Occaſional ones, or Counterpoints to the principal Subject; or of three *independant* Subjects. In the firſt caſe they reſemble the double Fugues deſcribed in § 3 and 4; and in the latter, thoſe of § 5.

§ 7. A triple Fugue of *one* principal Subject therefore, muſt be conſtructed according to all the rules of a Simple Fugue, given in Chap. VI; with the only difference, that the Counter Harmony, and the Intermediate Harmony contain alſo real Subjects, when in ſimple Fugues they contain only paſſages related to the Subject.

A triple Fugue of *three* independant Subjects, may be conſtructed in various manners, viz: firſt, ſo that every Subject is introduced and anſwered ſeparately, like as in ſimple Fugues; and that all three Subjects are afterwards united, and introduced one with the other. Secondly ſo, that two Subjects begin together, like as in the double Fugues at No. 2 and No. 5, § 5; and the third appears afterwards, like the ſecond one in the Example at No. 3, b. And in other manners, from which follow what I have ſaid above.

Examples of triple Fugues on one principal Subject, and two occaſional ones, I need not give, becauſe they are nearly the ſame as double Fugues of the ſame kind; I therefore immediately proceed to thoſe of three independant Subjects.

1, At Plate XXVII, No. 1, a, b, c, ſee the three Subjects of a fine triple Fugue by *Handel*, in Joſeph. The firſt, that at a, is in the antient *dorian* mode, like another example

ample by him given at § 5; and the chromatic Subject at b, with the graceful one at d, are so judiciously used in various combinations with the first Subject as well as with each other, that this Fugue deserves to be studied with great attention.

2, At No. 2, a, b, c, see the three Subjects of that masterly triple Fugue with which *Sebastian Bach* has ended his "Art of the Fugue," and soon after which he died. The *first* Subject, (at a) is part of that on which he has composed all the twenty-three inimitable Fugues, and Canons in the form of Fugues, of the said most estimable work, as given at Plate XII, No. 8. This Subject is worked upon as in a simple Fugue through 114 bars. In the 115th bar the *second* Subject (at b) appears, Solo, like the beginning of a new Fugue, and is regularly answered and introduced in the four parts of the harmony, by itself, like the first Subject, till the 148th bar, in which the first and second Subject are combined; and with this combination of the two Subjects the Fugue is carried on till the 192d bar. In the said bar the *third* Subject appears, which consists of those notes called like the letters of that great Author's name B, A, C, H; it is also treated first by itself, and then combined with imitations of the two first Subjects, till the 231st bar where the Fugue ends.

N. B. Respecting the above letters B, A, C, H, it must be understood: that the Germans call B flat—B, and B natural—H. This distinction seems to have arisen at those times, when B flat, as the first accidental note, became to be allowed as a perfect fourth to F. For then the term B remained to the perfect fourth of F, and a new name was given to B natural, out of the alphabet, which according to the natural order of the letters fell upon H, the next after G. And to this custom of having the letter H in German notation, it is owing, that *Kirnberger* calls the interval $\frac{1}{7}$, (or $\frac{4}{7}$ to the double octave of $\frac{1}{1}$,) I, being the next letter to H. Respecting the said interval $\frac{4}{7}$ and its inversion $\frac{7}{8}$ see my Essay on Harmony, Chap. I, § 7. But the English method of saying B flat and B natural, the same as A flat and A natural, is much better than saying B and H, as above.

III. *Of Quadruple Fugues, or Fugues of Four Subjects.*

§ 8. A quadruple Fugue, may consist of *one* principal, and three occasional Subjects; or of *two* principal Subjects, and their double Counterpoints; or of *four* independant and equally interested Subjects.

The said *first* sort, or those of one principal Subject, is quite similar to the Fugue of six Subjects I give at Plate XXI. For if the two last of the Subjects of that Fugue are not considered as Subjects, the other four are a perfect specimen, of a whole Fugue of the description in question. I therefore need not give another example of that sort.

The said *second* sort may be composed, like a double Fugue of two independant Subjects, as explained in § 5; and in the combination of the two principal Subjects they may with their Counter Subjects produce real quadruple Counterpoints. But I do not recollect having seen a Fugue of this kind, and therefore have no example to give of it.

But an example of the said *third* sort of quadruple Fugues is found in *Handel*'s Alexander's Feast, being the Chorus, "Let old Timotheus yield the prize." See the four independant Subjects on which it depends at Plate XXVII, No. 3, a, b, c, d, continued at Plate XXVIII. This masterly piece is of the extraordinary nature, that the four Subjects are introduced one after the other, as four Solos in the different parts, without any other accompaniment than a thorough bass, and that neither of them is regularly answered as in

proper

properFugues. But how ingeniouſly the Subjects are afterwards combined, will appear at Plate XXVIII, No. 1, being no more than four bars out of the middle of the Fugue, and yet all four Subjects are contained in them. Many fine varieties of introducing theſe ſubjects at all diſtances, and in divers combinations, will appear in the piece itſelf, which deſerves to be ſtudied with attention.

VI. *Of Quintuple and Sextuple Fugues.*

§ 9. A *quintuple* Fugue naturally is that which conſiſts of *five*, and a *ſextuple*, that which conſiſts of *ſix* Subjects.

Though I have ſaid before, (at Chap. V, § 10,) that the Fugues in queſtion are more calculated to ſhew the great abilities of their authors, than to afford extraordinary entertainment to moſt hearers; yet there may be particular *purpoſes* which can be anſwered by writing them, and a compoſer may occaſionally, or in the elaboration of a Fugue, which he at firſt intended but for two or three Subjects, diſcover more Subjects that can be combined with the others: in theſe caſes therefore a ſkilful elaboration of a Fugue of five or ſix Subjects cannot but create admiration in all thoſe who are able to judge of it.

Both quintuple and ſextuple Fugues may be written according to all the various plans that have appeared above, under double, triple, and quadruple ones, and according to many more ingenious plans which will be found in the numerous works of *Handel*; which will require no particular demonſtration.

§ 10. An example of a *quintuple* Fugue I have not provided, but there will be no occaſion for it, as I have a *ſextuple* to lay before the Reader. See Plate XXI, XXII, and XXIII. It is by my late Uncle, *Charles Chriſtopher Hachmeiſter*, Organiſt at Hamburgh, who died about the year 1779, and by whom are alſo thoſe fifty *variations* of a Minuet mentioned in my Eſſay on Harmony, Chap. XVI, § 6. This Fugue conſiſts of a principal Subject, and five others, calculated to be introduced as a Counterpoint, one to the other as well as to the principal Subject, at various diſtances or reſtrictions. I have analyzed it with the ſame characters as the former Fugues, which ſee explained at Chap. VI, § 31; and to which are added the Numbers 2, 3, 4, 5, 6, to point out the five ſecondary Subjects.

Reſpecting the ſaid Subjects, I muſt remark: that the *fourth* one ariſes from the reverſion of the latter half of the principal Subject; and that the *fifth* one ariſes from the latter part of the ſecond, by drawing four crotchets together into two bound minims, or one ſemibreve.

The Modulation, and the whole conſtruction of this Fugue, will be found conformable to the general and particular rules given in Chap. VI. I therefore need not enlarge upon it.

§ 11. Though I hope the above will be found ſufficient to give the diligent Reader a proper idea of the different ſorts of Double Fugues, and all that is material in them, yet there is one material point ſtill unexplained, being the *invention of the Subjects* for them; and the knowledge of examining Subjects which ſhall be uſed. This I ſhall endeavour to ſpeak of in the following Sections.

§ 12.

§ 12. To *invent Subjects*, that are calculated to be anſwered and imitated each by itſelf, and to be combined at various reſtrictions, and in various forms, requires a proper attention to the following Rules, viz:

Rule I. To a Subject which remains on *one* and the *ſame key or note*, a great variety of other Subjects may be introduced, the ſame as to a holding baſs note in an Organ-Point; and equally the ſame as with a whole Subject, it is with any part of the Subject.

To the Subject at Plate XXVI, No. 5, a, therefore, a great number of various Subjects may be introduced, not only almoſt at any note, but alſo reverſed, by diminution, and in all other ſorts of imitation, becauſe the greateſt part of it remains on the ſame key or note.

Rule II. To a Subject which gradually *aſcends* by diatonic or chromatic degrees, another may be introduced almoſt at every note which gradually *deſcends*; though the one proceed by a quicker ſort of notes than the other.

According to this rule, therefore, a fixed, an aſcending, and a deſcending paſſage, will in general be good for the three Subjects of a triple Fugue.

Rule III. As all the above motions (viz: the fixed, the aſcending, and the deſcending,) may be *varied* in many different, but uniform manners, it follows: that their variations are in many inſtances as uſeful, as their original form.

In explanation of this Rule I muſt ſhew, what variations can be meant by it. They are as follows:

1, The diviſion of a note into ſmaller ones, on the ſame key; which requires no Example.

2, The tranſpoſition of it to the Octave above or below, and back again; which alſo will require no example.

3, A gradual aſcending or deſcending from it, to the ſecond, third, or fourth, above or below, in a quicker ſort of notes.

Theſe are the variations of plain notes found in many Subjects of great Authors, and the gradual aſcending or deſcending may remain, on the ſecond, third or fourth of one note, and the other note be varied in the ſame manner; or the aſcending notes may deſcend, and the deſcending ones aſcend to the original note again.

An Example where a Subject is varied according to theſe obſervations, ſee at Plate XXVII, No. 3, b, from the ſecond to the fourth bar.

Another variation of a ſimilar nature ſee at Plate XXVII, No. 1, c, to the words "Tender Mercies," where all the notes may be conſidered like one F, or like F, A, F.

Rule IV. A *ſhort* Subject of a *ſmall compaſs*, may be introduced to moſt Subjects of a greater length and compaſs.

The reaſon of this rule is obvious. For a Subject of the deſcription in queſtion is like the variation of a long note according to the Rule III, and therefore it may be combined with moſt aſcending, deſcending, or fixed paſſages, at moſt reſtrictions, though not in any interval. This appears in ſo many Fugues and other pieces of compoſition that it will require no Example.

The above, I hope, will greatly facilitate the invention of proper Subjects for the Fugues in queſtion. But as ſometimes a Compoſer need not to invent, but has only to chooſe his Subjects, from paſſages of a piece or pieces already compoſed, I ſhall now endeavour to ſhew what ought to be obſerved in that reſpect.

§ 13. To *examine* two or more Subjects, for the purpoſe of diſcovering whether they are calculated for a double, triple, or quadruple Fugue or not, requires the obſervation of the following Rules, viz:

Rule I. Confider the two or more Subjects you intend to bring into the fame Fugue according to the Rules given in § 12, to fee, firft, whether they are *different* in motion; and fecondly, if they are of fuch a difference, as is likely to *agree* together according to the faid Rules.

To acquire a certainty, and a perfection in the examination of Subjects according to this rule, it is good to collect the Subjects from as many double Fugues as poffible, and then to confider in which refpects they agree fo that they may be combined and inverted together; particularly, according to which of the Rules given in § 12, their reciprocal agreement may be accounted for.

Rule II. If you have found as many Subjects as you want, which feem to be both different, and reconcileable together, you muft examine whether they are calculated for *more than one* combination, and fort of imitation, and of what fort thefe are.

This examination of two or more Subjects together, is of great utility in the ftudy of compofition. For, it ferves not only for the purpofe of teaching us which Subjects are ufeful or not for our immediate wants; but it renders us more acquainted with the nature of Subjects, and with the varieties they are calculated to afford, than the mere ufe of thofe we may have the chance to invent or choofe without fuch examination.

In the above particulars, (I mean in the choice as well as the examination of Subjects for a certain purpofe,) *Handel* muft have been very great. For all his works fhew, that whatever ufe he made of a Subject, it was always with the greateft knowledge, and yet with fuch a natural eafe, that his moft fcientific Fugues bear not the leaft fign of any want of entertaining variety. That *Sebaftian Bach* was alfo great, and perhaps without a rival in the fame particulars, appears from the well known anecdote, how his fon *Emanuel* fhewed him one day a Subject for a Fugue, with the varieties he thought it would afford, afking if he thought there were more varieties contained in it. The father then, as it is faid, looked at the Subject but a little while, and returned it, faying "*No more.*" This fhort anfwer made the fon curious, to examine the Subject himfelf more minutely; but he found that his father had been perfectly right, for he could do no more with it than what his father faid. Yet this muft naturally be underftood of thofe varieties which are material in the art of a ftrict Fugue; for in other refpects the Chapter of *Variation* in my Effay on Harmony will fhew that almoft any Subject may be varied almoft innumerable times. And what makes *Haydn* fo great? Is it not among his other mufical talents that of *choofing* proper Subjects, and making *proper ufe* of them? The ftudy of thefe particulars therefore I beg leave ftrongly to recommend to my Readers, not only for the ufe of Fugues, of which I have treated in this Chapter, but in general, for all forts of mufical pieces, as I have taken pains to fhew by the Symphony from which the Subject of the above Fugues is taken, as well as by thefe Fugues.

§ 14. Though I have mentioned in my Propofals, the analyfis of a *double*, *triple*, and *quadruple* Fugue, I hope the above chromatic *fextuple* one will be thought fufficient, inftead of the two latter ones, as I have already analyzed more than I promifed, in the preceding Chapter. And as another compenfation I lay before my Readers the *enharmonic* Fugue at Plate XXIV, mentioned before at Chap. VI, § 12, which I have analyzed with the fame characters as the preceding Fugues, as explained at Chap. VI, § 31.

CHAPTER

CHAPTER VIII. OF CANONS.

§ 1. A *Canon* is a piece, in which the *whole* beginning part or melody is imitated by the other parts. The exceptions from this general definition will appear under *finite* Canons, and Canons by augmentation. Respecting the term Canon, see Chap. V, § 2.

The melody which is to be imitated may be called the *Subject*, like as in Fugues; and every part which imitates the Subject, its *Reply*. These terms therefore I shall make use of in the present, and the following Chapter.

§ 2. The art of the Canon teaches the highest degree of mechanical contrivance in musical imitation, and deserves to be studied as well as Fugues and Double Counterpoint. For it is useful, not only in those cases where real Canons are to be written, but also in the invention of a Subject for a Fugue, which it enables us to construct so, as to be calculated for any intended Restriction; and it affords a great variety of practice and amusement, by making us acquainted with combinations of sounds, different from those in all other sorts of musical pieces.

A very good observation respecting the use of studying Canons, see in Dr. *Burney*'s General History of Music, Volume II, page 508.

I shall endeavour to give a description of every thing belonging to Canons, first *in general*; secondly in regard to the different *sorts of imitation*; and thirdly in regard to the *number and quality of parts*.

I. *Of Canons in General.*

§ 3. A Canon in general, may be *simple* or *double*; *resolved* or *unresolved*; *finite* or *infinite*; calculated for *one*, or *more sorts* of solutions.

§ 4. A *simple* Canon is that which depends but upon *one* Subject, though it consist of many parts.

Examples of simple Canons see: at Plate XXVIII, No. 3, Canon II and III. The first consists of four, and the second of two parts. Also that by *Marpurg* at Plate XXXV, the first line, which consists of nine parts. Besides several others in the Plates which I need not point out.

A *double* Canon in a general sense, is that, which contains *more than one* Subject; but in a particular sense a *double* Canon contains *two*, a *triple* Canon *three*, and a *quadruple* Canon *four* Subjects. The said two, three, or four Subjects of a Canon, must consist of melodies different from each other, or else it is no real double, triple or quadruple Canon. An example of a Canon of *two* Subjects see at Plate XXVIII, No. 3, Canon I; which consequently is a real *double* Canon. Real *triple* and *quadruple* Canons are found in *Kirnberger*'s Kunst des reinen Satzes, Vol. II.

Mere apparent double Canons are those, in which the second, third, or fourth Subject arises but from a variation of the first Subject, either by reversion, or by bringing it into another sort of different form. See Plate XXIX, Canon IV, V. Such Canons are written in more than one line for the convenience of resolving them. But as the whole might be drawn

drawn from the firſt Subject, if a ſufficient explanation was added to it, ſuch Canons cannot properly be called double ones.

To the claſs of double Canons may be added: *compound* Canons, by which I mean thoſe that contain *two* or more Canons in *one*.

Some excellent examples of this ſort ſee as follows: At Plate XXXIII, Canon I, by *Emanuel Bach*, which is of ſo extraordinary a nature, that at firſt it is a Canon by notes of *equal* length, and after a few notes it becomes a Canon by *diminution*, both before and after the Repeat.

At Plate XXXIV, Canon I, II, and III, by *Faſch*, are of a ſimilar nature, and have been written in imitation of the above one by *Bach*, as *Kirnberger* ſays, from whoſe above-mentioned work I have tranſcribed them.

§ 5. A *reſolved* Canon, as mentioned in § 3, is that, which either is written in parts and at full length, as it ſhall be performed, or which is perfectly explained by words or other known characters. But when a Canon is not written or explained in the ſaid manner, it is *unreſolved*. The latter, or unreſolved Canons, are alſo called *ænigmatical* ones.

Fully reſolved, or tranſcribed Canons therefore are Canon I, II, IV, and V, by *Bevin*, ſee Plate XL; alſo Canon II and III by Dr. *Burney* at Plate XXX and XXXI, and ſimilar others. Sufficiently explained by words and characters, I hope, will be found my Canons at Plate XXVIII and XXIX; and ſimilar other examples.

Not quite reſolved or explained, are *Sebaſtian Bach*'s Canons VII, and VIII, at Plate XXXVI; where by the former it is not ſaid of how many *parts* it is to conſiſt, and where the replies are to begin; and by the latter it is alſo not pointed out where the replies are to begin. Such ſort of half explained and half ænigmatical Canons are frequently met with, and in the next Chapter, under Reſolution of Canons, I ſhall ſhew how the characters uſed in them are to be underſtood.

Quite ænigmatical is Dr. *Burney*'s Canon, No. 2, at Plate XXX. and *Bevin*'s No. 3, at Plate XL. when the ſolution is not added to each of them.

§ 6. A *finite* Canon, is that, which ends with a certain note of the Subject. It may be ſet ſo, as to end part after part, in the order and at the diſtance it began; like as Dr. *Burney*'s No. 3, Plate XXXI. Or ſome additional notes may be put to the Subject, and to thoſe replies which end before the laſt reply, to make the former as long as the laſt; as it is found in the ſmall notes of the quoted example; and as I ſhall explain in the next Chapter, under the Conſtruction of Canons.

But when a Canon is calculated ſo, that the Subject as well as every Reply may immediately proceed from the end to the beginning again, it is called an *infinite*, or perpetual Canon. Examples ſee at Plate XXVIII, No. 3, Canon I, and II; and ſimilar others in the ſucceeding Plates. Theſe Canons may end part after part, as they began; or all parts at once at any other place where the harmony will admit of it. A concluſion of the latter ſort ſee pointed out in Canon X, Plate XXX, by a pauſe over that note in the eighth bar where the Canon may end.

A particular claſs of infinite Canons are thoſe, called *per tonos*, or through all the keys. They are of two different ſorts, viz: firſt thoſe which proceed from key to key with ſuch intervals as the diatonic ſcale of the principal key produces; ſecondly, thoſe which make real digreſſions, from key to key, till they are gone through the whole circle of the twelve major or minor keys. Both ſorts may end in any key if required, or paſs through all and end in the principal key.

Of the former ſort is the Canon at No. 2, Plate XXVIII, and Canon III, at No. 3, of the ſame plate. Alſo the fine Canon 9 in 1, by *Marpurg*, at Plate XXXV. And of the latter ſort, two Canons by *Kirnberger*, at Plate XXXI, and XXXII.

§ 7. Moſt Canons are calculated but for *one ſort of ſolution*; that is to ſay, for a certain fixed number of parts, and a preſcribed order, form, and variety, of replies. Of this ſort are all the Canons by *Sebaſtian Bach*, by *Bevin*, and others I give.

But ſome Canons will admit of *more than one*, or *many* ſorts of ſolutions; and theſe, particularly the laſt, are called *polymorphous*, or many Canons in one. Examples of the former ſort, or Canons that will admit of *ſeveral* different ſolutions, ſee at Plate XXVIII, No. 2, and 3. At No. 2, ſee a Canon which may be replied to in any interval of the diatonic ſcale, either above or below, as I ſhall ſhew in the next Chapter; and at No. 3, Canon I, the higher line contains a ſubject which alſo can be replied to in various different manners, as the ſucceeding Canons ſhew. *Marpurg* gives an example of a Canon by *Stoelzel*, which can be reſolved in more than two thouſand different ways; but as ſuch Canons are more for curioſity than real uſe, I have not given any more than the ſaid examples of them.

II. *Of Canons, in regard to the different Sorts of Imitation.*

§ 8. The replies of a Canon may be made in different *intervals*, with greater or leſſer *ſtrictneſs*, in equal or contrary *motion*, with equal or different *length of notes*, and at equal or unequal *diſtances*. Theſe particulars I ſhall now endeavour to explain.

§ 9. In regard to the *Interval*, a Canon may be calculated for a reply in the uniſon, or in any other interval, above or below, in the following manner, viz.

Firſt, ſo that *all* replies are in the uniſon or ſome other interval.

Secondly, ſo that one reply is in one, and the other in ſome other interval; either above, or below that, in which the ſubject begins.

According to what I have ſaid juſt now it muſt be underſtood, that there is a great difference between an interval above or below. For the ſecond above C is D, and the ſecond below C is B; and ſo it is with all other intervals above or below.

§ 10. In any one interval, or in any number of different intervals, the imitation may be *ſtrict* or *free*.

Strict the imitation is, when a reply proceeds by the ſame number of tones and ſemitones, as there are contained in the ſubject. To effectuate this, it is neceſſary, if the reply is made in a key or interval different from that of the ſubject, to introduce in it ſuch ſharps, flats, or naturals, as are required to produce the ſtrict imitation; which may be done, either by the Clef, or occaſionally in the reply. Of the former or different ſignatures by the Clef, ſee Plate XXXI, Canon III, by Dr. *Burney*, where the ſecond part is in F, and the two others in C; and two examples by *Kirnberger*, in which every part is in a clef different from the others, ſee at Plate XXXI and XXXII. And equally the ſame it would be, if the ſharps or flats by the Clef had been introduced occaſionally in the replies.

Leſs ſtrict is the imitation, when a reply is made according to the degrees of the diatonic ſcale of the ſubject, without any accidental ſharps, flats, or naturals, than thoſe contained in the ſubject itſelf. According to this ſort of imitation therefore, a reply may be made in G, the fifth of C, without a ſharp, or in F, the fourth of C, without a flat.

§ 11. In regard to the different *motions* in which an imitation can be made, the reply of a Canon may be made, in equal or reverſe, in retrograde or reverſe retrograde motion; and in one of theſe motions only, or in two or more of them at the ſame time.

Examples of Canons in equal motion ſee in Canon I and II, by *Kirnberger*, at Plate XXXI and XXXII; one in contrary motion at Canon I, by Dr. *Burney*, Plate XXX; one in retrograde motion at Canon IV, Plate XXIX; and one in reverſe retrograde motion, at Canon V, the ſame Plate.

§ 12. In regard to the *length of notes*, replies of a Canon may be made either in notes of the ſame length as thoſe of the ſubject; or by augmentation, or diminution. Examples of the former ſort, ſee in the Canons of Plate XXVIII, No. 2, 3; one by augmentation at Plate XXIX, Canon VI; one by double diminution is Canon VII, and by triple augmentation Canon VIII, of the ſame Plate.

In the above examples *every note* of the ſubject is imitated in the required proportion. But there are Canons found in which the reply only ſelects *certain notes* out of the ſubject, and imitates them. Or alſo: Canons in which the reply imitates notes of very *different* lengths, by notes of *one ſort* of length. Examples ſee at Plate XL, Canon I, and at Plate XLI, Canon IV, V. Theſe remarkable Canons, which might be called Canons by *ſelected*, and by *reduced* imitation, ought to be taken particular notice of, as they ſhew the way to a great number of ſimilar but other varieties of imitation.

One ſort of imitation, ſimilar to the latter ones, is that, which *Marpurg* calls *interrupted* imitation, or in which the ſame notes are imitated in the ſame ſort of length, but with interſperſed reſts. The oppoſite to it would be *contracted* imitation, or when a ſubject with interſperſed reſts is imitated without the reſts, but with notes of the ſame length. This interruption or contraction of replies may alſo be varied in different manners.

Another ſort of imitation, which is very curious, but related to the above *ſelected* imitation, is found in *Bevin*'s Canon III, at Plate XL, which will be more explained under a Survey of the Canons given; ſee Chap. IX. § 27.

§ 13. Reſpecting the *Diſtance* at which the reply may imitate the ſubject, it appears: that a Canon may be calculated for a reply at any reaſonable diſtance. But if a Canon ſhall conſiſt of more than two parts, the different replies may be made either at an *equal*, or *unequal* diſtance. The former is: when the third reply follows at the ſame diſtance after the ſecond, as the ſecond after the firſt, and the firſt after the ſubject; and the latter: when the firſt, ſecond, and third reply do not follow at the ſame diſtance one after another, as the firſt does after the ſubject. Examples of replies at an *equal* diſtance, ſee at Plate XXVIII, No. 3, Canon I, II; and one at *unequal* diſtances, at Plate XXXI, Canon III, by Dr. *Burney*, where the firſt reply appears *one* bar after the ſubject, and the ſecond reply *two* bars after the firſt.

But the firſt reply to a ſubject need not be made at the ſame *time of the meaſure*, as that where the ſubject begins, but may follow the ſubject *per arſin* as well as *per theſin*, or on the unaccented time as well as on the accented. And the diſtances of the ſucceeding replies may be fixed according to the ſame variety of accented or unaccented times. This being the ſame as anſwers in fugues by unaccented to accented, it will require no particular example.

III. *Of*

III. *Of Canons, in regard to the Number and Quality of Parts.*

§ 14. A Canon may be ſet for *two* or *more* parts without any accompaniments; or for any number of *real* parts with one or more others as *accompaniments*; or for *two* parts which may be *doubled by thirds*; or for any number of parts *to a given melody*. According to theſe particulars I ſhall explain Canons in this place.

§ 15. When the ſubject is calculated but for *one* reply, it produces a Canon of *two* parts; *two* replies make a Canon of *three* parts, and ſo forth; which will require no farther demonſtration. And if the Canon is not expreſsly intended for many reſolutions, or many ſorts of replies in one reſolution, it may be conſtructed ſo, as to produce a complete or ſatisfactory harmony, *without any accompaniment*. Of this ſort are the Canons at Plate XXVIII and XXIX.

§ 16. But when the ſubject of a Canon is intended for a particular melody, or when it ſhall be calculated for many ſorts of replies, the harmony cannot always be rendered ſufficiently complete; and in ſuch caſes it is good, to add to the real parts of the Canon one or more filling parts, as *accompaniments*.

The ſaid accompaniments may conſiſt, either of a baſs only, or of one part between or above the Canon; or of any two, three, or four parts. And how additional parts may be ſet to the real ones of a Canon, as duplicates, follows from what has been ſaid in Chap. V. § 20.

§ 17. Another variety in the number of parts of a Canon is: when a Canon of two parts is calculated ſo, that a third and fourth part may be *added in thirds* to the above original parts; like as a double counterpoint of a ſimilar nature. See my Eſſay on Harmony, Chap. XIV, § 8, 16, 21, and 25. And an example at Plate XXX, Canon IX, where the reply in the third above, and ſixth below, are nothing elſe than the added thirds in queſtion.

§ 18. The laſt ſort of Canons mentioned above, is that, which muſt be ſet to a *given melody*. It is one of the moſt difficult ſorts of all thoſe mentioned in this chapter. But *Sebaſtian Bach* has ſet a great number of theſe Canons; and ſome of them ſee at Plate XXXV, Canon II, III, IV, and at Plate XXXVI, Canon V, VI, VII. And another example ſee at Plate XXX, Canon X.

CHAPTER IX. OF THE CONSTRUCTION AND RESOLUTION OF CANONS.

I. *Of their Conſtruction.*

§ 1. All the Canons I have given a deſcription of in the laſt Chapter, muſt be conſtructed either as *ſimple*, or as *double* ones, and both ſorts with regard to all the particulars that have been mentioned in the ſaid Chapter. The rules which muſt be attended to in their conſtruction, I ſhall endeavour to give in the preſent chapter.

A. OF

A. OF THE CONSTRUCTION OF SIMPLE CANONS.

§ 2. I ſhall endeavour to ſpeak of the conſtruction of the Canons in queſtion, firſt in regard to the *Interval* in which the reply is to be made; ſecondly in regard to the *Motion* in which it ſhall be made; and thirdly in regard to the *length of notes* in which it ſhall appear.

I. *The Interval in which the Reply is made.*

§ 3. The eaſieſt ſorts of Canons, in regard to the Interval in which the replies ſhall be made, are thoſe in the *Uniſon*, or the *Octave*.

They may be divided into two claſſes, viz: thoſe that conſiſt of *equal* diviſions; and thoſe of *unequal* diviſions. By the former, I mean Canons, whoſe ſubject conſiſts of as many ſtrains or diviſions of equal length, as their harmony contains parts; and by the latter, thoſe, which are not divided into as many ſtrains of equal length, as their harmony contains parts.

§ 4. An example of the *former* ſort ſee at Plate XXXVI, Canon VIII. Its ſubject conſiſts of twenty-eight bars, and it is calculated for three replies in the uniſon or octave; the firſt reply to begin at the diſtance of ſeven bars after the ſubject, and each ſucceeding reply at the ſame diſtance after the preceding one; ſo that when the laſt reply begins, the ſaid four equal diviſions of the ſubject make a regular harmony of four parts, as it appears at Plate XXXVIII, Canon VIII. Canons of this ſort are contained in every regular Harmony for two, three, or more *equal* voices or inſtruments; for, if the different parts of ſuch a harmony are ſet one after another, like as thoſe of Canon VIII, Plate XXXVIII, in the ſubject at Plate XXXVI, they make a Subject for a Canon in the *Uniſon*; and if every part is regular as a double counterpoint to all the other parts, the replies may alſo be made in the *Octave*.

The reaſon why I have required the harmonies in queſtion to be for *equal* Voices or Inſtruments, (i. e. for none but trebles, or none but tenors &c.) is obvious. For if it was for a treble, alto, tenor, and baſs, all the parts could not properly be written in one ſtave of lines, except with the aſſiſtance of their different clefs; nor could they be properly performed in their real place, by one and the ſame voice or inſtrument, as it is required in a Canon.

To demonſtrate more clearly what I have ſaid above, I return to the example at Canon VIII, Plate XXXVIII. This is a regular harmony for four *equal* voices or inſtruments; but as it is alſo a regular quadruple counterpoint of the octave, two of the parts may be performed an octave above or below the others, as the G clef on the firſt line ſhews, which makes the treble notes the ſame as written in the baſs clef, only an octave higher. To make ſuch an harmony a Canon, any of the four parts may begin, and proceed through its line by itſelf; but that which ſounds beſt as a *ſolo* ought to be taken. When the firſt or beginning part is thus gone through its line, its performer takes any other line of the harmony, which has the beſt effect as a *duo* with the firſt part, whilſt another performer takes that part which made the beginning. When both parts are thus gone through their line, the firſt part takes any of the two remaining lines which has the beſt effect as a *trio* with

the two former ones, whilſt the ſecond performer takes that part which the firſt had laſt, and the third performer takes the beginning part. At laſt the firſt performer takes the laſt part, the ſecond performer that which the firſt had laſt, the third performer that which the ſecond had laſt, and the fourth performer the beginning part. When the firſt performer has done with the laſt part, he returns to that with which he made the beginning, and goes through the whole again in the former order, which all the other performers do in their turn, till they like to conclude; and this may be done in the Canon in queſtion at the note marked with a pauſe in every part.

According to this deſcription therefore, the loweſt part of the Canon in queſtion makes the beginning; the part over it then ſucceeds it; next the third part from below is annexed to the ſecond; and at laſt the higheſt part follows the third, as the ſubject of this Canon at Plate XXXVI, Canon VIII, ſhews. But if it had been thought proper, the four parts in queſtion might have been placed one after another, in any other ſucceſſion, viz: in regular order downwards; or beginning with the ſecond or third part, which I hope will require no farther demonſtration.

In the ſame manner as above, Canons in the Uniſon or Octave may be made, of all the examples of ſimple counterpoint I have given in my Eſſay on Harmony at Plate XX, XXI, and XXII, if the baſs alone, or both the baſs and tenor, is ſet an octave higher, to render the parts calculated for *equal* voices, as I have ſaid near the beginning of this ſection.

§ 5. The ſecond ſort of Canons in the Uniſon or Octave I have mentioned at § 3, are thoſe of *unequal* diviſions. They may be written in two different manners, viz. firſt: ſo, that all the replies are introduced at *equal* diſtances, like as in the Canons of § 4, but that the harmony is continued longer than what the diſtance is from one reply to another; or ſecondly ſo, that the replies are introduced at *unequal* diſtances.

1, The rules which muſt be attended to in conſtructing the ſaid firſt ſort of Canons are as follows:

Rule I. Write down a ſubject as far as to the place where a reply ſhall begin; and ſet the ſame melody into the part of the reply, but begin where the ſubject ended. If there ſhall be more than one reply, you muſt ſet the ſame part of the ſubject into the part of every reply, ſo that the beginning of a ſucceeding reply comes in after that of a preceding one. See Plate XLII, No. 1, at a, a, a.

Rule II. Add to the beginning part, a melody of the ſame length as the firſt, but ſo that it be perfectly harmonious to the ſecond part; and then carry the ſame into the part of every reply. See the former example at b, b, b.

Rule III. Continue in this manner as long as you think proper, which in the example in queſtion is done till f, f, f.

Rule IV. If the Canon ſhall be *infinite*, the latter additions to the ſubject muſt be calculated ſo, that when the ſubject repeats again in the firſt part, it may be as regular over the others, as has been required in the above Rule II. See the example at a a, b b.

Rule V. But if the Canon ſhall be *finite*, it may be concluded at the intended length; and inſtead of the repeated Subject at a a, b b, in the above example, any other addition may be made to the preceding parts, till they are as long as the part of the laſt reply. An example of ſuch additions ſee in Dr. *Burney*'s Canon III, at Plate XXXI; the ſmall notes in the firſt and ſecond part. Alſo in *Bevin*'s Canon IV, Plate XLI, where the firſt pauſes over the ſecond and fourth part ſhew, with which note the ſubject and replies end.

2, If the replies of a Canon are introduced at *unequal* diſtances, according to the ſecond manner

manner of writing the Canons in queſtion, pointed out at the beginning of this §, the following rules muſt be obſerved:

Rule I. Begin the Subject with a melody as long as the *ſmalleſt* diſtance between the replies, and carry the ſame into the part of every reply, *according to the diſtance* at which they ſhall follow the Subject, as well as each other. See Plate XLII, No. 2, at a, a, a.

N. B. In this example the ſmalleſt diſtance of the replies is one bar, therefore no more than one bar is the firſt beginning; but in the part of the ſecond reply it is ſet two bars farther than the firſt reply, according to the diſtances intended for the replies.

Rule II. Obſerve the above Rule 2, 3, 4, 5, under No. 1, of the preſent §, according to the letters b b b, c c c, d d d, &c. in the example in queſtion.

N. B. Though this example contains a reply in the fourth below, which does not belong to the Canons in queſtion; yet it will ſhew the manner of writing them as well as if both replies were in the uniſon or octave.

§ 6. If a Canon is to be conſtructed in the *Second*, or *any other* interval, above or below, it cannot be done according to what has been ſaid in § 4, but the rules given in § 5, both under No. 1, and 2, muſt be obſerved in it. And according to theſe rules the Canon muſt be conſtructed, not only when the replies are all in one and the ſame interval, but alſo when they are in two, or more, different intervals, with the only conſideration, that every piece of the ſubject muſt be carried into the different parts of the replies, according to the *interval* in which the reply is to be made.

An Example which contains one reply in the fifth below, and one in the octave below, we have ſeen at Plate XLII, No. 2. And the ſubject of one in eight different intervals ſtands at Plate XXXV, *Canon* 9 *in* 1, by *Marpurg*, which the Reader will be able to reſolve according to its explanation, and the marks of the replies underneath it.

§ 7. In the above ſections I have ſpoken of Canons, which, when they are repeated, begin in the *ſame* intervals again, in which the ſubject as well as every reply began at firſt; in this place now I muſt ſhew what is to be obſerved in regard to thoſe Canons, which at every repetition begin in a certain *higher* or *lower* interval, and thus are calculated to proceed or modulate through the whole ſcale, or the whole muſical circle, according to the deſcription given of them, under Canons *per tonos*, at Chap. VIII, § 6. The *Rule* for conſtructing them, is: obſerve the rules given in § 5, under No. 1, and 2, with the following two exceptions, viz: *firſt*, that the end of the Canon muſt be ſo, as to admit of the repetition in ſuch a higher or lower interval as intended; *ſecondly*, that every part muſt be a regular double counterpoint of the octave, to all the others, ſo that, where it is required, the reply may be made an octave higher or lower than its reſpective interval, to prevent the parts coming too high or too low. According to theſe rules are conſtructed, all the Canons *per tonos* in the plates, as will appear under *A Survey of all the Canons given*, at § 27.

II. *The Motion, in which the Reply is made.*

§ 8. As the replies of a Canon may be made in equal, reverſe, retrograde, and reverſe retrograde motion, and I have yet treated but of thoſe in equal motion, I am now to give rules for thoſe in *reverſe*, *retrograde*, and *reverſe retrograde* motion.

§ 9. A Canon in *reverſe* motion is made as thus: Obſerve all the rules given in § 5 and 6, and only carry every piece of the ſubject *reverſed* into its reſpective places of the reply or replies.

An

An example of a Canon in *reverſe* motion ſee at Plate XXXV, Canon III, and its ſolution at Plate XXXVII, III.

When a Canon ſhall be both in *equal* and *reverſe* motion, it is conſtructed according to the rules mentioned juſt now, with the only difference, that every piece of the ſubject muſt be carried into its reſpective places of the replies, in the equal or reverſe motion in which its reply ſhall be made.

An example of this ſort ſee at Plate XXVIII, No. 3, Canon II; the replies of which are explained underneath it.

The above reverſe, and mixed right and reverſe Canons, are calculated to be *finite* or *infinite*, according to Rule IV and V, at § 5, No. 1; and if they ſhall be Canons *per tonos*, the rules given in § 7, muſt be attended to in conſtructing them.

§ 10. To write a Canon in *retrograde* motion requires the obſervation of the following rules, viz:

Rule I. Write down any even number of parts, of *half* the length your whole Canon ſhall be of; but ſo that the whole be regular according to the rules of *retrograde* counterpoint. See my Eſſay on Harmony, Chap. XIV, § 35.

Rule II. Add the lower of every two parts to the higher, but *backwards*, and the Canon is completed.

An example ſee at Plate XLII, No. 3, which is the original compoſition of a retrograde Canon of eight parts, according to Rule I; and how every ſecond part of the ſame example muſt be added backwards to the firſt, according to Rule II, ſee at Plate XXIX, Canon IV. How Canons of this ſort are performed, ſee under A Survey of Canons, at § 27.

§ 11. A *reverſe retrograde* Canon muſt be conſtructed after the following rules, viz:

Rule I. Write down any even number of parts, of *half* the length your whole Canon ſhall be of; but ſo that the whole be regular according to the rules of *reverſe retrograde* counterpoint. See my Eſſay on Harmony, Chap. XIV, § 36.

Rule II. Add the lower of every two parts to the higher, but *backwards* and *reverſed*, and the Canon is completed.

An example ſee at Plate XLII, No. 4, which is the original compoſition of a reverſe retrograde Canon of eight parts, according to Rule I; and how every ſecond part is added, backwards as well as reverſed, to the firſt, according to Rule II, ſee at Plate XXIX, Canon V.

Every part of this laſt example is for two performers, the one to ſing or play forwards, and the other backwards and upſide down. To enable him that performs the reverſe retrogreſſion, to ſing or play in the right interval, proper clefs muſt be placed at the end of the Canon, and upſide down.

N. B. That both retrograde and reverſe retrograde Canons may be made of *another Canon*, appears from the examples given in this, and the preceding §; for the original compoſition to that at Plate XXIX, Canon IV, is nothing elſe but the reſolution of the higher line of Canon I, No. 3, at Plate XXVIII; and the example at Canon V, Plate XXIX, ariſes from Canon II, at Plate XXVIII, No. 3.

III. *The different Lengths of Notes, in which the Reply is made.*

§ 12. As the replies of a Canon may be made, not only with notes of *equal* length, but alſo with notes of *augmented* or *diminiſhed* length, I come now to ſhew the conſtruction of the *two latter* ſorts of Canons.

In

In regard to thefe Canons it will appear, that a reply by augmentation can only imitate half the fubject, in the fame number of bars; and that a reply by diminution can imitate the whole fubject twice over, in the fame number of bars. Alfo: that by double or triple augmentation, no more than one quarter, or one eighth of the fubject can be imitated in the fame number of bars; and that by double or triple diminution the fubject may be repeated four times, or eight times, to one reply.

§ 13. The rules which muft be obferved, in conftructing a Canon by *fimple augmentation*, are as follows:

Rule I. Write down a melody of fuch a length, that it does not go farther than where the firft reply fhall begin, and (in cafe there fhall be more than one reply,) that it is no longer, than, when carried by augmentation into the part of one reply, it may reach only to the beginning of a fucceeding reply.

Rule II. Carry the faid firft piece of the fubject, by augmentation, into its refpective places as well as intervals of the replies.

Rule III. Add to the firft melody a piece, that is no longer than the firft, but of fuch a nature that it be perfectly harmonious to the parts underneath, as well as to the other parts of the Canon, when carried into its place of the replies.

Rule IV. Carry the faid addition to the firft melody, by augmentation, into its refpective place of every reply; and continue in this manner, till the Canon is as long as intended, or nearly as long.

Rule V. As this fort of Canons can only imitate one half of the beginning part, it is neceffary, when the replies go as far as you wifh to carry the Canon, to add to the preceding part or parts fuch melodies, as will agreeably accompany the laft reply to the end, without regard to the above Rule I, II, III, IV.

Rule VI. If this fort of Canons fhall be *infinite*, you muft calculate its end fo, that every part can properly return to the beginning again, according to Rule IV, at § 5, No. 1; and if it fhall be *finite* the end muft be properly conclufive. If it fhall at every repetition begin in another Key, and confequently be a Canon *per tonos*, the end muft alfo be calculated accordingly, in the fame manner as I have fhewn above at § 7. And the rules according to which it can be made a *reverfe* Canon, follow from § 9.

An example of an infinite Canon by fimple augmentation, and with reverfe imitation, fee at Plate XXXV, Canon IV. The note at which the reply ends is pointed out by a paufe over it.

Canons by *double augmentation* are conftructed exactly like the above, with the only exception that only one quarter of the firft part can be imitated by the reply. And the rules for thofe by *triple* augmentation, follow from what has been faid above.

An example of a Canon by *triple* augmentation fee at Plate XXIX, Canon VIII; in which the reply takes one half of the beginning melody, which is fet four times over to the reply, viz: twice in equal, and twice in reverfe motion. The reply therefore is eight times as long as the notes which it imitates.

§ 14. A Canon by *diminution* is conftructed according to the rules which I fhall give in this place, viz:

Rule I. Write a beginning melody as long as the diftance between the Subject and firft reply, or the fmalleft diftance between any two of the replies fhall be, and carry the fame by diminution, or double or triple diminution, into its intended places and intervals of the different replies.

Rule II. Continue in this manner, till the Subject is as long as you wish the Canon to be. And as the replies imitate only one half, one quarter, or one eighth of the Subject, according to the degree of the diminution, you may calculate the Subject so, that it can be replied to twice, or four times, or eight times over, as in Canon VII, Plate XXIX, or Canon VIII of the same Plate, when (in the latter example) the reply is considered as being the Subject, and the Subject the reply.

Rule III. But you may also let the subject be imitated but once, and afterwards add to the part of every reply, such melodies as will agreeably *accompany* the subject to the end.

How Canons by all sorts of diminution can be rendered infinite, or finite; remaining in the same key, or modulating through all, or *per tonos*; in equal or reverse motion, follows from what has been said in the preceding sections of this Chapter.

§ 15. That Canons may be calculated for intermixed *augmented* and *diminished* replies, follows also from what I have said above; but as they are very difficult to construct, I do not recollect having seen examples of them.

How only some notes may be *selected* from the Subject, and replied to by augmentation, appears in the Canons by *Bevin* at Plate XL, and XLI.

IV. *The Number and Quality of the Parts of a Canon.*

§ 16. How the *real* parts of a Canon must be constructed I have shewn above, I therefore shall now endeavour to shew how some other parts may be *added* to the real ones, either as *accompaniments*, or in *thirds*; or also: how a Canon may be set so, as to be perfectly harmonious to a *given* melody, independant of the Canon.

§ 17. When mere *accompaniments* are to be set to a Canon, it may be done in all the different manners in which accompaniments can be set to a Fugue, as I have shewn in Chap. V, § 20. This will require no farther demonstration.

§ 18. But when a Canon of *two* parts contains no other essential notes than the Third, Fifth, and Octave, and the said parts stand throughout in contrary or oblique motion, a *third* part alone, or both a *third* and *fourth* part, may be added to the Canon, in *Thirds over* the original parts. The vast number of varieties which thus can be produced with a Canon, by inversion, follows from what is said in my Essay on Harmony, Chap. XIV, § 9, 16, 21, and 26.

An example of added thirds to one part of the Canon see at Plate XXIX, Canon VIII, where the thirds are added to the bass; and one, in which they are added both to the treble and bass, at Plate XXX, Canon IX.

§ 19. When a Canon is to be constructed over or to a *given melody*, it is necessary, *first* to observe all the rules given before, respecting the Canon itself; and *secondly* to take care, that every piece of the subject be perfectly harmonious, not only to those parts of the replies and of the given melody, which immediately belong to it, but also to those other parts of the same to which it must be carried, according to the said rules, (see § 5, *& seq.*) This renders the construction of the Canons in question very difficult. But many difficulties can be surmounted in them by the occasional introduction of some Rests, in places where

where they do not render the harmony too poor, nor interrupt or prevent the resolution of a dissonance.

B. OF THE CONSTRUCTION OF DOUBLE CANONS.

§ 20. By *double* Canons I here understand those of two or more really *different* Subjects; and not those which arise merely from different forms of one and the same subject, though they are written in more than one line to render their solution easier than otherwise. The general and particular sense in which the term *double* Canons is used, and the terms *triple* and *quadruple* Canons, I have explained at Chap. VIII, § 4.

§ 21. A *double* Canon, or one of two Subjects, is constructed as thus: Either complete a simple Canon first, and then set a second one to it, so as to be perfect in itself as well as perfectly harmonious to the other: or also begin both Subjects at once, and proceed from piece to piece in both Canons, till they are completed.

The principal rule for this sort of Canons is: that both Subjects must be different, in motion as well as in the sorts of notes of which they consist, but that both Canons must perfectly agree in Harmony. In all other respects each of the two Canons belonging to the double Canon, must be constructed according to the rules given under Simple Canons.

An example of a double Canon see at Plate XXVIII, No. 3, Canon I.

§ 22. A *triple* or *quadruple* Canon is set like a double one, with the only difference, that in a triple Canon three Subjects are imitated, and in a quadruple one four Subjects. Examples of which will not be required.

§ 23. As I have in Chap. VIII, § 4, mentioned *compound* Canons, under double ones, I shall now say a few words respecting their construction.

There are as many sorts of compound Canons possible, as there may be various combinations of more than one sort of replies in one Subject. To give the reader a little idea of this, I point out the first Canon by *Emanuel Bach*, and three by *Fasch*, at Plate XXXIII, which will be explained at § 27. These Canons are all upon one and the same principle, but their construction might have been varied as thus: *First*, by beginning each Canon as it ends, and ending as it begins, that is to say, on the same principle, but not with the same notes; *secondly*, by replying first with notes of *diminished*, and afterwards with those of *augmented* length, or *vice versa*, which would answer the same purpose of making the reply as long as the Subject, as by the method used in the Canons in question; *thirdly*, by intermixing *double* and *triple* augmentation or diminution with simple ones, on the same principle of making the reply as long as the subject, and in other manners, which the Reader may discover by his own consideration.

Another source of varieties is opened by *E. Bach*'s second Canon at Plate XXXIII, and its two solutions by *Kirnberger*.

Varieties on other principles again are shewn in the Canons by *Bevin* at Plate XL, and XLI; and more sorts of various combinations might be found if there was occasion for it.

§ 24. One particular sort of Canons may still be considered in this place; it is that which comprehends Canons calculated for *more than one*, or for many sorts of resolutions, commonly called *polymorphos*.

These

These Canons cannot be constructed like others by attending to all the rules, on which every sort of resolution depends; but their subjects must be sought for and discovered, in short select melodies; and the best in general are found in those short melodies, which depend on the most *simple harmony*, and which proceed by *gradation*, either ascending or descending.

One example of such a simple melody I have given in my ten Canons on one and the same subject. And an example of a Canon which can be resolved more than two thousand different ways, is found in *Marpurg*'s Abhandlung von der Fuge, Part II, being a Canon by *Stoelzel*, the author of the enharmonic fugue I give at Plate XXIV; the subject is nothing but the diatonic scale ascending, when all notes are quavers, except those of the fourth and fifth degree, which are semiquavers.

II. *Of the Resolution of Canons.*

§ 25. By the *resolution* of a Canon I understand, the art of unriddling its subject, or of discovering the replies for which it is calculated, when the author has *not explained* it sufficiently or not at all. It affords the most useful practice, not only in the study of Canons, but also in the study of harmony in general, as it requires a constant recollecting, not only of all the rules on which each sort of Canon depends, but also of the rules of harmony and double counterpoint, and therefore is by no means unimportant in the study of harmony and composition.

§ 26. But there cannot be given such distinct rules for the resolution of a Canon as for its construction; and the only way of resolving a Canon that is without all explanation, is: to try in what intervals, at what distances, in what motion, and by what sort of length in the notes, one can find out some of its replies; and then to see whether the replies discovered make with the subject a complete harmony or not. If they make a complete harmony the Canon is considered as resolved, though it may admit of more resolutions; and if not, some other resolutions must be sought for.

To make the diligent reader more acquainted with all the examples of Canons I have given in this and the preceding chapter, than what I have been able to do in those places where I mentioned them, I shall now go over them in the order in which they appear in the plates; and thereby have an opportunity to add what I still think necessary.

III. *A Survey of all the Canons given in this Work, according to the Order in which they stand in the Plates.*

§ 27. At Plate XXVIII, No. 2, see a general Canon *per tonos*, to exemplify a reply in any interval above or below the unison. The figures above and below shew the interval, in which the reply may be made, and the mark § the note where it is to begin. At every return the beginning is made a *second* (or one degree) lower than before; and when the parts come too low, the reply may be made a seventh higher, instead of a second lower.

A. CANONS ON THE SUBJECT OF FUGUE I, PLATE XIV.

Canon I. The higher line is the Subject in question; and the lower line the initials of my three christian names, A, F, C, first right and then reversed. The harmony is nothing

but the perfect major Triad, with a tranſitory chord on every unaccented quarter of the meaſure. The eight upper parts are the foundation to Canon IV, as will appear at Plate XLII, No. 3.

Canon II. This Canon is the foundation to Canon V, as will appear at Plate XLII, No. 4; but for variety's ſake I have introduced four parts only inſtead of eight.

Canon III. This Canon *per tonos* begins a *third* (or two degrees) lower at every return; and may alſo be inverted in the Octave, to prevent the parts from coming too low.

Canon IV, Plate XXIX. How this Canon ariſes from Canon I, has been ſhewn before. It may be ſet in ſcore ſo, that every line is written twice over, viz: firſt right, and then ſo that the end makes the beginning, (or according to retrograde motion;) and then it may be performed like any other ſcore, every line the right way.

Canon V. How this Canon ariſes from Canon II, has been ſaid before, and will appear at Plate XLII, No. 4. It may be ſet in ſcore, ſo that every line is written twice over, viz: firſt right, and then according to reverſe retrograde motion; and afterwards it may be performed like the above Canon IV.

Canon VI. Here both parts are written in full, and the reply imitates half the Subject, according to what has been ſaid in § 13.

Canon VII. Here one half of the original ſubject is replied to twice by the whole Subject, according to § 14.

Canon VIII. Here the Subject appears four times, viz: twice right and twice reverſed, to one half of its imitation, according to § 13; and the thirds added to the baſs muſt alſo be taken notice of.

Canon IX, Plate XXX. The thirds added to both original parts are to be taken notice of here.

Canon X. The Subject in queſtion is in the baſs, as a given melody, and a Canon is ſet over it, according to § 19.

B. CANONS BY DR. BURNEY.

Reſpecting the following Canons I muſt obſerve, that they are, by permiſſion of their celebrated Author, tranſcribed from a collection of his manuſcript Canons, containing upwards of an hundred Canons in all varieties of intervals, and in various lengths and forms; and that I have only numbered them here according to the order in which I have placed them.

Canon I, Plate XXX. This Canon might have been expreſſed in one line, like that at Plate XXVIII, No. 3, Canon II. But to facilitate its reſolution it is written in two lines like a double Canon. It is infinite, but calculated to conclude at the place marked with a pauſe, and with thoſe notes of the replies which are expreſſed by ſmall ones.

Canon II. This ænigmatical Canon is explained underneath by Dr. *Burney*'s own ſolution, which ſhews: that the notes with the tails turned upwards are the firſt part, thoſe drawn downwards the ſecond, and the middle line uniſon.

Canon III, Plate XXXI. The firſt and third part of this Canon is in C, and the ſecond in F, which is pointed out by the flat at the clef of the ſecond line; and when turned upſide down, the firſt and third line is in F, and the ſecond in C. It muſt be performed as thus: firſt, all three performers ſing the right way, with the ſame words; then the piece is turned upſide down, and all three performers ſing again one way, and with the ſame words, as it appears in the inverſion; at laſt it is inverted again and ſung like the firſt time,

when the firſt and ſecond part are continued as long as the third, by the ſmall notes. This Canon therefore is different from that reverſe retrograde one I have given at Plate XXIX.

C. CANONS BY KIRNBERGER.

N. B. Theſe Canons, and the following ones by *Emanuel Bach*, and by *Faſch*, are taken from *Kirnberger*'s Kunſt des reinen Satzes, Vol. II.

Canon I, Plate XXXI. The four different Clefs and Signatures before this Canon ſhew, that it ſhall be ſtrictly imitated in three different intervals. It differs from other Canons *per tonos* in two points, viz: firſt, that it proceeds throughout in four different Keys; and ſecondly, that it need not repeat as often as there are diatonic degrees, or chromatic intervals in the ſcale, but that it divides the whole ſcale into three major thirds, C—E, E—A flat (or G ſharp,) and A flat C. See its ſolution underneath it.

Canon II. This maſterly Canon is on the ſame principle as the former, but it differs from it in one point, viz: that the ſubject does not repeat twice in its original form, but that its repetitions are varied ſo, as to become a continuation of one and the ſame ſubject throughout. Such varieties ought to be taken particular notice of by the diligent reader, becauſe they may lead him to the diſcovery of uſeful varieties in other ſorts of Canons. The ſolution of this Canon ſee underneath it.

D. CANONS BY EMANUEL BACH.

Canon I, Plate XXXIII. This curious Canon is firſt imitated with notes of equal length in the fifth below, till the ſubject is half as long as intended, and then the reply takes the ſubject again from the beginning, and imitates it by diminution, which conſequently renders the reply as long as the Subject, according to what I have ſaid in § 14. Some remarks reſpecting varieties of Canons which might be conſtructed on the ſame principle ſee at § 23.

Canon II. The apparent inſignificance of a little piece like this, would perhaps let few perſons ſuſpect, that there was any thing particular contained in it, if they were to ſee it on a piece of paper, without the name of its author, and without any explanation. But the two maſterly ſolutions *Kirnberger* has made of it, as underneath it, ſhew again, what I have ſaid before, viz: how much there depends upon the Knowledge of treating a Subject.

E. CANONS BY FASCH.

Canon I, II, *and* III, Plate XXXIV. Theſe are, as I have ſaid before, conſtructed on the ſame principle as No. 1, by *Emanuel Bach*. But the *firſt* contains a third part, by double diminution of the Subject; the *ſecond* is made conſiſting of three parts by adding thirds to the reply; and the *third* conſiſts of two ſections, the latter ſection being an inverſion of the former. Such varieties muſt again animate a diligent ſtudent to try if he can add more to them.

F. CANON BY MARPURG.

See *Canon* IX *in* I, at Plate XXXV. At the firſt note of every bar a reply begins a third lower than the former, and this Canon is remarkable for containing all the Triads which the

the diatonic ſcale produces, viz: three major triads, three minor triads, and the diminiſhed triad. See *Marpurg*'s Abhandlung von der Fuge, Part II, Page 99.

G. CANONS ON THE ROYAL SUBJECT, BY SEBASTIAN BACH.

Reſpecting the Subject in queſtion, I have ſaid at Chap. VI. § 10, under Rule II, that it was laid before the Author in queſtion, by the *King of Pruſſia*, to extemporize upon. This he did not only in the moſt maſterly manner, but alſo compoſed upon the ſame ſubject two Fugues, and the following Canons, which he dedicated to His Majeſty, entitled, *Muſicaliſches Opfer*, (Muſical Offering.) The ſaid Fugues are: the firſt a ricercata in three, and the ſecond in ſix parts.

Canon I, Plate XXXV. The firſt nine bars are the Subject in queſtion, and the other nine a counterpoint, ſet firſt to it according to the rules of § 10, and then added to it backwards. The ſecond performer takes the whole line backwards, as the retrograde clef at the end ſhews. See its Solution at Plate XXXVII, I.

Canon II. The Subject in queſtion in the baſs, as a given melody, and a Canon is ſet over it for two violins; the reply begins at the firſt note of the ſecond bar, as the mark ſhews.

Canon III. The Subject in queſtion is the Treble, as a given melody, and a Canon in the fourth below, and in reverſe imitation, is ſet under it. The interval of the reply, and its reverſe motion, is indicated by the reverſed Clef and Flats, after the firſt Clef; and the diſtance of the reply is pointed out by the mark under the note in the middle of the firſt bar. See the ſolution of the lower line, or Canon, at Plate XXXVII, III.

Canon IV. The *varied* Subject in queſtion is a given melody, and the Canon is contained in the lower line. The reverſed clef ſhews the interval, and the motion, in which the reply ſhall be made; and the ſuperſcription tells, that it ſhall be by augmentation. The diſtance of the reply is pointed out by a mark in the firſt bar. See the ſolution of this Canon at Plate XXXVII, IV.

Canon V, at Plate XXXVI. Another variation of the Subject in queſtion makes a given melody in the upper part, and the Canon is contained in the lower. The two clefs ſhew the interval and the motion of the reply; a mark under the ſecond bar ſhews its diſtance; and the modulation towards the end, as well as the Direct between the third and fourth line, ſhew that it is a Canon *per tonos*, and muſt begin a ſecond higher at every return.

Canon VI. A Variation of the Subject in queſtion again makes a given melody in the upper part, and the Canon is contained in the lower. The F clef on the higheſt line ſhews the interval of the reply, which is to be in equal motion with the Subject of the Canon; and the mark in the ſecond bar ſhews its diſtance to be one bar. The directs at the end refer to the firſt note after the repeat.

Canon VII. A variation of the Subject in queſtion makes the beginning of the Canon, which is explained only by the two clefs. But as the F clef is reverſed, and (when turned upſide downwards,) ſtands on the ſecond line, it makes the reply to be reverſed, and to begin on A, a third above the F clef. The number of replies is not mentioned, nor their diſtance; but I have found the ſaid reverſe reply to be two bars and a half behind the ſubject. Whether this Canon is calculated for more than two parts, I have had no time to try.

Canon VIII. A variation of the Subject in queſtion makes the beginning. The G clef on the firſt line makes its notes to be an octave higher than thoſe of the F clef on the fourth

fourth line. This Canon is therefore in the Unison and Octave; and its solution at Plate XXXVIII, VIII, shews that it has been invented according to the rules given at § 4.

Canon IX. *Fuga Canonica*, at Plate XXXVIII, *& seq.* This piece is a Canon in the form of a fugue of two parts, with an additional bass. The G clef on the first line shews the interval of the reply; and the pause near the end shews, that its distance shall be ten bars from the beginning. Similar masterly pieces are in that great Author's *Art of the Fugue*.

H. CANONS BY BEVIN.

The scarce work from which the Canons in question are taken, I have mentioned at Chap. VIII, § 4; I therefore need only add, that I have numbered them here according to the order in which I give them, and not as they stand in the above Author's work.

Canon I, Plate XL. The first part is the Subject; the second part is its reply at one bar's distance; the third part arises by selecting only the minims out of the first part, and making them all semibreves, which renders this a very curious sort of a Canon which may be varied in many different manners. They must be constructed from bar to bar, or by smaller pieces, according to the rules given at § 5, *& seq.* The fourth part is an added melody, or accompaniment.

Canon II. This Canon *per tonos* is set to the third part of the former, as to a *given melody*, and consequently according to the rules given at § 19. The said given melody is the first part, and the Canon is in the other three parts.

Canon III. This very curious ænigmatical Canon stands in Bevin's work with red and black notes, which, as I could not have them, I have changed into large and small ones. The explanation over its solution at Plate XLI, shews the meaning of this difference; and also that this Canon has been set to the same *given melody* as the former. The first part of the said solution therefore is the given melody; the second, third, and fourth part is the Canon, of which the fourth part is the Subject; and the fifth part added as an accompaniment. The *rules* according to which this Canon has been constructed are: *First*, write down one bar of the subject, so as to be perfectly harmonious to the first as well as the second bar of the given melody; *secondly*, carry this piece of the subject into the part of the reply, so as to come under the second bar of the given melody; *thirdly*, add to the subject a piece as long as the first, so that it may make a regular third part, to the reply and given melody, as well as to the first piece of the subject and given melody; *fourthly*, carry this second piece of the subject before the second piece of the reply, so as to make a third part to the subject and given melody. In this manner two Bars of the Canon are completed. The next two bars are done in the same manner; and the fifth and sixth bar again in the same manner.

This Canon therefore consists but of *two parts* set to a given melody; and the curiosity of it arises from the reply's being divided into two parts, with intersperfed rests, so that it becomes a Canon of *three* parts to a given melody.

Canon IV. This Canon also is to the same *given melody* to which the two former ones have been set, but in the following very ingenious manner: *First*, the given melody has been made the subject of a Canon, and has been replied to by the bass in the octave below, with the same intervals, but with notes of different length; *secondly*, a real Canon of two parts, imitative of the former by reversion, has been set to the two former parts, like as to one given melody.

Canon V. The former given melody is in the baſs, and a Canon of three parts has been ſet to it in the very curious manner, that the Subject and one reply proceed in equal motion, and by the ſame ſort of notes; and that the ſecond reply proceeds in contrary motion, and by a different ſort of notes, being ſemibreves throughout.

I. CANONS BY HANDEL.

In the laſt Canon by *Sebaſtian Bach* I have given an example how real Canons may be ſet in the form of a Fugue. In the two following ones by *Handel*, I ſhall now ſhew other forms of a ſimilar nature. Both are taken from the well known Oratorio *Jepththa*; and as the inſtrumental parts are only going in the uniſon or octave with the vocal parts, and with the ſame ſorts of notes, as the laſt ſymphonies ſhew, I have omitted them; except in a few places, where the vocal parts reſt. And the treble is written in the G clef, merely for the ſake of admitting the violin notes without altering the clef.

Canon I. See Plate XLIII, *& ſeq.* The alto and the baſs ſing a Canon in the octave below, till the fifteenth and ſixteenth bar; and the treble and tenor fall in to relieve them in the fourteenth and fifteenth bar. The latter two ſing the ſame Canon a fourth higher, like the anſwer of a Fugue to the preceding ſubject, which they end in the twenty-ſixth bar, and conſequently make it a little ſhorter than the former two parts. In the ſame bar the baſs begins the latter part of the ſubject again, and the alto follows at the ſame diſtance as before. In the thirtieth bar the treble begins the ſubject again, but tranſpoſed, and the tenor follows; but the baſs to it repeats the latter part of its words, with ſuch notes as agree with the Canon in the other parts. The judicious and fine varieties contained in the remaining part of the piece, I leave to the Reader's own examination.

Canon II, ſee Plate XLV. The beginning is made with a Tutti of four bars, when the Canon begins in the treble, and the alto replies to it in the fifth below. In the ninth bar the tenor falls in with the firſt reply, and in the tenth the baſs follows with the firſt ſubject, but the treble and alto ſing additional parts to the Canon, inſtead of reſting. In the thirteenth bar a tutti relieves the Canon. In the twenty-eighth bar the Canon appears again, and continues in the different parts till the thirty-ſixth bar, where another tutti begins, and continues till the end.

K. CANON BY CHARLES HENRY GRAUN.

See Plate XLVII, *& ſeq.* This Canon is the ſecond part of a Duet in the above author's *Ifigenia in Aulide*, and I have taken it from Vol. I. of that valuable collection of Graun's works, entitled: Duetti, Terzetti, Quintetti, Seſtetti, ed alcuni Chori, delle Opere del Signore Carlo Enrico Graun, Berlin, and Koenigſberg, 1773. The whole collection makes four or ſix volumes in large folio; and as Graun is univerſally acknowledged to have been one of the moſt claſſical Harmoniſts, and yet every part of his ſcores is conſiſting of the moſt natural and pleaſing melodies, there can be nothing more recommendable for ſtudy, both in regard to *vocal* muſic, and to the management of *inſtrumental parts*, than that collection. Yet a ſtudent ſhould not confine himſelf to the works of one, if he can have thoſe of more great authors.

The Canon begins in the Primo, and is replied to in the Secundo, at half a bar's diſtance, and in the Uniſon. In the ſixth bar an apparent beginning is made again, but without continuing the Canon. In the thirteenth bar a ſimilar beginning is made, but it alſo ter-

minates in a mere imitation. In the fifteenth bar the latter half of the words begins again with a real Canon, till the eighteenth bar, after which the piece concludes with imitations only.

The purpoſe for which I give this Canon, is to ſhew: how a piece may partly conſiſt of a ſtrict Canon, and partly of imitations ſimilar to a Canon. Of its melodies, and inſtrumental parts, I ſhall ſpeak in the following Chapter.

CHAPTER X. OF VOCAL MUSIC.

§ 1. Vocal Muſic is that ſet for *Voices*, either without or with inſtrumental accompaniments. It is the principal branch of muſical compoſition. For, *firſt*, the words give a more diſtinct meaning to the ſounds to which they are ſet, than what can be given to ſounds without a verbal explanation; and on that account vocal muſic has in general a greater effect upon our feelings, or is more intereſting, than mere inſtrumental muſic. *Secondly*, vocal muſic muſt be judged of, not only according to its propriety as a piece of compoſition without words, but alſo according to the manner in which it is adapted to the Character, Verſe, and Declamation, of the Text; and treſpaſſes againſt the true expreſſion of a Text, are much more conſpicuous in a muſical piece, than thoſe againſt many other rules.

I ſhall endeavour to ſpeak of the muſic in queſtion, firſt *in general*; and ſecondly with regard to its particular qualities, as *Recitative*, *Air*, and *Chorus*.

I. *Of Vocal Muſic in general.*

§ 2. In all ſorts of vocal pieces it is neceſſary to obſerve the following *general rules*, viz:

Rule I. No paſſages ought to be introduced in the vocal part or parts of a muſical piece, but what are calculated for Human Voices in general, both with regard to *facility*, and to the poſſibility of *fetching Breath* without miſſing notes.

1. In regard to facility, it will be allowed, that a paſſage can be eaſy or difficult, not only on account of the *Intervals* and *Sort of Notes* of which it is compoſed; but alſo on account of the *Harmony* with which it is accompanied.

What *Intervals* are eaſy or difficult to be ſung, in themſelves, and without regard to their harmonious accompaniment, I have ſhewn in my Eſſay on Harmony, Chap. III, § 20; and what is eaſy or difficult in regard to the *Sorts of Notes*, of which a vocal paſſage is compoſed, follows from the nature of human voices in general, which a perſon who will compoſe for them muſt know, as well as the nature of an inſtrument for which he intends to write. All quick paſſages therefore, particularly thoſe compoſed of great intervals, are more or leſs difficult, and ought to be avoided in general.

That the moſt eaſy Intervals can be rendered difficult to ſing, by the ſort of *Harmony* with which they are accompanied, muſt alſo be conſidered. For, what can be eaſier to ſing than the Uniſon, or the ſame note again? and yet it may be rendered difficult, if not impoſſible, for any Singer to hit it, even when he is prepared for it, merely by the ſaid harmonious accompaniment. As this may appear incredible to ſome of my Readers, I will

explain it by the Tune of an Hymn, the words of which ſtand in a book called *German Pſalmody*, and begin, " Now let us praiſe the Lord," ſee Plate L, No. 1. If the firſt period after the Repeat is played as at No. 2, a, any ſinger who attends to the harmony will be inclined to begin the next line a whole tone *higher* than what he ſhould, or as at b; and if the ſecond period after the Repeat is played as at No. 3, a, he will find it hardly poſſible to avoid beginning the next note, a whole tone *lower* than the uniſon, or as at b. Some very judicious remarks related to the object in queſtion are found in *Holden*'s Eſſay towards a rational Syſtem of Muſic, from Article 220 to 225. According to all the above, it is neceſſary to give a vocal paſſage, ſuch an accompaniment as will ſupport, but not confuſe, the ſinger.

2. In regard to *fetching breath*, it would be eaſy to give a number of examples, in which it is impoſſible to fetch breath without miſſing a note. A compoſer therefore ſhould alſo be careful in this particular.

Rule II. Every vocal part ſhould be particularly calculated for the *Compaſs*, as well as the *Sort of Voice* for which it is ſet.

1, In regard to Compaſs, it muſt be obſerved, that in general a common voice cannot be conſidered as exceeding a Tenth, or the utmoſt a Twelfth; which, if applied to the four principal parts of vocal muſic, fixes their compaſs as follows, viz:

The Baſs, from F under the firſt line The Tenor, from C under the firſt line The Alto, from F on the firſt line And the Treble, from C on the firſt line	To the Tenth, Eleventh, or Twelfth above.

N. B. Though for Solo Voices, a compaſs of two octaves, and ſometimes more may be ſet; yet a compoſer ſhould be careful not to go to the extreme, in general as well as in particular caſes.

2, In regard to the Sort of Voice, the Baſs ſhould have baſs paſſages; the Treble, treble paſſages; and the two middle parts, ſuch as make a proper medium between the two extreme Parts. This is particularly required when the muſic is in parts, or for two and more ſingers; but it ſhould alſo be attended to even in Solos.

What I underſtand by Treble, Alto, Tenor, or Baſs Paſſages, will follow from what I have ſaid in my Eſſay on Harmony, Chap. IX, § 3, reſpecting the *clauſes* of the ſaid four parts of a harmony; and in the ſame work at Chap. III, § 5, reſpecting larger or ſmaller intervals. The application to the four parts in queſtion muſt be made as thus:

A baſs part ſhould in general contain progreſſions by *larger intervals* than the upper parts; and more *baſs clauſes*, than other ones.

A treble part ſhould in general proceed by ſmaller intervals than the lower parts; containing more *treble clauſes* than other ones.

An Alto or Tenor part ſhould in general contain progreſſions, by intervals, that make a proper medium between thoſe of a treble or baſs part; and more *alto or tenor clauſes* than treble or baſs ones. Yet when the alto or tenor is a Solo part, it may conclude its periods or ſections with treble clauſes, which are better in all the three upper parts than Baſs clauſes.

N. B. That the four parts of a harmony ſhould not be confined to one ſort of intervals, or each to its own ſort of clauſes, is naturally underſtood. For as all chords and cadences *may* not only be inverted, but *ought* to appear inverted as well as fundamental, if the harmony ſhall contain a proper variety, it follows: that all ſorts of intervals and clauſes

may

may be intermixed in the ſaid four parts, if it only is done ſo, as not to deſtroy their principal characteriſtics, pointed out under the Rule in queſtion.

Rule III. The harmony and melody of the Muſic muſt correſpond with the Text, in its *general character*.

By the *general character* of a text I underſtand: that air of ſerenity or melancholy, happineſs or ſorrow, or of any other deſcription, which characteriſes the whole of it; or that variety of general characteriſtics, which may change with the different Sections of the text.

The ſaid general characteriſtics ought to be attended to, firſt in regard to a *whole Opera, Oratorio*, or work which conſiſts of various pieces, independent of each other; ſo that the whole muſic be expreſſive of the ſame character as the whole text. Secondly, in regard to every *whole piece* contained in the ſaid works; ſo that the muſic be adapted to the particular general ſentiment contained in the text.

Contrary to this rule are in general the compoſitions of thoſe theatrical pieces, which have been wholly or partly compiled from the works of different compoſers. For, even when the compilation is executed with the greateſt ſkill and judgment, there cannot be one general character in it; and to hear pieces of trios, quatuors, or ſymphonies, torn out of their connection, mutilated, and forced to words which they are not calculated for, cannot but have a bad effect upon any perſon who attends to the propriety of the muſic.

Rule IV. The muſic muſt alſo correſpond with every *particular characteriſtic* of the text. Theſe characteriſtics I ſhall endeavour to conſider with regard to the *metre* of the text; its *words*; and the *ſort of letters* in every word. See the three following ſections.

§ 3. In regard to the *metre* of a text when poetical, or, (which is the ſame,) the flow of the words when proſaical, I have ſaid in my Eſſay on Harmony, Chap. XII, § 24, that the *rhythmical* order of the muſic ſhould exactly correſpond with the *metre* of the verſe, according to the ſimilitude of the one to the other, ſhewn in that chapter.

In regard to the *metre itſelf* therefore, the rhythmical order of the muſic muſt correſpond with it, even when the ſounds are conſidered as *indifferent in themſelves*; but the ſtops and cadences in it, muſt be expreſſed by the nature of the *muſical* ſounds. Reſpecting both ſee the Work and Chapter mentioned juſt now.

Concerning the queſtion, what ſort of Meaſure is beſt calculated for every ſort of Metre? It is evident, that *in general*, and in plain melodies, thoſe meaſures are beſt, which contain as many times in a bar or its diviſions, as the text has ſyllables in a foot of the verſe. Conſequently, that *common time* of two or four times in a bar, is beſt for thoſe verſes which conſiſt of *two* ſyllables in a foot; and that *triple time*, or tripled common time, is beſt, when a foot of the verſe conſiſts of *three* Syllables. According to this obſervation, the well known ſong *Rule Britannia*, is very properly compoſed in common time, and *God ſave the King* in triple time.

But in *particular caſes*, or for certain purpoſes, it is alſo allowable, to give two times of the muſical meaſure to every accented ſyllable of a foot of the verſe; or alſo, to ſet two or even three ſyllables to one time of the meaſure. By theſe means, metrical feet of three ſyllables may be compoſed in common time; and feet of two ſyllables in triple time. The ſaid two ſongs therefore might alſo be compoſed as thus: *Rule Britannia* in triple, and *God ſave the King* in common time.

Yet in all caſes, the *accented* ſyllable of a metrical foot muſt come on the accented time of the meaſure; and if more than one foot ſhould be ſet to one bar, the accented ſyllables muſt fall on the accented parts of every diviſion of the meaſure. What muſt be obſerved, when

when accented as well as unaccented ſyllables ſhall be ſung to one and the ſame time of the meaſure, ſee in § 22.

§ 4. In regard to *Words*, as mentioned in Rule 4, § 2, it is not ſufficient, that they are accented and expreſſed according to the feet of the verſe to which they belong; for, ſometimes a poet allows himſelf a little liberty in the ſcanſion of his verſe, if he cannot have every foot of the metre ſtrictly accented without giving up an important word or ſentiment; but every principal word of the text muſt be placed in ſuch a part of the meaſure and expreſſed with ſuch a harmony and melody, as its nature requires. This rule Dr. *Arne*, has very judiciouſly attended to in the above mention d ſong *Rule Britannia*. For, in the third line of the firſt verſe, " This was the charter of the land," the word *was* ſtands on the accented part of a metrical foot; but the word *this* requires a greater accent in the expreſſion; on account of the latter therefore the compoſer has taken a liberty againſt the general rhythmical order of that piece, and begun the line in queſtion with the accented note, inſtead of the unaccented; and by this judicious liberty in the compoſition he has corrected the imperfection of that line of the text.

But when *more than one* verſe ſhall be ſung to one and the ſame melody, and the poet has not expreſsly calculated them for that purpoſe, by ſetting equal ſtreſſes upon the ſame parts of every line in each verſe, the compoſer ought to attend to the *firſt* and *laſt*, or the *firſt* and *moſt* verſes, in particular, and to cover the faults of the others according to what I ſay in § 21.

§ 5. The *ſort of letters* in every word is the laſt which muſt be attended to according oRule IV, in § 2.

This obſervation concerns the Poet as much as the Compoſer; for no perſon ſhould undertake to write words for muſical pieces without a perfect knowledge of what words or letters are more or leſs calculated to be ſung. But as a compoſer muſt know to make the beſt of a text, as it is, if he cannot have it corrected, I ſhall attempt a few remarks, reſpecting the quality of Syllables which ſhall be ſet to muſic, viz:

1. In reality, nothing of a word or ſyllable can be *ſung*, but its Vowels, and Diphthongs; and Conſonants ſerve only to give vowels a greater variety of pronunciations, than what could be produced with vowels alone. But one vowel or diphthong is better calculated for ſinging than another, according to greater or leſſer *eaſe and openneſs of the mouth* with which it may be pronounced and held out.

2. According to this remark, the letter A, when pronounced as in the French, Italian, or German language, is beſt calculated for ſetting holding notes or long paſſages to it; and that pronounced *ay*, as in *Mary* or *Paper*, is the neareſt related to it.

The next vowel in rank I ſuppoſe to be O; with its neareſt relation the German Ö, which is pronounced like the French *eux*.

The third in rank conſequently is E, when pronounced *ey*, as in *Whey*.

The fourth in rank I ſuppoſe to be I, when pronounced *ee* as in foreign languages. For when this letter is pronounced as *Eye* in Engliſh, it is in ſome foreign languages a diphthong, compoſed of e—i, and belongs to the above firſt claſs of the vowels in queſtion.

The fifth and laſt in rank therefore is U, when pronounced *oo*, as in the Italian and German language, or as in the French word *gout*; and its related letter ü, as in the German language, or in the French word *rue*. But though u, when pronounced as in the Engliſh words *uſe*, or *mews*, ſounds like a diphthong compoſed of i—u, yet its latter part is heard moſt, and conſequently this makes no alteration in the above rule.

3. The Diphthongs, which arife from the compofition of the above vowels, are more or lefs ufeful for finging according to their refemblance to one or another of them; and this refemblance muft be decided according to the divifion which they admit of, or even require, in finging.

For *oy* in the word Boy, is fung like *Bau-y*; confequently this diphthong is nearly as good as *au*.

Ou in the word *hour*, is fung like *Au-u*; and is therefore alfo fimilar to *au*.

All other diphthongs, viz: ai, au, ee, ea, eo, eu, oa, oe, ue, and ui, have in moft, or perhaps all cafes, the effect of one of the above five fimple vowels, and muft be regarded accordingly.

4. All holding notes, figurative paffages, or fancy cadences, fhould therefore as much as poffible be given to fuch words or fyllables which contain the beft, or nearly the beft vowels or diphthongs, according to the above defcription; and if poffible to thofe which *end* with the Vowel or Diphthong, as it is difagreeable to hear a finger dwell a long while upon half a fyllable before one hears the end of it.

5. In regard to *Confonants*, the Compofer has not fo much to obferve as the Poet and the Singer; for the Poet ought to avoid the harfher ones where they would become too crowded, and the Singer to pronounce them as gentle as plainnefs will permit. But the Compofer ought alfo to take care, that he does not fet words or letters which are difficult to pronounce, to quicker notes than what the Singer can conveniently fing with fuch words.

All the above remarks will upon examination be found ftrictly attended to by great compofers.

II. *Of the different Sorts of Vocal Mufic.*

§ 6. The three principal forts of vocal mufic as mentioned in § 1, are: the *Recitative*, the *Air*, and the *Chorus*. The *firft* fort comprehends mufical *declamation*, without the formality of finging the words as in lyric pieces; the *fecond* fort, melodious *finging*, principally calculated but for one performer to each vocal part; and the *third* fort, *finging in parts* calculated for a number of performers to each vocal part.

A. OF RECITATIVES.

§ 7. From the general definition given of recitatives, in the preceding fection, and from the term *Recitative* itfelf, which feems to denote a mere mufical reciting, follow the rules which I fhall give for this fort of mufical pieces.

§ 8. There are two forts of Recitatives hitherto in ufe, viz: thofe with an accompaniment for a mere *Bafs or Thorough-Bafs*; and thofe with an accompaniment for *divers inftruments*. Both may be written on a text in Profe as well as in Verfe. And both forts may be occafionally intermixed one with another, as well as be interfperfed, either with vocal *Ariofos*, or with mere inftrumental periods.

§ 9. The above *firft* fort of recitatives, or thofe with a mere *Thorough-Bafs* accompaniment, are recitatives in the ftricteft fenfe of the word. They are generally written in two

two ſtaves of five lines each, the lower containing the baſs accompaniment, and the higher the vocal part; and this method of ſetting the vocal part over the accompaniment, has been adapted for the purpoſe of enabling the player to accompany the ſinger more preciſely than what it would be in his power to do otherwiſe.

The particulars which muſt be conſidered in this ſort of Recitatives are their *Time* and *Rhythm*, their *Modulation*, and their *Declamation*.

1. In regard to *Time*, the Recitatives in queſtion are not confined to any fixed Movement or Meaſure, though they are generally written in common or $\frac{4}{4}$ time, to aſſiſt the vocal and inſtrumental performer in hitting together. According to this meaſure every word and ſyllable is placed ſo as to obtain its proper *accent*, which the Singer muſt ſtrictly attend to; but the different *lengths of notes* the Singer need not cloſely adhere to, nor to any fixed *movement*, as that would take away the required eaſe of the recitative. The harmonies by which the vocal part is ſupported, muſt therefore be laid under it in ſuch a manner, that the Player has time to attend and follow the Singer, or even to aſſiſt him in not miſſing a difficult interval; but not in ſo crowded a ſucceſſion that the Singer be confined, by keeping time with the accompaniment. How quick or how ſlow therefore a recitative ſhall be performed, or where it ſhall increaſe or decreaſe in quickneſs, is generally left to the diſcretion of the Singer, which renders the juſt performance of a recitative one of the moſt difficult taſks for a Singer; but I think that the Compoſer might very well aſſiſt the Performer, in that reſpect, by expreſſing over the Recitative how faſt or ſlow he wiſhes it to be performed, without *confining* the performer to any *fixed* movement.

The *Rhythmical Order* of the Recitatives in queſtion is alſo not ſo limited, as that of Airs or other vocal or inſtrumental pieces. For though a good compoſer would not ſet one period or ſtrain too unproportional to the others, yet he does not concern himſelf about beginning or ending the one on the ſame time of the meaſure on which he begins or ends another; and if he only attends to a good relation in the Sorts of Notes, and to the placing of every accented Syllable on an accented part of the meaſure, it is ſufficient.

2. The *Modulation* of theſe Recitatives alſo, does *not* depend on a certain fixed or principal *Key or Mode*, in which they ſhould begin, end, and chiefly remain, like as other pieces of compoſition. For, in general, neither Sharp or Flat is marked by the Clef; and the recitative may begin in any one, and end in any other key or mode. Natural and abrupt modulations may alſo be introduced in them intermixed, and without regard to the general order in which the keys and modes ought to appear, according to my Eſſay on Harmony, Chap. X, § 9. But the modulation ought to be reaſonable in itſelf, as well as alſo and particularly adapted to the ſenſe of the Text. However, in ſhort recitatives, which contain but little modulation, the ſignature of a certain Key is ſometimes uſed by the clef, like as in *Handel's* Meſſiah, the Recitative, "Behold a Virgin ſhall conceive;" but the above-mentioned ſignature without any ſharp or flat is beſt in thoſe Recitatives which ſhall contain a variety of modulation.

3. In regard to *Declamation*, the Recitatives in queſtion cannot properly contain ſuch ſinging progreſſions, as would be like melodies of an air; but they muſt be entirely conſtructed upon the principle of *muſical ſpeaking*. Yet as there are many different manners of declamation even in the moſt artleſs ſpeaking of common life, and many more in a ſpeech delivered according to the rules of art, on the Stage, in the Pulpit, or at the Bar; ſo the muſical declamation of a Recitative, which ſhould be declamation with the higheſt *grace*, *energy*, or *affection*, admits of more or leſs *graces*, as well as of ſome *long notes*, or even ſhort *tranſitory* or *figurative* paſſages, according to the Style in which the Recitative is written,

written, and to ſome particular accaſions offered by the nature of the Text. But in all caſes the Melody of the Recitative ſhould conſiſt of progreſſions, which border more on melodious ſpeaking than ſinging; conſequently in general of no more than one note to each ſyllable.

The *Clauſes* with which the vocal part ends its different periods or ſtrains, are therefore alſo a great object of conſideration in Recitatives. For, in general, the laſt note muſt neither be ſuſpended by the preceding, nor graced by an appoggiatura; and even the progreſſion by one diatonic degree to the laſt note, is ſeldom found in recitatives by great Authors; but proceeding to it by the interval of a Third, Fourth, or Fifth, aſcending or deſcending, is found in moſt clauſes all good recitatives.

§ 10. An Example of a regular and expreſſive Recitative in the ſerious ſtyle ſee at Plate L, No. 4, continued at Plate LI. It is taken from *Graun's* grand ſacred Cantata, " Der Todt Jeſu," (The Death of Jeſus,) and the variety, richneſs, and originality of its modulation deſerve admiration. The enharmonic change at the end of the twelfth bar muſt alſo be taken notice of; for ſuch changes have a ſtrong effect in recitatives, but they muſt be introduced with great judgment, or elſe they eaſily become impracticable for the Singer.

For more examples, and examples of different ſorts, I muſt refer the Reader to the Recitatives in all the works of *Handel*; and alſo recommend the ſtudy of thoſe by other ſtrict Authors.

§ 11. Reſpecting the manner in which the Recitatives in queſtion ſhould be *accompanied*: it needs no demonſtration, that according to the uſual manner of writing them, their proper accompaniment is one of the greateſt taſks for a Thorough Baſs Player. For, the holding Baſs notes, as in the example given in § 10, ſhould in general not be held to their full length; the Chord ſhould ſometimes be ſtruck like Chords, and ſometimes as Harpeggios; the Harmony ſhould in ſome caſes be taken in four or more, and in others but in three or two parts; the Singer ſhould be aſſiſted in difficult intervals; and wherever the Singer deviates from the ſtrict length of the notes, the Player ſhould preciſely follow him. And all theſe particulars, moſt of which are important, are in general not pointed out by the compoſer, though the Recitative in queſtion has no other harmonious ſupport but the one thorough baſs accompaniment; when in Sonatas, the moſt inſignificant graces are often carefully written down. The conſequence of which is, that when the accompaniment comes under the hands of an unſkilful player, the recitative loſes all its effect; and that, as the moſt able player is not always in the ſame humour or ſpirit, it muſt ſometimes fall ſhort of its intended effect even under his hands.

According to theſe conſiderations it might be wiſhed, that Compoſers, who take pains in writing recitatives, and are not indifferent above their effect, would adopt a method of rendering the accompaniment of them more diſtinctly expreſſed, and not leave it ſo much to the ability or diſcretion of the performer as is hitherto done, but without rendering it more difficult than what thorough baſs in general is.

§ 12. The *ſecond* ſort of recitatives mentioned in § 8, are thoſe with accompaniments for *divers inſtruments*, commonly called *Recitatives accompanied*, or *Accompaniments*. They are ſimilar to the former in all reſpects but one, viz: that the accompaniments muſt be ſet ſo as to be fully at eaſe to attend to the liberties which the Singer takes in reſpect to time; and that in thoſe places where the accompaniments require it, the Singer muſt more cloſely adhere

adhere to the prescribed measure and a certain movement, than in the above first sort of Recitatives.

The finest examples of this sort see in *Handel*'s Messiah, and particularly that, "Comfort ye my people;" also in Jephtha, which is full of Recitatives, and in the other works of that great Author. From the examination of which the diligent Reader may learn, what sort of harmonies and passages have the best effect in different cases; and how instrumental periods or strains may be set between parts of the text, to give the words or sentiment some relief.

Another Author who has been great in this sort of Recitatives is *Graun*, of whom I have given an example in § 10.

§ 13. In both the above sorts of Recitatives there is sometimes introduced, an *Arioso*, being a Section or Period which must be sung and accompanied like an *Air*, and not with those liberties allowed and required in a Recitative. Of these I shall speak more in § 24.

§ 14, Though in general recitatives are only set so, that no more than *one* vocal part is heard at a time; yet *double, triple*, or *quadruple* ones might also be composed in those Scenes where sometimes two or more persons are introduced as speaking at the same time, though not the same words. But they require to be constructed, so, that every Singer is at full ease to sing or recite his respective words, and also to attend to the others; as otherwise they would loose the effect of a Recitative.

B. OF AIRS.

§ 15. According to the definitions given in § 6, the characteristic of an *Air* is: *melodious singing*, principally calculated but for *one* performer to each vocal part; and the particulars which I shall now endeavour to consider in regard to Airs, are: first the inventing of a proper *Melody*; secondly, the supporting of it with a proper *Harmony* and *Accompaniment*; thirdly, the different *Forms* in which Airs may be composed.

a. THE INVENTING OF A PROPER MELODY.

§ 16. That vocal pieces, and particularly Airs, require a more choice melody than mere instrumental pieces, follows from what I have said in § 1. For their melodies are judged of, not only with regard to their propriety as a melodious part of a composition in general, but also, and in particular, with regard to the manner in which they are adapted to the words and whole character of the Text. It is therefore necessary in inventing a melody for an Air to pay attention to the three following Rules, viz:

Rule I. Every melody of an Air must be *grammatically right* in itself. What is to be observed in regard to this rule I have shewn in my Essay on Harmony, Chap. III, § 20, to which I beg leave to refer the Reader.

Rule II. A melody must be more *easy* and *simple*, than *difficult* and *complicated*.

In which particulars a melody may be *easy* I have shewn at § 2, all of which must be attended to in an Air; but as there are different Sorts of Airs, some of which ought to be more grand and elaborate, or consist of more figurative passages than others, it follows, that some may also be much more difficult than others, and yet sufficiently easy and simple in their kind, or for their purpose. And that a noble *simplicity* is one of the greatest beauties even in the grandest bravura Song, will require no demonstration, as it appears from a number of the best airs of *Handel*, *Graun*, *Hasse*, and other great Composers.

Rule III. A melody muſt be *ſatisfactory* and *intereſting*, even without its accompaniments.

The neceſſity of attending to this rule appears, when we conſider, that the principal melody or vocal part of an Air is not only much more attended to, than to the other parts, but alſo that it is always felt and remembered like ſomething by itſelf. But the accompaniment of a melody ſhould alſo be of ſuch a nature, as to make an intereſting addition to it, without overpowering or obſcuring it.

N. B. Beſides the above, all the general Rules given in § 2. *& ſeq.* muſt be attended to in the conſtruction of a melody, which will require no demonſtration.

b. THE SUPPORTING OF A MELODY, BY A PROPER HARMONY AND ACCOMPANIMENT.

§ 17. In my Eſſay on Harmony, Chap. XVI, § 7, *& ſeq.* I have ſhewn how one and the ſame melody may be accompanied with different *Harmonies*; and from the number and variety of Inſtruments which may be uſed in its accompaniment, it follows, that alſo a great variety of effects may be produced with every Harmony, by the ſaid *Accompaniment.* It is therefore of the higheſt importance in compoſing an Air, to know how to ſupport its melody with ſuch Harmonies, and ſuch accompaniments, as are moſt adapted to its Character, and moſt calculated to produce a good effect of the Air.

As a proper Movement, Meaſure, and Rhythmical Order of the Air, muſt have been fixed upon, before its Melody and Harmony is begun, I need not ſay any thing reſpecting theſe particulars here, but that they ought in every reſpect to correſpond with the general character, as well as with every particular characteriſtic of the Harmony and Melody.

§ 18. Reſpecting the *Harmony* of an Air, there ought to be conſidered, *firſt*, whether the character of the words requires the piece to be in major or minor, and in which major or minor key it will be beſt; and *ſecondly*, whether it ought to proceed in one uniform manner, or through a variety of paſſions, and what ſorts of chords and modulations will be beſt in every caſe. According to theſe conſiderations the whole, as well as every period and chord of the piece muſt be regulated. But the diſcerning Reader will ſee, that the obſervation of this Rule requires an intimate acquaintance with almoſt every thing I have ſaid in my Eſſay on Harmony, and a fluency in the practical application of it to every particular caſe.

N. B. Reſpecting the *Accompaniment* of an Air, ſee § 26.

c. THE DIFFERENT FORMS, IN WHICH AIRS MAY BE COMPOSED.

§ 19. An air may be compoſed, either ſo, as *ſimply to expreſs the Text*, without particular regard to figurative paſſages; or, with particular regard to *grandeur* and *brilliant paſſages*, calculated to ſhew the abilities of a Singer. In the former quality it may be compared to an inſtrumental Sonatina or Sonata, and in the latter to an inſtrumental Concerto. And in both qualities it may be ſet as a Solo, Duo, Trio, &c. without or with Accompaniments, as I ſhall endeavour to ſhew now.

§ 20. Under the *firſt* denomination of Airs mentioned in the preceding ſection, I comprehend, the *Plain Song*, as uſed for Hymns and Pſalm Tunes; and all thoſe various ſorts of Songs,

Songs, which may be brought under the denomination of the word *Air* itſelf, ſuch as Arioſos, Ariettas, ſimple Arias, Romances, Ballads, Canzonetts, and ſimilar ſorts of vocal pieces.

The firſt, or *Plain Song*, is the moſt ſimple, and yet the moſt noble ſort of Airs hitherto known. Its principal melody may be ſung only, either by a ſingle perſon, or by a whole Congregation; or it may be calculated for two, three, four, or more vocal parts, without or with accompaniments. And in all its forms it has the fineſt effect, if properly compoſed and performed. Some Examples of this ſort, ſee in my Eſſay on Harmony, from Plate XX. to XXV, and at Plate XXXVIII. *& ſeq.*

The ſecond ſort, or the *Air* itſelf, differs from the Plain Song in admitting and requiring lighter ſorts of Movement and Meaſure, and more melodious graces or figurative paſſages, than what would be proper for Plain Songs. It may be compoſed for one or more vocal parts, as I ſhall ſhew in § 25.

§ 21. Both the Plain Song and all ſorts of Airs, may be compoſed, either ſo, that but one Text belongs to every piece of the Compoſition; or ſo, that different words ſhall be ſung to one repeated piece of Compoſition. In the former caſe there is nothing to be obſerved, but what I have ſaid in the general Rules at § 2, 3, 4, 5, and at § 15, *& ſeq.*; but in the latter caſe it is required, either that the Text be calculated for the purpoſe in queſtion, or if not, that the compoſer know, and endeavour to make the beſt of the text as it is. This I have already mentioned in § 4, and ſhall now endeavour to explain it.

For an example I take the words of *Pope*'s Hymn, "Father of all, in every age," &c. It conſiſts of two ſyllables to a metrical foot, viz: firſt a ſhort, and then a long one. But its Author has not ſtrictly attended to theſe accents in every verſe, for the very firſt verſe begins with an accented ſyllable before the unaccented, in the word Father; and the ſame accent is found in the verſes, "Save me alike from fooliſh pride," and "Teach me to feel another's woe," though other verſes begin as they ought, with the unaccented Syllable, viz: "This day be bread and peace my lot," &c. If now every verſe of this fine Text ſhall be ſung without alteration, to one and the ſame melody, it is required to invent a melody which begins ſo, that both the right and wrong accented words may have a good effect with it, which may be done according to the Examples I give at Plate LVI, being beginnings of a German Hymn, compoſed by different authors.

At No. 1, ſee its beginning as compoſed by *Emanuel Bach*, which is good for the laſt Verſe, "Is God for me," but not for the firſt, "God is my ſong."

At No. 2, ſee the ſame period by an author not mentioned in the Collection from which I have taken it. This already is very good for both the above verſes.

At No. 3, ſee the ſame period by *Kirnberger*, which is undoubtedly the beſt of the three, as in the firſt verſe the word God has a higher note, and in the laſt verſe the accent, ſo that both verſes have a very good effect with this melody.

With the above examples the beginning of the ſaid hymn, "Father of all," may alſo be compared, and it will appear that the laſt one is the beſt beginning for it.

§ 22. An Air may be compoſed either as a *ſingle* piece by itſelf, or in *connection* with other vocal or inſtrumental pieces; and in both caſes it may be either a *Solo* or for *more vocal parts*; without or with accompaniments.

§ 23. An Air by itſelf, or a *ſingle* Air, may, like a Sonatina, conſiſt of one Section only, or of two or more ſections; it may be ſet in the form of a Rondo, or any other piece; and

without

without or with mere inſtrumental ſymphonies or Ritornells, at the beginning and the end, and between ſome periods or Sentences of the Text.

An Example of an Air of *one* ſection is the well known ſong, "Rule Britannia;" one of *two* ſections, each of which may be repeated or not, is "God ſave the King;" one in the form of a Rondo is "Cupid, God of ſoft perſuaſion," in Love in a Village; and Examples of airs with inſtrumental Symphonies or Ritornells are *Haydn*'s Canzonetts, the inſtrumental reliefs of which ſerve for an agreeable variety, as well as to give a little reſt to the voice of the ſinger.

§ 24. An Air in *connection* with other vocal or inſtrumental pieces, may be compoſed in all the above forms of a ſingle air; but as it is not ſo independant as the ſaid Airs, a proper attention muſt be paid to the connection in which it ſtands with the preceding and the ſucceeding piece, as well as to the general character of the whole work of which it is a piece, according to what has been ſaid in Chap. I.

If a ſhort melodious ſtrain like an air, is introduced in the courſe of a *Recitative*, it is called an *Arioſo*. It muſt be ſet to ſuch words of the Recitative, which, as they are too pathetic, or too important for the mere melodious declamation of the Recitative, require a diſtinct movement and meaſure. But as an Arioſo is but a part of the Recitative itſelf, it ought to be ſet in the moſt ſimple ſtyle of an Air; that is to ſay, with only few or no repetitions of words, and without paſſage work, as it appears in various Recitatives of great Compoſers.

But when whole Airs, which are independant in themſelves, like the different movements of a Sonata, are ſet in connection with Recitatives, Choruſſes, or other Airs, as it is done in Operas, Oratorios, and ſimilar pieces, the general character of the whole, as well as the proper relation with the preceding and ſucceeding piece muſt be attended to, according to what has been ſaid in the courſe of Chapter I.

§ 25. According to the number of vocal parts for which an Air may be compoſed, it is either a *Solo*, or a *Duett*, *Tercett*, *Quartett*, &c.

A *Solo* is an Air ſet for *one* voice, though that denomination is in general uſed for ſolo paſſages in a piece, more than for whole vocal pieces. The rules which muſt be attended to in writing a Solo air, are the ſame as thoſe given in § 2, and § 16, *& ſeq.* But as a ſingle melody can and will be cloſer attended to, than two or more together, it follows: that a Solo ſhould in every reſpect be as ſtrict as poſſible. Examples of this ſort will not be required.

An air for *two* voices is a *Duet*. It may be ſet either ſo as to make but a harmony of *two* regular parts, conſequently without all accompaniments, or only with accompaniments that go in the uniſon or octave with the vocal parts; or with a ſeparate Baſs, or other parts, which make it to conſiſt of a harmony of *three* or *four* regular parts. Of the former ſort are Canon IV, VIII, and XII, in Dr. *Burney*'s "XII Canzonetti a due voci in Canone;" with a mere baſs accompaniment, are all the other Canons of the ſame work; and with more accompaniments is *Handel*'s duet in Meſſiah, "O death where is thy ſting." A whole collection of the moſt valuable duets of the latter ſort is the firſt volume of the works of *Graun*, mentioned at Chap. IX, § 27, under *Canon by Graun*. The particular Rule for both the above ſorts of Duets is: that, though the two parts may ſing different words, yet they muſt reciprocally imitate each other's paſſages, and conſequently be equally obligato.

An air for *three* voices is a *Tercett*. It may be ſet in both manners mentioned juſt now under

under Duetts. Of the firſt ſort are all Catches or Glees for three equal or different voices without accompaniments; and of the latter ſort *Handel's* celebrated trio in Acis and Galatea, and *Graun's* equally admirable ones, in Vol. II. of the Collection quoted above under Duetts.

An air for *four* voices is a *Quartett.* It may be ſet for four equal, or four different voices; or alſo, for two voices of one, and two of another ſort; but thoſe for three voices of one ſort, and only one of another ſort are not ſo good as the above. It may alſo be ſet without or with inſtrumental parts, in both the ſame manners as Duetts. See above in this ſection.

The Quartett differs from the Chorus in two particulars, viz. *Firſt*, that its melodies are chiefly calculated but for one performer to each vocal part, and conſequently may conſiſt of more delicate paſſages than what would be proper for more than one performer; *ſecondly*, that its parts may contain different words, when thoſe of a Chorus are generally on one and the ſame text, though introduced in one part different from the other. The particular Rule which ſhould be obſerved in all regular Quartetts is: that the four parts ought to be concerting, and equally obligato. A very fine example of a Quartett with accompaniments is that in *Handel's* Jephtha: "O, ſpare your daughter," where the accompaniments are four parts different from the vocal, and the whole eight real parts. More fine examples ſee in the collection of *Graun's* works, quoted above in this ſection.

According to the above principles, *Quintetts, Sextetts, Septetts*, and *Octetts*, may alſo be compoſed, without as well as with accompaniments. But as it is almoſt the ſame with them as with quintuple and ſextuple fugues, which are difficult to compoſe, if they ſhall be ſtrictly regular, and difficult to attend to, if their greateſt beauties ſhall not be loſt, they are not ſo frequently compoſed as Duetts, Tercetts, and Quartetts.

§ 26. With particular regard to the *Inſtrumental* parts, or *Accompaniments*, which may be ſet to an Air, it follows from what I have ſaid in § 25, that they may either be parts *different* from the vocal parts, or mere duplicates of the ſame. In both caſes they may be either for one or only a few Inſtruments, or alſo for a whole orcheſtra, in the ſame manner as the principal part or parts of a Sonata may be accompanied, according to what I have ſaid in Chap. II, § 11, *& ſeq.*; or according to what I have ſaid in Chap. III, § 11, *& ſeq.* when the vocal parts are conſidered as the principal parts of a Symphony. And with all the ſaid varieties, the inſtrumental parts may precede, occaſionally relieve, and at laſt ſucceed the vocal parts, as Ritornells, or like Tuttis in a Concerto, as the vaſt number of greater or leſſer Airs hitherto publiſhed ſhew, and as therefore will require no example.

§ 27. The ſecond ſort of Airs mentioned in § 19, comprehends thoſe commonly called *bravura Songs*, or which are written with particular regard to *grandeur* and *brilliant paſſages*, and calculated to ſhew the abilities of a Singer. They may be pieces of one or more Movements, and contain a Recitative or not. They may be compared in vocal muſic to what a Concerto is in inſtrumental muſic; for they conſiſt throughout of grand Solos relieved by Tuttis. Theſe pieces therefore are more properly ſet with an accompaniment of divers inſtruments, or of a whole Orcheſtra, than with the mere accompaniment of a Harpſichord. But as Concertos may be ſet in the latter form, the ſongs in queſtion are alſo uſeful in the ſame form. As their length and whole diſpoſition may be laid out according to any reaſonable plan, and ſhould not be confined to one general plan, I need not enlarge upon it; and therefore refer the diligent Reader to the examination of thoſe bravura ſongs of *Handel, Graun, Haſſe* and other great compoſers, he can meet with, to ſee the different

forms in which they have been written, and thereby to conclude upon the varieties to which each form ſhews the way.

One particular thing in them is the *fancy* cadence, which is generally introduced in the principal movement, and which ſhould be extemporized or previouſly ſtudied according to the rules given in Chap. IV, § 10, though with regard to what the voice can execute.

If the ſongs in queſtion are ſet for *two, three*, or *four* vocal performers, theſe parts ſhould be concerting throughout, like the principal parts of a double, triple, or quadruple concerto, or as I have ſhewn under Duetts, Tercetts, and Quartetts, in § 25; to which I need only add: that if a double, triple, or quadruple *Cadence* ſhall be introduced in them, it muſt be previouſly written down according to the rules mentioned above, and ſtudied by the Singers, ſo as to have the effect of an extempore fancy.

C. OF CHORUSSES.

§ 28. In § 6, I have ſaid, that a Chorus is *ſinging in parts*, calculated for a number of performers to each part; and in § 25, I have ſhewn the two particulars in which a Chorus is different from a Quartett, or other air of a number of vocal parts equal to thoſe of the Chorus, viz: firſt, that each part of a Chorus may be performed by more than one Perſon, as the above general definition alſo ſhews; and ſecondly, that the parts of a Quartett may contain different words, when thoſe of a Chorus are generally on one and the ſame Text, though introduced in one part different from the other.

According to the ſaid firſt particular therefore, the melodies of each part of a Chorus ſhould be *more ſimple*, and *leſs figurative*, than thoſe of an Air for four or more ſingle Performers. And the ſame qualities are required on account of the general character of a Chorus, which ſhould be *noble grandeur*, free from all thoſe harmonious and melodious ſublimities, which can only be well expreſſed by great and ſingle performers to each part.

§ 29. There are two ſorts of Choruſſes to be diſtinguiſhed, viz: the *plain* and the *imitative*.

The *firſt* ſort comprehends thoſe choruſſes, in which all the parts ſing the ſame words at the *ſame time*. An example ſee in *Handel*'s Meſſiah, "Since by Man came Death," which is of the plaineſt ſort, and with a mere Thorough Baſs accompaniment for the Organ. The words, "By Man came alſo the reſurrection of the dead," are then ſet in a ſimilar manner, but in a quicker movement, and with more accompaniments. A ſimilar Chorus is that in the ſame work, to the words, "Worthy is the Lamb," as far as the Larghetto, "Bleſſing and Honor," where it begins to become imitative. And another one of a ſimilar nature, that to the words "Surely he has borne our Griefs," which has only a little imitative part towards the end. An example which makes a ſort of medium between plain and imitative Choruſſes is, that to the words, "The Lord gave the word, great was the company of the Preachers," and alſo that, "Unto us a Child is born," which contains plain and imitative paſſages intermixed.

The *ſecond* ſort, or *imitative* Choruſſes, are thoſe, in which detached parts of the Text are imitated ſo as *not* to appear in all parts *at the ſame time*. They may be written either as mere *imitative pieces*, without particular regard to the rules of Fugues or Canon; or as proper or improper, ſtrict or free, ſimple or double *Fugues* or *Canons*, in all the various manners I have mentioned in Chap. V, & *ſeq*. And in all the ſaid, and many more ingenious forms, they

they are found written by *Handel*, who has been particularly great in Choruſſes, as every one knows who is acquainted with his maſterly Oratorios, particularly his Meſſiah, and Iſrael in Egypt. The ſtudy of theſe works therefore I beg leave to recommend to the diligent Reader.

§ 30. Both the above ſorts of Choruſſes may be ſet either *ſimple* or *double*.

A *ſimple* chorus is that, ſet but for *one choir of ſingers*. It may be ſet either for the four principal parts of harmony only, viz: for one Treble, one Alto, one Tenor, and one Baſs; or for five or more parts, ſo that it conſiſts of two Trebles, or two Altos, &c.; and as long as the ſaid two parts of one ſort ſerve but to ſecond each other it remains a ſimple chorus, though it conſiſt of eight real parts. The fineſt ſimple Choruſſes are thoſe mentioned above in *Handel*'s Meſſiah.

A *double* Chorus is that, ſet for *two* choirs of Singers. If it ſhall anſwer the purpoſe of a double chorus, the two choirs muſt occaſionally relieve each other; but they muſt alſo join in thoſe parts of the text which are calculated for particular grandeur. The moſt maſterly examples of double Choruſſes are found in *Handel*'s Iſrael in Egypt, the ſtudy of which I cannot too much recommend to the diligent Reader.

§ 31. When but *two parts* of the harmony are introduced according to the general definition, given of Choruſſes in § 28, it is called a *Semi Chorus*. The ſaid two parts may be either the neareſt related, ſuch as a Treble and Alto, Alto and Tenor, Tenor and Baſs; or alſo a Treble and Tenor, or an Alto and Baſs. But a Treble and Baſs cannot be properly introduced alone, becauſe the diſtance between them is too great. An example of the firſt ſort is the ſemi Chorus of Virgins in *Handel*'s Jephtha, "Welcome thou, whoſe Deeds inſpire." And more Examples will not be required.

§ 32. Though a Chorus may for certain purpoſes be ſet *without any Accompaniments*, like that "Since by Man came Death," in *Handel*'s Meſſiah, when the Organ part is omitted; yet *ſome* accompaniment is neceſſary when the Chorus is of any length, to prevent the parts getting too flat, and conſequently out of tune with the ſucceeding piece. And in general it is beſt to ſet them with the accompaniment of an *Orcheſtra*, proportional to the number of Singers employed in it.

In the latter caſe the Accompaniments may be ſet to the vocal parts in the following manners, viz: *Firſt*, as parts drawn from the vocal ones by doubling them in the Uniſon or Octave, or by ſelecting only their harmonies, like as in Chords of thorough Baſs; which latter may be done with holding notes, or with varied notes: *ſecondly*, as real obligato parts. Examples of all the ſaid ſorts will appear in the above mentioned works by *Handel*; and ſome of them in *Graun*'s Te Deum Laudamus, the beautiful firſt Chorus of which deſerves particular notice.

CHAPTER XI. OF INSTRUMENTAL MUSIC.

§ 1. Under the denomination in queſtion I comprehend that muſic, which is compoſed either for any *ſingle* inſtrument, or for any *number* and *variety* of inſtruments; without, or with the addition of vocal parts.

I. *Of*

I. *Of Inſtrumental Muſic in general.*

A. IN REGARD TO EVERY PARTICULAR INSTRUMENT.

§ 2. To compoſe for any Inſtrumeut, ſo that the Compoſition be not improper, or insignificant, requires a perfect knowledge of the three following particulars, viz : *firſt*, its Compaſs and Scale; ſecondly, the Nature of its Sounds; and *thirdly*, the harmonious and melodious paſſages for which it is calculated, according to its peculiar nature.

§ 3. Reſpecting the ſaid *firſt* particular, I will endeavour to give a ſhort deſcription of the Compaſs and Scale of thoſe inſtruments which are moſt in uſe, viz.

a. STRINGED BOW INSTRUMENTS.

The *Violin* begins from G, an octave below that line on which the G clef ſtands, and goes three octaves and more, upwards: but in ripieno parts it is ſeldom uſed higher than D, a 19th above its graveſt note. Its ſcale is the moſt complete imaginable. For a great player can execute on it not only every ſemitone, according to any Temperament, but alſo modify the enharmonic change ſo, as to produce the effect of a progreſſion by a real quarter tone. Its paſſages therefore need not be limited on account of an imperfect or incomplete ſcale, like thoſe for ſome Wind Inſtruments.

The *Viola* begins from C, a fifth lower than the Violin, and has about the ſame Compaſs as the ſaid Inſtrument. Its Scale alſo is equally perfect, and it admits of the ſame ſort of paſſages, with the only conſideration: that, as it is played with a heavier bow than the Violin, and its larger ſtrings cannot vibrate as quick as thoſe of the violin, there ſhould in general be given no ſuch quick paſſages to it than to the ſaid former Inſtrument.

The *Violancello* begins from C, an eleventh below the F clef, and its Compaſs is four octaves and a half. Its ſcale is equally perfect than that of the two former Inſtruments, and conſequently is equally unlimited in regard to paſſages. But as this Inſtrument is ſtill larger than the Viola, no very quick paſſages, or very ſmall intervals, ſhould in general be given to it in the loweſt Octave. See my Eſſay on Harmony, Chap. III, § 5.

The *Violono* commonly begins from A, a ſixth below the F clef, and its notes are an octave lower (or more grave) than they are written; but in Ripieno parts its Compaſs is ſeldom extended above a twelfth upwards. Its ſcale has the ſame perfection as that of the preceding inſtruments, though the wide ſtretches or ſkippings of the fingers which it requires, render its temperament leſs certain, than that of the above ſmaller inſtruments. In general no very quick paſſages, or quick progreſſions by very ſmall intervals, ſhould be given to this inſtrument, on account of what I have ſaid juſt now under *Violoncello*. Though ſome Violonos begin from E, a fourth lower than what I have ſaid, yet I believe that in general they begin from A, as above.

b. WIND INSTRUMENTS.

The *Hautboy* begins from C, on the C clef line, and goes to D, a ſixteenth above; or for Solo Players a couple of notes higher; according to the nature of the paſſage. Its ſcale contains every Semitone of the ſaid compaſs, except C ſharp in the loweſt Octave, which

is difficult on the common Hautboy. It is one of the moſt uſeful wind inſtruments for Concerts, becauſe it can be uſed with a good effect in more Keys than the Clarinett.

The *Clarinett* begins from E a ſecond below the F clef, and its Compaſs is about three octaves, or for Solo Players ſome notes more. Its ſcale contains every Semitone in the ſaid Compaſs. But to produce its beſt effect, it is in general uſed in no other Key but C and F. If therefore it ſhall be uſed in any other Key, a Clarinett is uſed which ſtands a note or more higher or lower than Concert Pitch. In C or F therefore, a C Clarinett is uſed; in B flat and E flat, a B flat Clarinett; in A and D, an A Clarinett. D Clarinetts, B Clarinetts, and G Clarinetts I have alſo heard of, but I believe they are ſeldom uſed.

N. B. a C Clarinett is: when its C is equal in pitch to C of other inſtruments; a B flat Clarinett, when its C is equal to B flat of other inſtruments, &c. If therefore a piece is ſet in F, it is calculated for the C Clarinett, and written in F as uſual. But in E flat, it is calculated for the B flat Clarinett; and as that ſtands a whole tone *lower* than C, the piece muſt be written a whole tone *higher* than E flat, or in F. A piece in D conſequently is calculated for the A Clarinet, and as that ſtands a third lower than C, it is written a third higher than A, or alſo in F. Exceptions from the above can only be made by thoſe who are perfectly acquainted with the Clarinett.

The *German Flute* begins from D, a ſecond above the C clef, and its compaſs is two octaves, or for Solo Players, a few notes more, according to the paſſages in which they occur. It contains every ſemitone in the ſaid compaſs, and is of the ſame general uſe as the Hautboy, though not without regard to the particular qualities of both theſe inſtruments.

The *Baſſoon* begins from B flat, a twelfth below the F clef, and goes as far as F an octave above the ſaid clef, or for Solo Players a third or fourth higher. Its ſcale contains every Semitone in the ſaid compaſs; and this inſtrument is of the ſame utility for Baſs paſſages, as the Hautboy is for treble paſſages.

The *Serpent* begins from C, two octaves below the C clef, and is ſet in general no higher than G, a twelfth above. But a perſon who knows how to manage it may produce B flat, a ſecond below the ſaid C; and Solo Players may go a good deal higher than the above compaſs. Its ſcale alſo contains every ſemitone of the ſaid compaſs.

N. B. Its ſounds are equal in pitch to thoſe of the *Violono*, or an octave lower than what they are written.

The *Trumpet* produces as natural or eaſy ſounds, thoſe I have ſhewn in my Eſſay on Harmony, at Chap. I, § 2, under the ratios 1, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, &c. to $\frac{1}{16}$; but according to our modern diatonic chromatic Scale, its ſcale muſt be conſidered as thus: G, (an octave below the G clef,) C, E, G, C, D, E, F, G, A, B, C. In *Solos* for the Trumpet, B flat, (a third above the G clef,) and F ſharp, (a ſeventh above that Clef,) may alſo be uſed; and what other intervals are practicable, requires a particular knowledge of that Inſtrument.

The *French Horn*, has exactly the ſame natural Scale as the Trumpet; but as it gives every note an octave lower or more grave than the Trumpet, it is alſo more manageable than that inſtrument, and therefore *Albrechtſberger* gives the following Scale for the French Horn: viz.

The *firſt* Horn: C, (a fifth below the G clef,) E, F, F ſharp, G, and then every ſemitone upwards.

The *ſecond* Horn: C, (a fourth below the F clef,) E, F, F ſharp, G, A flat, B, C, D, E flat, E, F, F ſharp, G, (on the G clef line,) and then every ſemitone up to the Octave or Ninth of this G.

But though all the above intervals may be practicable for Solo Players, yet it requires a particular knowledge of the Horn, to difcern in what paffages each of them is good, and which are calculated to be held on with certainty or not.

The *Trombono* muft be confidered as that for the *Bafs*, for the *Tenor*, and for the *Alto*. The Bafs Trombono begins from G, a feventh below the F clef, and produces every Semitone up to C, the eleventh of the faid G. The Tenor Trombono begins from A, a tenth below the C clef, and produces every femitone up to the fifteenth above. And the Alto Trombono begins a third higher than the Tenor one, producing alfo every femitone up to the fifteenth above. From thefe fcales it follows, that Trombonos are particularly ufeful in thofe full harmonies by plain notes, where the Trumpets and Horns are not fufficiently calculated to produce the chromatic intervals.

§ 4. The above inftruments are in general written in the following Clefs, viz:

The Violins, German Flutes, Hautboys, Clarinetts, Trumpets, and French Horns, are written in the *G clef*, placed on the fecond line from below. But where the Clarinetts go too low for that Clef the paffage is fet an octave higher, with the word *chalumeaux* over or under it, which denotes that it fhall be played an octave lower than what it ftands. And if the fecond Horn goes too low, the Bafs clef may be introduced in its line, or the notes may be written an octave higher, and the words *in the lower octave* be fet to them, in the fame manner as chalumeaux to the Clarinett notes.

The Viola and Alto Trombono are written in the *C clef*, placed on the third line from below; and the Tenor Trombono in the fame Clef, placed on the fourth line from below.

The Violoncello and Violono, and the Baffoon, Serpent, and Bafs Trombono, are written in the *F clef*, placed on the fourth line from below. But where the Violoncello goes too high for that Clef, the Tenor clef, or even the Violin clef is fubftituted in its line as long as required.

§ 5. The *fecond* particular pointed out in § 2, is: the *nature of the Sounds* of every particular Inftrument. In regard to which there muft be confidered, whether they are *continuing* or *ceafing*; *loud* or *foft*; *harfh* or *mild*; *grave* or *acute*.

1. *Continuing* founds are thofe which do not diminifh in ftrength, as long as they are held; fuch as thofe of the Organ, the other Wind Inftruments, and the Bow Inftruments. *Ceafing* founds therefore are, thofe of the Harpfichord or Piano Forte, the Harp, the Guittar, and the Bells.

2. The *Loudnefs* or *Softnefs* of founds, may in fome Inftruments be varied by the fort of performance, like as on the Violin or Violoncello, the Piano Forte, the Harp, and other Inftruments; yet the natural found of the Trumpet, Trombono, or Bugle Horn, is louder than that of the French Horn; that of a Serpent, louder than that of a Baffoon; and that of moft wind or bow inftruments, louder than that of a moderate Piano Forte.

3. *Harfh* in found, are the Serpent and the Trombono; *milder*, the Trumpet, Hautboy, and Baffoon; and *mildeft*, the Clarinett, French Horn, and German Flute. And the inftruments which can be humoured more than the above, into all forts of effects, are: the Violoncello, Violin, Piano Forte, and Harp; but above all, a fine large Organ with a good Swell may be ufed fo as to produce many different effects.

4. *Grave* in found are: the Violono, the Serpent, the double Baffoon, and the French Horn, all of which give their notes an octave lower than what they are written; and acute in comparifon to the faid inftruments, are thofe which give their notes in that octave in which they are written, fuch as the Trumpet, the Violoncello, and the Baffoon.

§ 6. The

§ 6. The *third* particular mentioned in § 2, is: the harmonious and melodious *paſſages*, for which every particular Inſtrument is calculated. In regard to this, the Organ is beſt calculated for full harmonies, and ſuch ſinging paſſages which require continuing ſounds; the Piano Forte alſo for fullneſs, but for ſuch paſſages which are enlivened by the ſort of touch, and the encreaſing or decreaſing ſtrength that is produced by it; the Violin, Viola, and Violoncello, are calculated for leſs fullneſs of harmony than Keyed Inſtruments, but for more ſinging paſſages than the Piano Forte, and for the higheſt degree of taſteful and delicate expreſſion. The Trumpet is calculated more for ſhort and pointed notes than the French Horn, and this latter inſtrument more for holding notes than the former. The Flute, Hautboy, and Clarinett, are moſt calculated to imitate human treble or alto Voices, though with thoſe liberties their Compaſs and Execution allow; and the Baſſoon, human baſs voices, with the ſame liberties.

But all theſe conſiderations, added to the greateſt knowledge of Harmony as well as the nature and qualities of the Pieces to be compoſed, cannot enable a Compoſer to write for every inſtrument paſſages that are particularly adapted to it, (that is to ſay, paſſages which ſhew the powers and qualities of an inſtrument to advantage, and yet are not awkward to perform on it:) if he is not himſelf a tolerable player on that inſtrument. This every compoſer knows from experience; and it is confirmed by the inſtrumental compoſitions of thoſe Authors, who were great on one Inſtrument, but wrote obligato for others which they did not ſufficiently know. If therefore a compoſer will write for Inſtruments he is not intimately acquainted with, he muſt aim more at the *effect* of the *whole*, than *paſſage work* for ſuch inſtruments; but if he cannot well avoid attempting the latter, to conſult a judicious player on ſuch inſtruments, reſpecting the paſſages he intends to introduce.

B. OF THE COMBINATION OF DIFFERENT INSTRUMENTS.

§ 7. If two or more Inſtruments ſhall be introduced together in a piece or movement, there muſt be conſidered; firſt, which inſtruments *agree* together; and ſecondly, which produce the beſt *variety* in their combination.

§ 8. In regard to the ſaid *firſt* particular, it is natural, that inſtruments of the *ſame* or a *ſimilar* nature agree moſt; and that thoſe of a *different* nature agree only in proportion to the greater or leſſer *relation* between them. According to this obſervation therefore, Violins agree beſt with Violins, and Bow Inſtruments with Bow Inſtruments; or Flutes with Flutes, and Wind Inſtruments with Wind Inſtruments, &c.

But thoſe Inſtruments which *agree moſt* will often agree *too much*, or ſo much that the paſſages of the one cannot be diſtinguiſhed from thoſe of the other, by which the beſt of their effect is loſt; it is therefore neceſſary to aim at a judicious *variety*, between thoſe inſtruments which ſhall be introduced together, being the ſecond particular pointed out in § 7.

§ 9. The beſt *variety* is produced by a *regular intermixture* of a well agreeing and well connected inſtruments; and this requires either an *equal number* of the different inſtruments which ſhall play together, or a good *proportion* between their *unequal* numbers.

By an *equal* number of combined inſtruments, I underſtand: when the piece is written for no more inſtruments of one ſort than of another, e. g. for one Violin, one Tenor, and one Baſs; or for two Violins and two Baſſes. And by an *unequal* number: when it

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is ſet for more inſtruments of one ſort, than of another, e. g. for two Violins, one Tenor, and one Baſs.

But as I have ſaid in this §, that a regular combination of inſtruments requires alſo a proper *connection* between them, it follows: that the above combination of two Violins, (being Treble inſtruments,) and two Baſſes, is not ſo good as if a Tenor had been introduced between them; becauſe Trebles and Baſſes are not ſo well connected, as Trebles, Tenor, and Baſſes.

And reſpecting the ſaid good *proportion* between the unequal number of different inſtruments, it is neceſſary: that if there are more of one ſort than of another, the greater number ſhould be of ſuch a nature as not to overpower or obſcure the leſſer number. One of the beſt combinations of inſtruments therefore, according to this obſervation, is: two Violins, a Tenor or Viola, and a Baſs or Violoncello. And more uſeful varieties for Trios, Quatuors, or any other ſort of muſical pieces, will follow from what I have ſaid, ſo that I need not farther enlarge upon this ſubject.

II. *Of certain Sorts of Inſtrumental Muſic in particular.*

A. OF THAT FOR AN ORCHESTRA.

§ 10. Muſic for an Orcheſtra is that, which is ſet for *moſt* or *all inſtruments* required for a Concert, and calculated for more than one performer to every part, in thoſe paſſages called Tuttis.

It may be ſet without formal Solos, as in Symphonies; or with intermixed Solos, as in Concertos; or with added or intermixed Vocal Parts, as in Operas, Oratorios, ſingle Songs, or other vocal pieces. As I have treated of all theſe pieces before, and have alſo ſhewn the diſtribution of the harmony between the ſeveral parts, (ſee Chap. III, § 13,) and what is to be conſidered in regard to the Nature, Relation, and Variety, of the Inſtruments which may be uſed in an Orcheſtra, (ſee from § 2 to § 9 of this chapter,) I need only add here ſome Remarks reſpecting the following two particulars which I have not yet ſufficiently touched, viz: *firſt*, what Harmonies, Melodies, and Paſſages, are proper for an Orcheſtra; and *ſecondly*, what combinations of Inſtruments are good in the whole, as well as in particular Paſſages.

§ 11. Reſpecting the *Harmony* which is proper for an Orcheſtra, that is to ſay for Tuttis in which all or moſt Inſtruments and Performers are employed, it is natural: that the more it is plain, and the leſs complicated or divided into quick and delicate harmonious progreſſions, the better it is. For, the muſic of an Orcheſtra has upon our ears an effect, ſimilar to that which a grand Picture has upon our Eyes: and both require to be heard or viewed at ſome *Diſtance*, if the effect of the whole ſhall not be loſt. A snow that diſtance requires more *grand* varieties of Shades, Lights, Colours, and Figures, in the ſaid ſort of paintings, than what would be proper in a ſmall picture, calculated to be looked at cloſe by; ſo it requires alſo grander and more diſtinct harmonies and modulations, in the muſical pieces in queſtion, than what would be proper for thoſe coming under the denomination of Sonatas, (See Chap. II.) But as a grand Picture is alſo executed with larger bruſhes, than a delicate one or a miniature, and conſequently is compoſed of larger and more bold *Strokes* than the lattter; ſo a piece for an Orcheſtra even reſembles it in that reſpect, for it is performed by at leaſt ſeveral players to each part, and conſequently with

with heavier ſounds than thoſe of a high finiſhed Sonata or Quartett, and its harmonies muſt be calculated accordingly.

But in thoſe paſſages where only a few ſingle Inſtruments relieve the Tuttis of the whole Orcheſtra, the harmonies and harmonious progreſſions may be more delicate, and ſimilar to thoſe of pieces comprehended under the denomination of Sonatas; in the ſame manner as ſome of the moſt diſtinguiſhed parts of a picture are alſo finiſhed with more nicety than other parts.

That a harmony can be very plain, and proceed as it were by manly ſtrides, and yet be exceeding *rich in modulation*, and productive of the fineſt effects, appears from almoſt all the Overtures, and particularly from the Choruſſes of *Handel*, and will require no demonſtration.

From the above obſervations reſpecting Harmony, the qualities of *Melodies*, and melodious *Paſſages*, proper for Orcheſtra Pieces, will alſo follow. For, in both it muſt be conſidered that every part is to be performed by more than one Player, and that conſequently all thoſe melodious niceties, and all thoſe quick figurative paſſages, which cannot be executed in the greateſt perfection by perſons playing together, are loſt, or even produce a confuſed effect. This might be eaſily proved, by having ſome of *Haydn*'s grand Symphonies, written for ſuch able Performers to every inſtrument, and for ſuch great Leaders, as there are found in the principal concerts of this Metropolis, performed in an indifferent manner. For as they are in many Harmonies, Melodies, and Paſſages, ſublime and finiſhed to a high degree of nicety, they cannot but looſe more in effect, by a deficient performance, than leſs intricate and yet good pieces.

§ 12. The *ſecond* particular mentioned in § 10, is: what *Combinations of Inſtruments* are good, in the *whole*, as well as in *particular Paſſages*, of a Piece for an Orcheſtra. Of this I ſhall endeavour to ſpeak here.

1. In the *whole*, the four *Principal Parts* of modern pieces for an Orcheſtra are: The firſt Violin; the ſecond Violin; the Tenor, or Viola; and the Baſs, or Violoncello and Violono. Of theſe the Viola is generally written as Primo and Secondo, but both in the Uniſon, in all places, where not a ſort of Solo paſſage renders the diſtinction of a firſt and ſecond Tenor neceſſary. The ſaid principal parts are expected to be doubled, in proportion to the number of other parts which ſhall be introduced with them.

The *Wind Inſtruments* which may be uſed in an Orcheſtra encreaſe from the ſofter or milder, to the louder and harſher ones, till they are all united in the grandeſt Orcheſtra; but in general they are introduced by *two* and *two*, ſuch as two Trebles and two Baſſes.

The firſt claſs of wind inſtruments therefore, which may be introduced in a ſmall Orcheſtra, are: two German Flutes, and two French Horns; and inſtead of the Flutes, Hautboys may alſo be taken.

To the above may be added as a ſecond claſs, two Hautboys, and two Baſſoons; or the firſt claſs may alſo be omitted, and this ſecond only be introduced.—N. B. Inſtead of the Hautboys or German Flutes, Clarinetts may alſo be uſed, according to circumſtances, or alſo with them, if the Baſſes are ſufficiently doubled. A third claſs comprehends two or three trumpets, and two or three Kettle Drums.—N. B. Though the latter are no Wind Inſtruments, I mention them here as the uſual ſupport of the Trumpets.

As a fourth Claſs, one, two, or three Trombonos, may be uſed, ſo as to take the principal notes of the harmony in Tuttis; and a Double Baſſoon, and Serpent, may be added to the Baſs, to give the whole a ſufficient ſupport.

How

How the Harmony may be diſtributed among all the ſaid inſtruments, I have ſhewn in Chap. III, § 13.

2. In *particular paſſages*, any *two* equal inſtruments, or any of the ſaid claſſes of *four* inſtruments, or alſo any *ſingle* one of the above Wind Inſtruments, may be introduced as Solo, or in a predominant paſſage, in the following manner, viz:

Two Flutes, or two Hautboys, or two Clarinetts, or two Horns, or two Trumpets, or two Baſſoons, alone; or any two of them, with thoſe two placed above in the ſame claſs with them; or alſo, any two of one claſs, with two of ſuch another claſs, which are neither too much like them, nor too different from them. According to this laſt remark, two Flutes and two Clarinetts would be too much alike; and two Trumpets and two Baſſoons, too different from each other.

The above principles I hope the diligent Reader will be found attended to, in the Scores of all great Compoſers.

B. OF PIECES FOR A MILITARY BAND.

§ 13. The noble ſort of muſic in queſtion, differs from other muſic in being calculated chiefly to be played *out of doors*, or in the open field. I ſhall endeavour to ſpeak of it, firſt *in general*; and ſecondly with regard to the particular ſorts of *pièces* uſed in it.

§ 14. *In general* I ſhall conſider: *firſt*, the diſtribution of the Harmony among the different inſtruments; and *ſecondly*, the uſe that may be made of the different Inſtruments.

1. The *diſtribution of the harmony* among the different Inſtruments, might in all reſpects be like that for an Orcheſtra, of which I have ſpoken in Chap. III, § 13, if a military band had always four principal inſtruments, of an equal or proportional ſtrength, like the two Violins, Tenor, and Baſs, of an Orcheſtra. For, then the two Clarinetts or Hautboys might take the firſt and ſecond, and the two Baſſoons the third and fourth part of the Harmony; and the other parts might be added to them in the uniſon or octave, or by ſelecting only thoſe notes of the harmony, which can be doubled moſt according to what I have ſaid in my Eſſay on Harmony, Chap. III, § 4.

But, as in general a larger band has the two Clarinetts doubled, the firſt Baſſoon ſingle, and only the ſecond Baſſoon, ſupported by a Serpent, which renders the firſt Baſſoon unequal in ſtrength to the other parts, it requires a good deal of Knowledge and Judgment to ſupport the firſt Baſſoon with the Horns, in ſuch a manner, that its part may be heard as well as the other parts. For, as the Horns ſhould as much as poſſible have parts different from thoſe of the other inſtruments; and as alſo they do not naturally produce every Interval, the ſaid manner of letting them ſupport the firſt Baſſoon is not ſo eaſy as it might at firſt appear.

The above difficulty may be overcome by making the harmony conſiſt but of *three* principal parts, ſo that the two firſt parts are played by the Clarinetts, and the third part by both Baſſoons in the Uniſon or in Octaves. In this caſe the Clarinett parts may be doubled or ſupported with Hautboys or Flutes, and the Baſſoon part with a Serpent; and the Horns and Trumpets may be added in the ſame manner ſhewn above in this ſection, but ſo as to give the harmony an effect equal to that of four or five principal parts. This diſtribution of the harmony therefore is the eaſieſt, and yet it has a good effect, becauſe it renders the Baſs more ſupporting to the other parts than the above firſt diſtribution; and it alſo ſhews the Horns and Trumpets to more advantage than the former diſtribution.

All the above muſt be underſtood of the *Tuttis* of a military piece only; for in thoſe paſſages where one or two inſtruments ſhall be introduced with *Solo* parts, the diſtribution of the harmony may be varied in different manners, according to what I have ſaid in Chap. III, § 13, No. 3.

2. The uſe that may be made of the different *Inſtruments*, follows from what I have ſaid above in this ſection, and in § 12. For, in *Tuttis* the three or four *principal* parts of the Harmony ſhould be given to the moſt perfect Inſtruments, being Clarinetts, Hautboys, Flutes, Baſſoons, and the Serpent; and the *filling* parts to the Horns and Trumpets, with the addition of Fifes, Drums, and Cymbals, where it is required. But in *Solos*, any one Inſtrument, or any two which properly agree according to what has been ſaid in § 7, *& ſeq.* may take principal parts, and the others may accompany them, ſo as not to overpower them.

Reſpecting the latter, or Solos, I have found, that when there are in a Band ſome Players of extraordinary abilities, they will now and then perform parts which were not written for their Inſtrument. This may properly be done only in thoſe caſes, where the original and the ſubſtituted Inſtrument are of a ſimilar nature, that is to ſay, calculated to execute the part in the *ſame octave*; but a Baſſoon or French Horn cannot properly take an upper part, and perform it an *octave lower*, if the accompaniments are not originally calculated, or altered for that purpoſe.

§ 15. *The Pieces* which are ſet for a Military Band, may be divided into *Pieces of Duty*, and *Occaſional Pieces.*

1. Under the *former* I comprehend: The *March*, the *Quick March*, and the *Troop*.

A military *March*, is a piece, calculated to mark the ſteps of Infantry, when marching in Parade; and at the ſame time to afford an agreeable entertainment to the hearers. Its character is or ought to be Boldneſs and Grandeur, without Wildneſs or extravagant modulation. It is generally written in four Crotchet time, but marked with a C and a downſtroke through it, to ſhew, that it conſiſts but of *two times* in a Bar like $\frac{2}{2}$, (ſee my Eſſay on Harmony, Chap. XI, § 8, b;) and in marching it requires *two ſteps* to a bar. It has originally been compoſed but of two Sections, each of eight bars; but at preſent it is written of three or four ſections, as well as of twelve, ſixteen, or even more bars in a Section; and the Plan for it muſt be made according to Chap. I. If Marches are compoſed for other purpoſes than the above, ſuch as for ſolemn or joyful Scenes on the Stage, or as Dead Marches, they muſt be particularly calculated for the Occaſion.

A *Quick March* is a piece, calculated to mark the common walking ſtep, and thereby alſo to entertain the hearers. It may be written in $\frac{2}{4}$ or $\frac{6}{8}$ time, and conſiſt of two, three, or four Sections, from eight to ſixteen bars; and it muſt be played ſo as to take two of the ſaid ſteps in each bar. As it is played in marching, it ought to be eaſy, and conſiſt of ſimple but bold Paſſages and Modulations. Cotillions, or Country Dances are often uſed for the Marches in queſtion, when they are played no faſter than the Step permits.

A *Troop* is that piece, with which a Military Band alone marches up and down before the front of its Corps, on the Parade. It conſiſts of an Introduction, and the Troop or Marching Piece itſelf. The *Introduction* generally begins with a Tutti of a few ſlow notes in any Meaſure, and then continues with ſhort Solos and Tuttis, and with occaſional changes of the Movement and Meaſure, through about eight, twelve, or ſixteen Bars, when it concludes with a Pauſe. The *Marching Piece* may be written in $\frac{2}{4}$ or $\frac{6}{8}$ time, but muſt be played ſo as to take *two ſlow ſteps* in a bar. It may be of two, three, or four Sections, of eight, twelve, or ſixteen bars each; but the latter only when it conſiſts of two Sections, as

as otherwise it would become too long for the purpose. The whole of it, but particularly the Introduction, is calculated to shew the Powers and Effects of the Band, and as there is great attention paid to it, it affords the Composer a good opportunity to shew his talents as harmonist, and his judgment in the introduction of the various Instruments.

2. By the *latter*, or the *occasional pieces* mentioned at the beginning of this section, I understand those, which are played to fill up some intervals in the time of duty, or on other occasions, I should have nothing to say respecting the pieces in question, but that they may be set of any sort and form, as fancy and opportunity will require and admit, if it was not for one observation which I beg leave to make, viz: that I have not yet found any collection of the pieces in question, expressly calculated for Sundays. For, though it would be imprudent to arrange *sacred* pieces for so public an occasion as the Parade; yet I conceive that fanciful Adagios, Fugettas, and other entertaining pieces, which have not been composed for the Stage, for Dances, or as Songs, would equally entertain most hearers, aud less offend some, than the said latter pieces, which now and then are played among the others, because they are not separated from them. The pieces in question therefore deserve the attention of those who compose for military Bands, or who choose the music to be played by them.

C. OF PIECES FOR THE ORGAN.

§ 16. A good and large *Organ* is the grandest and most important musical instrument hitherto known, because it is calculated to produce the effects of many single Instruments, as well as of such instruments playing together. Writing for it therefore, so that its powers are shewn to the best advantage is one of the most valuable branches of musical composition.

§ 17. The qualities required in true *Organ Pieces*, follow from the nature of *Organ Sounds*; from the temperament of its *Scale*; from the construction of its *Fingerboard*; and from its different *Sets of Keys*. These particulars therefore I shall endeavour to speak of in the following sections.

§ 18. With regard to Organ *Sounds*, we find that they *continue* with *equal strength*, as long as the Key is held down; but that they may be *varied* in strength, acuteness, and the sort of tone, by Stops.

From the *former* of these qualities, or their continuance with equal strength, it follows: *first*, that the Organ is very much calculated for playing with long and holding notes; *secondly*, that it is not calculated for those passages, which obtain life from the softer or harder, encreasing or decreasing, touch and pressure of the Finger. Yet both these remarks do not preclude from Organ Pieces such figurative melodies, which can be executed with nicety, and do not require the said humouring touch of the finger.

From the *latter* of the above mentioned qualities, or that Organ Sounds may be varied in strength, &c. it follows: that passages, which are proper for the Organ in general, are not equally good for the different varieties of its Stops. For, some are more calculated for a *full* Organ; others more for less strong but *prompt speaking* stops; and still others more for Flutes, Reed Works, or other *particular* combined or Solo Stops. And under all the above considerations there also depends much upon the *acuteness* of the Stop for which the passage is calculated; as some are better for a *sixteen foot* stop, others for an *eight* foot, &c.

N. B. Re-

N. B. Respecting the terms sixteen foot, eight foot, &c. I must observe: that in Germany any Stop of the same pitch or acuteness as the *Diapason*, is called an *eight* foot stop; those which give every note an octave lower or more grave than the Diapason, are called *sixteen* foot stops; every note two octaves lower than the Diapason makes a *thirty-two* foot stop; every note one octave higher than the Diapason makes a *four* foot stop; two octaves higher, a *two* foot; three octaves higher, a *one* foot; and a twelfth higher, a *three* foot. These denominations have been adopted according to the length of the largest pipe of some stops, in antient organs; but at present they denote only the above pitch of every Stop. According to them one says a Trumpet thirty-two foot, sixteen foot, eight foot, or four foot; instead of a Double Double Trumpet, Double Trumpet, Trumpet, and Clarion. I thought it necessary to give this little explanation of the above names of the stops, on account of those Readers who might meet with German Treatises of Music, where they are used. The names of every Stop in the large Organ at *Haerlem*, according to the above description, see in Dr. *Burney*'s Present State of Music in Germany, &c. Vol. II. Page 306.

§ 19. The *temperament of the Scale* is the second particular mentioned in § 18. This ought to be considered in two respects, viz: first, whether it is *properly* tempered, according to the equal or a good unequal temperament, and after which; secondly, whether it is so *improperly* tempered, as it is still found in too many Organs.

A *proper* temperament I call that, which modifies the diatonic chromatic Scale so, as to render it *perfectly tolerable* in every Key and Mode. How this may be done I have shewn in my Essay on Harmony, Chap. I, § 5, *& seq*. If it is thus tempered according to an *equal* distribution of what one calls its imperfection, pieces for it may be set in any key with nearly the same effect; though the acuteness makes also a little difference even in an equally tempered instrument. But if it is tempered according to a good *unequal* distribution, a piece has a different effect in every Key, though it must sound tolerable in any; and the different effects it has according to *Kirnberger*'s Temperament, I have shewn in the quoted place. The same considerations are required in composing for Stringed Keyed Instruments; but as their bad temperament is not so striking as that of the Organ, I speak of the Organ in particular.

An *improper* temperament I call that, in which the imperfection, which arises when the whole Scale is tuned by perfect Fifths and Octaves, is *not sufficiently distributed* among the different Keys. That this temperament frequently arises from tuning fifths more sharp than perfect, I have also observed in the place quoted above; and how horrid it renders even the perfect Triad in some Keys, must have been felt by every person who attends to music. In regard to this temperament, (which, as I have before observed, is still too frequently met with,) every Organ Composer should write like a Beginner, who when he modulates towards many Sharps or Flats, cannot find his way through them, and therefore avoids them.

§ 20. But when the Organ is tuned properly, the construction of its *Fingerboard*, mentioned in § 17, or in other words, *what is applicable* in every Key, comes also into consideration. For, what is applicable in E, is seldom so in E flat, or in F; except the passages be very simple. And equally so it is in other Keys.

§ 21. The three particulars mentioned above in § 18, 19, and 20, have been attended to in *Sebastian Bach*'s work, entitled *Wohl temperirtes, Clavier*, (well tempered Harpsichord, or Keyed Instrument in general,) consisting of twice twenty-four Preludes and Fugues, or

two in every major and minor Key. Every Prelude and Fugue may be considered as a Sonata of two Movements, each of which can be used as a piece by itself. This most ingenious, most learned, and yet practicable work, is so highly esteemed by all who can judge of it, that as it is grown scarce, I intend to offer it to the public analyzed. The first Prelude and Fugue of it, see at Plate LII, *& seq.*

§ 22. The fourth particular mentioned in § 17, is: the different *sets of Keys* of an Organ; and these may be divided into *Manuals* or *Pedals*. The former are those which must be played on with the Hands; and the latter those for the Feet.

As Pedals are still as far as I know not very frequently met with in this Country, I will endeavour to shew their nature, and the use that can be made of them in Organ Music.

§ 23. A set of Pedals should contain at least *two complete octaves*, viz: from the gravest C to its double octave, and have its separate stops, like a set of Keys independant of the others. But in new Organs they are often found to go a third or fourth higher than two octaves.

The *Use* of Pedals is: *first* to supply the place of a Double Bass, without which a grand Organ has as poor an effect, as an Orchestra without double basses; *secondly*, to carry occasionally some obligato passages, or even a whole obligato part.

§ 24. That the want of a supporting or *double bass* is felt by almost every Organ Player, who has no Pedals to make use of, appears from the methods which are but too frequently adopted to supply its place. For, Organ Pieces are not only met with, in which the left hand has almost throughout to play in Octaves, or with rumbling basses of broken chords; but one particularly unharmonious and melodious Bass Grace, (being that of holding the lower semitone down with the Bass note, instead of a Beat on it,) seems to have been invented for the purpose of rendering the Bass more strong than otherwise.

But playing in *Octaves* prevents the left hand from executing fluent melodious passages, as well as from taking a middle part; both of which is very material in good organ playing. Basses by *broken chords* are also very injudicious in organ music in general; because, first they bring the harmony too closely together in the lower parts, which is contrary to what I have said in my Essay on Harmony, Chap. III, § 5; and secondly they also prevent the left hand from playing one or two melodious obligato parts, which is one of the greatest beauties in organ playing. And the above mentioned *Bass Grace*, or a note and its subsemitone held down together, cannot have a good effect upon a musical ear.

§ 25. An example of an organ piece with a mere supporting bass for Pedals, see at Plate LVI, *& seq. Allegro* by *Hæsler*. The places where the Pedals fall in, either by single notes or in octaves, are pointed out. But the Pedals should have a sixteen foot stop if the Manuels have but eight foot stops; and if the Manuals have sixteen foot stops, the Pedals may have a thirty two foot one if the Organ contains it, or otherwise also sixteen foot stops. See the N. B. under § 18.

From the above piece it will follow in what manner the Pedals may come into *Bach*'s Prelude and Fugue at Plate LII, and LIV.

§ 26. The second sort of use that may be made of Pedals, as mentioned in § 23, is: to carry occasionally some *obligato passages*, or even a whole *obligato part*.

A small specimen of the *former* sort see at Plate LVIII, *Spiritoso by Hæsler*. The short

Solos which are to be played on the Pedals only, and the places where the Pedals join in the Tuttis, are marked as in the preceding example; and the Pedals ſhould alſo have a double baſs ſtop, as I have ſaid in the laſt ſection.

N. B. This and the preceding example are taken from *Hæſsler*'s Small Organ Pieces, firſt ſet; the whole making three ſets of twelve pieces each.

An example of the *latter* ſort, or of a piece with a whole *obligato part* for Pedals, ſee at Plate LVIII, *Trio* by *Sebaſtian Bach.* This piece is taken from the ſaid great Author's collection of Organ Trios, and is calculated to be performed by one Perſon, on two ſets of Manuals, and the Pedals. The Manuals ſhould have ſtops different in ſound, but of equal ſtrength, and the Pedals a Double Baſs Stop, but the latter ſhould alſo not be too ſtrong for the former. That pieces of this kind, when properly performed, exceed every thing elſe in the art of Organ playing, will require no demonſtration. To hear the effect of this Trio on an Organ with two ſets of Keys, but without Pedals, it may be played by two performers as thus: the Baſs and the Treble by one performer, on one and the ſame ſet of keys; and the middle part by another performer on a ſecond ſet of Keys. This diſtribution of the parts is better than playing the two lower, or the two higher parts, on the ſame ſet of keys, becauſe the parts croſs in ſome places, or run one into another, by which they would not remain ſo diſtinct as in the propoſed diſtribution.

§ 27. But Pedals are uſed not only to carry an obligato *Baſs*, but alſo an obligato *middle* part. This is often done in giving out the melody of an Hymn or Pſalm Tune, on two ſets of Manuals and Pedals. For when the melody has been carried through the treble with the right hand, and the Organiſt will ſhew his abilities, he draws for the Pedals no larger but four foot ſtops, (ſee the N. B. under § 18,) but a tender Reed Stop among them, and then plays the principal melody on the Pedals, which, as the ſtops make it ſound an octave above the Diapaſon, renders it a middle part. The baſs then is played with the left hand on a ſecond ſet of Keys.

In the ſame manner as carrying the principal melody by the Pedals, as ſaid above, it is alſo done with the left hand on the ſecond ſet of Manuals, ſo as to make a middle part; when the Pedals carry the Baſs accompaniment. And alſo in the ſame manner as the Pedals may carry the melody as a middle part, they may carry it as a Baſs Part, both which will require no demonſtration.

In the abovementioned ſorts of giving out a Pſalm Tune to a Congregation, the accompaniments to the principal melody, or Plain Song, are made to conſiſt of ſuch figurative obligato melodies, imitations, and double counterpoints, as are moſt adapted to the character of the Text to be ſung. And when the Organ has three or four ſets of Manuals beſides the Pedals, the Introduction to the chief Melody, and the Interludes between its different Strains, are ſometimes made on other ſets of Keys than the Accompaniment to it.

§ 28. That regular Organ Trios may be compoſed for *one Set of Keys,* I have endeavoured to exemplify by my Fugue for three hands, at Plate XVIII. But the ſaid piece may alſo be performed on two ſets of Keys, in the ſame manner as I have ſhewn under *Bach*'s Organ Trio in § 26.

§ 29. The laſt particular I have to mention reſpecting Organ Pieces, is the uſe of the *Swell.* That very excellent effects can be produced with it, we have heard in the performances, and may ſtill find in the Compoſitions of *Stanley.* But nothing can be more injudicious, than to uſe it almoſt perpetually, and without any reaſon, as ſome Organ Players

Players do. For then it produces very bad effects, and makes the Organ ſound as if it gets faint, or like a perſon who ſings when he is out of breath.

CHAPTER XII. OF STYLE AND NATIONAL MUSIC.

§ 1. In Chap. I, § 20, I have mentioned, that attention muſt be paid in compoſing a muſical piece, to the particular *Place* and *Occaſion* for which it is intended; and of this I ſhall endeavour to ſpeak a little more in the preſent Chapter.

§ 2. The *Places* for which muſic is compoſed, are in general divided into the *Church*, the *Chamber*, and the *Theatre*; to which I add the *open Field*. As each of the ſaid places requires a particular manner of compoſing for it, that manner is called a *Style*, and conſequently there ought to be known what is the Church Style, the Chamber Style, the Theatrical Style, and Open Field Style, with all their branches.

I. *Of the different Styles of Compoſition.*

§ 3. The *Church Style* is the manner of writing properly for the Church, or other places of Divine worſhip. The pieces that are ſet in this ſtyle are: the Plain Song and Figurative Pieces.

1. The *Plain Song* comprehends the melodies of Hymns and Pſalms, with their harmonious accompaniment. One of the firſt rules of the Antients reſpecting theſe pieces has been: that they ſhould be ſet in one of the ancient eccleſiaſtical Modes, of which I have treated in my Eſſay on Harmony, Chap. XVIII. And this rule has been ſtill attended to by *Sebaſtian Bach*, who in other caſes has ſo boldly and ſucceſsfully broke through the limits of unneceſſary rules, for moſt or all his Catechiſm Hymns are written in the ſaid modes. And *Rouſſeau* in his Dictionaire de Muſique, Artic. *Plainchant*, is alſo ſtill of the ſame opinion. But as theſe modes are become ſo much out of faſhion in modern muſic, that it can hardly be expected any thing will at preſent be compoſed in them, an Author ſhould only know and conſider the meaning of the above Rule, which was: that none but the moſt *plain* and moſt *ſolid* harmonies and melodies ought to be introduced in the pieces in queſtion; and that all the luxuries of vain modulation, melodious graces and paſſage work, which do not ſupport but interrupted votion ſhould be ſo carefully avoided in them, as if we were ſtill limited to the imperfect ſcales of the Antients. And to this I muſt add an obſervation by *Burmann*, which *Kühmau* gives at the end of his Pſalmody (Choralbuch) in four parts, viz: that the principal reaſon why modern compoſitions of Pſalmody have in general a poor effect in compariſon to antient ones, ſeems to be, that the Antients have written with more truly religious feelings than modern Compoſers.

But it is not only the Hymn or Pſalm Tune itſelf, which ſhould be properly compoſed, and performed when ſung; it is alſo the introduction to it, or the Prelude before it, and the Voluntary after it, which ſhould be played in the Church Style, or with ſuch harmonies, melodies, and Paſſages, which are adapted to the ſacred Place as well as the Sentiment of the Hymn and the Sermon.

2. The

2. The *figurative* pieces which are compoſed for the Church are either Services, Anthems, Motetts, Cantatas, and ſimilar vocal pieces; or mere Organ or Inſtrumental pieces. If both ſorts ſhall not be unfit for a place of Divine Worſhip, they ought alſo to be written in a far more ſolid ſtyle, than ſimilar pieces for other occaſions; and with true feelings for religion and the ſacred places of Divine Worſhip; as well as theatrical pieces muſt be written with lively feelings for the objects to which they ſhall be adapted.

In the figurative pieces in queſtion may be included *Oratorios*, as a medium between Church Muſic, and Theatrical Muſic. Of theſe *Handel* has given a number of inimitable patterns, which are in moſt inſtances truly *ſolemn*, and fit to be uſed at ſacred places.

§ 4. The *Chamber Style* is the manner of writing properly for Concerts, and for private practice and amuſement. The pieces that are written in this ſtyle, are all thoſe which come under the denomination of Sonatas, and Concertos, according to Chap. II. and IV; and thoſe Symphonies which are no Overtures to ſacred or theatrical pieces. Alſo thoſe vocal pieces which are neither ſacred nor dramatical; ſuch as Catches, Glees, Bravura, or other Songs, vocal Duetts, Tercetts, Quartetts, or even Choruſſes.

In the Inſtrumental pieces written in this Style, one of the principal qualities is: to ſhew the abilities of the Compoſer and Performer, and thereby to entertain both the Performer and Hearer. Therefore all ſorts of modulation, and of paſſages which are not irregular or injudicious, may be introduced in this ſtyle.

In the Vocal pieces written in this Style, no other but the *general* rules given in Chap. X. need be obſerved. For all thoſe rules which relate to the nature of ſacred, or of theatrical pieces, do not concern the pieces in queſtion.

§ 5. The *Theatrical Style* teaches to write properly for the Stage; and as theatrical pieces conſiſt not only of Operas, but alſo of Pantomimes and Dances, all the muſic belonging to them muſt be written in this Style. The principal quality of it is: that the muſic muſt as much as poſſible expreſs, not only the *character* of the Text or Action to which it is ſet, but alſo the *action* itſelf. Some hints reſpecting the means by which this may be effected, ſee in Chap. I, § 15. On a ſimilar principle as theatrical dances therefore, all other dances ſhould be compoſed, though with the difference, that the former muſt be related to the whole piece to which they belong, and the latter are independant of other pieces.

§ 6. Pieces for the *open Field* require the fourth ſort of the Styles mentioned in § 2. They comprehend Military Pieces, Hunting Pieces, Water Pieces, Serenatas, and ſimilar pieces calculated to be played in a Foreſt, a Garden, or (as it is the cuſtom abroad,) under the Window of an eſteemed Perſon, or Friend. The former, or Military Pieces, I have ſpoken of in Chap. XI, § 13, & *ſeq.*; and the latter require each their particular characteriſtics, according to the Purpoſe for which they are ſet, which will require no demonſtration.

§ 7. The *ſecond* particular mentioned in § 1, is the *Occaſion* for which a Piece is compoſed. And here it muſt be obſerved: that under each of the above Styles a piece can be compoſed for different occaſions as well: as alſo, that pieces compoſed in one of the above Styles can be intermixed with thoſe in another Style.

Reſpecting the former we know, that an Opera may be tragic, ſerious, comic, or of a mixed character; and reſpecting the latter, that in a Concert, Pieces may be introduced which have been written for the Church, the Theatre, or the open Field. It is therefore

neceſſary:

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neceſſary: firſt, to know how to write according to each of the above Styles; and ſecondly, how to chooſe pieces of different Styles ſo, that when they are introduced one among the other, the contraſt may not be too ſtriking. This laſt is particularly neceſſary in thoſe Concerts called miſcellaneous ones.

§ 8. The different Styles mentioned above, with their varieties, may alſo be conſidered as the *antient*, and the *modern* Style of each ſort; the Style, or better the Manner, of different *Compoſers*; and the Style that is uſed by different *Nations*.

According to the above, there is: firſt, the antient or modern Church Style, Theatrical Style, &c.; ſecondly, the Style of *Handel*, *Haydn*, and others that are great enough to claim their own original ſtyle; and thirdly, the Style of Italy, of Germany, of France, of England, or other Nations. Of the laſt, I ſhall endeavour to ſpeak in the following ſections.

II. *Of National Muſic.*

§ 9. By National Muſic I underſtand that *Style* of Compoſition, and thoſe *Forms of Pieces*, which are peculiar to ſome particular Nation. On the former I ſhall endeavour to make ſuch *general*, and on the latter ſuch *particular* remarks, as I think moſt uſeful for the ſtudy of Practical Compoſition.

A. OF NATIONAL MUSIC IN GENERAL.

§ 10. The moſt muſical Nations of the preſent age I ſuppoſe to be thoſe mentioned in § 8, viz: the Italian, the German, the French, and the Engliſh; and what I have to obſerve reſpecting their different Styles of Compoſition is as follows:

The *Italian* Muſic in general is the moſt melodious, and moſt graceful; but frequently neglected in point of rich elaboration.

The *German* is in general the moſt rich and elaborate; but often neglected in point of ſoft flowing melodiouſneſs.

The *French* ſeems in general to be the foremoſt in lively imagination, and brilliant; but often deficient in point of juſt harmony, and degenerated into mere paſſage work.

Though I cannot ſay to have found a particular national ſtyle of compoſition in *England*, where ſome of the greateſt muſicians of all nations reſide, and where conſequently all Styles are ſo much intermixed, as hardly to leave room for an original Engliſh ſtyle; yet the *Scotch* ſtyle is ſo much at home in England, that it may at preſent be conſidered as belonging nearly equal to both Nations; and this is to my feelings the moſt original, and a very energetic ſtyle, though in ſome collections of Scotch pieces which are rather ancient, we meet with modulations that are too hard and abrupt for modern muſical ears.

The above obſervations I have made chiefly for the ſake of drawing from them the following concluſion, viz: that the more a Compoſer endeavours to become acquainted with the good qualities of every Style, and the more he improves his own Style after them, without adopting alſo their faults, the better his compoſition will be. For, the Italian Style, enriched by good German elaboration, or the German Style ſoftened by good Italian melodiouſneſs, cannot fail to have a better effect, than each of the ſaid Styles in the extremity of its national characteriſtics. And the ſame it is with all other national Styles; which I preſume, will require no demonſtration.

B. OF CHARACTERISTIC NATIONAL PIECES, IN PARTICULAR.

§ 11. The ſecond particular which I have mentioned in § 9, is: thoſe *forms of pieces*, which are peculiar to ſome particular Nation.

That moſt Nations have ſome *Dance Tunes*, or *National Songs*, of a particular Rhythmical Form, or with ſome particular Harmonious or Melodious turns in them, is well known; and I have been happy to learn from Dr. *Burney*, that he has collected them from all parts of the World where they could be found, which valuable collection I hope he will not be diſinclined ſoon to preſent to the Public.

§ 12. The ſtudy of the ſaid National Pieces, and their characteriſtics, has always been thought important for a young Compoſer, particularly by *Kirnberger*, who recommends it in his "Kunſt des reinen Satzes," Vol. I, Part II, Page 106. The reaſon of this is obvious. For, what renders moſt modern compoſitions ſo barren of Rhythmical characteriſtics, as well as Rythmical varieties, but the neglect of all the national Dance Tunes, which were uſed in the compoſitions of the Antients, particularly at the Time of *Handel* and *Sebaſtian Bach*. And what can furniſh a compoſer with more uſeful rhythmical varieties, than an intimate acquaintance with the characteriſtics of the ſaid National Pieces, added to all the liberties he has beſides, to invent ſuch forms and varieties as he thinks proper? Theſe being conſiderations of importance, I ſhall endeavour to give them a little more explanation.

Every national or other characteriſtic piece, may be written, either in its original Form and Character; or with ſome judicious liberties in the former, as well as the latter. A *Minuett* therefore, may be written either in its original form of a flowiſh Dance Tune, in two or four Sections of eight bars each, and with ſimple harmonies and melodies, calculated to mark the time, and ſuit to the graceful motions of the Dance; or in more and longer Sections, with any ſort of Modulations and Paſſages, without or with Variations, and in a more lively Movement than what would be proper for a Minuett to dance by. In all the latter and more different forms, Minuetts are found in modern Symphonies, as well as in Sonatas; and in the latter they are ſometimes introduced as the firſt, or alſo as the ſecond, or laſt Movement.

In the ſame manner now as Minuetts, *Sarabands*, and all other characteriſtic or national pieces may be uſed either ſtrictly, or with all the liberties mentioned juſt now, which furniſhes a compoſer who is acquainted with them, with a great number of uſeful muſical varieties, that are hidden from before thoſe who are unacquainted with the ſaid pieces. And to this muſt be added; that a compoſer who ſometimes does not find himſelf ſufficiently in a humour, or as it is generally called, inſpired, freely to invent a movement of ſuch a character as he ſhould like it to be, can even aſſiſt his inventive Genius, by fixing upon ſome one or other of the pieces in queſtion, and elaborating them in a manner or form in which he has not yet found them.

From what I have ſaid in this ſection, I preſume it will follow, that the ſtudy of characteriſtic National Pieces is by no means unimportant in the ſtudy of muſical Compoſition; and I do not doubt, that if great Compoſers were to add to every piece they compoſe, a ſhort account of the model or idea according to which they have formed the plan of it, like as Haydn has done to the laſt movement in his Op. 75, called *Preſto in the German ſtyle*, and being a ſort of a quick Waltzer, we ſhould be able to trace many of their moſt ſucceſsful elaborations, back to ſome of the Pieces in queſtion. I ſhall therefore now endeavour to give a deſcription of thoſe I have moſt frequently met with; and introduce them in alphabetical order.

§ 13. The *Allemande* is a piece in common or $\frac{4}{4}$ time, in a moderate movement, and in a ſolid ſtyle. *Handel* has written a good number of them in his Suites pour le Clavecin, Vol. I, II, and III; moſt of which are full of imitations in the Fugue ſtyle, but otherwiſe like

like an Allegro, and of various lengths. They begin with a crotchet or three ſemiquavers *in arſi*, or at the lifting up of the hand.

§ 14. The *Bouree*, is a lively piece in common or $\frac{4}{4}$ time, of two times in a meaſure, and much reſembles a Gavotte; but it begins with the laſt quarter of the meaſure, when the Gavotte begins with the laſt half or two quarters. It is generally written in Crotchets and Quavers, and performed a little lighter and more fluent than a Gavotte. Two examples of this ſort of pieces ſtand in *Sebaſt. Bach*'s Violin Solos without a Baſs; the one being in $\frac{2}{4}$, and yet four crotchets in a bar, and the other in $\frac{2}{2}$. Another Example ſee in Handel's Overture in Paſtor Fido, the laſt Movement.

§ 15. The *Ciaconne* or *Chaconne*, is a piece of moderate $\frac{3}{4}$ time, and the firſt crotchet is particularly accented, and commonly prolonged by a dot. *Handel* has introduced two of theſe pieces in the ſecond Volume of his Suites, each being but one ſection of eight bars, but with a number of variations added to them. They ſeem to reſemble the Saraband, but ſtill differ from it in the ſaid accent on the firſt crotchet, or rather prolongation of it, when the Saraband generally has the Dot after the ſecond time of the meaſure; and they are alſo not of ſo ſerious a character as the ſaid latter piece.

§ 16. The *Courante* or *Corrente*, is written in triple time, and *Handel* has introduced ſeveral in the ſaid *Suites* in $\frac{3}{4}$, and one in $\frac{3}{8}$. They generally begin with the laſt quaver, or the three laſt quavers of the bar; and that in $\frac{3}{8}$, begins with the three laſt ſemiquavers. The movement of this piece ſhould be moderate, but as its Style is imitative, and obligato paſſages are ſet in all parts, it ſhould be performed with a firm touch, like Organ Pieces.

§ 17. The *Gavotte* is written in $\frac{4}{4}$ time, and begins with the two laſt crotchets of the meaſure. Its movement is rather quick, but as it is generally written only in Crotchets and Quavers, it ought not to be performed with that lightneſs, as if it was ſet in ſmaller ſorts of notes. An Example may be found in *Handel*'s Organ Concertos, Set. III, No. 5, the laſt Movement; and ſeveral ſhorter ones, in his Leſſons, Book IV. Reſpecting the relation between a Gavotte and a Bouree, ſee § 14.

§ 18. The *Gique* or *Jig*, is written in quick triple time of three or ſix times in a ſimple meaſure. Both ſorts of meaſure are found written in Quavers, or Semiquavers; and both *Handel* has introduced in ſimple, compound, and double compound meaſures. A Gique in ſimple triple trime, ſee in Vol. II, of his Suites, Page 50; being in $\frac{3}{8}$. One in ſimple $\frac{6}{8}$ time, in Suite VIII, of Vol. I. One in compound $\frac{6}{8}$, in Vol. II, Page 20. One in double compound $\frac{3}{16}$, or $\frac{12}{16}$, in Vol. II, Page 28; being that, mentioned in my Eſſay on Harmony, Chap. XI, § 14, at the end. And one in double compound $\frac{6}{16}$ or $\frac{24}{16}$, in Vol. II, Page 31.

Reſpecting ſimple, compound, and double compound meaſures, and the characteriſtics by which each of them is diſtinguiſhed from the reſt, ſee the quoted Chapter XI, in my former Eſſay. The Character of Giques in all the above meaſures is mirth and cheerfulneſs; though I do not find it ſo much in the double compound, as in the ſimple, or ſimple compound meaſures.

§ 19. The *Loure* is a piece in $\frac{3}{4}$, of a ſlow movement and a pathetic or majeſtic character. It reſembles the Ciaconne in having generally a dot after the firſt crotchet of a bar.

But

But it differs from the ſaid piece, in beginning with the three laſt quavers of the meaſure, when the Ciaconne begins with the full bar; and alſo in requiring a ſlower and more marqued performance than that piece. The only example of a Loure which I recollect ſtands in *Sebaſt. Bach's* Solos for a Violin without a Baſs, and is in $\frac{6}{4}$; but *Sultzer* ſays of this meaſure when found in the pieces in queſtion, that it muſt be conſidered as $\frac{3}{2}$. Yet according to what I have ſaid reſpecting ſimple and compound meaſure, in Chap. XI, of my Eſſay on Harmony, theſe pieces might perhaps be alſo written in $\frac{6}{4}$ as compound $\frac{3}{4}$, without loſing their character; and with regard to this obſervation the diligent reader may examine thoſe Loures he finds in other works.

§ 20. The *Paſſacaille* is written in $\frac{3}{4}$, and begins with the third crotchet. Its movement is moderate, and its character a ſerious Tenderneſs. It generally conſiſt but of one Section of eight bars, to which variations are made. *Sultzer* mentions thoſe in the Operas *Armide* and *Iſſe* as celebrated in France; and one written in common time, which begins with the full bar, and conſequently deviates from the above deſcription, in two particulars, ſee in *Handel's* Suites, Vol. I, Suite 7.

§ 21. The *Paſſepied* is written in $\frac{3}{4}$ or $\frac{3}{8}$, and much reſembles a Minuett; but its character is a little more lively than that of the latter piece, and it ſhould be performed accordingly.

§ 22. The *Paſtorale* is written in $\frac{6}{8}$, its character is rural innocence, and it much reſembles the *Muſette* of which I have not given a deſcription above. Some Paſtorales are found in *Shobert's* works for the Harpſichord, and a Muſette ſee in *Handel's* Overture in Alcina.

§ 23. The *Polonoiſe* is a particularly characteriſtic piece in $\frac{3}{4}$ time; and its Movement like a majeſtic but fluent Andante, or Andantino. It deviates from the general rule reſpecting ſimple meaſure, in making every rhythmical cæſure, not on the firſt, but on the laſt time or crotchet of the bar, ſo that every bar is ſimilar to a ſtrain of three bars in $\frac{2}{8}$ time. It is generally written in two or four Sections, of ſix, eight, or a few more bars, like one, or two alternate Minuetts. *Sultzer* gives a deſcription of the other characteriſtics which are required in this piece, if it ſhall have its true national originality. An example ſee in No. 3, of *Handel's* twelve Grand Concertos.

§ 24. The *Rigaudon* is written in $\frac{2}{2}$, or Common time of two times in a meaſure, and begins with the laſt crotchet. Its character is lively happineſs. It commonly conſiſts but of two ſections, of eight bars each; and its ſmalleſt notes are Quavers. This deſcription ſhews, that the piece in queſtion is much like the Bouree.

§ 25. The *Sarabande* is written in $\frac{3}{2}$ or $\frac{3}{4}$ time, and its character is expreſſive and majeſtic. Its movement therefore muſt be rather ſlow, and the Dot which is commonly added to the ſecond minim in $\frac{3}{2}$, or the ſecond crotchet in $\frac{3}{4}$ time, gives it an air of dignity. Its Modulation ſhould be rich, but not too abrupt; and all paſſage work ſhould be avoided in it. The reſemblance between a Sarabande and a Ciaconne I have ſhewn in § 15. An Example in $\frac{3}{2}$, ſee in *Handel's* Suites, Vol. I, Suite 1; and one in $\frac{3}{4}$, in Suite 4 of the ſame work. This noble ſort of pieces ſhould not be entirely neglected, and I think that a Tempo di Sarabande might now and then be introduced with a good effect, in modern Sonatas.

§ 26. The

§ 26. The *Siciliano* is generally written in $\frac{6}{8}$. It commonly begins with the laſt quaver, and has a Dot after the firſt and fourth quaver. Its character is innocence, and therefore its Movements moderate. An Example in $\frac{12}{8}$ ſee in *Handel*'s Organ Concertos, firſt ſett, No. 5.

§ 27. The *Waltzer*, is written in $\frac{3}{8}$, and its movement ſhould be Moderato or Allegretto. As it is the tune to one of the moſt ſimple Dances, originally uſed in Swabia, its principal characteriſtic ſhould be to mark the time of that dance, by well accenting every bar. Its modulations as a Dance Tune ſhould therefore be ſimple, and not much paſſage work be introduced in it. As an Example I mention again the laſt Movement in *Vanhall*'s Opera XXXII, quoted at Chap. I, § 10. And one of the moſt ingenious elaborations in the ſtyle of a very quick Waltzer is the laſt Movement in *Haydn*'s three Sonatas, Op. 75.

§ 28. To the deſcription of the above Pieces I might ſtill have added, that of the *Hornpipe*, the *Strathſpey*, the *Reel*, and of a number of leſs known pieces, mentioned by *Türk* in his very valuable work, entitled *Clavierſchule* (being the moſt compleat Guide to the art of playing on Keyed Inſtruments hitherto known,) Leipzig and Halle, 1789. But as the former three are ſufficiently known in this country; and as I do not doubt that Mr. *Callcott* will, in his announced Dictionary of Muſic, give an hiſtorical account of thoſe I have explained above, as well as a complete liſt, and ſome deſcription of all the ſorts of pieces hitherto known, I need not attempt to enlarge upon them.

§ 29. I conclude this ſecond Eſſay, and with it my Eſſay on the Science of Muſic in general; and wiſh that the diſcerning Reader may not find himſelf diſappointed in his juſt expectations from this work.

FINIS.

ERRATA.

At Page 10, § 8, Line 4, for "§ 12, *&ſeq.*" read "§ 16, *&ſeq.*"
At Page 13, Line 1, for "Principal Inſtruments," read "Concerting Inſtruments."
At Page 19, § 17, Line 15, for "Iſrael was glad," read "Egypt was glad."
At Page 41, Line 7, before "The beſt intermediate Harmony," ſet "§ 21."
At Page 53, Line 6, for "VI," read "IV."
From Page 61 to Page 66, "Artic. I, II, III, IV," ſhould be "1, 2, 3, 4," like as in the Liſt of Contents.

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Poco Presto

1

(1)

mf

f

dol

interr. Cadence in F Min

p

mf

Cres - - - - il

f

dol

Grazioso e poco Allegro

Eman: Bach.

p

Subject

f

Subject varied

ten

p

f

p

f

Volti Subito

mf

Modul: from G to D

p

D major

f

p

f

mf

Modul: from D

1

lead: Ch: to G minor

to G minor

NB. G minor skipped. B♭ major as a related

mf

f

key to G minor.

Modul: through other Keys related to G minor, to the

lead: Chord of G major.

Lead: Chord to G major

p

pp

f

G major

ten:

B minor is related to G major

mf

p

Modul to C major

Volti Subito

ff

C major

p

ten

Modul: to-

ten

ten

-wards G major

G Majorinter

pp

Modul: to G major contin:

-rupted by an abrupt touch on E♭ as related to G minor

f

G major

p f ten

another variat: of the Subject

f p

f

A RONDO with Variations of the Subject

Andante Maestoso

mf

I Var: 1

f

Volti Subito

II.

Modul: in Eb

II. Var: 1

imit. of I.

Bb

d.o varied

d.o

Eb maj. announced!

d.o

d.o

Eb min: substituted

Cb maj: touched

Cadence

Adagio

lead Ch:

ad libit.

Cres - - - - il

Adagio

mf

I Var: 2

mf

Eb

I Var: 3

f

II Var: 2

p

C minor

V.S.

II. Var: 3

mf

f

imit of I

mf

G maj.

d.o varied

d.o

C maj

d.o

C min

d.o

Chord of

f

the $\frac{4}{3}$ suspen:

d.o

ditto suspen:

d.o

suspen. lead Ch: to C min:

p

Cres.

il

f *p* *Cres* ad lib *f*

I Var: 4

mf *p*

lead: Ch: C min skipped, E♭ taken

I Var 5.

f *mf*

Coda

p

imit of I

mf *p*

mf *f* *mf* *p* *pp*

Cadenza alla Vanhall

Clementi

Presto

sf Moderato

pp

f Presto

sf

p

Moderato

NB suspen:

rallentando

suspen:

Cres

f

NB suspen:

p

pp

f suspen:

NB suspen:

dim

Presto e f

Cres

pp still suspen:

f

Cadenza alla Clementi

Clementi

Allegro

suspen:

lead Ch:

Moderato

rallentan.

All.o Mod.o

Andante

Cres.

p

f

ff

Presto

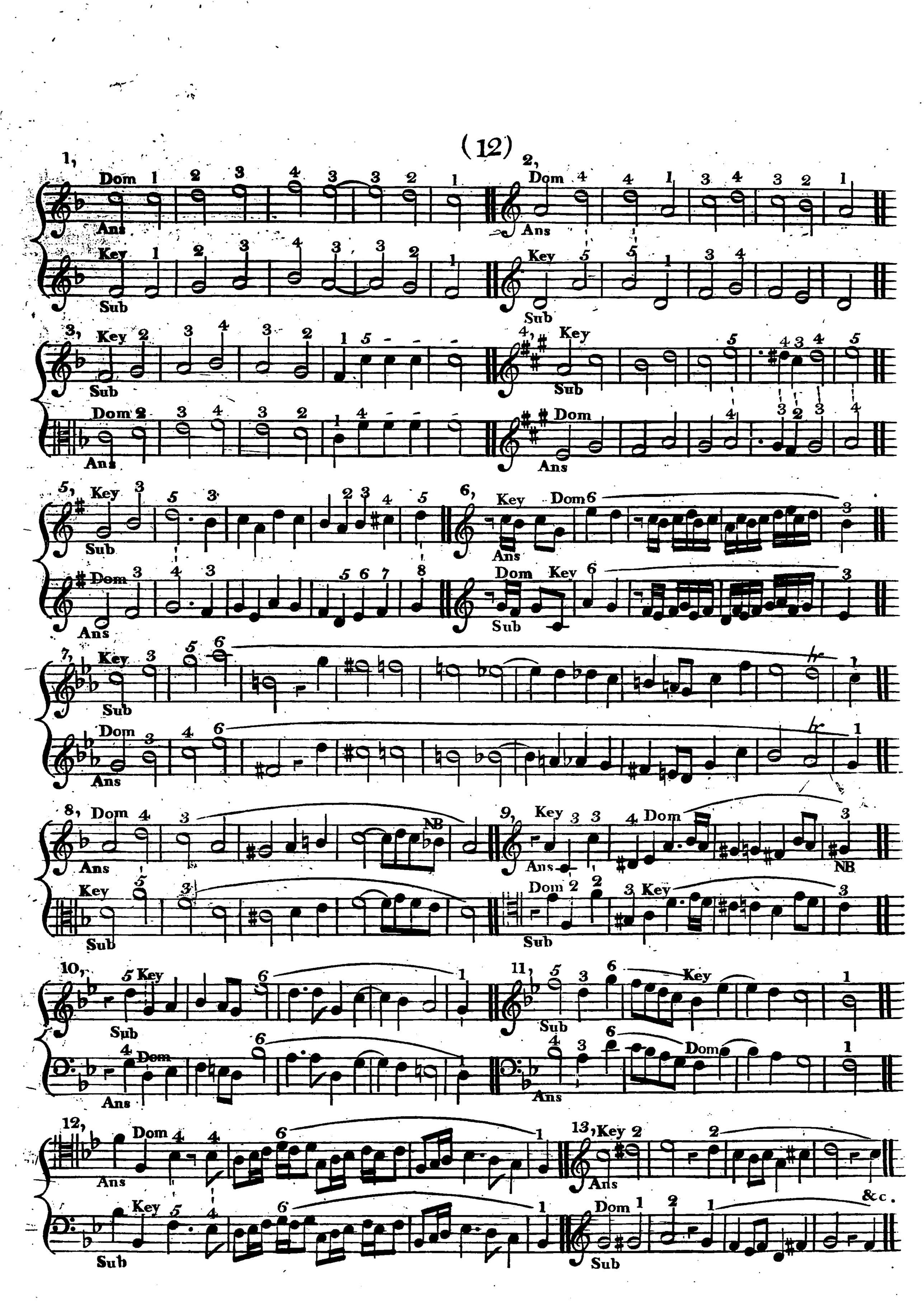
NB the 8 suspended by the 9

7 suspended

rallentando

Andante

7 suspended


1, Dom 1 2 3 4 3 3 2 1
Ans
Key 1 2 3 4 3 3 2 1
Sub
2, Dom 4 4 1 3 4 3 2 1
Ans
Key 5 5 1 3 4
Sub
3, Key 2 3 4 3 2 1 5
Sub
Dom 2 3 4 3 2 1 4
Ans
4, Key 5 4 3 4 5
Sub
Dom 4 3 2 3 4
Ans
5, Key 3 5 3 2 3 4 5
Sub
Dom 3 4 3 5 6 7 8
Ans
6, Key Dom 6 3
Ans
Dom Key 6 3
Sub
7, Key 3 5 6 hr 1
Sub
Dom 3 4 6 hr 1
Ans
8, Dom 4 3 NB
Ans
Key 5 3
Sub
9, Key 3 3 4 Dom 3
Ans
NB
Dom 2 2 3 Key 3
Sub
10, 5 Key 6 1
Sub
4 Dom 6
Ans
11, 5 3 6 Key 1
Sub
4 3 6 Dom 1
Ans
12, Dom 4 4 6 1
Ans
Key 5 4 6 1
Sub
13, Key 2 2
Ans
Dom 1 2 1 &c.
Sub

1, Key Sub Dom Ans 1 2, Dom Ans Key Sub 3

3, Key Sub Dom Ans Dom Key

4, Key Sub Dom Ans 1

5, Dom Sub

Fuga chrom:

Key Ans &c.

6, 5 Key 3 5 6 2 3 4 Dom Ans 4 Dom 3 5 6 1 2 3 Key Sub

7, 5 Key 3 NB NB Sub 4 Dom 2

8, Key 3 Dom 6 Ans NB 9,

Dom 3 Key 6 &c 10, &c Sub

Seb: Bach

1, Fuga

&c.

&c.

&c.

Fuga I a 2

I

S

inter

A

II

A

inter

canon in the 5th above

S

III

S

inter.

A

Fuga II a 3.

canon in the 4.th below

I

A

S

S

inter

II

S

A

A

inter

III

S

A

conclus

S by augment

S by dimin

Fuga III a 4,

I

S

cp

A

cp

S

cp

cp

inter

II

cp

S

A

A

cp

S

cp

cp

inter

cp

A

III

cp

cp

S

S

inter

S

S

cp

A minor

cp

inter IV cp S reversed S F minor cp

S reversed cp cp B major

inter V S F major

cp cp inter cp A reversed A reversed C major

S cp S inter VI F major

A cp cp cp A thirds to the treble S

inter imit of cp S S cadence

S varied S d.o rallentando S d.o

Fuga IV.

For three Hands

right hand

both hands

I

A

inter

S

cp

inter

II

S

cp

inter

cp

A

inter

S

cp

S d.o

III

cp

S d.o

S announced

S

D minor

inter

A

cp

A minor

IV.

S

S d.o

S reversed

S announ

C minor

inter

S rev.

S

F minor

V

cp

B♭ major

S

inter

S d°

S announ.

S d°

VI

A

S

F maj

A

Cadence

of the Subject

imitations

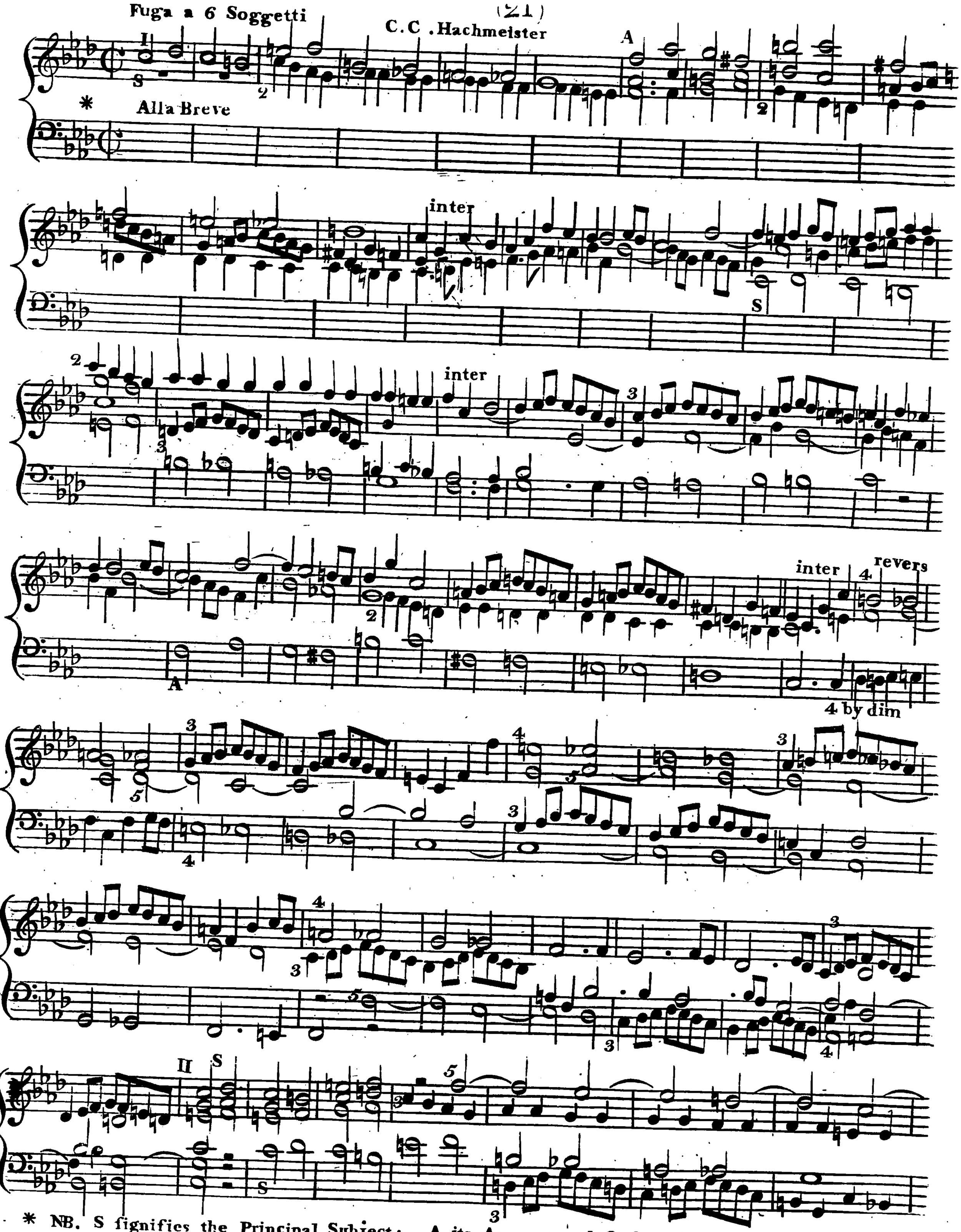
and counterp.

tr

Adagio

Fuga a 6 Soggetti

C.C. Hachmeister



* NB. S signifies the Principal Subject; A its Answer; and 2, 3, 4, 5, 6, the other Subjects.

inter.:

A

III

A

hr

2 inter.

inter.

A

A beginn

IV

int:

inter.

Adagio hr

Stoelzel

FUGA enharmonica

I S A cp

C minor

interm: cp S

int: cp A

II S cp A cp

int: cp S cp

int: A cp

S announced III A F minor

S

IV cp varied

S

A

V

A

cp

G minor

int

S

cp

int

S announced

VI. S

C minor

cp

A

S

cp

cp

A in the 4th

conclusion

1, Allegro

Sub:

Ans:

&c

Sub

b,

2, b,

&c

a, And we'll rejoice

&c

Hal le - lu - jah hal - - le - lu - - jah,

3, (Phrygian mode)

a,

a,

Egypt was glad

a,

b,

a,

b,

&c

for the fear

&c

b,

4, (dorian mode)

a,

a,

a,

b,

a,

&c

b,

&c

a,

5, a,

b,

a,

&c

1, Handel

(dorian subject)

Thou knowst our wants before our pray'r.

b, O let us not confounded be

c, Thy tender mercies &c.

2, Sebast: Bach

a,

b,

c

B A C H

3, Handel

Solo

b, Solo

Or both divide the Cro - - - - - - - -

Let old Ti_motheus yield the Prize

c, Solo

He rais'd a mortal to the skies, he rais'd a mortal to the

wn, or both divide the Crown

Contin: from Plate 27

d,

She drew an Angel down, She drew an Angel down, She drew an Angel down, Let old Ti =

Skies. &c.

Tutti

Or

1,

or both divide the Cro - - - - wn He rais'd a mortal to the

both divide the Cro - - - wn. She drew an An - - - gel down. &c.

drew an An - - gel down. She drew an An - - - gel down he rais'd a mortal to the

Cro - - - - wn Let old Timotheus yield the Prize.

2, Canon a 2, in all Int.

a, 2 b, 3 c, 4

d, 5 e, 6 f, 7

3, Canons on the Subject of Fugue I, Plate 14

I. 16 in 2

in the unis or 8.

II. 4 in 1.

7 reverse 5 equal 8 rev.

III. 2 in 1. in the 2d below

per tonos.

IV. 8 in 4; right and retro: in unis :

V. 8 in 4, right and reverse retro:

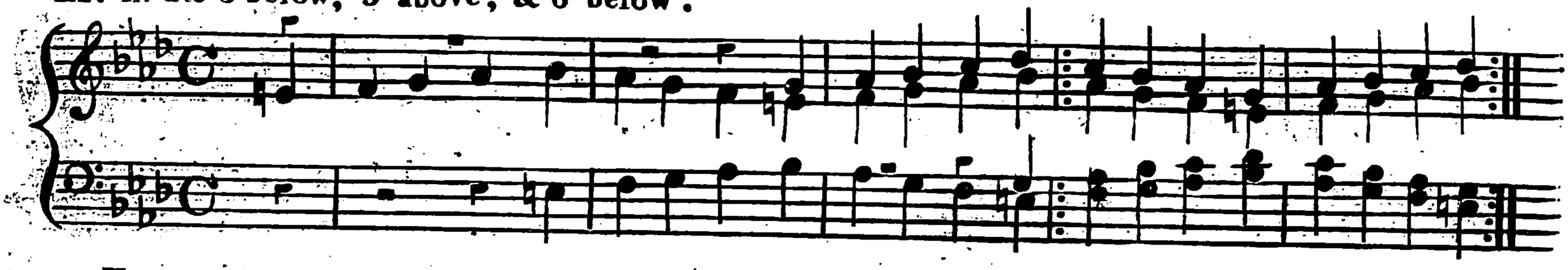
VI. a2 by augment:

VII. a 2 by double dimin:

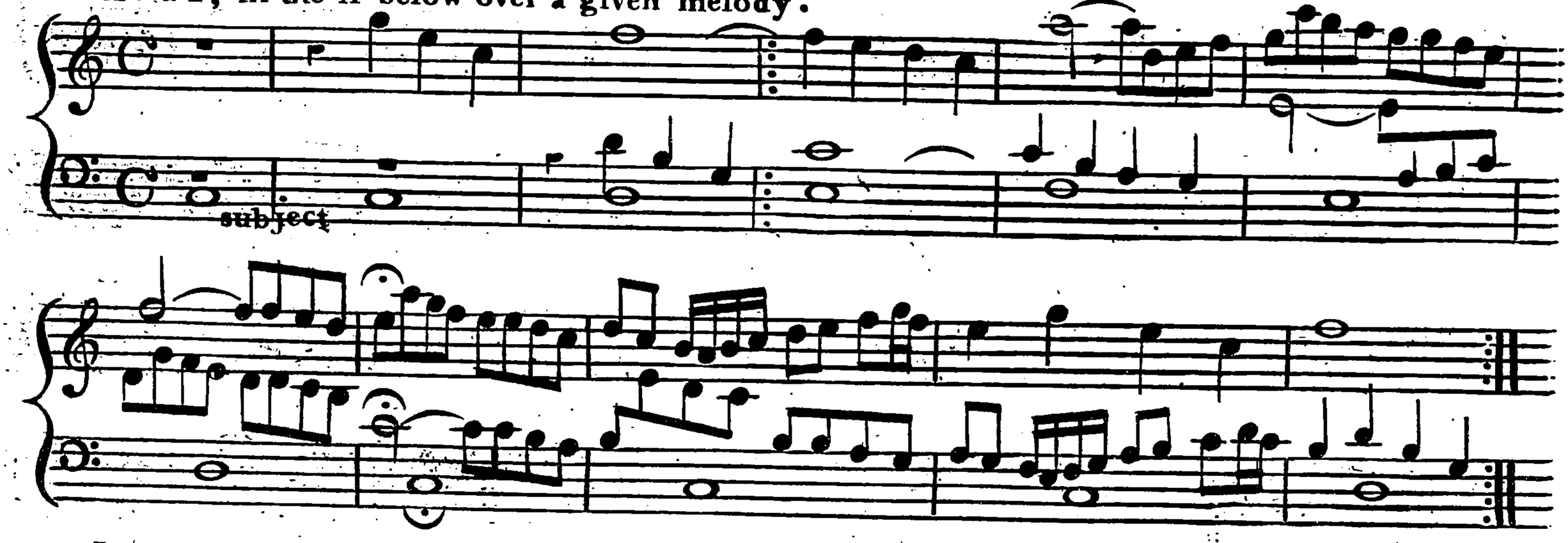
VIII. a 3 by triple augment:

added thirds

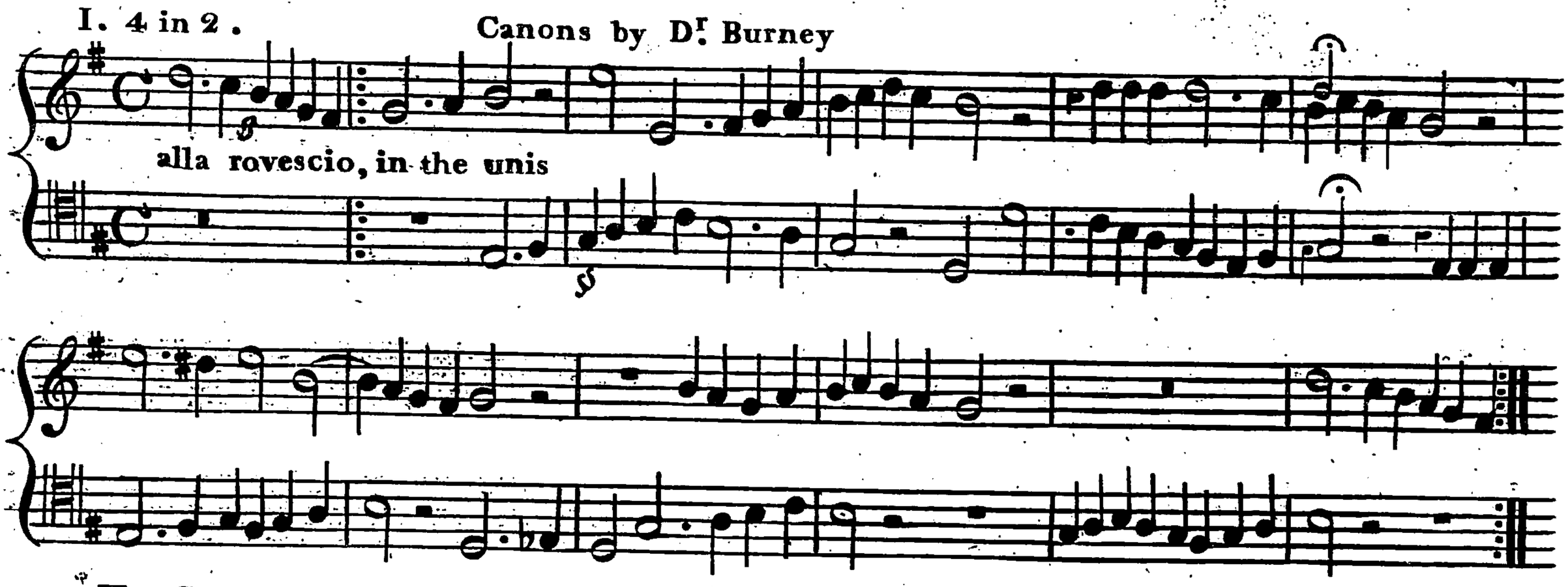
IX. in the 8 below, 3 above, & 6 below.



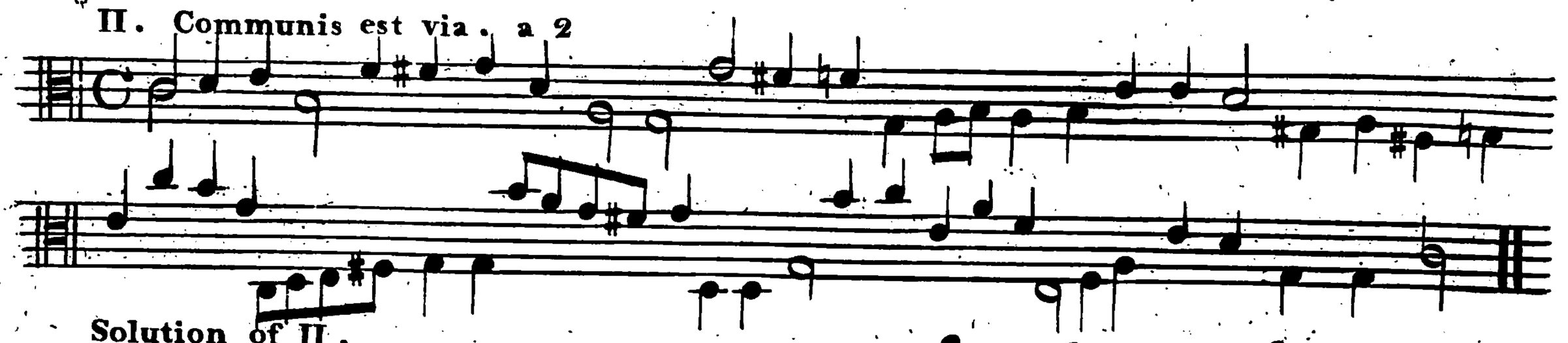
X. a 2, in the 11 below over a given melody.



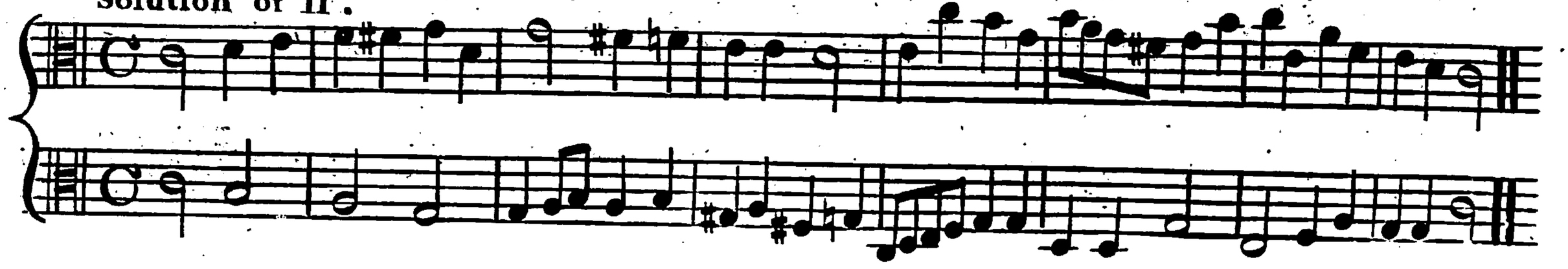
I. 4 in 2. Canons by Dr. Burney



II. Communis est via. a 2



Solution of II.



III in ogni modo

l'ultima volta

I believe in God, believe in God the Fa_ther Almighty.

I believe in God believe in God the Fa - ther Almighty.

Canons by Kirnberger

I. 4 in 1, per tonos by 5ths

6 9 15 2

2

2

Solution of I.

I Continued.

II. to be resolved exactly like the above

Solution of II.

Canons by Eman. Bach

I

first equal length and then by dimin:

II

7 8 D.C.

Kirnberger

First Solut: of N.o II

D.C.

Kirnberger

Second Solut. of N.o II

Volti Subito

Dal Segno

I Canons by Fasch

II

III

Canon. 9 in 1. In the 3, 5, 7, 9, 11, 13, 15, & 17 below.

Marpurg

Canons on the Royal Subject by Sebast: Bach:

I. a 2.

II. a 2 Violini, in unis

Thema

III. a 2, per motum contr.

Thema

IV. a 2, per aug: contr: motu

Thema

V. a 2.

Thema

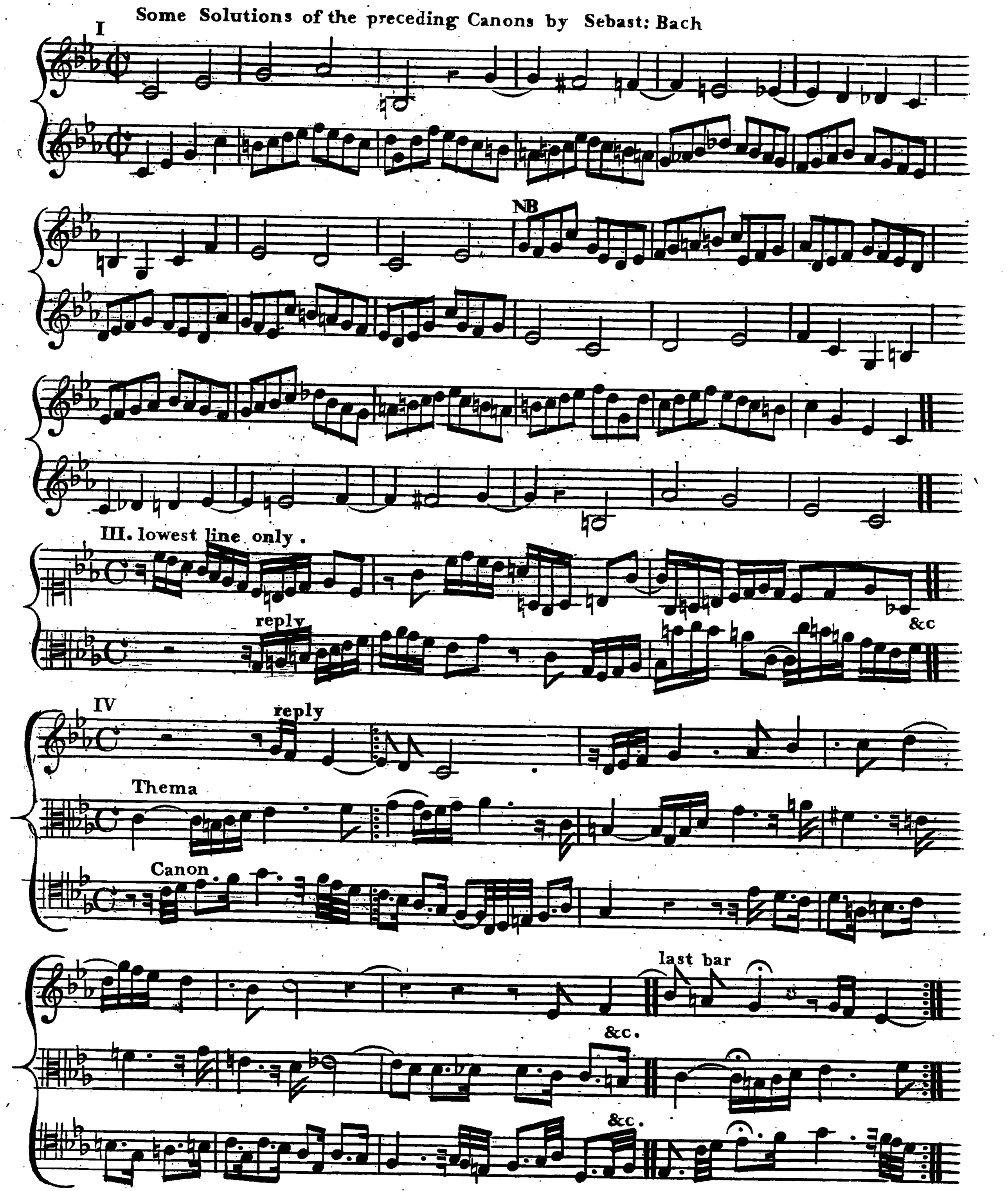
VI. a 2.

Th

VII

VIII a 4

Some Solutions of the preceding Canons by Sebast: Bach



VIII. 4

last bar

3

&c

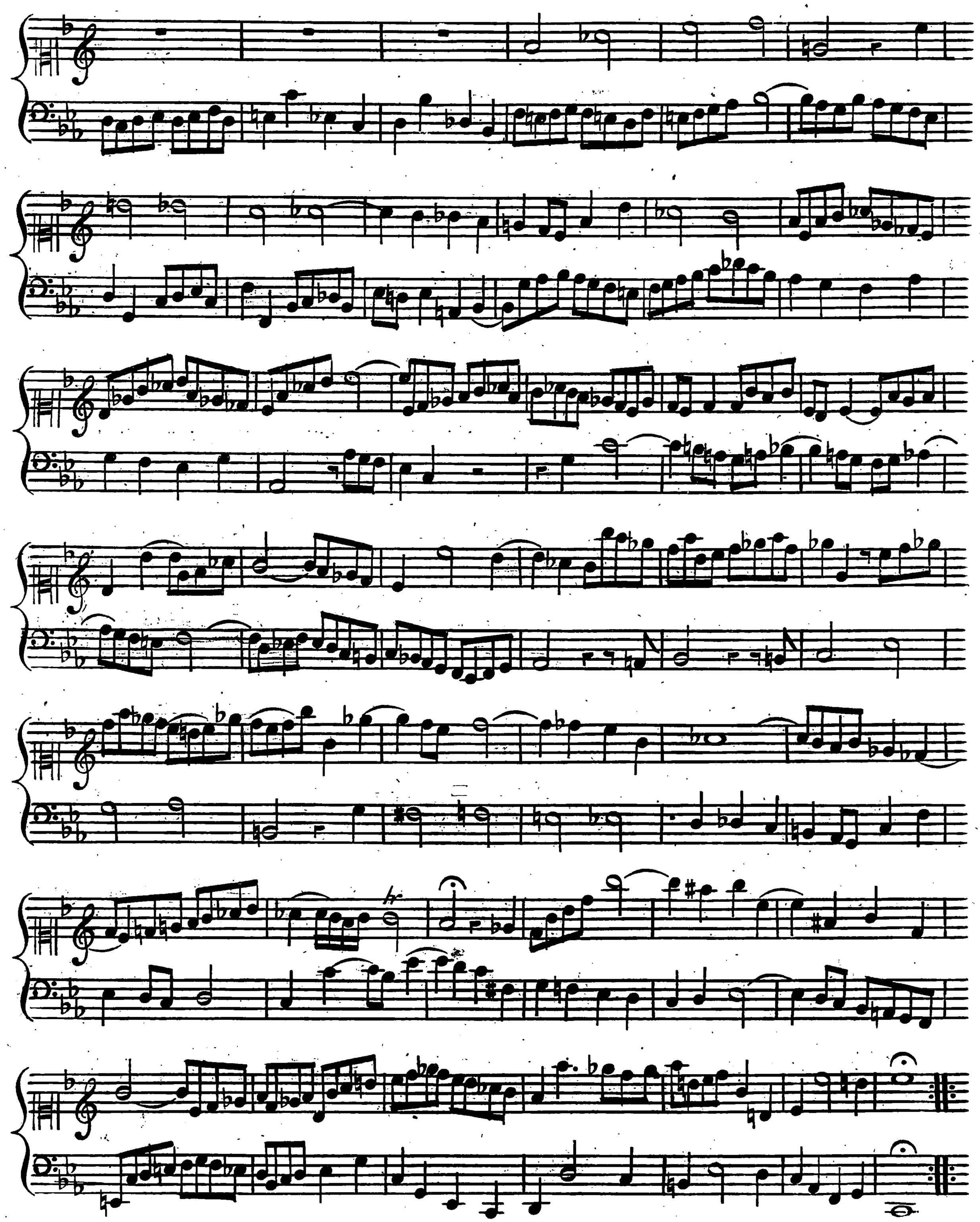
2

&c

1

&c

IX Fuga canonica in the 5.th above



I 3 in 1 unison

the 3d part singeth only the minims, making them semibreves, per aug:

II rising a note at every return, a 5 one above another.

Canon 3 in 1

&c

&c

&c

III 3 in 1.

IV 4 in 2.

Canon

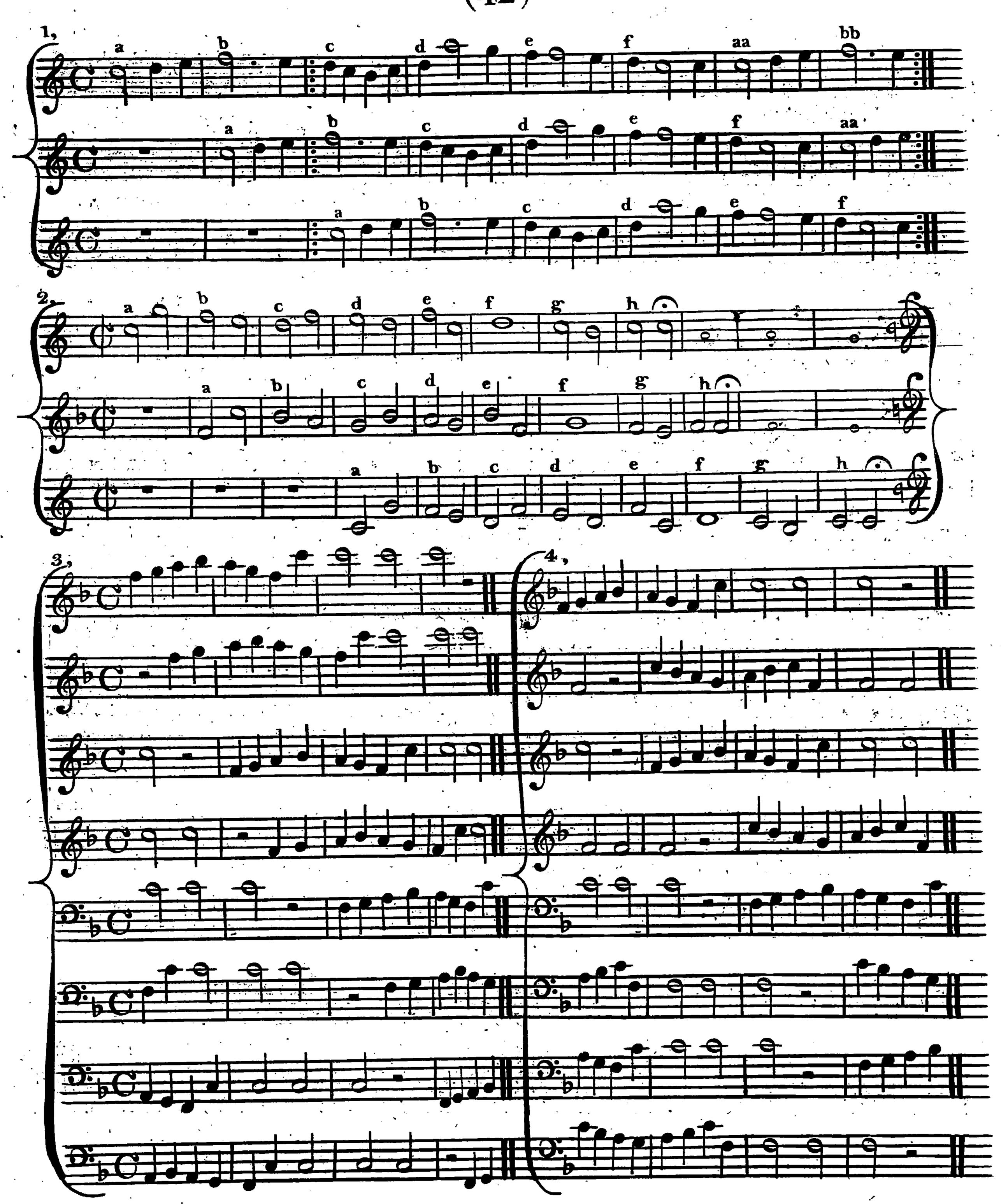
Canon

V Canon 3 in 1

two parts falling, the third rising, making ev'ry note a Semibreve

N°. III explain'd { The large notes is one part, the small notes another, the third singeth both sorts of notes, leaving all the rests.

Solution


1,
a b c d e f aa bb
a b c d e f aa
a b c d e f
2,
a b c d e f g h
a b c d e f g h
a b c d e f g h
3,
4,

Canons by Handel.

I.

Larghetto

All our joys to forrow turning, and our Triumphs into Mourning

All our joys to forrow turning, and our Triumphs in_to

all our joys to forrow turning

As the Night succeeds the Day, as the night succeeds the Day.

all our joys to _ forrow

organ

Mourning As the Night succeeds the Day, as the night succeeds the Day.

and our triumphs in_to mourning, as the night succeeds succeeds the

turning, and our triumphs in_to mourning, as the night succeeds the

Day all our joys to sorrow turning,

as the Night succeeds the Day,

Day, all our joys to - sorrow

as the Night succeeds, succeeds the Day, succeeds the Day, as the Night suc=

as the Night succeeds the Day, all our joys to sorrow turning,

all our joys to sorrow turn =

turning as the Night succeeds, as the night succeeds, succeeds the Day,

= ceeds the Day, organ all our joys to sorrow

and our triumphs in - to mourning, in - to mour - - ning, as the

= ing and our triumphs in - to mourning, in - - to mourning, as the Night suc =

all our triumphs in - to mourning, as the Night,

turning as the Night succeeds the Day, as the

Night suc_ceeds suc_ceeds the Day, as the Night suc_ceeds the

=ceeds as the Night suc_ceeds the Day, as the Night suc_ceeds the

as the Night suc_ceeds the Day, as the Night suc_ceeds the

Night suc_ceeds the Day, as the Night suc_ceeds the

Viol. 1

Day.

Viol. 2

Day.

Viola

Day.

Basso

Day.

II. Handel

Freed from War's de_structive Sword: Peace her plen_ty round shall

Freed from War's de_structive Sword: Peace her plen_ty

Freed from War's de_structive Sword:

Freed from War's de_structive Sword:

organ

spread peace her plenty round shall spread, shall spread, while in vir - tues

round shall spread round shall spread, shall spread, while in vir - tues

peace her plenty round shall spread - - - while in vir - tues

peace her plen - ty round shall spread while in vir - tues

Path you tread, Freed from War's de - structive Sword freed,

Violins

Tenor

Path you tread, Freed from War's de - structive Sword freed,

Path you tread, Freed from War's de - structive Sword freed,

Bas

Path you tread, Freed from War's de - structive Sword freed,

freed, freed from War's de - structive Sword:

Violins

freed, freed from War's de - structive Sword: Peace her plenty

freed, freed from War's de - structive Sword: Peace her

organ

freed, freed from War's de - structive Sword:

peace her plenty round shall spread, peace her plen - ty round shall fpread,

round shall spread - - -, peace her plenty round shall fpread round shall fpread,

plenty round shall spread peace her plenty round shall fpread round shall fpread,

peace her plen - ty round shall fpread - - -

while in virtues path you tread. Violin Primo

while in virtues path you tread. Violin Secondo

while in virtues path you tread. Viola

while in virtues path you tread. Basso

Canon by C. H. Graun.

Viol. 1

Viol. 2

Viola

col Basso

I - lio ca - da, e'l Re - - - ge al tero: E poi vegga il passaggiero sol ro vine e solo or -

I - - lio ca - da, e'l Re - - ge al tero: E poi vegga il passaggiero sol ro

f p

f

ro - - - - - - ri, o - ve Troja or - po - - sa il pie, or po - - - -

vine e solo or - ro - - - ri, o ve Troja or - po - - sa il pie, or po - -

hr hr hr hr hr f f

hr hr hr hr

col 1.mo

hr hr hr hr hr hr hr hr

sa or po - sa il pie, I lio ca - da, el

hr hr hr hr hr

sa or po - sa il pie, I - - lio

f p

p

Re ge altero: e poi veggail passaggiero sol rovine, e solo or ro

cada, e'l Re ge al tero, e poi vegga il passaggiero sol ro rovine e solo orro

Col 1.voce

f

Col 2.voce

ri, o ve Tro ja or po sa il pie, or po sa il pie.

ri, o ve Tro ja or po sa il pie, or po sa il pie.

f unis

1.

2.

a. b. &c.

3.

a. b. &c

4. Recitative C.H. Graun.

At once the long sup_pressed pain and grief attacks his Soul with double force. His

heart swells in his a_gi_ta_ted breast. In ev_ry vein bore tearing darts.

His gentle frame shakes trembling on the Cross. He suffers more than tenfold

Death and all his terrors. He bears the weight of Hell itself. But striving to endure, these

tortures, his strength begins to fail. He cries My God! my God! oh why hast thou for=

=saken me! And lo, the dreadful hour begins to pass. Now he sighs: I

thirst! I thirst! when to afford him some relief, they give him vinegar to drink.

His suff'rings then encrease no more. Tri_umphant he cries with a loud voice, and

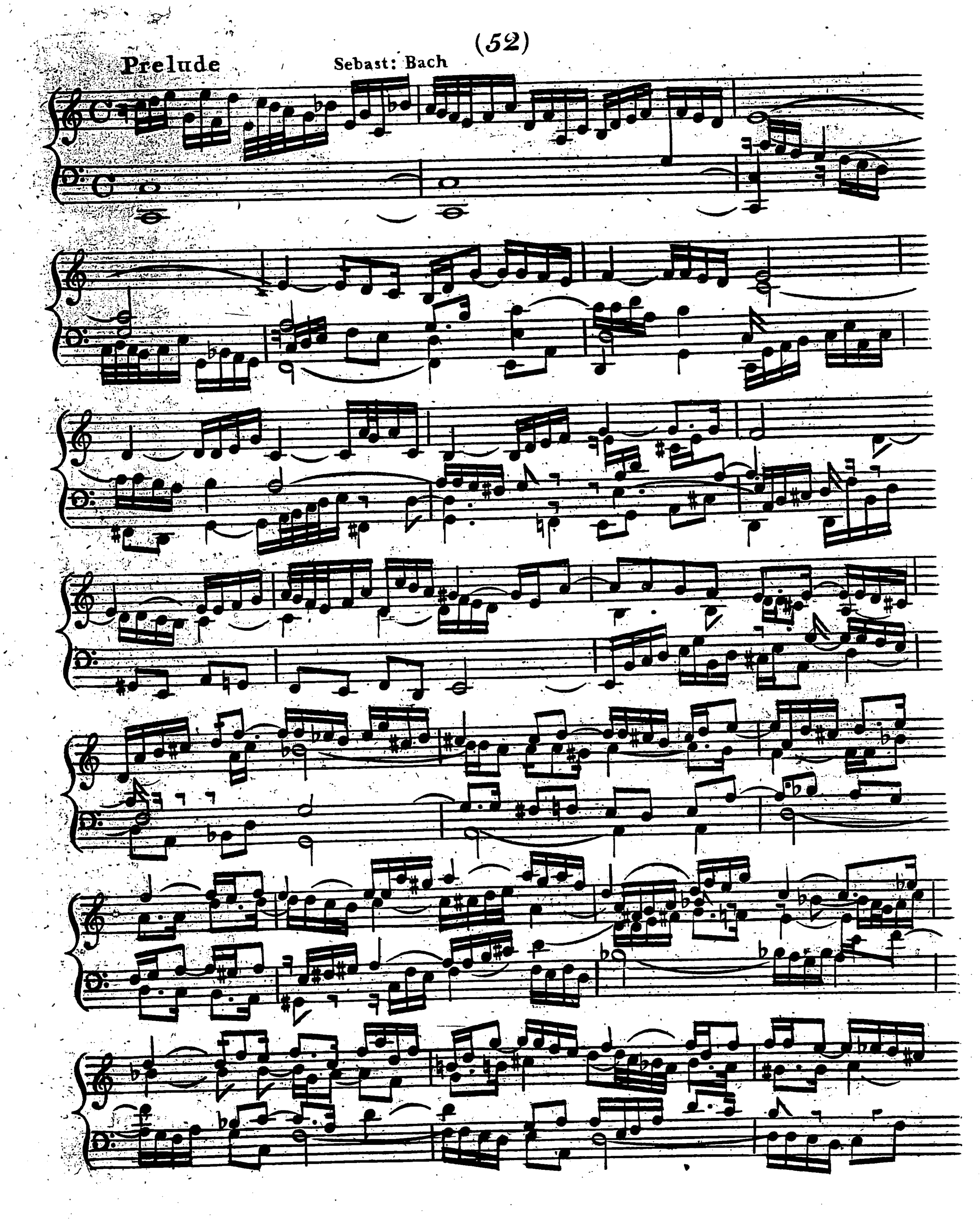
says: now it is done! now it is done! Receive o Father, receive o

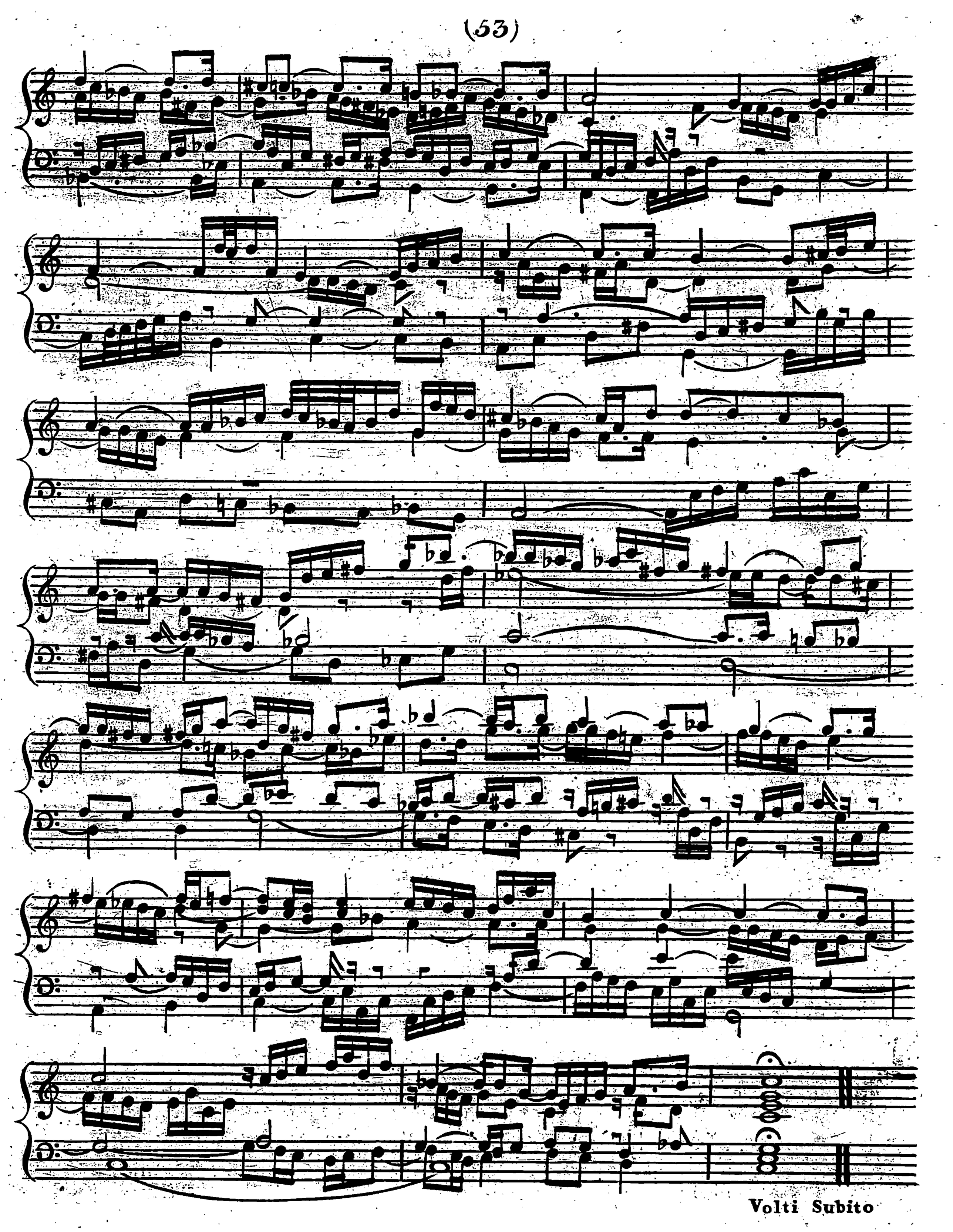
f unis *p*

Father my spirit! and leaning his head up_on his breast, he dies.

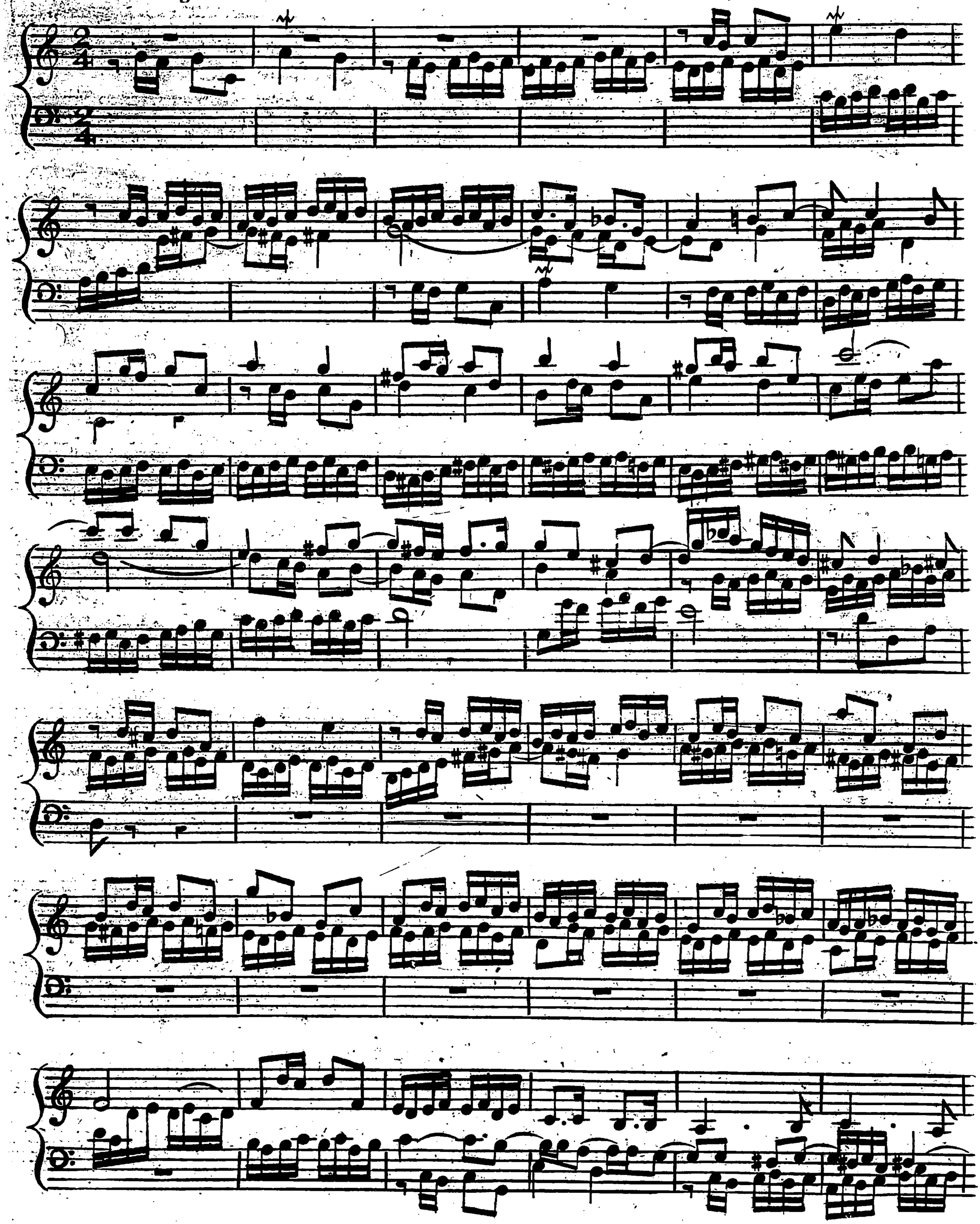
Prelude

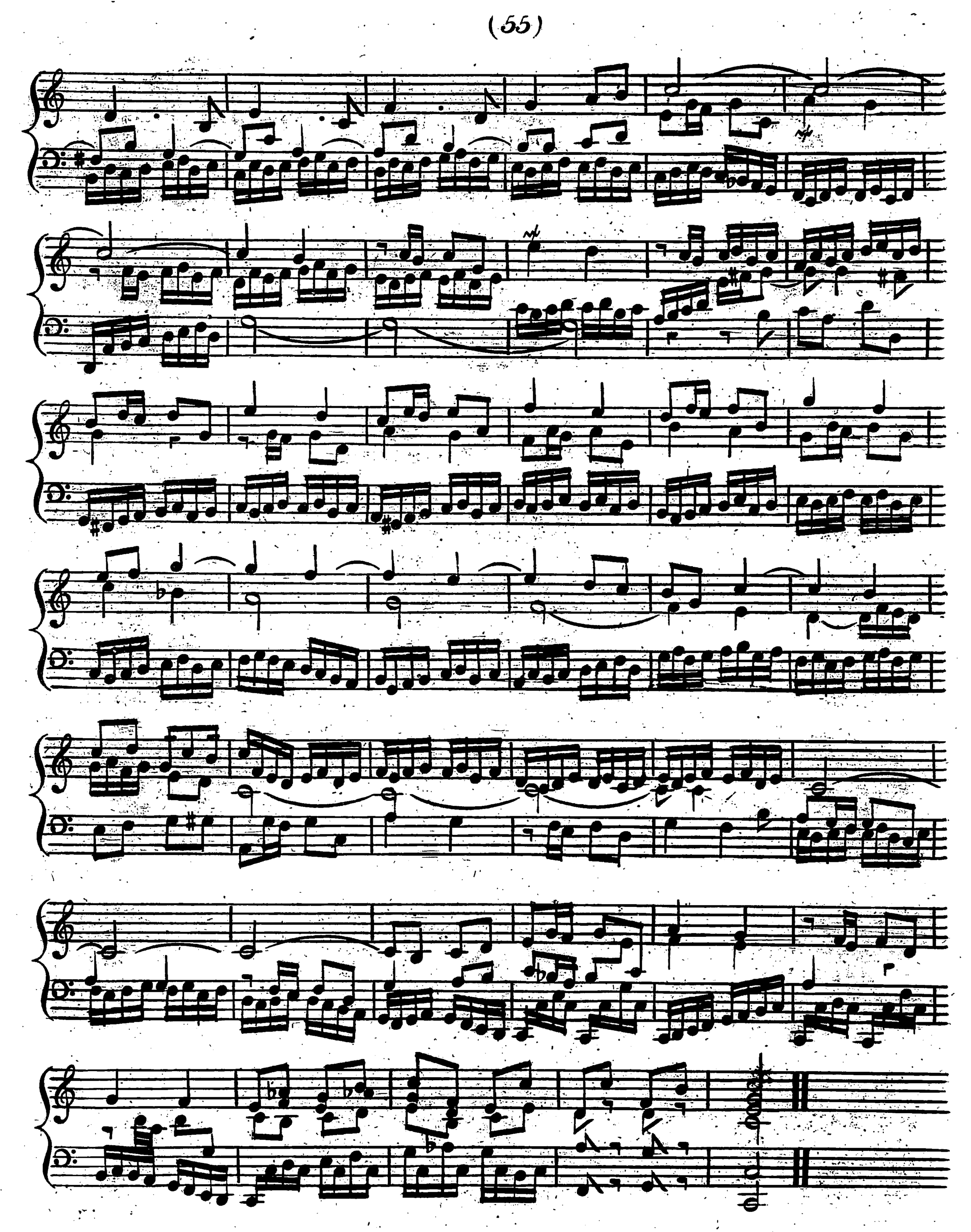
Sebast: Bach




Volti Subito

Fuga a 3.





1, Em: Bach

God is my song.
Is God for me,

2, God is my song.
Is God for me.

3 Kirnberger

God is my song,
Is God for me

Allegro di molto Haefsler

pr p f

ped ped ped

ped

ped:

ped: ped: p f

ped: ped: p 1

ped:

ped:

ped:

p

f

ped:

1.t 2.d

ped:

Spirtuoso

Haessler

ped:

ped:

ped:

ped:

ped:

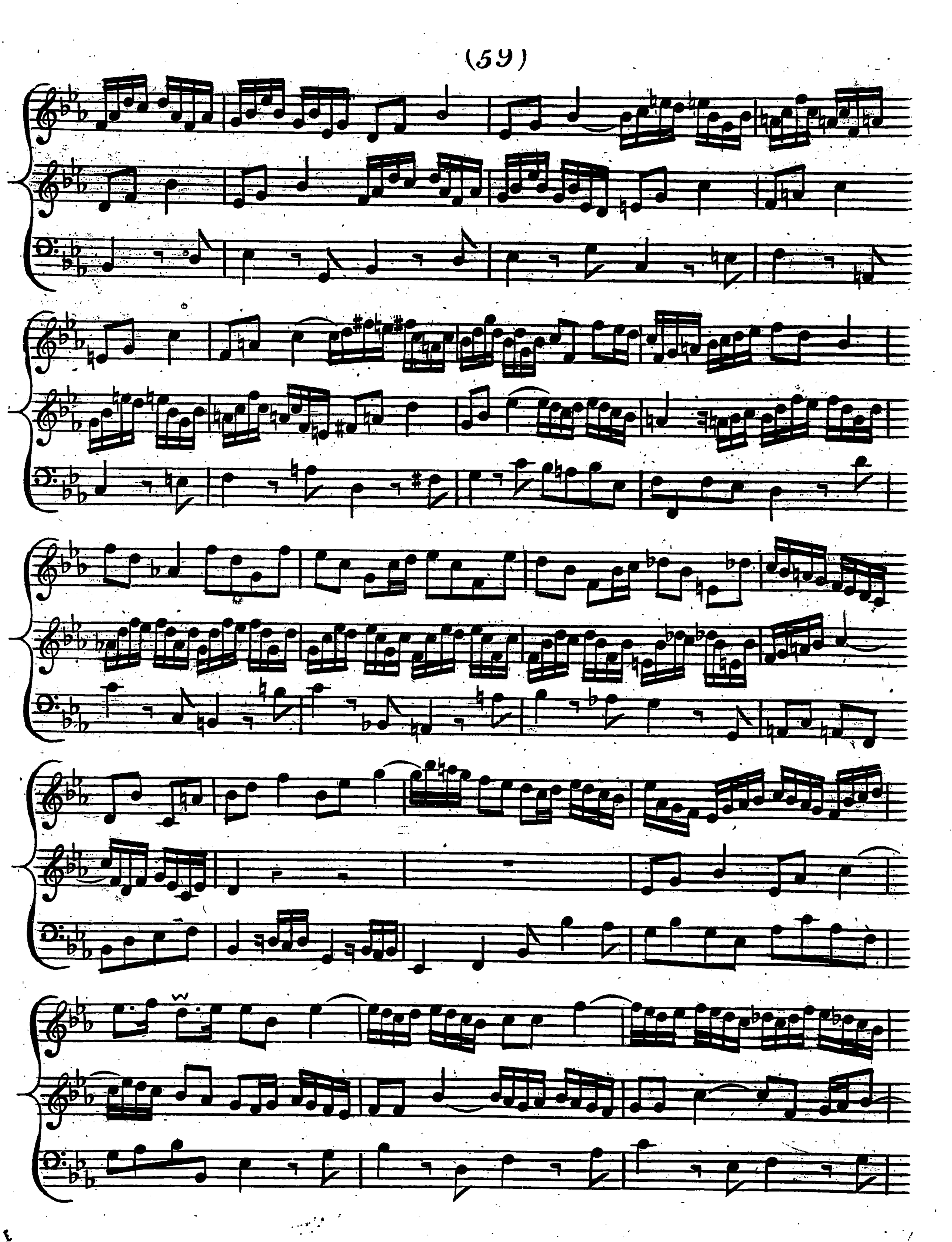
Moderato

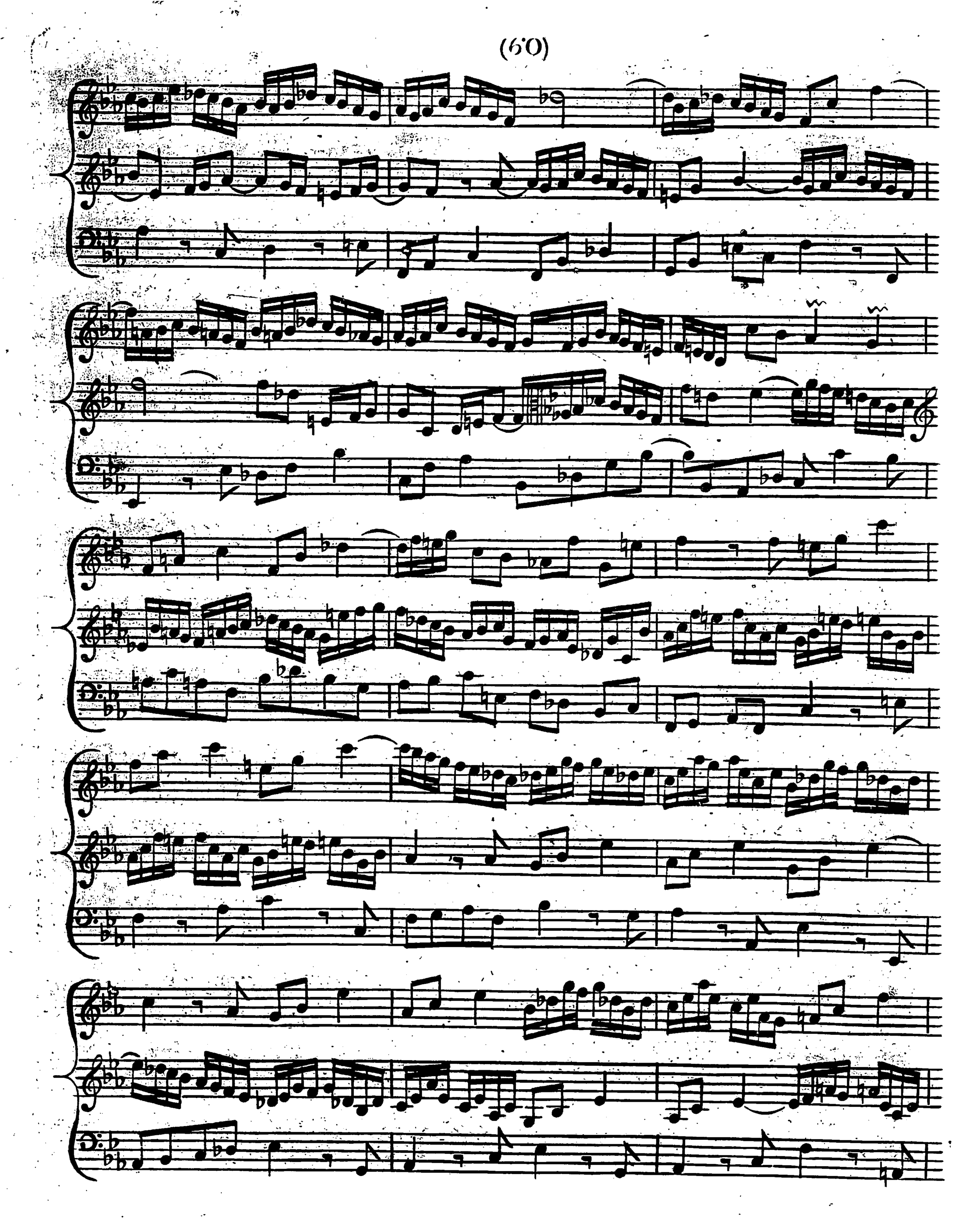
Sebast: Bach

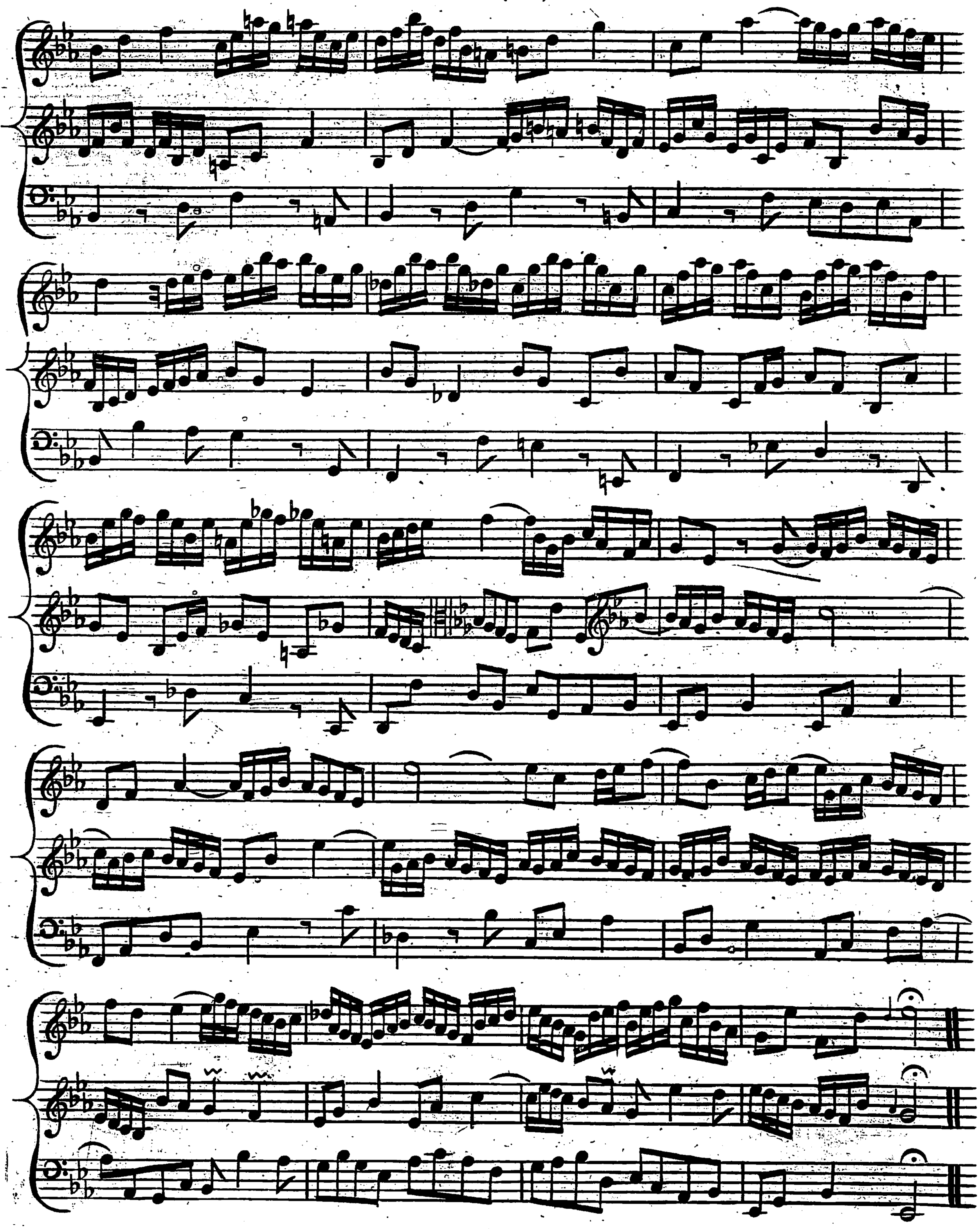
1.t set of Keys

2.d set of Keys

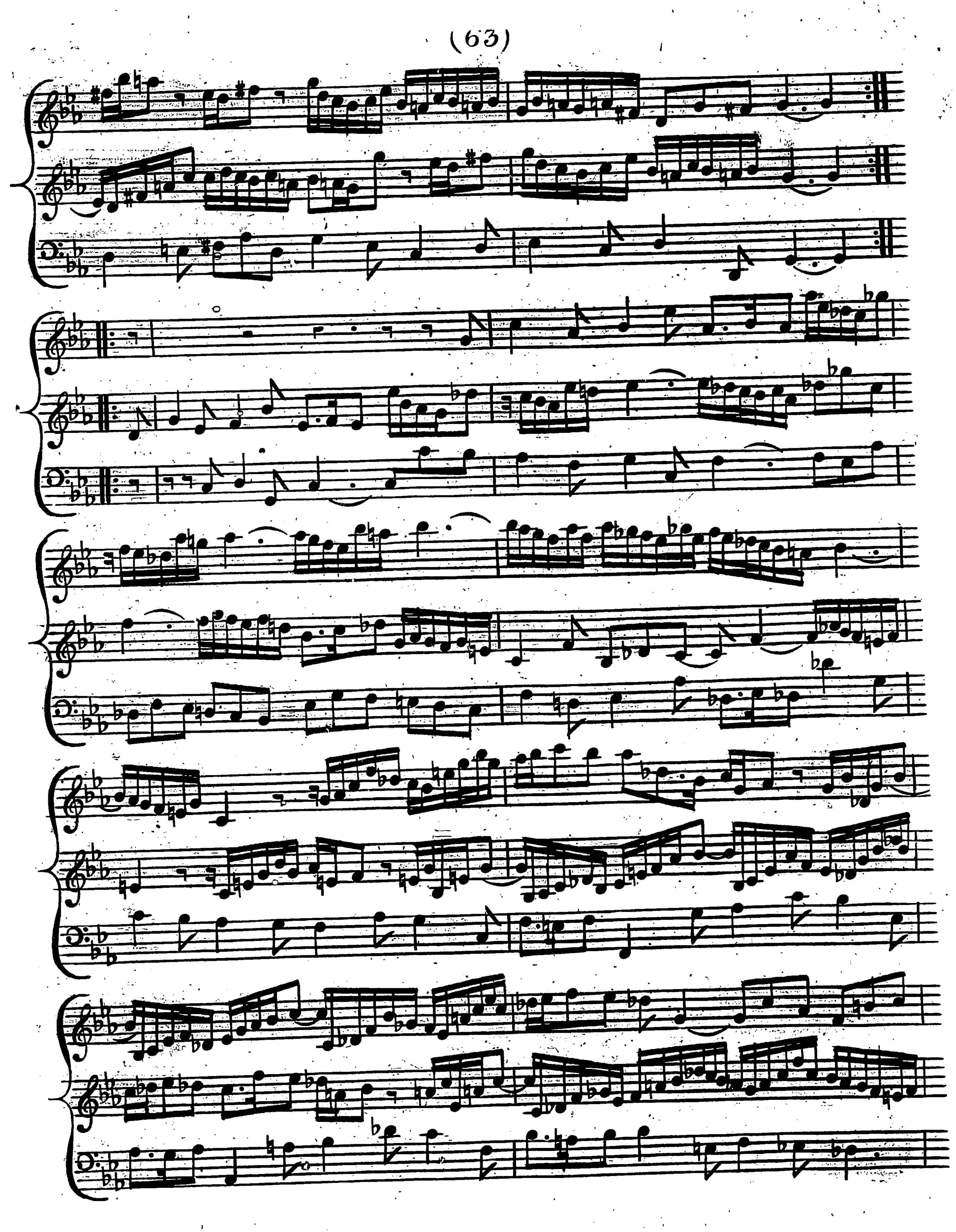
Pedals



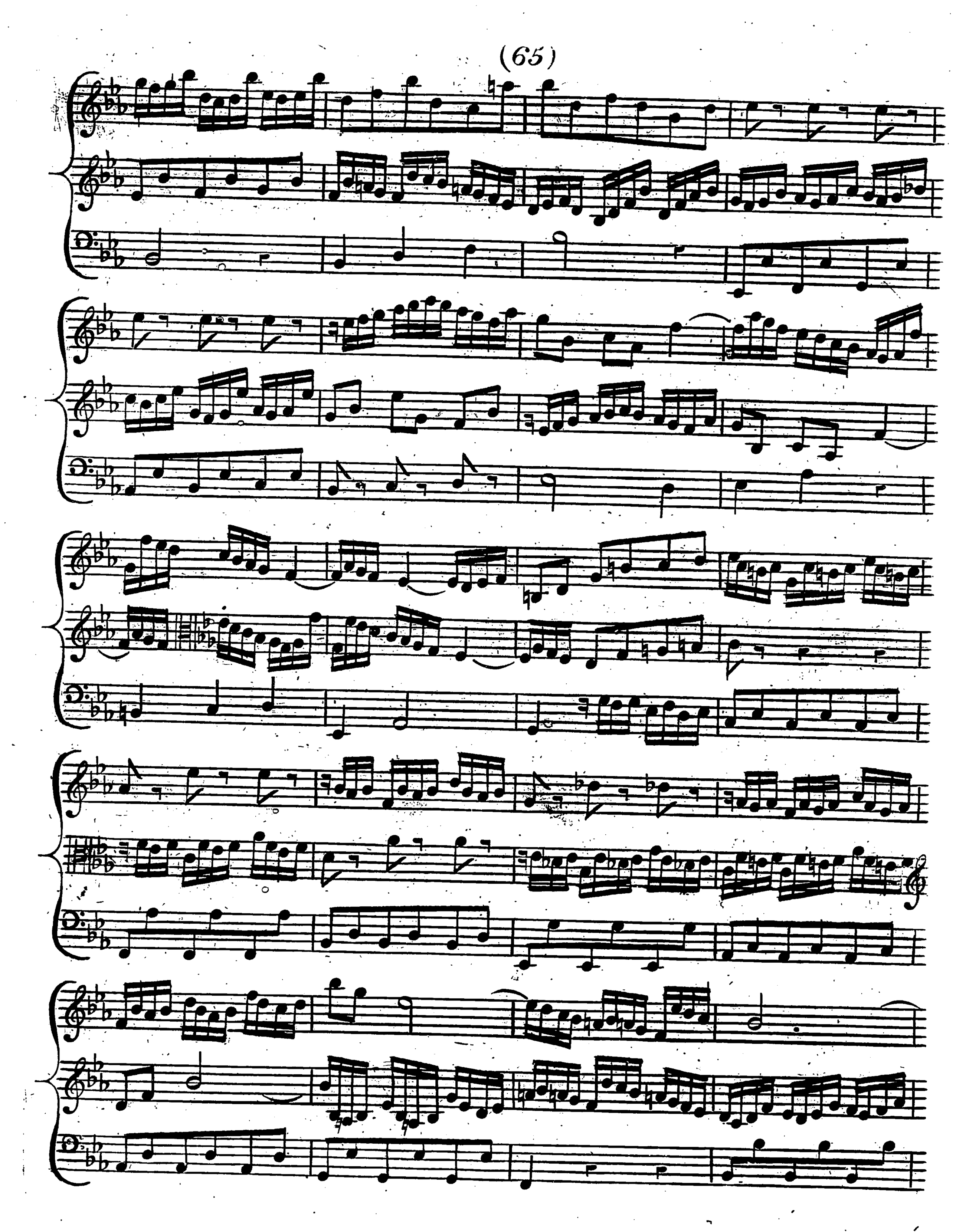


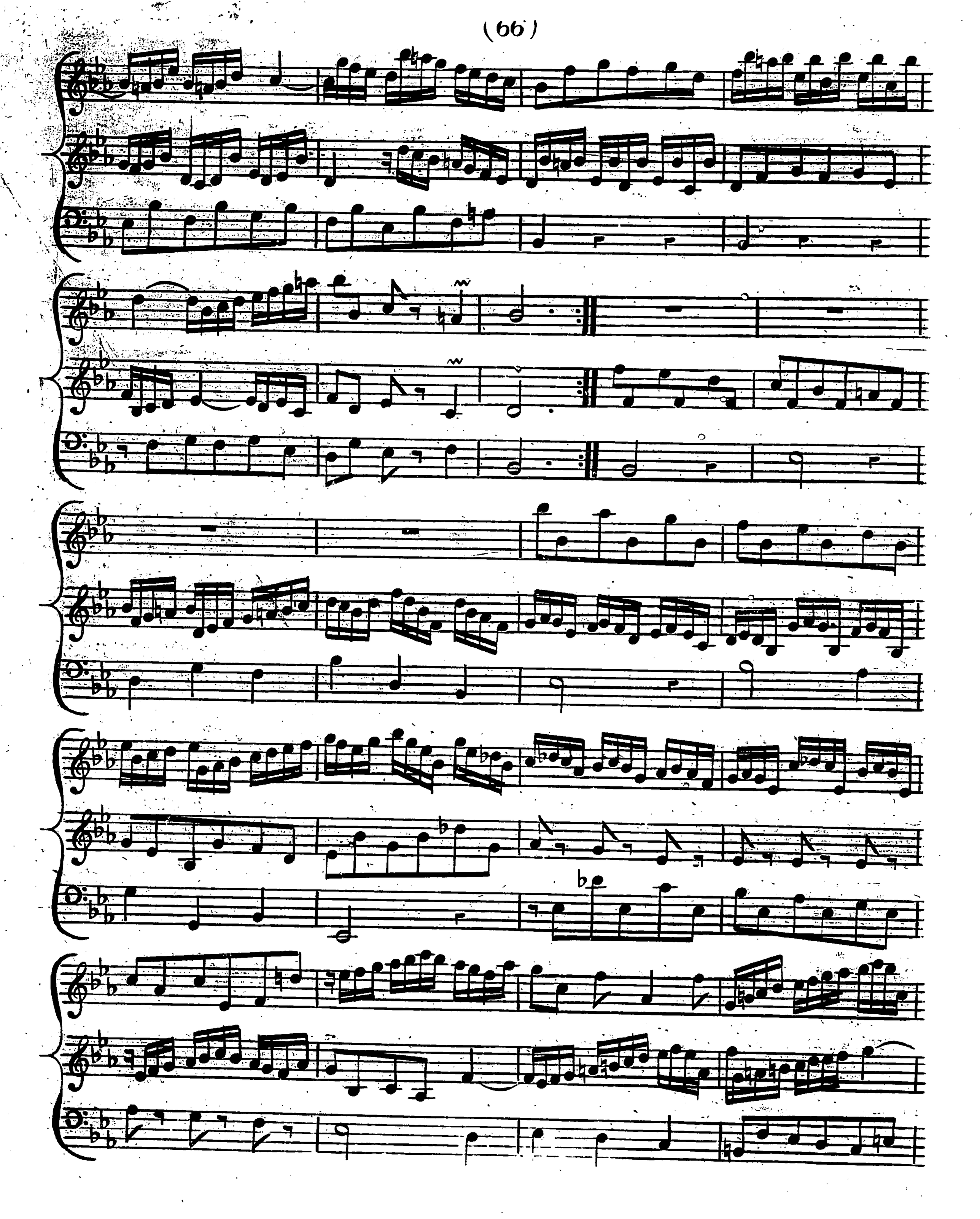


Adagio



Allegro





FINE