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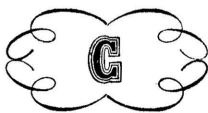
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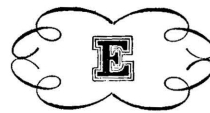


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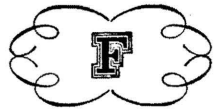


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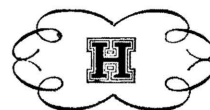


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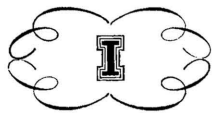
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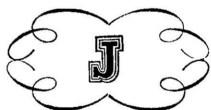
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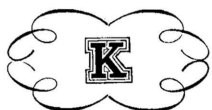
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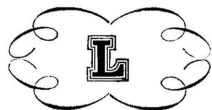
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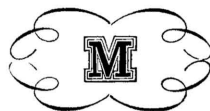


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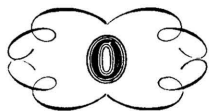


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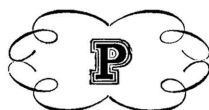


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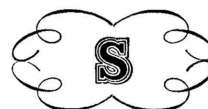


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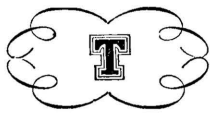
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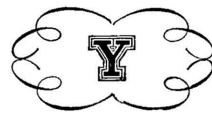


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END OF VOL. I.

TRANSLATOR'S PREFACE.

Now that this work has come before the public, it would be useless to dwell on the various causes which have retarded its appearance, or to offer a number of empty apologies to the subscribers, which are, in general, more gratifying to the vanity of the writer than acceptable to the reader. Suffice it therefore to say, that, during the time which has elapsed since the issuing of the Prospectus, no pains have been spared to render the work, if possible, still more worthy the attention of musical students, by many important additions; among which may be named:—particulars respecting compositions for the Organ; others relating to the Cornopean, Valve Trumpet, Sax Horns, &c.; a more enlarged article on the music of the Protestant Church; new examples and remarks received from the Author; and a translation of the words belonging to the vocal pieces, from the pen of Mr. William Ball—a feature not originally contemplated.

The Editor has also added a Memoir of the highly-gifted Author, and a complete list of his works, which, he hopes, will prove interesting, and serve to repel the assertion sometimes made, that although so many works have appeared under Czerny's name, they have not all proceeded from him, which is both unfounded and unjust, and generally arises from the inability of those who make it to conceive a greater degree of talent and industry than they themselves possess.

Before closing these observations, the Editor desires to return his best acknowledgments to the Messrs. Distin, for the kind manner in which they communicated to him various particulars respecting brass instruments, their performances on which are too well known and deservedly appreciated to require any comment from him; nor must he omit to express his great obligations to his esteemed friend, A. Merrick, Esq., translator of the admirable English edition of the theoretical works of Albrechtsberger, for many valuable suggestions resulting from a perusal of the proof sheets.

To the student of the present work, any remarks on its excellence might appear superfluous. Yet it may with truth be asserted, that, if he diligently follow the course prescribed by the Author, the result will amply reward him for his toil, and demonstrate the justness of the motto—

“ Die praktische Uebung fröhnt das theoretische Wissen.”

which may be thus briefly expressed:—

PRACTICE PERFECTS THEORY.

J. B.

AUTHOR'S PREFACE.

By the phrase *doctrine of composition*, has hitherto been understood only the instruction in thorough bass and counterpoint. These sciences are indisputably as essential to the composer, as orthography and grammar to him who desires to become a poet and author. But, even with the best-grounded knowledge of harmony and pure composition, the pupil is still ignorant of the *forms* which the different pieces must assume, and which, in music in general, and in that for single instruments in particular, are practicable and usual: and in no treatise on thorough bass which has yet appeared, has the manner of constructing a sonata, a variation, a quartett, a symphony, or even a waltz, been fundamentally described.

The primary object of this work is to supply this important deficiency; and it must be here remarked, that all those for whom the work is designed are supposed to possess an entire *theoretical* knowledge of composition, namely, of harmony, counterpoint, the correct conduct of the parts, &c.; and therefore nothing need be said here on these subjects. But, on the contrary, the form and construction of all musical pieces, as well as the modulations and developments of the principal idea hence resulting, will be exhibited as fully as possible, and in progressive order; and the way pointed out to the young composer of disposing his ideas, and *practically* employing his theoretical knowledge, in order to produce, in a correct form, and agreeably to classical models, all kinds of musical compositions, from the most simple Theme to the Grand Symphony, and from the shortest Song to the Opera and Oratorio.

The second, and not less important object of this work, is *the art of instrumentation*, including the knowledge of the compass and properties of each musical instrument, and of all that is practicable and effective on it. Here the pupil will find mentioned and explained all the combinations, from the simple duett to the fullest orchestral and vocal composition; and the numerous models and examples from the works of the best classical masters, with which each rule is accompanied, may be so much the more welcome, as the majority of young composers seldom have the means of purchasing the expensive full scores of the most esteemed Operas, Symphonies, Oratorios, Concertos, and other concerted pieces; and as even their possession is of little use, if the attention be not specially directed to the skilful working, and to their particular beauties and effects.

Having endeavoured to unfold and reduce to order all that is known on these subjects, which hitherto so many talented young persons, even after long-continued attempts and numerous blunders, have often only been able to learn incidentally, and still oftener imperfectly; we hope to be the means of lessening considerably the manifold difficulties which young composers have to surmount before they can enter upon a successful professional course.

CARL CZERNY.

A BRIEF MEMOIR OF CARL CZERNY.

CARL CZERNY, the highly gifted Author of the present work, was born at Vienna, on the 21st of February, in the year 1791. His parents came from Bohemia; and his father, who had formerly been in the imperial military service of Austria, settled in Vienna, in 1785, as a teacher of the pianoforte.

Like many others who have highly distinguished themselves, Czerny displayed, in his earliest infancy, a great natural disposition for music; and, as his father at that time very diligently practised the works of Bach, Mozart, Clementi, &c. and was frequently visited by the pianoforte players then resident at Vienna, as Közeluch, Gelinek, Wanhall, and others, the youth had constantly the advantage of hearing good music, and hence his sensibility for the art was speedily manifested. This circumstance doubtless induced his father, who possessed no independent fortune, to devote his earnest attention to educate him for the profession; so that, even in his eighth year, young Carl performed the compositions of Mozart, Clementi, Közeluch, Gelinek, &c. with much facility.

About this period, the early works of Beethoven appeared; and Czerny became so enamoured with them, as to prefer them to all others. He therefore studied them with peculiar assiduity; and, when about ten years old (in 1801), had the pleasure of being introduced to their renowned Author, who was then in the prime of life, and had created the greatest sensation as a pianoforte player, by the production of effects and difficulties which were previously unknown. He played to Beethoven some of the great master's newest compositions, and made such a favorable impression on him, that Beethoven at once voluntarily offered to take him as a pupil. The intimacy thus formed gradually ripened into the most perfect friendship, which was maintained, unbroken, throughout the too short life of this the greatest musical genius that ever existed. Among the many proofs of high regard which Beethoven entertained for Czerny, it may be mentioned, as a fact not generally known, that he selected him as the musical instructor for his adopted nephew (Carl Beethoven), who afterwards, alas! most deeply embittered his uncle's days, notwithstanding the unbounded kindness which was ever extended towards him.

But to return to the subject of this memoir. Under Beethoven's guidance, Czerny studied, first, the Clavier School and the works of Emanuel Bach; and, then, all the compositions which Beethoven himself had written and published in the course of the year. He had also to arrange many of Beethoven's works, as well as to correct the proofs of such of them as were being prepared for publication, all of which afforded him much practice, and imparted an accurate knowledge of the spirit of these fine compositions.

As the elder Czerny could with difficulty support himself by teaching, Carl, though only in his fourteenth year (in 1805), also commenced giving lessons; and, soon obtaining some talented pupils, he became so celebrated as a teacher, that in a short time every hour of the day was occupied.

In the year 1810, Clementi resided in Vienna, and Czerny became acquainted with him at a noble house where he gave instruction, at which Czerny was nearly always present. This was particularly advantageous to him, as he thereby acquired a knowledge of Clementi's classical method, and formed his own upon it. He soon became one of the most favorite and highly esteemed teachers in Vienna, and gave daily from ten to twelve hours' instruction, chiefly in the noblest and best families. To this occupation he devoted himself for thirty years—from 1805 to 1835; and among his numerous pupils who have become known to the public, are Mademoiselle Belleville, Liszt, Döhler, Pirkhert, &c. Among amateurs too, of a high rank, he has had many pupils who might well have passed for professors.

The disposition which Czerny manifested for composition during his youth, was fully equal to that which he showed for pianoforte-playing; and he almost daily noted down ideas, themes, &c. for all kinds of musical pieces. His father caused him to study diligently the works of Kirnberger, Türk, Albrechtsberger, and others; so that he soon acquired all the requisite theoretical knowledge; and Beethoven thoroughly exercised him in scoring and the art of instrumentation.

But as lesson-giving occupied his whole time, Czerny, for a long while, had no thought of publishing any work. At length, however, in the twenty-seventh year of his age, his Op. 1 appeared, which met with such an unusually favorable reception, that he was afterwards completely overwhelmed with orders, both from the music-publishers of Germany and those of other countries. Hence he was obliged to devote his leisure hours in the evening to composition; and, feeling at all times in a suitable frame of mind for it, he has produced, up to the present period, the immense number of original works named in the subsequent list, independently of numerous arrangements of Masses, Symphonies, Overtures, Operas, &c. &c. Of his original productions, about one third are written in the strict style, one third in the brilliant style, and the remainder for the purpose of instruction, the value of which is known to every teacher of the pianoforte throughout the civilized world.

To youthful and time-destroying diversions or companions, it may be well imagined, Czerny has ever been averse. His sole recreation was, and still is, reading. In 1836, he made a journey to Leipzig; and, in 1837, one to London* and Paris. With these exceptions, he has invariably resided in his native city, Vienna, and, as a man, is held in the very highest estimation by all who have the pleasure of his acquaintance.

* It was at this period that he sold to his spirited publishers, Messrs. Robert Cocks and Co., his Great Pianoforte School, Op. 500, dedicated by gracious command to Her Majesty Queen Victoria; and also made arrangements with them for the publication of the present work: since which time they have become the sole proprietors of more than five hundred of his compositions—a far greater number of this Master's works than is possessed by any other house in Europe.

A COMPLETE LIST OF CARL CZERNY'S WORKS, BOTH PRINTED AND MANUSCRIPT.

*N.B. In the following List the Works are Solos, and for the Pianoforte, where the contrary is not stated. Those marked * are published by Messrs. R. COCKS and CO.*

Op.

1. Vars. Concertantes for Pianoforte and Violin
2. Rondeau brill. sur un Cavatine de Carafa à quatre mains
3. Fant. et Var. brill. (Romance de Blangini) with Accompts. for two Violins, Alto, and Violoncello (Double Bass ad lib.)
4. Le Souvenir, Vars.
5. Premier Grand Rondeau, in C, with Quartett Accompts. ad lib.
6. Valses ou Exercices
7. Première Sonate in A flat.
8. Amicitiae, Andantino with Vars.
9. Vars. brill. et faciles (Thème favori)
10. Grande Sonate brill. à 4 mains
11. Divertissement brill. à 4 mains
- 12*. Vars. (Trauer-Walzer by F. Schubert) Solo and Duet
13. Second Sonate, in A minor
- 14*. Brilliant Vars. on an Austrian Waltz
15. Amusement pour le Carnaval, Choix de Valses brill. et faciles ; two books
16. Introd. et Var. sur "O cara memoria," with Vcello. Acct. ad lib.
17. Rondo brill. sur un Menuet de C. Kreutzer
18. Grande Polonaise brill. with an Accomp. for a second Pianoforte, or for a Quartett, both ad lib.
19. Vars. sur une Barcarole favorite
- 20*. Introd. et Vars. sur la Marche favorite della Donna del Lago
- 21*. Introd. et Vars. sur la Cav. fav. "Sorte secondami"
- 22*. Premier Rondino sur "Cara deh attendimi," with Quartett Accts. ad lib.
23. Second Rondo brill. à 4 mains, in G
24. Presto caratteristico, Duet in A minor
- 25*. Vars. brill. sur "Ah come nascondere" à 4 mains
26. Rondo quasi Capriccio, in E flat
27. Fantaisie in B flat
28. Grand Concerto in F, with Orchestral Accompts. The same with Quartett Accompts. The same with an Accomp. for a second Pianoforte
29. Second Rondino sur un Thème de l'Opera Corradino, with Quartett Accompts. ad lib.
30. Troisième Rondino sur un Thème de l'Opera Armida
31. Trois Fugues, in F, E flat minor, and C
32. Les Etrennes, Twenty-four Valses
33. La Ricordanza, Variazioni sopra un Tema di Rode
34. Duo pour le Pianoforte à 4 mains, d'après le premier Trio de Mayseder
- 35*. Valses di Bravura
36. Impromptus on Vars. brill. sur le Cotillon du Ballet Arsena
37. Fant. suivie d'une Romance variée
38. Premier Grand Potpourri Concertant pour deux Pianofortes à 6 mains
39. Quatrième Rondino sur un motif de Fesca
40. Vars. brill. sur la Marche du Ballet La Danseuse d'Athènes, à 4 mains
41. Cinquième Rondino sur un motif de Beethoven
42. Sixième Rondino sur un motif original, Le jours passée
43. Second Divertissement brill. sur la Cav. "Aure felice," à 4 mains
- 44*. Romance de Beethoven arrangée en Rondo brill. à 4 mains
45. Les Charmes de Baden, Rondo Pastoral
- 46*. Vars. on a Bohemian Air
47. Grand Exercice di Bravura en forme de Rondeau brill.
48. "Die Schiffende," Song with Pianoforte Accomp. words by Hölz

Op.

- 49*. Deux Sonatines brill. in C and F
50. Deux Sonatines brill. à 4 mains, in G and C
51. Deux Sonatines brill. pour le Pianoforte et Violin Concertans, in B flat and G
52. Vars. in an easy style on the concluding Air from Die Fee aus Frankreich
53. Rondoletto scherzando in C
54. Ouverture caractéristique et brill. à 4 mains
55. Les Charmes de l'Amitie, Thème de Beethoven
- 56*. Introd. et Vars. sur la première Galoppe
57. Troisième Grande Sonata, in F minor
58. Leggerezza e Bravura, Rondo brill. with Quartett Accts. ad lib.
59. Introd. Vars. brill. et Rondo sur la Marche favorite de Roland
60. Vars. and Rondo on C. M. von Weber's Hunting Chorus from Euryanthe, with Orchestral Accompaniments
61. Preludes, Cadences, and a short Fantasia in a brilliant style
62. Caprice et Vars. sur "An Alexis" de Himmel
63. Toccatine brill. et facile sur la Tarantelle du Ballet Die Fee und der Ritter
64. Fant. dans le style moderne en Potpourri
65. Quatrième Sonate in G
66. Rondeau en Valse in C
- 67*. Vars. Concert. suivies d'un Rondeau de Chasse sur la marche du Ballet, Barbe Bleu, à 4 mains
68. Rondeau passioné
69. Allegretto grazioso sopra un Tema de Ballo, Barbe Bleu
70. Romance pour le Pianoforte, in D
71. Nocturne brill. sur "Das waren mir selige Tage," à 4 mains
72. Rondeau mignon, No 1 in C ; ditto No. 2 in G
- 73*. Vars. on "Gott erhalte Franz den Kaiser," with Quartett or Orchestral Accompts. ad lib.
74. Rondoletto brill. in E flat,
75. Trois Grands Allegros in G, B minor, and A flat
76. Cinquième Sonate, in E
- 77*. "God save the King," with Vars.
78. Concertino pour le Pianoforte avec Accomp. de deux Violons, Alto, et Violoncello obligato, Flûte et deux Cors. ad lib, in C
79. Trois Grandes Marches in C, D, and E flat, solo and duet
80. Introd. 7 Vars. e Finale sopra un Tema favorita per Pianoforte e Flauto ossia Violino Concertante
- 81*. Vars. sur un Marche Anglaise
82. Grand Exercice pour le Pianoforte, in F minor
83. Romanze from W. Scott's "Fraulein vom See" (English and German) for a Voice with Pianoforte Accomp.
84. Second Grand Potpourri Concertant pour deux Pianos à 6 mains
- 85*. Trois Polonaises
86. Introd. Vars. and Finale on the Bavarian National Song
87. Introd. et Vars. sur la Valse de Gallenberg, à 4 mains
88. Septième Rondino sur un motif de l'Opera, Elisa e Claudio
89. Capriccio à la Fuga, in E minor
- 90*. Six Rondeaux mignons, à 4 mains
91. "Es ritten drei Reiter," German Air with Vars.
92. Toccata ou Exercice in C
93. Rondo espressivo in E
94. Deux Grandes Marches à 4 mains
95. Grand Nocturne brill. pour le Pianoforte, avec Accomp. de Flûte, Clarinetti, Cor, Bassoon, Violon, Alto, Violoncelle, et Contrabasse, in C minor

96. Huitième Rondino sur un motif original (alla Polacca)
97. Neuvième Rondino (La Chasse)
98. Dixième Rondino, sur un motif de Mozart
- 99*. Onzième Rondino, sur un motif de J. Haydn
100. Douzième Rondino, sur un motif de Cherubini
101. March, on occasion of the Coronation of the Empress Carolina as Queen of Hungary, Sep. 25, 1825; solo and duet
102. Troisième Rondeau brill. à 4 mains
103. Vars. brill. sur un Air Militaire Française
104. Trois Sonatines brill. pour le Pianoforte, avec Accomp. d'un Violon et Vclle. ad lib. in G, C, and A minor
105. Premier Grand Trio pour le Pianoforte, Violon, et Vclle. in E flat
106. Introd. et Vars. sur un Thème original, à 4 mains
107. Rondeau brill. dans le style Français, in D minor
108. Caprice in E minor.
109. Fünf unvergängliche Blümchen, words by F. A. Kleinschmid, for a voice with a Pianoforte Accompaniment
110. Premier Décameron Musical, Recueil de Compositions brill. et faciles; ten books
111. Premier Décameron Musical, Recueil de Compositions brill. et faciles, à 4 mains; ten books
- 112*. Second Galoppe variée
113. Vars. sur un Thème original
114. Valse variée
115. Easy Variations on a Theme from the Farce, Staberl's Reise Abentheuer in Frankfort and München
116. Impromptu brill. à 4 mains
117. Tendress, Amitié, et Confiance, three Rondeaux
118. Grande Polonaise brill. avec Accomp. de 2 Violons, Alto, et Vclle. in F; the same for Pianoforte solo
119. Sonate Militaire à 4 mains, avec Accomp. d'un Violon et Vclle. ad lib. in C.
120. Sonate Sentimentale à 4 mains, avec Accomp. d'un Violon et Vclle. ad lib. in G
121. Sonate Pastorale à 4 mains, avec Accomp. de Violon et Vclle. and lib. in F
122. Grand Divertissement en forme de Rondeau brill. pour le Pianoforte, avec Accomp. de l'Orchestre; ditto avec Accomp. d'un Quatuor; ditto pour le Pianoforte solo
123. Vars. brill. sur "Gott erhalte Franz den Kaiser," à 4 mains
124. Sixième Sonate, in D minor
125. Vars. brill. sur un Thème de l'Opera, Il Crociato, à 4 mains
126. Grande Serenade Concertante pour le Pianoforte, Clarinet, Cor, et Violoncelle (ou Violon, Alto, et Violoncelle), in E flat
127. Treizième Rondino sur un Thème de l'Opera Le Maçon, with Quartett Accompts. ad lib.
128. Rondeau brillant in A
129. Duo Concertant pour le Pianoforte et Flûte (ou Violoncelle) in C
130. Variations brillantes sur deux Thèmes de l'Opera, L'Ultimo Giorno di Pompei, à 4 mains
131. Fantaisie élégante, ou Potpourri brillant, sur les Thèmes de l'Opera. La Dame Blanche, Part 1; ditto Part 2
132. Variations brillantes sur "Dépechons, travaillons," de l'Opera, Le Maçon; solo and duet: also with Quartett Accompts. ad lib.
133. Introduction et Variations sur la Cavatina de l'Opera, L'Ultimo Giorno di Pompei
134. Impromptu ou Variations sur un Thème de l'Opera, Oberon
135. Variations sur un Thème de l'Opera, Oberon
136. Hommage aux Dames, Répertoire des nouvelles Compositions brillantes.
Book 1. Elegantine, ou Rondeau brillant
2. Rondeau, ou Polonaise, à 4 mains
3. Rondo Concertant pour le Pianoforte et Vclle.
137. Allegro affetuoso; duet
138. Variations de Concert sur la Marche des Grecs de l'Opera, Le Siège de Corinthe, avec Accomp. de l'Orchestre; ditto with Quartett Accompts.; ditto pour Pianoforte solo
- 139*. One Hundred Exercises in progressive order, and fingered
140. Introduction and Variations on a favorite Air from Das Mädchen aus der Feenwelt
141. Variations on the favorite Duet, "Brüderlein fein;" duet
142. Ouverture pour Grande Orchestre, in C minor
143. Grande Fantaisie en forme de Sonate (ou septième Sonate pour le Pianoforte solo) in E minor
144. Ditto (ou huitième Sonate pour le Pianoforte solo) in E flat
145. Ditto (ou neuvième ditto) in B minor
146. Marcia funebre sulla morte di L. van Beethoven; solo and duet
147. Variations à Capriccio sur deux Thèmes de l'Opera, Oberon, à 4 mains
148. Premier Grand Quatuor pour le Pianoforte, Violon, Viola, et Violoncelle, in C minor
149. Rondoletto Concertant pour le Pianoforte et Flûte avec Violoncelle ad lib. in F
150. Trois Polonaises Sentimentales
- 151*. Grand Exercise on the Shake
- 152*. Grand Exercise in all the Keys, major and minor
153. Concerto pour le Pianoforte à 4 mains, avec Accomp. de l'Orchestre, ou de Quatuor, in C; the same without Accompts.
154. Graduale Pastorale, "Hodie Christus natus est," for four Voices, two Violins, Viola, two Hautboys or Clarinets, two Horns, Violoncello, Double Bass, and Organ, in F.
155. Offertorium Pastorale, "Exulta, filia Sion," for four Voices, two Violins, Viola, two Hautboys or Clarinets, two Horns, two Trumpets and Drums, Violoncello, Double Bass, and Organ, in D
156. Belohnung der fleissigen Jugend, three easy Sonatas; duets
157. Der Brand von Maria-Zell, Fantasia in A
158. Book 1, Trois Rondeaux faciles; Book 2, Trois Rondeaux faciles à 4 mains; Book 3, Trois Sonatines faciles instructives et doigtées; Book 4, Trois ditto à 4 mains
159. Rondeau brillant di Bravura, avec Accomp. de l'Orchestre, in A; ditto avec Accomp. d'un Quatuor; ditto pour Pianoforte solo
- 160*. Introduction, Variations, et Polacca sur "Tu vedrai," avec Orchestre, in D; ditto à 4 mains, avec Orchestre; ditto avec d'un Quatuor; ditto à 4 mains avec Quatuor; ditto pour le Pianoforte solo and duet
161. 48 Etudes en forme de Preludes et Cadences dans tous les tons
162. Fantaisie brillante sur divers Thèmes Suisses et Tiroliens, avec Accomp. de l'Orchestre; ditto avec Accomp. d'un Quatuor; ditto pour le Pianoforte solo and duet
163. Aneiferung zur Bildung der musikalischen Jugend, six easy Sonatines with fingering; intended to follow any instruction book
164. Quatorzième Rondino sur "Ma quell' amabile" dans Il Pirata, with Quartett Accompts. ad lib.
165. Grand Nocturne brillant pour le Pianoforte à 4 mains avec deux Cors ad lib.
166. Second Grand Trio pour le Pianoforte, Violon, et Violoncelle, in A
167. Sonatina in A
168. Deux Rondeaux, in E flat and B minor
169. Cinquième Rondino sur un Thème de Paganini, with Quartett Accompts. ad lib.
170. Grandes Variations brillantes sur "La Campanella de Paganini," avec Quartett Accompts. ad lib.; ditto à 4 mains; ditto à 4 mains with Quartett Accompts.
171. Fantaisie brillante sur trois Thèmes de J. Haydn, Mozart, et Beethoven
172. Grand Capriccio in C minor
173. Troisième Grand Trio pour Piano, Violon, et Violoncelle, in E
174. Quatorze Ecosssaises brillantes, ou Exercices di Bravura
175. Second Décaméron Musical, Recueil de Compositions amusantes, ten Books
176. Second Décaméron Musical, à 4 mains, ten Books
177. Allegro Fugato in Quintetto per due Violini, due Alti, et Violoncello, No. 1, in C minor (in Score); ditto No. 2, in C (in Score)
178. Grand Sonate à 4 mains, in F minor
179. Introduction, Variations, and Polacca on two favorite Airs from Der Alpenkönig und der Menschenfeind, with Quartett Accompt. ad lib.
180. Introduction and Variations on a favorite Air from Der Alpenkönig und der Menschenfeind; solo and duet
Ditto for Pianoforte with Quartett Accompts.

Douze Grands Rondeaux Nationaux brillants et caractéristiques, où sont introduits les Airs originaux les plus favoris de ces Nations, savoir :

181. Rondeau National Allemand
182. ——— Anglais et Ecosais
183. ——— Bohême
184. ——— Espagnol
185. ——— Français
186. ——— Hongrois
187. ——— Italien
188. ——— Polonois
189. ——— Russe
190. ——— Suedois
191. ——— Suisse
192. ——— Turque
193. Troisième Galoppe, variée
194. Introduction, Variations, and Rondo on two favorite Styrian Alpine Airs ; solo and duet ; ditto for Pianoforte with Quartett Accompts
195. Seizième Rondino, sur " Ah come rapida," with Quartet Accts. ad lib.
196. Introduction, Variations, and Rondo on " Or che son vicino à te" solo and duet ; ditto for Pianoforte with Quartett Accompts.
197. Troisième Fantaisie élégante, ou Potpourri brillant sur Thèmes dans La Muette de Portici.
198. Dix-septième Rondino sur les deux Barcaroles dans La Muette de Portici, with Quartett Accompts. ad lib.
199. Variations sur " Ah! ich stell' du Falsche dir" ; solo and duet ; ditto for Pianoforte, with Quartett Accompts.
- 200*. The Art of Improvisation, or School of Extemporaneous Performance
201. Six Rondeaux d'Amusement
202. Introduction, Variations brillantes, et Rondeau de Chasse
- 203*. Valse Autrichienne, variée
204. Divertissement de Concert, ou Adagio, Variations, et Rondo, avec Accomp. d'Orchestre ; ditto with Quartett Accompts. ; ditto for Pianoforte solo
205. Impromptû brillant sur un motif à la Rossini
206. Thème Russe, variée
207. Rondoletto sur le Thème Hollandais favori, " Wien Nèelands bloed in de aders vloeit"
208. Introduction et Variations brillantes sur un Thème dans le Muette de Portici
209. Divertissement brillant et facile
210. Concertino for the Pianoforte, with Orchestral Accompaniment, in C
211. Deux Trios brillants pour le Pianoforte, Violon, et Violoncelle, in C and A
212. Six Grands Potpourris brillants et concertants pour Pianoforte, Violon, et Violoncelle ; the same for two Pianofortes concert.
- 213*. Andante and Rondo, with Orchestral Accompts. in C
214. Premier Grand Concerto, avec Accomp. de l'Orchestre, in A minor ; ditto for Pianoforte solo
215. Rondoletto brillant sur plusieurs motifs tirés des Romances Françaises
216. Rondoletto brillant sur deux motifs de l'Opera, Guillaume Tell
217. Rondeau de Chasse sur " Quelle savage harmonie" dans Guillaume Tell
218. Potpourri brillant sur les motifs de l'Opera, Faust
219. Introduction et Variations sur le Pas de Trois dans Guill. Tell
220. Variations brillantes sur la Tyrolienne ditto
221. Deux Grandes Fantaisies sur les motifs les plus favoris dans Guillaume Tell ; No. 1, in E minor ; No. 2, in A
222. Impromptû brillant sur un Pastorale de l'Opera, Guill. Tell
223. Variations brillantes sur " Das Wandern ist des Müller's Lust" (F. Schubert) ; solo and duet ; ditto for Pianoforte with Quartett Accompts.
224. Deux Quatuors brillants pour Pianoforte, Violon, Alto, et Violoncelle ; No. 1, in F ; No. 2, in G
225. Variations brillantes sur la Romance favorite d'Ivanhoe de l'Opera, Templar und Judinn, à 4 mains
226. Fantaisie à 4 mains

Les Pianistes associés, ou Compositions brill. et concert. pour un Pfte. à six mains.

- 227*. Book 1. Rondeau brill. à 6 mains
- 228*. Book 2. Vars. brill. sur le thème tyrolien, de l'opera La Fiancée, à 6 mains.
- 229*. Book 3. Divertissement militaire, à 6 mains.
230. Quatuor Concert. pour 4 Pianofortes in C.
Ditto for 1 Pianoforte. Solo and Duett, Orchestral or Quartett Accompts. suitable for either arrangement.
231. Three Rondeaux mignons fac. et brill. sur divers motifs favoris, Solo and Duett.
232. Grandes Vars. di Bravura sur 2 motifs fav. de l'Opera, Fra Diavolo, with Orchestral Accompts. Ditto with Quartett Accompts. Ditto for Pianoforte Solo.
233. Rondeau brill. pour Pianoforte avec Accomp. de 2 Violons, Alto, Violoncelle et Basse, Flute, 2 Clarinets, 2 Bassoons, et 2 Cors, or for Quartett only, in B flat ; Ditto for Pianoforte Solo.
- 234*. Introduction et Vars. brill sur la marche dans : Gli Arabi nelle Gallie, avec Accomp. de l'Orchestre, ou d'un quatuor. Ditto for Pianoforte Solo.
235. Huitième Rondino sur un thème d'Auber.
- 236*. Vars. brill. sur le Petit Tambour, avec Accomp. de l'orchestre. Ditto for Pianoforte Solo.
237. Einzugs Marsch, performed at the opening of the Hungarian Diet. September 13th, 1830. Solo and Duett.
238. March performed on occasion of the coronation of His Imperial Majesty Ferdinand as King of Hungary, Sep. 28, 1830 ; solo and duett.
239. Fifty Duett Studies for the Pianoforte, fingered.
240. Première Fant. Romantique d'après le Roman Waverley de Sir Walter Scott, à 4 mains
241. Deuxième ditto, Guy Mannerling de Sir Walter Scott, à 4 mains
242. Troisième ditto, Rob Roy de Sir Walter Scott, à 4 mains
243. Quatrième ditto, Ivanhoe de Sir Walter Scott, à 4 mains
- 244*. Grand Exercice de la Gamme Chromatique avec toutes les différentes manières du doigté
- 245*. Grand Exercice de la Gammes en tierces et des passages doubles
246. Introd. Vars. et Finale sur un Chœur de l'Opera, Fra Diavolo
- 247*. Souvenir Theatral. Collection Periodique de fantaisies élégantes sur les motifs les plus favoris des nouveaux operas
N.B. This Collection amounts to upwards of 50 pieces, each arranged as a solo and as a duet
248. Introd. et Vars. Concert. sur un Tirolienne, pour pianoforte et Cor. (ou Vcelle) in F minor
249. Variations on the favorite Charmant Walzer by Strauss
250. Festal March in A
251. Troisième Décaméron Musical, 10 books
252. Ditto, à 4 mains, 10 books
253. Le Golfe de Naples. Tableau Nocturne ou fant. pittoresque
254. Grand Rondeau brill. à 4 mains, in F
255. Rondeau à la Barcarole, in A
256. Fant. concert. pour le Pianoforte, Flute, et Vcelle. in G
257. Grand Polonaise in C
258. Deux Thèmes Original Variés
259. Grand Rondeau Militaire et brillante, à 4 mains
260. Rondo per il Pianoforte Solo
- 261*. 101 progressive Exercises and Supplement to ditto, containing 24 New Studies
262. Trois Quatuors brillante et non difficiles, pour Pianoforte, Violon, Alto, Violoncelle, in C, E flat, and F
263. Vars. précédés d'une Introd. sur un motif dans La Fiancée
264. Introduzione ed Allegro agitato in G minor, duet
265. Rondeau précédé d'une Introduction
266. Vars. brill. et non difficiles sur une Valse originale, à 4 mains
267. Allegro en Galop in F
268. Grande Sonate d'Etude (No. 10 of the Grand Sonatas) in B flat
269. Grand Polonaise brillante, à 4 mains
270. Trois Thèmes originaux, variés
271. La Joyeuse et la Sentimentale—2 Rondos
272. Rondo Polacca
273. Variations sur un Thème de Paganini

274. Souvenir des Contemporains—Trois Rondeaux brillante et facile sur des motifs favoris de notre temps, solo and duet
275. Trois Thèmes choisis de l'Opéra, Robert le Diable
276. Serenade Venetienne, Divertissement Concertant sur une Barcarole fav. à 3 voix (Sop. Ten. et Basso), avec des Vars. brill. pour Pianoforte, Flute, Cor (ou Alto) et Vclle. in A. Ditto for two Pianofortes Concertant
277. Le Chiron Musical, ou Collection des Compositions Instructives, à 4 mains
278. Rondo en Bolero in D
279. Dix-neuvième Rondino sur deux motifs favoris de l'Opéra, Zampa
- 280*. Variations brillantes sur une Marche Anglaise, avec Accomp. de l'Orchestre, in E. Ditto for Pianoforte solo
- 281*. Variations brillantes sur un Thème de l'Opéra, Norma, avec Accomp. de l'Orchestre, in F. Ditto for Pianoforte solo
282. Le Cornet de Postillon, Variations sur un Thème de Rossini.
283. Grand Rondo Brillante, avec Accomp. de l'Orchestre in F. Ditto for Pianoforte solo
284. Vingtième Rondino sur l'air favori de F. Schubert (Das Stäuchen) in C
285. Grandes Variations concertantes pour deux Pianofortes, sur un Thème de l'Opéra, Montechi e Capuleti, in B flat Ditto for Pianoforte solo with Orchestral Accompaniments ad lib.
286. Grand Rondo brillante avec Accomp. de l'Orchestre in C. Ditto for Pianoforte solo
287. Trois Ariette Italienne per una voce (Tenore) col Accomp. de Pianoforte
288. Six Divertissemens en forme de Rondo
289. Quatrième Grand Trio pour Pianoforte, Violon, et Violoncelle, in A minor
290. La Douceur, Rondo Elegant
291. Grand Rondo à 4 mains
292. Variations brillantes sur un Thème original, in F
293. La Rivalité ; Rondo brill. et concert. pour le Piano, à 4 mains.
294. Grand Potpourri pour Pianoforte, Flûte, Violon, Alto, et Violoncelle, in A
- 295*. Variations brillantes sur un Thème de l'Opéra, Montechi e Capuleti, à 6 mains
- 296*. Polonaise pour un Pianoforte, à 6 mains
- 297*. Variations brillante sur un Thème de l'Opéra, Norma, pour un Pianoforte à 6 mains
(N.B. Ops. 295, 296, 297, form Nos. 4, 5, 6 of *Les Pianistes Associés.* See Op. 227 and foll.)
298. Troisième Grand Potpourri pour deux Pianofortes à 6 mains
- 299*. Etude de la Velocité, 30 Exercices
- 300*. The Art of Preluding, in 120 Examples of Preludes, Modulations, Cadences, and Fantasias of all kinds ; forming the Second Part of "The School of Extemporaneous Performance," Op. 200
301. Variations sur une Valse de Reissiger, connue sous le nom de Dernière Pensée de Weber
302. Thème Italien, varié
303. Introduction et Variations brillantes sur un Thème de M. Rudolphe de Vivenot
304. Variations pour le Pianoforte et Violon concert. sur un Thème, Le vieux Tambour, de Lafont, in D
305. Variations pour le Pianoforte et Violon concert. sur un Thème Espagnol, in A
306. Souvenir du Jeune Age, Rondeau sur la Romance favorite de l'Opéra, Le Pré aux Clercs
307. Variations brillantes sur le Chœur final de l'Opéra, Le Serment, à 4 mains
308. Variations sur un Thème original
309. Introduction et Variations concert. pour le Pianoforte, Violon, et Violoncelle, sur le Chœur, "Nargue de la folie," de l'Opéra, Le Pré aux Clercs, in G
310. Variations brillantes sur le Chœur, "Dans cette belle," de l'Opéra, Le Serment
311. Deux Rondeaux, non difficiles, sur des motifs favoris de l'Opéra, Le Pré aux Clercs
312. Variations sur la Ronde, "A la fleur du bel âge," de l'Opéra, Le Pré aux Clercs, à 4 mains
313. Le Jeune Pianiste, deux Sonatines faciles et soigneusement doigtées, Nr. 1 in C, Nr. 2 in G
314. Grande Polonaise brill. pour le Piano et Violon concert. in A
315. Cadences for Beethoven's Concertos, 2 books
316. Dix petits Rondeaux, ou Amusemens utiles et agréables sur des motifs favoris pour la Jeunesse, doigtées
317. Variations on an original Theme, in A
318. Six Graduals, for Soprano, Alto, Tenor, and Bass, with an ad lib. Accompaniment for the Organ or Pianoforte
319. Variations sur une Valse de Robert le Diable
320. Variations sur un Thème de Robert le Diable, à 4 mains
321. Rondo, in B flat ; Duet
322. Rondo, in B flat ; Solo
323. L'Allegresse, Rondo, in A
324. Variations brillantes sur la Valse favorite de Lanner (Schnellsegler-Walzer)
- 325*. Trois Fantaisies sur les Thèmes de l'Opéra, L'Elisir d'Amore ; Solo and Duet
- 326*. Trois Thèmes favoris de l'Opéra, Zampa, variés
- 327*. Trois Fantaisies sur les Thèmes de l'Opéra, Parisina ; Solo and Duet
- 328*. Trois Fantaisies sur les Thèmes de l'Opéra, Il Furioso all' Isola di St. Domingo, de Donizetti ; Solo and Duet
329. Variations sur un Thème favori de l'Opéra, Hans Heiling, de Marschner, à 4 mains
330. Tausend Tonblumen
331. Grande Sonate, à 4 mains (Nr. 3 des grandes Sonate à 4 mains), in B flat
332. Variations brill. sur un motif martial de l'Opéra, Robert le Diable
333. Les Elégantes, Variations brillantes ; Book 1, sur la Tyrolienne favorite, Almalied ; Book 2, sur la Sonnambula ; Book 3, sur une Valse favorite
- 334*. Souvenir de Peste, Variations sur une Valse, Erinnerung an Pesth, de J. Strauss
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- 342*. Trois Fantaisies sur les Thèmes de l'Opéra, Beatrice di Tenda, de Bellini ; Solo and Duet
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344. Trois Rondinos sur ditto, in C, A, B
345. Die Ruinen von Neustadt, Fantasia, in D minor
346. Fantaisie sur motifs de l'Opéra, Lestocq
347. Variations sur un Thème de Lestocq, in A
348. Grand Exercice en forme de Fantaisie improvisée, in E minor
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350. Le dernier Soupir de Herold, Variations sur le Thème de Herold
351. Neujahrgeschenk, Fantasia
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362. Rondino brillant et non difficile sur un motif favori de l'Opéra, La Médecine sans Médecin

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373. Dix Rondeaux faciles et doigtés, à 4 mains
374. Trois Rondeaux pour le Pianoforte et Flûte concertans, in C, D, G
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376. Fantaisie et Variations sur un Thème de l'Opéra, I Puritani, à 4 mains
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† Messrs. R. Cocks and Co. are now preparing for the Press an English version of these works, translated from Carl Czerny's edition by Arnold Merrick, Esq.

INTRODUCTION.

GENERAL REMARKS ON COMPOSING, AND REVIEW OF ALL SPECIES OF COMPOSITION CUSTOMARY IN MUSIC.

To *compose* signifies, in a musical sense, to invent pieces, which, in respect to their ideas and the development of the same, are *new*, and consequently different from all others previously existing. A piece which possesses these properties is, therefore, an *original composition*.

But, in order to become a regular musical piece, these ideas and their development must assume a determinate *form*, and the composition must therefore belong to a *species* already in existence: consequently, in *this* respect, no originality is, in general, necessary. For, if we compose a *Rondò*, for example, it must, in regard to its construction, have the same form and conduct, as all pieces of this species which have been hitherto written, otherwise it would not be a *Rondo*.

A piece must therefore possess the three following properties, if it would aspire to the character of a composition:—

1st Its ideas and figures* must be original, and at the same time also beautiful and effective.**

2^{dly} It must observe all the rules of pure composition. And,

3^{dly} It must have the regular form and construction which are stipulated by the species to which it belongs, and which, since the birth of modern music, have been established by the works of all good masters.

As to originality and beauty, both these depend on the talent of the author, and on the diligence and sound sense with which he employs the same.

The composer must betimes devote the most zealous assiduity to the study of the theory of music, so as to imbue himself not only with the terms but also with the spirit thereof; and that so completely, until it becomes to him, as it were, second nature. Not less important, however, is the art of duly disposing his ideas, and of giving to pieces that form which answers to their object, and makes them appear clear and interesting to the hearers.

These forms are by no means of mere arbitrary creation: they were invented, improved, and extended by degrees, and in the course of time, by distinguished geniuses; and the approbation and acknowledgment of a refined world, through se-

* The word *figure* signifies here, and in other parts of this work, a passage formed of similar groups of notes. TR.

** *Remark.* There are many pieces which are composed on foreign themes and subjects, such as Variations, Fantasias, Rondos &c. This the candid author must naturally indicate on the title page. But the arrangement, use and development of these subjects may nevertheless lay claim to originality; and in case this is displayed, and the composer has added so much of his own that the construction of the whole work belongs to him, such a piece should ever be acknowledged as a substantial composition. Most of the variations by Mozart and Beethoven have been written on foreign and, in their day, popular themes; and yet, no one will hesitate to rank them among the original works of these masters, who therewith were obliged to make a sacrifice to the taste and wishes of the public, as nearly all instrumental composers have since done. But the true composer must also show by means of perfectly original works, that he did not select and arrange those foreign ideas from a lack of others of his own. AUTHOR.

veral generations, have stamped them with the seal of imperishableness. They depend as much on natural laws, as those rules by which the painter must dispose his groups and figures, the architect his pillars and columns, and the poet the incidents of his narration or his drama.

The extension or entire abolition of these regular limits, could only be permitted even to the greatest genius, after he had sufficiently exercised himself in the same, and become accomplished therein. But even in this case it is always a hazardous undertaking for the composer, as the present age, in the first instance, and afterwards futurity, decides whether these innovations are actually to be considered of real advantage to the art.

The first idea for a composition is generally the fruit of a sudden, propitious frame of mind, of momentary incitement and enthusiasm, and very frequently of mere accident. Often, indeed, from the very first instant, the plan of the whole piece is presented to the imagination of the composer. Such instants must be steadfastly cherished, and we must continue working as long as we find this happy disposition unimpaired.

Most composers, however, and particularly beginners, would act very wrong, if they were always to wait patiently, until this enthusiasm sprang up of itself.— The composer must constrain and incite himself in a peculiar manner thereto, and this he can do to a certain degree. For how often is he obliged, within a specified time, to produce a piece, which (as frequently happens in Operas) must also have a precise character! — He who should be incapable of satisfying a reasonable desire of this kind, would scarcely merit the name of a composer.

This is one of the principal qualifications which the beginner must betimes endeavour to attain. The numerous examples which are given, in progressive order, in the first part of this work, for the pupil to imitate and finish, are as so many tasks to awaken his talent, to dispose his ideas, and to extend and regulate the bounds of his fancy.

The order in which we have successively introduced the different musical forms, is, according to our opinion, the most advantageous, for the purpose of progressively conducting the pupil from the easier to the more difficult; and to preserve him from the evil of rashly attempting compositions which are beyond his powers, and which rob him of his best time.

All the species of composition customary in music, may be divided into the following principal classes:—

INSTRUMENTAL MUSIC.

- a. Compositions for the Pianoforte alone.
- b. Compositions for the Pianoforte with accompaniments for other instruments.
- c. Concerted pieces for other instruments.

- d. **Orchestral works.**
- e. **Compositions for the Organ.**

VOCAL MUSIC.

- f. **Vocal works with an accompaniment for the Pianoforte.**
- g. **Vocal music without any accompaniment.**
- h. **Vocal works with accompaniments for other instruments,
and for the orchestra.**

The Pianoforte, by reason of its compass, perfection and richness, has the decided advantage over every other single instrument; and nearly all the forms and species of composition customary in music, can be employed for, and performed on it. The pieces, too, which have already been written for this instrument, form a very considerable portion of the music extant.

Whoever composes for the Pianoforte, ought to have acquired a considerable proficiency as a player thereon, for otherwise his conceptions will be inconvenient or ineffective in performance. But even composers for other instruments must possess a sufficient knowledge of the Pianoforte, to be able to try the melodic and harmonic effects of their compositions upon the same. For it seldom happens that the imagination alone, without this assistance, can invent and observe connection, symmetry, a natural conduct of the parts, and striking effects.

The various species of composition customary on the Pianoforte are the following:—

1. **The Sonata, which generally consists of four independent movements, namely:—**
 - a. **Allegro, or first movement.**
 - b. **Adagio, or Andante.**
 - c. **Scherzo (or Minuet) and Trio.**
 - d. **Rondo, or Finale.**

As these four different movements may likewise exist separately, of which the Rondo in particular frequently appears as an independent piece, we here consider each as a distinct number, and consequently proceed to the fifth.

5. **The Fantasia.** This form comprehends several species, from the strict Sonata-form, down to the Potpourri of different kinds.
6. **Variations.**
7. **The Capriccio.**
8. **The Study. (*Étude*)**
9. **The Notturmo.**
10. **Short pieces, such as Bagatelles, Impromptûs, little pieces for beginners &c.**
11. **Dance Music:— namely, the Waltz, Galopp, Quadrille, Ecossaise, Minuet, Polonaise, Mazurka &c.**
12. **Military Music:— namely, Marches with a Trio, of different species.**

IN THE STRICT STYLE.

13. The Prelude.

14. The Fugue.

15. The Canon.

The pieces which so frequently appear, in modern times, under particular titles: as, for example, *Divertissement*, *Romanze*, *Ballade*, *Song without words*, *Eclogue* &c invariably belong, as to their form and construction, to one of the first ten species above mentioned, generally either to the Rondo, the Fantasia, or the Study.

In like manner, dances give occasion to pieces, which usually take the form of the Rondo; as, for instance, the *Polonaise brillante*, *Rondeau en Valse*, *Rondeau ecossais* &c.

We may therefore reckon *fifteen* principal forms for the Pianoforte.

When one or several instruments are added, as an accompaniment, to a Sonata for the Pianoforte — such as a second Piano, a Harp, or a Violin, Violoncello, Flute, Horn &c — the composition is called a Duett, Trio, Quartett, Quintett and so on, according to the number of performers engaged.

In most of the other forms also, other instruments may be added to the Pianoforte.

In instrumental music without the Pianoforte, the following species exist:—

1. Duets, Trios, Quartetts, Quintetts, Sestetts &c. for stringed or bow-instruments, namely: the Violin, Viola and Violoncello.

All these pieces have, generally, the form and construction of the Sonata, and consist also of as many movements.

2. Concerted pieces for several stringed and wind instruments combined, which have also the same form and appellation.

3. The Symphony for the full Orchestra, which has precisely the same form and construction as the Sonata, and consists of the like number of movements.

4. The Overture, which takes the form of the first movement of the Sonata, but abridged.

5. Ballet music, which consists of several movements, some detached and others connected.

6. The Concerto. In this, one instrument (such as the Pianoforte the Violin, the Violoncello, the Flute &c.) performs the principal part, whilst the orchestra mostly has a mere accompaniment.

The form of the Concerto is again that of the Sonata, but with certain changes in the first movement, and with the omission of the Scherzo.

Many other species, such as the Variation, the Fantasia, and the Rondo, may also be accompanied by the full orchestra, and consequently form a portion of the music intended for concerts.

Vocal music, which is divided into sacred (or ecclesiastical) and secular, consists of pieces of different forms, which are performed by one or several voices, and accompa-

ned either with the **Pianoforte** or other instruments, or also with the orchestra. There are likewise vocal compositions for many voices (or in chorus) without any accompaniment.

Vocal pieces for a single voice, with a **Pianoforte**, or a **Harp**, or **Guitar** accompaniment, consist of the following species:—

1. **The Song.**
2. **The Canzonet.**
3. **The Romance.**
4. **The grand Aria, or the more extended, continuously-set vocal piece.**
5. **The Ballad.**

When several voices are united, **Duetts**, **Terzetts**, **Quartetts &c.** are produced.

For the accompaniment of all these species, other stringed or wind instruments are occasionally added, besides the **Pianoforte**; such as the **Violoncello**, **Horn**, **Clarionet &c.**

The Opera consists of a union of the voices with the orchestra, and contains the following single pieces:—

1. **The Overture.**
2. **The Recitative.**
3. **The Song (the Canzonet, Romance, Barcarolle, Pregariera &c.)**
4. **The grand Aria.**
5. **Vocal Duetts, Terzetts, Quartetts &c, with or without orchestral accompaniments.**
6. **Grand concerted pieces.**
7. **The Chorus.**

In sacred or ecclesiastical music, the following species exist:—

1. **The Mass.**
2. **The Requiem.**
3. **The Te Deum.**
4. **The Offertory.**
5. **The Gradual.**
6. **The Motett.**
7. **The Choral**

and many others *

The first two numbers (namely, the **Mass** and the **Requiem**) consist of several independent movements, and the vocal parts are employed partly solo and partly in chorus; sometimes with, and, at others, without an orchestral or Organ accompaniment.

Semi-sacred, semi-secular compositions are:—

1. **The Oratorio.**
2. **The Cantata.**

Both these comprise all the component parts of the **Opera**.

* For some of these, see the Section on the Music of the Protestant Church near the end of Vol: II.

PART I.

On Compositions for the Piano Forte. without Accompaniments.

CHAPTER I.

ON THEMES OF ONE AND TWO PARTS OR STRAINS.

Under the terms *form* and *construction* of a musical piece, are comprehended:—

- 1st Its extent and proper duration.
- 2^{ly} The requisite modulations, partly into established keys, and partly also into arbitrary and extraneous ones, as well as the places where they are introduced.
- 3^{ly} The rhythm (the proportion or symmetry) both of the whole, and also of the individual parts and periods of a piece.
- 4^{ly} The manner in which a principal or an accessory melody is brought in at the proper place, and where it must alternate with such passages as form either a continuation, a moving figure, or a bridge to the following.
- 5^{ly} The conduct and development of a principal or accessory idea.
- 6^{ly} The structure and proper succession of the different component parts of the piece, answerable to the species of composition which the author has had in view, as expressed in the title.

There are, as we have seen in the Introduction, a tolerable number of different forms in music. These, however, are reducible to a far lesser number of such principal forms, as are totally different in their structure from one another: such as the Sonata, the Variation and the Fugue.

When a piece, of whatever length it may be, is so composed — 1st, that it concludes in the same key in which it began: 2^{ly}, that it may be divided at least into two parts, each of which expresses a determinate idea: and 3^{ly}, that it ends with a perfect cadence; such a piece already possesses a decided form, and consequently the property of giving satisfaction to the hearer, of itself and independently of any further continuation.

Such a composition may even consist of one single part, as for example:—

Andante. N^o 1. BEETHOVEN.

but the want of a second part always makes it appear incomplete; for independently of its shortness, it invariably creates, in the mind of the hearer, a desire for a second part of at least an equal length.

The following may therefore be taken as a specimen of the shortest form of a detached musical composition:—

Allegretto. N^o 2. HAYDN.

The musical score is for a piano piece in 2/4 time, B-flat major, titled 'Allegretto. N^o 2.' by Haydn. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. Dynamics include *fp*, *pp*, and *p*. The piece concludes with a double bar line.

Although no modulation here occurs, and the first part does not even conclude with a decided cadence, this theme nevertheless forms a perfect and independent whole, and that: 1st, because the second part (or at least the first four bars of it) is distinguished from the first by its melody, although it succeeds the latter in a perfectly unconstrained manner, and forms as it were an answer to it: and 2^{ly}, because, in the main, it expresses such a determinate idea, that the ear requires no farther continuation, nor any other conclusion. If, therefore, it still leaves a desire for a continuation, this merely arises because the theme is too short in itself, and by no means on account of an unsatisfactory conclusion.

It is true that, in the foregoing example, each part is repeated; but this repetition may be omitted in the first part. In the second, however, it belongs, in a manner, to completeness.

There are many themes in which any repetition would be superfluous, or even detrimental: others again, where only the first or the second part must be repeated. But the most usual, as well as the most pleasing, are those in which a repetition is both practicable and necessary in each part.

The composer must take care that no monotony is occasioned by the repetition, and also observe whether the nature of the melody, and particularly of the middle cadence, will admit of it or not; for example:—

Moderato.

N^o 3.

FRENCH AIR.

Musical score for 'Moderato. N° 3. FRENCH AIR.' The score is in 6/8 time, key of G major. It consists of two systems of piano accompaniment. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system continues the piece, featuring more complex rhythmic patterns and dynamics.

Here, the repetition of the first part would produce monotony, and consequently tediousness. Another example:—

Allegro moderato.

N^o 4.

SALIERI.

Musical score for 'Allegro moderato. N° 4. SALIERI.' The score is in 3/4 time, key of B-flat major. It consists of three systems of piano accompaniment. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system features a first ending ('1st') and a second ending ('2nd') marked with 'f' and 'p' dynamics. The third system continues the piece with 'f' and 'cres' dynamics.

We here perceive that the second part, from its very nature, admits of no repetition. In general, however, those themes in which both parts are repeated give the greatest satisfaction.

CHAPTER II.

OF THE MODULATIONS PRACTICABLE IN THEMES
OF TWO PARTS OR STRAINS.

The manner in which the first part of a theme concludes, is either by remaining in the original key, or by passing into some other, more or less related to it.

When the theme is composed in a major key, the most usual, as well as the most natural modulation, is that into the dominant: for example, from C to G, from A to E, from E \flat to B \flat &c.

This modulation may be either decided or undecided; that is, the first part may conclude either with a perfect, or with an imperfect cadence in the dominant, as:—

Allegretto. N^o 5. BELLINI.

In this theme, the first part modulates in a decided manner into the dominant, in the 7th bar.

Allegretto. N^o 6. MOZART.

Here, the modulation into the dominant takes place in the 5th bar, and thus the new key is still more decidedly established.

Andante quasi Allegretto.

N^o 7.

BEETHOVEN.

Here, the modulation into the dominant occurs very late, and almost unexpectedly, at the end of the 7th bar. — It must be remarked, that the modulation is everywhere effected by the *sensible* or *leading note* of the new key, and by that also acquires its decision.

Allegretto.

N^o 8.

RIGHINI.

As the leading note of the dominant is omitted in this example, the modulation into the same, in the last bar of the first part, is as it were merely accidental, and without any preparation; so that we can only consider the last chord as the dominant of the original key. Here, therefore, the modulation is of the undecided class.

Of themes in which the first part ends in the original key, we have already given some examples in Chapter I. Here follow two others:—

Allegretto.

*N^o 9.

AUBER.

Musical score for No. 9 by Auber, Allegretto. The score consists of two systems of piano accompaniment. The first system shows the beginning of the piece in 3/4 time, marked 'p'. The second system continues the piece, marked 'cres', 'dim', and 'p'.

Allegretto.

N^o 10.

GLUCK.

Musical score for No. 10 by Gluck, Allegretto. The score consists of two systems of piano accompaniment. The first system shows the beginning of the piece in 3/4 time, marked 'p'. The second system continues the piece, marked 'dol.', 'f', and '>'.

In the first part we perceive that scarcely any modulation is required in order to produce interesting ideas.

The second part either returns immediately to the original key, as in the examples Nos 6 and 7; or remains some time on the harmony of the dominant seventh, as in No 8; or, lastly, it modulates into some other key, as in Nos 5 and 9. This is partly determined by the melody, though the modulations partly also depend on the continuation of the air.

The second part may likewise pass suddenly into another key, as in the following example:—

* By permission of Mr Chappell.

Andante.

N^o 11.

MAYSEDER.

Of the extension of the second part which here has place, mention will be made in the sequel.

The second usual modulation, at the end of the first part, is that into a relative *minor key*: for example, from C major to A minor, or else to E minor; consequently either into the submediant or the mediant.

Here follows an example of a modulation into the mediant.

Allegretto.

N^o 12.

DONIZETTI.

Another, into the submediant:—

Allegro risoluto.

N^o 13.

BEETHOVEN.

In the modulation into the submediant, instead of ending in this minor key, we may take its dominant major chord for the conclusion of the first part. For instance, the first part of a theme in C major, may terminate upon the chord of E major, instead of in A minor. Example:—

Allegretto.

N^o 14.

BEETHOVEN.

A striking example of a modulation into an apparently very extraneous key, is found in the following theme:—

Allegretto. N^o 15. BEETHOVEN.

Here, also, the author only modulates into the submediant; but he takes it *major* instead of *minor*, and by means of the *pianissimo* of the performance the harshness of this change is sufficiently modified. In all these extraneous modulations, the composer must especially observe, that the return to the original key, on the repetition of the first part, follows naturally and unconstrainedly, without harshness.

The first two kinds, however, where the first part concludes either in the original key or in the dominant, are the most natural and commendable for all melodies in major keys; as the composer must create interest *wholly* through the grace and originality of his ideas, instead of having recourse to the piquant modulations of the other kinds, which should be but rarely employed.

Themes in *minor keys*, may modulate in the following ways:—

First: the first part may conclude in the original key: for example:—

Andante. N^o 16. MOZART.

Secondly: a modulation may take place into the relative major key — as, from A minor to C major, or from G minor to B flat major — as in the following example:—

Andante. N^o 17. ONSLOW.

1st

2nd

p *cres* *f* *p*

Thirdly: a modulation may be made into the key of the dominant — for instance, from A minor to E minor — as in the next example:—

Andantino. N^o 18. FRENCH ROMANCE.

p

sf *p* *riten:*

tempo.

Fourthly: we may close on the dominant major-chord. example:—

Allegretto.

N^o 19.

HIMMEL.

Here, the first part only concludes with an imperfect cadence; but we can also end more decidedly in this modulation.

Fifthly, and lastly; we may modulate, by way of exception, into the major key of the major second below; as, for instance, from D minor to C major. example:—

Allegretto vivace.

N^o 20.

BEETHOVEN.

Here, likewise, the first three kinds are the most usual and the most deserving of imitation. However, modulations into unusual keys produce quite a peculiar charm, when they are employed seldom, and only where the melody naturally conducts to them.

CHAPTER III.

OF THE RHYTHM IN THEMES OF TWO PARTS OR STRAINS.

Only those melodies sound pleasing and intelligible to a musical ear, in which the imperfect and perfect Cadences and points of repose are introduced in the proper places, and in which, therefore, a becoming symmetry exists between the several parts.

A perfectly rhythmical melody must consequently consist of an *even* number of bars, such as *four, eight, ten, or sixteen*. A melody which consisted of *five, nine, or eleven* bars, would be unrhythmical and, in general, unsatisfactory to the ear.

In all the preceding examples, except N^{os} 11 and 14, each part consists of eight bars, which is the most regular of all rhythmical forms. A melody of seven bars would present a premature and unsatisfactory conclusion; and one of nine bars, a wearisome and superfluous protraction.

But, on the contrary, the first part of a theme may very well consist of ten bars; in which case, however, the last two must appear only as adjunctive to the originally conceived idea of eight bars. The same applies to the second part; besides which, this latter may be so protracted, that after the eighth (or tenth) bar, the cadence is then first introduced which leads back to the original key; after which the first part again follows, either entire or abridged, and perhaps also suitably varied. In a protracted cadence, a single bar is sometimes interpolated, which certainly makes the rhythm unequal, but in such places is in no way offensive to the ear. Example:—

Adagio cantabile. N^o 21. BEETHOVEN.

As this theme is performed very slowly, the author has omitted all repetitions. The second part, however, contains an addition of two bars, forming a cadence in C, after which follows the whole of the first part again.

Here, the second part contains eight independent bars, which are then followed by the eight bars of the first part; so that, altogether, the second part consists of sixteen bars.

N^o 23.

MOZART.

The first part might here conclude at the eighth bar, the last two bars being only adjunctive. We perceive that the imperfect cadence occurs in the fourth bar, like as in ordinary melodies consisting of eight bars. The second part has an independent melody, which consists of eight bars; but it receives a protraction, which prepares for a return to the first part. The last bar is an *interpolation*, as it makes the rhythm unequal. Here, however, it forms a kind of pause, and therefore it does not at all disturb the symmetry of the whole.

In the second part, however, an actual pause can be introduced, which usually occurs in the fourth or eighth bar, on the chord of the dominant, after which the first part is either repeated, or else a new idea follows. For example:—

Andantino.

N^o 24.

MEHCL. 19

That interesting and perfectly satisfactory melodies consisting of an uneven number of bars can also be invented, is proved by Haydn's theme of which we here give the first part as an example.

Andante.

N^o 25.

HAYDN.

But it very seldom happens that a melody so unconstrainedly yields to, and indeed necessarily demands, this extreme rhythmical protraction. For it is always a rare exception to find one that favours it, and still more rare, one that requires it; and the object of the composer to appear original by this means, is usually purchased at the expence of what is pleasing and intelligible. But that originality can exist within the bounds of regular rhythm, has been proved by many great composers, and particularly by Beethoven.

The form of the two-part theme occurs as frequently in vocal, as in instrumental composition: yet, in the former, the strict rhythm cannot always be precisely observed, as the structure of the melody depends on the number of the words. But even there the composer must endeavour to depart as rarely as possible from the rules of musical symmetry: for experience teaches, that those melodies which have acquired a universal and long-continued celebrity (and which have therefore become classical) are always restrained within the limits of regular proportion, and consequently make the quickest and most lasting impression on the ear and memory.

Melodies of six bars may also be formed, like that of the following well known English national song, for example:—

Moderato. N.º 26. D^r BULL.

But this melody arises from the peculiarity of the words. In purely instrumental music the composer very properly avoids such rhythms, unless a particularly suitable idea by chance renders such an exception justifiable.

The ability to invent beautiful melodies of the kinds already mentioned is of great value, and with due deliberation we have endeavoured so circumstantially to exhibit them. Most young composers, from the very commencement, essay alas! in the greater forms—in Fantasias, Variations, Rondos and the like—and neglect to incite their talent, in the first place, to the creation of beautiful, rhythmical and original melodies. An original and finely conceived theme, is far more valuable than the most brilliant passages on foreign subjects; for upon its beauty, depends also the effect and success of the greater piece, whether instrumental or vocal, which is constructed thereon. How many Operas are indebted for their popularity wholly and entirely to the charming subjects of the kind above-mentioned, with which their vocal pieces are endowed! The young composer, therefore, must endeavour to invent daily, by way of exercise, *one* at least of such themes; and in so doing to observe the greatest variety possible, both in respect to the time and degree of movement, as well as in the difference of character customary in music. Serene, merry, delicate, tender, elegant, pensive, sad, melancholy, simply melodious, and harmoniously interesting subjects—all these he must be able to invent at his pleasure. He must also accustom himself to note down immediately any idea which may strike him at a propitious time, frequently even whilst extemporising; indeed, in such moments, he must actually hunt after good subjects, and at once preserve them in writing: for how many happy ideas have already been lost through neglecting this!

To each idea so noted down may likewise be remarked, at the same time, for what use it appears most suitable; and if to this be added the degree of movement according to Maelzel's Metronome, we shall remember, even years hence, the expression which we assigned to it at the period of its first invention.

Such an extensive collection of ideas, created during the vigour of youth, is a valuable treasure to the composer in after-life: and from manuscripts left by Beethoven we have observed that many of the most beautiful ideas employed in his later great works, were by him conceived and noted down long before, (perhaps in his youthful days) and that therefore he was certainly indebted to this method for much of his fertility of invention.

OF VARIATIONS.

In progressive order, we now pass on to the art of composing variations.

This art is not so insignificant, as is imagined. For not only in actual variations can the composer display much taste, skill, grace, and even originality; but likewise in most of the other forms (as in the Sonata, the Rondo, the Adagio, the Quartett, the Symphony, and in vocal music) he is frequently under the necessity of varying a melody upon its recurrence, in order to avoid the monotony of a simple repetition; and this he can only effectually perform, when he already possesses the facility of inventing tasteful and ingenious melodical figures. Besides, the variation-form is one of the few which, in all probability, will never grow old. For so often as a melody, an opera air, or a national song acquires a general popularity, so often will pleasing and tasteful variations upon the same, be welcomed by the public, and even the present esteemed Fantasias are, in reality, nothing more than free variations on such favorite subjects.

When the choice of a theme for variations rests with the composer, he must especially observe that it be melodious, pleasing and rhythmical, and that it consist of two parts, each of which can be repeated. An ill-chosen, cramped, or too trivial theme has a detrimental influence on the most successful variations, and only causes regret at the pains bestowed upon them.

Numerous are the ways and forms in which a theme may be varied, but they admit of being divided into the following six principal classes:—

1. In which the theme is strictly preserved in one hand, whilst a new, augmented, or even florid accompaniment is performed by the other.
2. In which the theme itself is varied by adjunctive notes, without however changing the melody.
3. Where, either in one or in both hands, passages, skips, or other figures are constructed upon the harmony of the theme; so that the leading idea of the melody is retained, yet without again giving the theme in a complete state.
4. Where, upon the foundation-harmony of the theme, another new simple or embellished melody is invented, of such a kind, that it can either be played together with the theme, or by itself, instead of it.
5. Where the theme receives other harmony, or artificial modulations, which may be combined either with the strict, canonic, or fugued style, or with imitative figures.
6. In which the *time*, the *degree of movement*, or even the *key* of the theme is changed, but in which the original melody must always be clearly distinguishable.

To these may be added, lastly, the more free development of the theme in the *Finale*.

We here give as an example, the first four bars of a simple theme, followed by the different kinds of variation classed according to the above order.

As no single set of variations exist, which comprises all these forms, we hope by means of this peculiarly designed model, fully to answer the foregoing object.

Allegretto moderato.

THEME.



FIRST CLASS. Strict preservation of the melody, with a varied accompaniment.

Var. 1.



Var. 2.



Var. 3.



Var. 4.



SECOND CLASS. Variations of the theme by means of adjunctive notes.

Var. 5.



Var: 6. *p*

Var: 7. *f*

Var: 8. *fp*

THIRD CLASS. Passages, skips, and other figures formed on the harmony of the theme, with a retention of the leading idea of the melody.

Var: 9. *f brillante.* *grva*

Var: 10. *ff*

Var: 11. *ff*

Var. 12. *ff* *gva* *loco* *gva* *loco*

Var. 13. *pp leggiero* *gva* *loco* *gva*

gva *loco*

Var. 14. *ff* *pp* *ff* *pp*

Var. 15. *f*

Var. 16. *ff* *sf* *gva*

FOURTH CLASS. New melodies and embellishments on the harmony of the theme.

Var: 17.

Var: 18.

Var: 19.

Var: 20.

Var: 21.

FIFTH CLASS. The theme with other harmony, with new modulations, or with a strict conduct of the parts.

Var: 22.

Var: 23. *p legato.*

Canon. *f*

Var: 24. *f*

Imitation. *f*

Var: 25. *f*

Var: 26. *p legato.*

SIXTH CLASS. Variations in other keys, times, and degrees of movement.

Adagio maestoso.

Var: 27. *p* *pp* *pp*

Andante grazioso.

Var: 28. *dol.*

Minore. Andante.

Var: 29.

Minore. Andante.

Var: 30.

Tempo di Menuetto.

Var: 31.

Tempo di Marcia.

Var: 32.

Tempo di Polacca.

Var: 33.

Allegretto.

Var: 34.

Allegro molto. Tempo di Galoppo.

Var:
35.

Allegretto vivace. Tempo di Walze.

Var:
36.

The last six numbers, from 31 to 36, are more especially adapted for the concluding variation and the Finale belonging thereto.

In the second bar of the theme, the first chord is $\frac{6}{4}$, and in the fourth bar $\frac{7}{2}$. But as these are merely to be viewed as chords of suspension, it has been allowed, in the *third* class of variations, immediately to take the chords into which they resolve, instead of them, as may be seen in N^{os} 9 to 16.

This license depends on reducing the theme to its most simple foundation-harmony, and varying it in this form.

The harmony upon which the foregoing theme is founded, is as follows:—

But we must only allow ourselves this freedom occasionally in each set of variations, as the majority of them must remain more faithful to the theme. It is also sometimes permitted to vary the chords of the theme in another inversion, or position.

When we determine on writing a variation in a different key, it must bear some relation, even though distant, to the former: for example, from E flat major, we may go to C minor, A flat major, G major, or B major. In the case of a very distant key, (such as from E flat major, to E or D major,) we must introduce a modulation more or less extended, for the purpose of leading to it; and similarly, in order to return to the original key.

We may assume three species of variations:—

1. Those in an easy and tranquil style, designed for less skilful players; or flowing and agreeable compositions for amateurs.
2. Those in a severe, harmoniously interesting, artificial or characteristic style, where the theme and its several component parts are variously developed.
3. Brilliant, difficult, or bravura variations, intended for practised performers, and requiring a highly cultivated facility.

Each of these three species possesses its value; for the talented composer can render them all interesting and substantial, and players of every rank have a right to expect good compositions, suited to their abilities.

But the composer must determine before-hand in what style he will treat his theme, as well as for what kind of treatment it is best adapted. For *unity* of tendency and of character can and must be observed, as well in variations, as in other works.

Formerly it was usual to write twelve, or even more variations on a theme, but at present such a number would be tiresome. Five, or at most six variations are sufficient, while, on the contrary, the Introduction and the Finale may be more extended than heretofore.

In respect to the order in which the variations should succeed one another, the composer has to observe:—

First, that the species and classes of the same change as much as possible; for example, after a tranquil, an animated one, and after an ardent, a serene.

Secondly, that each variation surpasses its predecessor in interest, in order to enhance the effect to the end.

Thirdly, that notwithstanding all change, each variation is suited to the others, and forms a necessary sequel to the preceding.

When the variations are written in a major key, one is always proper in a minor key, in order to increase the change; but it must at least be preceded by *three* major variations. In like manner, in a set of minor variations, at least one in a major key must be introduced. The most suitable place for the slow variation, is immediately before the *Finale*.

In the single minor variation, the composer is at liberty to modulate into the nearest related major key, at the end of the first part, even if the major theme there proceeds differently, or without any modulation taking place.

Nearly all the great instrumental composers have likewise written variations, and we possess a large number of very beautiful works of this kind by Mozart, Haydn, Beethoven &c. as well for the Pianoforte alone, as with an accompaniment for other instruments; and Haydn has even employed this form with great effect in his Symphonies for the full orchestra. In modern times nearly every theme which is tolerably pleasing has been frequently treated in this favorite manner, and the young composer, who must naturally be *well read* in all branches of composition, will find numerous models in the variations of Hummel, Moscheles, Ries, Kalkbrenner, Herz, Thalberg, Onslow &c. and even in the more ancient ones of Dussek, Cramer, Steibelt, Clementi, Gelinek and others, which may guide him in his first attempts, and also prove to him the great variety which is practicable in this form.

CHAPTER V.

OF THE INTRODUCTION AND FINALE TO A THEME WITH VARIATIONS.

The design of an Introduction, is to prepare the hearer for the ensuing theme and musical piece; for, especially in the case of variations, it sounds rather insipid to commence at once with the simple theme.

The Introduction may be short, moderately long, or even of considerable extent, but it must always bear a correct proportion to the length and character of the whole piece. In like manner, it may be constructed either on the ideas of the theme, or consist of wholly independent thoughts. If, for instance, the theme in the foregoing chapter were to be preceded by a very short Introduction, either of the following kinds would be applicable.

Introduzione. Allegro non troppo.

The musical score is written in grand staff notation (treble and bass clefs) in C major and 2/4 time. It consists of three systems of music. The first system begins with a forte (*ff*) dynamic and includes markings for *rall.* and *gva*. The second system features *espress.* and *gva* markings, with lyrics "ea lan" under the right hand. The third system includes *loco* and *pp* markings, with lyrics "do" and "Segue Thema." at the end.

This prelude is, as we perceive, constructed on the idea of the theme.

Here follows another, where such is not the case:—

Introduzione. Andante.

The musical score is written for piano in B-flat major (two flats) and 3/4 time. It is divided into three systems. The first system begins with a piano introduction marked *sfz* (sforzando) and includes the instruction *gru loco* (gravi loco). The second system continues the introduction with dynamics *p dol.* (piano dolce) and *mf* (mezzo-forte). The third system concludes the introduction with the instruction *rall.* (rallentando) and is followed by the instruction *Segue Thema.* (Segue Thema).

A few bars or chords are also sufficient to form an Introduction.

The construction of the greater Introduction will be mentioned farther on, in the chapter treating of the Sonata.

The Finale is generally and most suitably written in a quicker degree of movement, and often also in a different time, (see the N^{OS} 31 to 36 in the previous chapter). After the theme has been completely produced in this state, we unite some rhythmical passages to it, which modulate into the key of the dominant. In this key a new rhythmical idea may then follow, after which we again return to the original key. Here, the Finale theme is once more taken up, either without repetition, or else newly varied, which is succeeded either by brilliant concluding passages, or by a soft melody on the tonic-pedal, and thus the whole ends energetically or *piano*. A very short Finale can be formed by letting the concluding passages, or the organ-point, immediately follow the Finale theme.

As the greater Finale usually takes the form of the Rondo, its construction will be treated of at large, in a succeeding part of this work.

We here insert the entire theme of which the commencement has been given in the foregoing chapter, and recommend to the pupil, as a very useful exercise, to complete the whole of the variations in the manner of the 36 beginnings which are there found, and to treat the last *six* numbers as little Finales.

Theme. Allegro moderato.

When it is considered, that each of the six classes established in the foregoing chapter, can be treated and employed in so many ways, we shall not be thought to exaggerate, in asserting that *several hundred* variations might be invented on any suitable theme.

In order, however, to procure for himself the necessary exercise and facility, the pupil must treat a great number of themes in this manner, particularly those from favorite Operas, until he has thus acquired such a mechanical readiness in inventing, and in committing his thoughts to paper, that he may freely deliver himself up to the inspirations of his fancy, and produce works to be submitted to the public.

CHAPTER VI.

OF THE SONATA.

Among all the forms of composition, that of the Sonata is the most important, and this: *first*, because most of the other principal forms may be included in it; *secondly*, because it presents the composer with opportunity and space for displaying, in the worthiest manner, both his invention and fancy, and also his musical acquirements; and *thirdly*, because its form and construction precisely correspond with those of the Symphony, the Quartett, the Quintett, and indeed of every significant and complete instrumental piece.

The Sonata usually consists of four separate and distinct movements, viz:

- | | | |
|-----------------|-----------|----------------------------------|
| 1 st | Movement. | <i>Allegro.</i> |
| 2 nd | Movement. | <i>Adagio</i> or <i>Andante.</i> |
| 3 rd | Movement. | <i>Scherzo</i> or <i>Minuet.</i> |
| 4 th | Movement. | <i>Finale</i> or <i>Rondo.</i> |

OF THE FIRST MOVEMENT OF THE SONATA.

The first movement consists of two parts, the first of which is usually repeated.

This first part must comprise:—

1. The principal subject.
2. Its continuation or amplification, together with a modulation into the nearest related key.
3. The middle subject in this new key.
4. A new continuation of this middle subject.
5. A final melody, after which the first part thus closes in the new key, in order that the repetition of the same may follow unconstrainedly.

The second part of the first movement commences with a development of the principal subject, or of the middle subject, or even of a new idea, passing through several keys, and returning again to the original key.* Then follows the principal subject and its amplification, but usually in an abridged shape, and so modulating, that the middle subject may likewise re-appear entire, though in the original key; after which, all that follows the middle subject in the first part, is here repeated in the original key, and thus the close is made.

* By the term "original key" must always be understood the key in which the composition is set.

We perceive that this first movement has a well established form, and makes an organic whole; that its various component parts follow each other in a settled order, and must be entwined together; and that the whole structure presents a musical picture, in which a precise idea can be expressed, and a consequent character developed.

Like as in a romance, a novel, or a dramatic poem, if the entire work shall be successful and preserve its unity, the necessary component parts are: first, an exposition of the principal idea and of the different characters, then the protracted complication of events, and lastly the surprising catastrophe and the satisfactory conclusion:— even so, the first part of the sonata-movement forms the exposition, the second part the complication, and the return of the first part into the original key produces, lastly, that perfect satisfaction which is justly expected from every work of art. This property it is, which so highly distinguishes this form of composition above all others at present existing, and in which all genuine master-pieces of modern instrumental music (as Symphonies, Concertos, Quartetts, Trios, &c) are composed.


OF THE MODULATIONS OF THE SONATA IN A MAJOR KEY.

The most natural modulation which the ear anticipates and desires, and with which it is most perfectly satisfied, is that from a major key to the key of its dominant; for example, from C to G, from A to E, from E flat to B flat &c. This modulation must in general be employed in each piece which, according to its construction, forms a great and perfect whole, and which consequently possesses a middle subject.

It is worthy of remark, that the modulation into the subdominant (as from C to F, or from E flat to A flat), in itself so natural, appears, in this case, as well as in the simple two-part theme, very feeble, unsatisfactory, and even disagreeable; although, in other instances (as, for the Trio of a Minuet or of a March), it has a very pleasing effect.

Many composers, it is true, have essayed to conduct the middle subject and the conclusion of the first part into a more remote key— as, for example, Beethoven from C to A major, and from C to E major, and Hummel from E to A flat — but notwithstanding the good effect of this, in the particular cases mentioned, we must be careful to avoid using it frequently, or leaving the general rule; for it would generally destroy the natural course of the piece, and deprive the succeeding modulations, in the second part, of their best effect.

The commencement of a Sonata may be either mild or energetic, and may consist either of a melody, or of a short figure suitable for development; or even of chords, or moving passages. After this commencement, as the principal subject, has been definitively produced, it is immediately followed by the continuation. — If the commencement be soft and melodious, the continuation may consist of new and energetic ideas, or moving passages; and, on the contrary, a strongly marked com-

mencement may be followed by a gentle melody. This continuation then modulates either immediately, or (in grand, extended Sonatas) after several preparatory modulations, into the key of the dominant, for which the chord of the dominant seventh is used at the cadence. When, therefore, the Sonata is written in C, the chord of the seventh takes place on D,  which establishes the transition into G major.

Now follows the middle subject, which must consist of a new idea. A good middle subject is much more difficult to invent, than the commencement; for, *first*: it must possess a new and more beautiful and pleasing melody than all which precedes; and *secondly*, it must be very different from the foregoing, but yet, according to its character, so well suited thereto, that it may appear like the object or result of all the preceding ideas, modulations or passages. A feeble and insignificant middle subject creates the feeling in the hearer, that all the foregoing is useless toil and pains.

To this middle subject, a new continuation immediately succeeds, which generally consists either of moving or brilliant figures, and is terminated by a cadence; after which, the first part concludes either softly or vigorously with a new final melody or suitable energetic passages. The repetition of the first part may then either follow immediately, or be introduced by a cadence leading to it.

When good and beautiful ideas have been conceived, the construction of the first part presents, as we perceive, no difficulty; because, we must always proceed in a settled form. For, if this order were evaded or arbitrarily changed, the composition would no longer be a regular Sonata.

Far more difficult is the invention of the second part, which is always one of the most important tasks for a composer. For, here, the ideas of the first part must be displayed, developed, worked up, and necessarily augmented with new ones. The whole field of modulation, art, and fancy, here lies open to the composer. But this development must consist of no arbitrary rambling into many keys, no heaping together of designless modulations, and as little a Potpourri-way of connecting the subjects, or a laboured display of dry learning:— and the most difficult thing in this place to the beginner is, the observance of that nice boundary which lies between the Sonata and the Fantasia or Capriccio. For this first portion of the second part (until the re-entry of the principal subject) the composer must form a plan, which he must at first note down in figured chords, and in respect to the rhythmical and æsthetic connexion invent, in some degree, a particular form, corresponding to the character of the first part and to the peculiarity of the subject. All harmonic complication must be calculated thereon, for the purpose of returning to the principal subject *at the proper time*. A single period too much or too little may then enfeeble all that pleasing expression, which the re-entry of the theme in the original key should produce, which is the true and expected end of all this development.

There are no rules for here preserving a due moderation; the only means, next to the talent and judgment of the composer, being — *the study of good models*. In the construction of the second part, Haydn, Mozart and Beethoven are pre-eminent; in

which remark, we refer not only to their Pianoforte Sonatas, but also to their trios, quartetts, quintetts, symphonies and, generally, to all their great instrumental works. Clementi, Dussek, Hummel and some others, are also to be viewed as good patterns in this respect.

As to the modulations in the development of the second part, the composer has a free choice of all keys. But he must, to a certain extent, avoid the original key of the piece, and that of its dominant, so as not to dwell in them for any length of time, or to employ them for any considerable idea, because they have been sufficiently used in the first part. After we have returned to the original key and principal subject in an unconstrained, but, as much as possible, surprising manner, the completion of the piece presents no further difficulties. We then repeat the whole of the principal subject, with as much of the continuation as is required in order to make a cadence on the dominant seventh of the *original key*; after which, the entire middle subject and the continuation following it, are likewise repeated in the original key. Here, some suitable changes, such as new passages &c, may be introduced; and the second part then either concludes exactly like the first, or a short coda is also added, in which perhaps, if we please, the principal subject may be once more reproduced.

Now arises the question, in which way can the beginner soonest and most conformably arrive at the practical application of all these rules?

The best method is, undoubtedly, that which Joseph Haydn recommended to his pupils:— Let the beginner, in the first place, exercise himself in little Sonatas, which he must so compose *according to the models chosen*, that the same key, time, form of the periods, number of bars, and even each modulation, shall be strictly followed; but, be it well observed, *he must take pains to invent ideas, melodies, and passages, as different as possible from each of the models chosen.*— The short Sonatas of Haydn, Mozart, Clementi, Dussek and others, will be of the greatest service in this respect.

By these studies the pupil will derive the two-fold advantage, of accustoming himself to exert his own talent for invention, and of reducing the ideas thus invented, within the bounds of prescribed form.

From little Sonatas we gradually proceed in this manner to the greater, progressively continuing to select more important and finished patterns, until at last we find ourselves sufficiently exercised to be able to write, *without a model*, with facility and regularity of form.

Many talented youths have lavished their best time and abilities, by too early attempting to compose greater and more difficult Sonatas and similar pieces, without either models or preliminary exercises. The natural result of this has been the production of Sonatas without form, overcharged, unconnected and confused, and consequently even the really beautiful detached thoughts occurring therein, have been lost through their bad application.

The arbitrary, grotesque, and exaggerated in art, has, alas! at the present day, but too greatly gained the ascendancy; because it is very easily invented, and we require to learn the least for it. For neither is great talent, nor well-grounded knowledge demanded, in order to produce a wild and irregular Fantasia. But on that account there is nothing more important than for the young and talented

composer to return to the rules of the beautiful, to which the manifest arbitrariness of many modern kinds of composition is as greatly opposed, as the law of arms to that of justice and good manners. An endeavour is made to defend the present disregard of form by calling it new and original, and an extension of the bounds of art. But all the truly great masters (and particularly Beethoven) have proved how original it is possible to be within the bounds of regular forms and established order; and that what is new must be sought for in the ideas, melodies and developments, and by no means in the contempt of euphony, symmetry, and the intelligible connection of the subjects.

By way of example, we here give the first movement of a little Sonata by Mozart, which although belonging rather to the class of the Sonatina, by reason of its brevity, nevertheless contains all the essential parts of a complete Sonata, and the succeeding remarks will explain to the pupil all the rules previously given on the organization and construction of this species of composition.

Allegro. SONATA. Mozart.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The score is numbered 1 through 16. Dynamics include *ff* (fortissimo), *p* (piano), *f* (forte), *ff* (fortissimo), and *p dot.* (piano with a dotted note). Articulations include accents (>) and a crescendo (*cres*). The piece concludes with a final cadence in measure 16.

Musical notation for measures 17-20. Measure 17 starts with a piano (*p*) dynamic. Measure 18 begins with a forte (*f*) dynamic. Measure 19 features a trill (*tr*) over a note. Measure 20 continues with a trill (*tr*) and a fermata (*f*).

Musical notation for measures 21-24. Measure 21 starts with a piano (*p*) dynamic. Measure 22 begins with a forte (*f*) dynamic. Measure 23 features a trill (*tr*) over a note. Measure 24 continues with a trill (*tr*) and a fermata (*f*).

Musical notation for measures 25-28. Measure 25 starts with a piano (*p*) dynamic. Measure 26 begins with a fortissimo (*ff*) dynamic. Measure 27 features a trill (*tr*) over a note. Measure 28 continues with a trill (*tr*) and a fermata (*f*).

Musical notation for measures 29-30. Measure 29 starts with a piano (*p*) dynamic. Measure 30 begins with a fortissimo (*ff*) dynamic. Measure 31 features a trill (*tr*) over a note. Measure 32 continues with a trill (*tr*) and a fermata (*f*).

Musical notation for measures 33-36. Measure 33 starts with a piano (*p*) dynamic. Measure 34 begins with a fortissimo (*ff*) dynamic. Measure 35 features a trill (*tr*) over a note. Measure 36 continues with a trill (*tr*) and a fermata (*f*).

Musical notation for measures 37-40. Measure 37 starts with a forte (*f*) dynamic. Measure 38 begins with a piano (*p*) dynamic. Measure 39 features a trill (*tr*) over a note. Measure 40 continues with a trill (*tr*) and a fermata (*f*).

Musical notation for measures 41-44. Measure 41 starts with a piano (*p*) dynamic. Measure 42 begins with a forte (*f*) dynamic. Measure 43 features a trill (*tr*) over a note. Measure 44 continues with a trill (*tr*) and a fermata (*f*).

Musical notation for measures 15-17. The system consists of two staves. Measure 15 is marked with a dynamic of *ff*. Measure 16 is also marked with *ff*. Measure 17 is marked with *ff*. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 18-21. The system consists of two staves. Measure 18 is marked with a dynamic of *ff*. Measure 19 is marked with a dynamic of *ff*. Measure 20 is marked with a dynamic of *ff*. Measure 21 is marked with a dynamic of *ff*. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 22-25. The system consists of two staves. Measure 22 is marked with a dynamic of *ff*. Measure 23 is marked with a dynamic of *ff*. Measure 24 is marked with a dynamic of *ff*. Measure 25 is marked with a dynamic of *ff*. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 26-29. The system consists of two staves. Measure 26 is marked with a dynamic of *p*. Measure 27 is marked with a dynamic of *p*. Measure 28 is marked with a dynamic of *cres*. Measure 29 is marked with a dynamic of *cres*. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 30-32. The system consists of two staves. Measure 30 is marked with a dynamic of *ff*. Measure 31 is marked with a dynamic of *ff*. Measure 32 is marked with a dynamic of *ff*. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 33-35. The system consists of two staves. Measure 33 is marked with a dynamic of *ff*. Measure 34 is marked with a dynamic of *ff*. Measure 35 is marked with a dynamic of *ff*. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 36-39. The system consists of two staves. Measure 36 is marked with a dynamic of *p*. Measure 37 is marked with a dynamic of *p*. Measure 38 is marked with a dynamic of *p*. Measure 39 is marked with a dynamic of *p*. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 40-43. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth notes and chords. Measure numbers 40, 41, 42, and 43 are indicated below the lower staff.

Musical notation for measures 44-47. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains a bass line with eighth notes and chords. Measure numbers 44, 45, 46, and 47 are indicated below the lower staff. Dynamic markings *h* and *p* are present.

Musical notation for measures 48-51. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains a bass line with eighth notes and chords. Measure numbers 48, 49, 50, and 51 are indicated below the lower staff. Dynamic marking *f* is present.

Musical notation for measures 52-55. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains a bass line with eighth notes and chords. Measure numbers 52, 53, 54, and 55 are indicated below the lower staff. Dynamic markings *h* and *p* are present.

Musical notation for measures 56-58. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains a bass line with eighth notes and chords. Measure numbers 56, 57, and 58 are indicated below the lower staff. Dynamic markings *cres* and *f* are present.

Musical notation for measures 59-61. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains a bass line with eighth notes and chords. Measure numbers 59, 60, and 61 are indicated below the lower staff. Dynamic marking *h* is present.

Musical notation for measures 62-65. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests. The lower staff contains a bass line with eighth notes and chords. Measure numbers 62, 63, 64, and 65 are indicated below the lower staff. Dynamic marking *ff* is present.

REMARKS ON THE FOREGOING SONATA.

1. The first part consists of *thirty* bars, and the second of *sixty-five*. The second part is therefore rather more than double the length of the first. Both parts are repeated.

2. The principal subject is a simple, energetic figure in unison, which extends through five bars. The fifth bar must be considered as an interpolation, and this deviation from the regular rhythm is here, through the peculiarity of the theme, legitimately made.

3. The four following bars (6 to 9) contain a soft melody as a continuation, of a corresponding movement with the theme.

4. Now follows the modulation into the dominant, bars 10 to 13, which, according to the small scale of the entire piece, is here extremely short and simple. The chords in the thirteenth bar form the cadence.

5. The four following bars (14 to 17) form the middle subject, which has a pleasing melody.

6. The conclusion, as well as the continuation of this middle subject, is formed by the three energetic bars 18 to 20.

7. The three following bars (21 to 23) contain another soft, melodious trait, which, after a busy passage (until bar 26), conducts to the cadence.

8. The 27th and 28th bars again present a powerful, but melodious passage, after which follows the conclusion of the first part (bars 29 and 30). Consequently, this first part, notwithstanding its brevity, contains four different melodies, which are connected together by moving passages.

The second part contains the following principal divisions:—

1. Bars 1 to 8 contain a new idea in the relative keys of B minor and E minor, which keeps the attention alive.

2. Bars 9 to 18 present a modulating development of the first bar of the

principal subject:  as the bass gives these seven notes *in augmentation*, and with them returns, at the same time, to the original key.

3. A cadence, in bars 17 to 21, forms the natural transition into the principal theme, nine bars of which are then repeated.

4. In order to avoid monotony, the author has here thought proper to introduce, in a busy form, a new modulation constructed upon the idea in bars 10, 11, 12 of the *first part*; after which the dominant chord, as a cadence, leads back to the middle subject in the original key (bars 31 to 38).

5. The middle subject is then repeated a second time in a very pleasing manner, in the minor, and afterwards follows the rest as in the first part, but with a more extended final cadence.

Supposing that Mozart had determined upon writing a greater Sonata on the same subject, he would either have considerably lengthened bars 10 to 13, in the first part; or, after the 13th bar, he would have repeated the principal subject and have introduced the necessary modulations, in order to pass, in a more decided manner, into the key of the dominant. This second extension might perhaps have been effected thus:—

Extension after the 13th bar of the first part.

Now follows the middle subject.

But the middle subject in Mozart's Sonata would be too short, in this case. It would require to be increased about four bars, and likewise to be repeated.

In like manner, bars 24, 25, and 26, would require a considerable and brilliant addition, of at least nine bars, and bars 27 and 28 would also have to be repeated or extended, &c.

From this the pupil may perceive that the different periods of a composition must bear a due proportion to each other. For a long cadence or development creates a great expectation after the following melody, and this likewise requires symmetrically, a corresponding succession and unfolding.

In the second part, the first twenty-one bars must be considerably extended, partly by an augmentation of the bars 9 to 16, and partly also by introducing the middle subject in a distant key, or by the development of a new idea &c, and consequently the conclusion must receive a broader and more expanded form.

In order to give the pupil a practical idea of the manner in which he should follow such a sonata as he chooses for a model, we here insert an imitation of the foregoing Sonata, which the beginner must attentively compare with the original, and then direct his own studies accordingly.

SONATA.

Allegro.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro.' at the beginning. The score includes various dynamic markings: *ff*, *sf*, *p*, *f*, *sf*, *p dol*, and *cres*. Performance instructions include *gva* (ritardando) and *loco* (ad libitum). The piece concludes with a double bar line.

44

First system of musical notation, measures 44-45. The right hand features a melodic line with slurs and a dynamic marking of *p dol*. The left hand plays a rhythmic accompaniment with a dynamic marking of *ff*.

Second system of musical notation, measures 46-47. Similar to the first system, it features a melodic line in the right hand with *p dol* and a rhythmic accompaniment in the left hand with *ff*.

Third system of musical notation, measures 48-49. The right hand has a more active melodic line with a dynamic marking of *ff*. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, measures 50-51. The right hand continues with a complex melodic line, and the left hand provides a steady accompaniment.

Fifth system of musical notation, measures 52-53. The right hand has a dynamic marking of *pp* and a *cres* marking. The left hand has a dynamic marking of *ff*.

Sixth system of musical notation, measures 54-55. The right hand has a dynamic marking of *p*. The left hand has a dynamic marking of *ff*.

Seventh system of musical notation, measures 56-57. The right hand has a dynamic marking of *f* and a *loco* marking. The left hand has a dynamic marking of *cres*.

f

ff

p dol

mf

gru *loco*

f

gru *loco* *p* *eres*

6118

In this imitation of Mozart's Sonata, each bar, each modulation, and almost every chord has been exactly formed upon the original. And yet the melodies and figures so far totally differ, that they bring into operation, in the most advantageous manner, the pupil's talent for invention and his versatility, when he diligently and perseveringly exercises himself in this way.

For, like as the young author can find no better means for forming his style and becoming master of his language, than the diligent translation of the ancient classics into his mother tongue;— or, as the painter must at first copy a great number of good foreign pictures in order to acquire the necessary experience in design and the use of the colours, — equally so should every young and talented composer dedicate a considerable portion of his time to the practical exercises here recommended, which will certainly be rewarded with the best success. But he must commence with very easy and simple models, and only by degrees pass on to those which are more difficult. Thus, for instance, the above Sonata by Mozart would be too difficult at first.

It is very important that the pupil alternately select his models from different authors, in order not to confine himself to one particular manner. We know to what an extent Hummel has imitated the style, and even the ideas of his master Mozart, and Ries that of his instructor Beethoven. And even Beethoven, who is otherwise so original, has, in his *early* Symphonies, Concertos and other works, evidently adhered to the models of Haydn and Mozart, and the same will generally be found to be the case in the first works of all great composers.

But when the pupil by degrees becomes convinced, that his powers and experience increase, and that he can write with freedom in the prescribed forms, it is time to lay aside this kind of imitation and to cultivate his own style. He can then come before the public with the characteristics of his individuality, and turn to account all the qualifications of his talent.

OF THE SONATA IN A MINOR KEY.

The construction of the Sonata in a minor key is the same as in a major; but the principal modulations are subject to the following changes.

1. In the first part, after the continuation of the principal subject, we modulate into the relative major key, (for example, from A minor to C major, from F minor to A flat major &c.) and give the middle subject, together with its continuation, and the conclusion of the first part, in this major key.

2. Or, after the principal melody, we modulate into the dominant minor key (as, from A minor to E minor, from F minor to C minor &c.) and remain in the same during the middle subject and all which follows, to the end of the first part.

The modulations in the development of the second part, are left to the composer. But when the middle subject is reproduced after the return of the principal theme, if it was given in the major in the first part, it may also be in the tonic major of the original key in the second part, provided it does not naturally admit of being given in the minor. If it was minor in the first part, it must also be minor in the second. The conclusion of a minor Sonata however, may pass into the tonic major of the original key, if the character of the whole composition requires it.

Hence, a Sonata in the key of A minor may be constructed in either of the two following ways:—

FIRST WAY.

Commencement in A minor. Continuation, and modulation into C major. Middle subject in C major. Continuation, and conclusion of the first part, in C major. In the second part; development through several keys, as in a major Sonata. Then a return to A minor and to the principal subject. Continuation, with the cadence on the dominant seventh of A minor. Middle subject in A major (or minor). Continuation, and conclusion in A minor (or major).

SECOND WAY.

Commencement in A minor. Continuation, and modulation into E minor. Middle subject in E minor. Continuation, and conclusion of the first part, in E minor. In the second part; development, until the return of the principal subject in A minor. Continuation, with the cadence on the dominant of A minor. Middle subject in A minor, and all the rest to the end.

On the recurrence of the soft middle subject in the second part, we may give it once in the major, and immediately afterwards repeat it in the minor. Such an entry in the major key, is often productive of excellent effect.

As an example, we here give the first movement of a little Sonata by Haydn, composed according to the *first way*.

SONATA.

HAYDN.

Presto.

The musical score is written for piano and consists of six systems of two staves each. The first system is marked 'Presto.' and 'p'. The second system has 'cres' in the bass staff. The third system has 'f' in the bass staff and 'p' in the treble staff. The fourth system has 'f' in the bass staff. The fifth system has 'p' in the bass staff. The sixth system has 'p' in the bass staff. The key signature is one sharp (F#) and the time signature is 6/8.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melody in the upper staff with many slurs and ties, and a more rhythmic accompaniment in the lower staff.

The second system of musical notation continues the piece. It features similar melodic and accompanimental lines as the first system, with intricate phrasing and dynamic markings.

The third system of musical notation shows a continuation of the musical themes. The upper staff has a more active melodic line, while the lower staff provides a steady accompaniment.

The fourth system of musical notation includes a dynamic marking of *p* (piano) in the lower staff. The music maintains its intricate texture and melodic interest.

The fifth system of musical notation features dynamic markings of *f* (forte) and *p* (piano) in the lower staff. The upper staff continues with its complex melodic development.

The sixth system of musical notation includes a dynamic marking of *es* (es) in the lower staff. The piece concludes with a final cadence in the upper staff.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature. The first system begins with a dynamic marking of *f*. The second system continues with a similar texture. The third system features a dynamic marking of *p* and a *cres* (crescendo) marking. The fourth system includes dynamic markings of *f* and *p*. The fifth system has a dynamic marking of *f*. The sixth system continues with a similar texture. The seventh system features a dynamic marking of *f*. The eighth system concludes the page with a dynamic marking of *f*.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and a dynamic marking of *p*. The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system.

Third system of musical notation, showing a transition in dynamics with a marking of *f* (forte) appearing in the lower staff.

Fourth system of musical notation, characterized by a dense, rhythmic texture in both staves, with many sixteenth notes.

Fifth system of musical notation, continuing the dense rhythmic texture from the previous system.

Sixth system of musical notation, maintaining the complex rhythmic patterns.

Seventh system of musical notation, concluding the page with dynamic markings of *dim* and *pp* (pianissimo).

If the pupil analyses this Sonata in the manner already adopted, he will soon discover the regular conduct of the ideas in it, and as readily comprehend how the first part must have been formed, if the middle subject had been composed in B minor instead of G major.

It is to be understood, that the beginner must also select many minor Sonatas as models for imitation, but not so frequently as major ones, — and this for the following reasons:

PARTICULAR REMARKS ON THE MINOR KEYS.

The minor keys possess a tender, melancholy, plaintive, and tragic character, which, as is well known, pleases and attracts youth. Hence, most of the early attempts of young composers are made in them, and assume this cast.

We think of being able to infuse into such pieces more of the so-called profound, more of the romantic, and a higher degree of interest; and to bribe the mind of the hearer to a greater extent, by presenting to him pensive melodies. Moreover, the dissonant chords and harmonies to which we are involuntarily led in minor keys, impart to the compositions an appearance of particular learning and thoughtful labour. But, to say the truth, the precise reason for the preference shown to the minor keys by beginners, is this — that such compositions are *much more easily invented*. For ten sad, mournful, or tragic subjects are far more readily conceived, than a single pleasing, serene, and yet noble and graceful idea. Even in poetry we much less frequently meet with grace, wit, gaiety and humour, than the opposite; and, as is well known, we possess a far greater number of excellent tragedies, than similar comedies.

The songs of barbarous and uncultivated nations, and those of rude ages, are nearly all of a sorrowful cast, and in minor keys. The noble, serene, and pleasing, on the contrary, are mostly the fruit of higher refinement, purer taste, and a more sound understanding.

The greatest composers have always avoided the too frequent use of the minor keys in their instrumental works, and have availed themselves of the effects of this expedient with judicious restraint. Of the six grand Symphonies by Mozart, only one is in the minor; and a like proportion exists in the Symphonies, Quartetts, and other compositions of Haydn. Even the earnest Beethoven has only written *two* of his nine Symphonies in minor keys; and so it is with the Sonatas and other works of this and all other great composers. These masters felt convinced that we should not always call up the ghost, and that it is much more honorable to imitate the ancient Greeks, who by their works of art sought to *cheer* and *embellish* life, than to exercise our talent for the sole purpose of representing sad objects, and rendering everything dark and mysterious.

What we have here said, has been with the especial view of directing the pupil in the choice of his models, and not at all with the intention of disparaging the application of an important means of art; we simply felt it incumbent on us to warn against the *abuse*, and against the false direction of taste.

CHAPTER VII.

OF THE INTRODUCTION FOR THE SONATA.

The first movement of a Sonata may be occasionally preceded by an Introduction. This is most suitable, when the Sonata is meant to be of an earnest and grand character. For a major Sonata the Introduction may, if desired, be written in the minor key of the same name, and the contrary.

This Introduction may be more or less short, and is permitted to modulate, until it passes into the following Allegro by the chord of the dominant seventh. It may, however, also obtain a proportionably significant length; in which case, it follows the general rule, and must have a middle subject, which, in major keys, is given in the key of the dominant, and, in minor keys, in that of the relative major.

We here insert two examples, the first of which is rather short, but the second tolerably developed.

INTRODUZIONE. CLEMENTI.

Adagio molto.

Allegro.

6118

INTRODUZIONE.

BEETHOVEN.

Grave.

fp ff p

fp sf sf p cres sf sf

p ff p ff

p cres

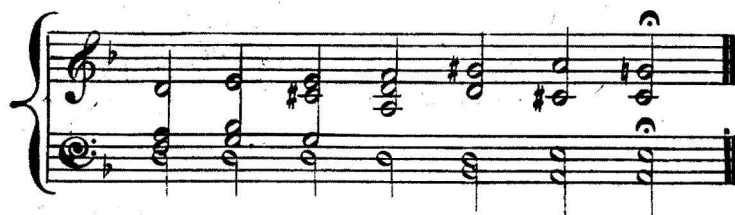
sf p

6 sf p

Presto.



The first Introduction is very simple, as it only consists of the following chords:—



The second Introduction is already more extended; for, in the fifth bar, it modulates into the relative major, where the principal theme again enters as a kind of middle subject. The Allegro following is also in the tragic style, and in general the two movements (Introduction and Allegro) should not be too dissimilar in character to each other. Moreover, the most varied modulations are there open to the composer, provided that they are suitable and of good effect, (as must always be the case,) and that they prepare for the following Allegro in a satisfactory and interesting manner.

Those Introductions which are composed for grand Variations, or independent Rondos, may be of much greater extent, than such as are meant for Sonatas. We may introduce therein a longer melodious middle subject, elegant embellishments, and a short development of a principal idea, and, lastly, after a brilliant cadence and pause, pass on to the theme. Good models of this kind may be found in both of Hummel's grand Rondos in A and B flat, for Pianoforte and Orchestra, and also in the grand Variations and Rondos by Herz, Kalkbrenner, Ries &c.

In the Introduction for the Sonata, as well as in that for Variations and Rondos, we may interweave single passages of the following theme. But this must not be done too often, or in too decided a manner, otherwise the effect of the actual entry of the theme will be enfeebled.

CHAPTER VIII.

OF THE ADAGIO AND ANDANTE, OR OF THE SECOND MOVEMENT OF THE SONATA.

The second movement of a Sonata may be either an *Adagio*, an *Andante*, or even an *Allegretto*; and these again may be either in a serious and profound, a sentimental and graceful, or else in a playful and facetious style.

The construction or order of the ideas is generally the same throughout, as in the first movement of the Sonata, viz:— The melodic or harmonic principal subject, then a continuation until the middle subject, which must be written in the key of the dominant, or, if the composition be in a minor key, in that of the relative major. This is followed by a more or less lengthy continuation, which either entirely closes the first part and admits of a repetition being made, or it returns to the original key, and then the whole of the principal subject may be repeated; or, lastly, it immediately proceeds to an extended development in other keys, which forms the second part. After this follows the principal, or the middle subject in the original key, and then after a repetition of the rest of the first part, the conclusion takes place.

The *Andante* may likewise be formed in the following manner:—

We invent a two-part theme, with each part repeated, of the kind mentioned in Chapter I. This is immediately succeeded by a new theme as a middle subject, of the same description as the former, but in another key, (for example, in the subdominant, or in a nearly-related minor key &c.) each part of which may be also repeated. A return is then made to the first theme, without repetition, or else embellished, at pleasure.— A more or less developed conclusion completes the whole, when we do not wish to add a farther continuation, such as the construction of the first kind receives.

Sometimes, instead of such an *Adagio* or *Andante*, actual variations on a *slow* theme are composed for the second movement of the Sonata. These, however, must not be very extended. They should be written more in the peaceful than in the brilliant style, and receive no long or sprightly *Finale*.

We here insert, as an example, an *Adagio* in the serious style, which, notwithstanding its brevity, comprises all the constituent parts of a perfect composition of the first kind.

LARGO.

CLEMENTI.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The tempo is marked 'LARGO'. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *pp*, *cres*, and *dim*. Measure numbers 8, 9, 10, 11, 12, 13, 16, 17, and 25 are indicated. The piece features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic blocks.

In this pathetic *Largo*, the first eight bars contain the theme; bars 9 and 10, the modulation into the dominant; bars 11 and 12, the middle subject; and bars 13 to 16, the continuation, and the conclusion of the first part.

Bars 17 to 25 form the second part, by means of a development of the principal and middle subjects, after which the whole closes with a repetition of the first part in the original key.

It is no easy matter to compose a long *Adagio*, which shall maintain an equal degree of interest throughout. The slow usually soon becomes wearisome and fatiguing; and in order to avoid this, an *Adagio* must either distinguish itself by its grand ideas and modulations, or by charming and expressive melodies, or else by very elegant and tasteful embellishments; and there are *Adagios*, which very happily combine all these properties.

The facetious *Allegrettos* which Beethoven was the first to introduce occasionally into his works, in the place of the *Adagio*, possess the same form as it, only that they have a more lively movement, and consequently contain ideas of a corresponding character. The best models of all kinds of *Adagio* and *Andante*, the pupil will find, at first, in the Sonatas of Haydn, Mozart, Clementi, and Dussek, and when he has acquired greater experience, in the Sonatas of Hummel and Kalkbrenner, — but particularly in the works of Beethoven, who brought this species to the highest perfection. That the models at first chosen by the pupil should, in this case also, be exactly imitated, is self-evident.

The *Adagio* is sometimes connected by a cadence with the following *Scherzo*. In like manner, it is occasionally united to the *Finale*, and then the *Scherzo* forms the second movement of the Sonata. This mostly depends upon the order in which, as regards their character, it is best for the movements to succeed each other. For example, if the first movement is written in a moderate time, it will be more suitably followed by the brisk *Scherzo*, than by the slow *Adagio*.

CHAPTER IX.

OF THE MINUET OR SCHERZO, AS THE THIRD MOVEMENT OF THE SONATA.

Formerly it was usual to follow the Adagio by a Minuet in the well known slow dance-time. But as these pieces afterwards began to receive a much quicker degree of movement, they were more properly denominated SCHERZO (*sport.*) and indeed they form in a manner the witty and jocose part of the Sonata.

The Scherzo is generally written in $\frac{3}{4}$ time, and the degree of movement may be carried even to *Prestissimo*. Yet we are at liberty to employ the $\frac{3}{8}$, $\frac{6}{8}$, $\frac{2}{4}$ or $\frac{2}{8}$ time, and, in general, every species which is not heavy and extended. The ideas must be laconic and piquant, spirited and exciting; but we are by no means confined wholly to the gay and cheerful, there being Scherzi of a very earnest and elevated character.

The Scherzo consists of two pieces, namely *Scherzo* and *Trio* (or *Alternativo*,) each of which is usually divided into two parts, by the mark of repetition; and, after the *Trio*, the Scherzo is repeated *da capo*, which is then sometimes followed by a *Coda*. The rhythm and movement are like those of the *Waltz*, but the form is free and more extended.

The modulation of the first part of the Scherzo resembles that of the two-part theme, without however being confined to so few bars. In the second part, the composer may yield still more freely to his caprice, interweave new melodies, and even modulate into the most extraneous keys; after which, the repetition of the first part in the original key closes the piece.

The *Trio* is generally softer and more melodious when the Scherzo is extremely jocose, though in this respect also, the opposite may have place. The construction and modulation are the same as in the Scherzo, but usually shorter. In the *Trio*, the degree of movement, and even the time may be changed; and, furthermore, it is mostly set in another, yet relative key.

We here give two examples of this species, the first of which, by Mozart, is tolerably in the more ancient, tranquil Minuet-time; the second, on the contrary, is more humorous.

MENUETTO.

MOZART.

Allegretto.

f p f sf p sf p

f ff sf pp sf p cres

f sf cresc f p ff Fine

Trio. *p dol.*

f p cresc. dim

p dol. **Menuetto da Capo.**

Allegro molto.

SCHERZO.

BEETHOVEN. 61

The musical score is written for piano in 3/4 time. It consists of seven systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system includes the dynamic marking *cres.* (crescendo). The third system features a repeat sign. The fourth system includes another *cres.* marking. The fifth system begins with a forte *f* dynamic. The sixth system contains a series of dynamic markings: *ff* (fortissimo), *sf* (sforzando), *sf*, and *sf*. The seventh system concludes with a *dim* (diminuendo) marking and a piano *p* dynamic.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with notes and rests, marked with *cres.* and *sf*. The lower staff contains a bass line with notes and rests.

Second system of musical notation, consisting of two staves. The upper staff features a continuous sixteenth-note pattern, marked with *cres.* The lower staff contains a bass line with notes and rests.

Third system of musical notation, consisting of two staves. The upper staff has chords and melodic fragments, marked with *p* and *sf*. The lower staff contains a bass line with notes and rests.

Fourth system of musical notation, consisting of two staves. The upper staff features chords with a sixteenth-note pattern, marked with *sf*. The lower staff contains a bass line with notes and rests.

Fifth system of musical notation, consisting of two staves. The upper staff is marked **Trio.** and *pp*, featuring a sixteenth-note pattern with accents. The lower staff contains a bass line with notes and rests, marked with *cres*, *f*, and *dim*.

Sixth system of musical notation, consisting of two staves. The upper staff features a sixteenth-note pattern with dynamics *p*, *sf*, *f*, and *p*. The lower staff contains a bass line with notes and rests.

Seventh system of musical notation, consisting of two staves. The upper staff features a sixteenth-note pattern with dynamics *sf*, *f*, *p*, *cres*, and *sf*. The lower staff contains a bass line with notes and rests.

sf ff dim sf p

sf f p sf f

p cres sf

f sf sf

Scherzo
da Capo

e poi
la Coda.

Coda.


ff ff p

pp

pp

Mozart's minuet (which, however, is performed rather quicker than the dance of that name) contains eight bars in the first part, and closes in the original key. The following sixteen bars, constructed on the leading idea, then form the second part; after which, the first part again recurs, but with a more decided turn.

The Trio, written softer and more melodiously, in opposition to the Minuet, is also shorter, and the new key (E flat major) greatly contributes to its effect.

The Scherzo by Beethoven is played much quicker, though not wholly *Presto*, and commences with an imitation in the fugued style. The first part, consisting of sixteen bars, concludes in the key of the dominant. In the second part occurs a modulating development of the theme through twenty-two bars, after which follows the first part again, with suitable changes and an addition. The frequent use of the first little figure, consisting of three quavers  imparts the requisite

unity to the whole, and is greatly to be recommended, particularly in such Scherzi. The *staccato* crotchets form, as an independent progression of themselves, the peculiar charm of the whole movement. Although they demand a humorous, free performance, it is rather of an earnest than jocose kind.

Still more earnest and full of emotion is the Trio, in the relative minor key, where the bass forms the true melody, whilst the quickly moving upper part, *crescendo* and *diminuendo*, imparts the necessary animation to the idea which has here to be expressed.— The first part ends in the dominant minor key. The second part is united to the *da capo* of the Scherzo by means of a cadence, and afterwards follows a Coda, in which the bass performs the frequently returning three crotchets of the principal theme, as the foundation of the concluding harmonies on the dominant and tonic pedal. These Scherzi are a very spirited form of composition, and not difficult to invent; for if only the principal figure contained in the first bar be happily conceived, the continuation flows on spontaneously.

As a model of interesting harmonic composition, combined with characteristic unity of ideas, we here give the following Scherzo from one of Dussek's grand Sonatas.

SCHERZO.

Allegro.

DUSSEK.



First system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *p*, *sf*, *ff*, *dim*, *ff*, and *pp*. The music consists of complex chordal textures with some melodic lines.

Second system of musical notation, continuing the grand staff. Dynamics include *sf* and *pp*. The texture remains dense with overlapping voices.

Trio.

Third system of musical notation, labeled "Trio." It features a grand staff with treble and bass clefs. Dynamics include *pp* and *rf*. The music is characterized by sustained chords and a more open texture.

Fourth system of musical notation, featuring a grand staff. Dynamics include *dim*. The music shows a gradual decrease in volume.

Fifth system of musical notation, featuring a grand staff. Dynamics include *sf* and *dim*. The music features a mix of sustained chords and moving lines.

Sixth system of musical notation, featuring a grand staff. Dynamics include *ff*. The music is very loud and features complex textures.

Seventh system of musical notation, featuring a grand staff. Dynamics include *ff*, *dim*, and *pp*. The music concludes with a soft, *amoroso* section.

pp *cres*

fz *dim.* *pp*

Scherzo Da Capo
sino al Segno. 8.

Coda.

fz *dim*

cres *fz* *fp*

cres *fz*

pp *smorz*

Sometimes, after the *da capo*, a second Trio in a relative key and of a different character is added, in which case the *da capo* is once more made.

In the Sonatas, Quartetts &c, of the composers who have so frequently been mentioned (particularly, however, in those of Beethoven), the pupil will find all the necessary models to direct him in his own attempts.

CHAPTER X.

OF THE RONDO OR FINALE, AS THE FOURTH MOVEMENT OF THE SONATA.

We have already observed, that the commencement of the *first* movement of a Sonata may be either energetic, or melodious; excited, or soft and tranquil. The same may be said of the Rondo or Finale; but there must be a palpable difference between the two, in regard to the description of the leading idea: for rarely would a suitable commencement for a first movement, serve also for the theme of a Finale.

It is not easy to render this difference intelligible by words. In all cases the beginning of the first movement must possess a distinctive character, and be either broader, more noble, or more tranquil. As this can be explained most clearly by examples, we here place the themes of the first movements and of the Finales of several Sonatas opposite one another:—

Beginnings of the first movements
of various Sonatas.

Beginnings of the Finales of the
same Sonatas.

<p>MOZART. <i>Allegro maestoso.</i></p> 	<p>Finale <i>Presto.</i></p> 
<p>MOZART. <i>Allegro con spirito.</i></p> 	<p><i>Allegretto grazioso.</i></p> 
<p>CLEMENTI. <i>Maestoso e cantabile.</i></p> 	<p><i>Allegro molto.</i></p> 
<p>HAYDN. <i>Allegro.</i></p> 	<p><i>Presto.</i></p> 

DUSSEK. *Allegro maestoso.*

Prestissimo.

Musical score for Dussek's piece. The first system is marked *p* (piano) and the second system is marked *f* (forte). The piece is in C major and common time.

STEIBELT. *Allegro maestoso.*

Rondo pastorale moderato.

Musical score for Steibelt's piece. The first system is marked *pp* (pianissimo) and the second system is marked *p* (piano). It includes *Ped* (pedal) markings with asterisks. The piece is in C major and 3/4 time.

CRAMER. *Molto Allegro.*

Rondo Allegretto.

Musical score for Cramer's piece. The first system is marked *f* (forte) and the second system is marked *p* (piano). The piece is in C major and 3/4 time.

HUMMEL. *Allegro.*

Finale vivace.

Musical score for Hummel's piece. The first system is marked *ff* (fortissimo) and the second system is marked *f* (forte) and *fx* (fortissimo). The piece is in C major and common time.

BEETHOVEN. *Molto Allegro.*

Finale Prestissimo.

Musical score for Beethoven's piece. The first system is marked *f* (forte) and the second system is marked *p* (piano). The piece is in C major and 3/4 time.

BEETHOVEN. *Allegro con brio.*

Allegretto.

Musical score for Beethoven's piece. The first system is marked *p* (piano) and the second system is marked *p* (piano). The piece is in C major and 2/4 time.

BEETHOVEN. *Allegro.* *Presto con fuoco.*

BEETHOVEN. *Allegro con brio.* *Rondo Allegretto moderato.*

Every one will perceive the great difference between the beginnings of these first movements and of the Finales; and as each young composer is doubtless acquainted with all the Sonatas of the masters here named — for who can expect to become a composer, without having studied all the good works of his predecessors? — he will find that the Finale, in its way, must be as strictly and carefully written, as the other movements of the Sonata, and that it is only in the construction and the ideas that a sensible difference prevails.

OF THE CONSTRUCTION OF THE RONDO OR FINALE.

There is, in poetry, a kind of little poem, in which certain verses are repeated at intervals, and thereby the sense of the whole is strengthened and confirmed. This is called a *Rondo* (Ger: *Ringelgedicht*, Fr: *Rondeau*), and as the pleasing form of it was introduced into vocal music, during the past century, we soon found that in instrumental music also, it could induce the formation of spirited, interesting and very intelligible pieces.

The construction of the regular Rondo, then, is as follows:—

The principal subject consists of a one or two-part theme, with or without repetition, of the kind mentioned in Chapter I. After this theme follows a continuation, modulating into the dominant; or, in minor keys, into the key of the relative major. To this succeeds a melodious middle subject, after which we modulate back again to the principal theme, either immediately, or after introducing some passages. This repetition of the principal theme is followed by a continuation with a development of one of the foregoing subjects in several keys, or else a new idea in a relative key. A return is then again made to the principal theme, after which the concluding passages can either follow immediately, or the middle subject may be once more introduced, which is then succeeded by the more or less lengthy conclusion. Here, too, the principal theme (perhaps varied) may be once again brought in, so that the same appears three or four times in the course of the piece.

Here follows an example of a Rondo in the lesser form:—

RONDO.
Moderato e grazioso.

BEETHOVEN.

p dol

1

8

17

cres

dim

p

25

X

71

cres *f*

p *cres* *dim* *p* 34

cres *fz*

p *fz* *dim* *p* 43

fz

f 51 *sf*

sf *f* *sf*

72

72

ff *sf* *p* 59

This system contains the first two staves of music. The upper staff features a melodic line with a triplet of eighth notes and a sixteenth-note run. The lower staff provides a rhythmic accompaniment with chords and eighth-note patterns. Dynamic markings include *ff*, *sf*, and *p*. The number 59 is positioned in the right margin.

cres

This system contains the third and fourth staves of music. The upper staff continues the melodic line with slurs and ties. The lower staff features a dense accompaniment of sixteenth-note chords. A *cres* (crescendo) marking is present in the right margin.

f *sf* *sf*

This system contains the fifth and sixth staves of music. The upper staff includes a sixteenth-note run with a slur. The lower staff continues with rhythmic accompaniment. Dynamic markings include *f*, *sf*, and *sf*.

sf *p* *f sf* *dim*

This system contains the seventh and eighth staves of music. The upper staff has a melodic line with a slur. The lower staff features a rhythmic accompaniment. Dynamic markings include *sf*, *p*, *f sf*, and *dim*.

p ca - lan - do 75

This system contains the ninth and tenth staves of music. The upper staff has a melodic line with a slur and a five-measure rest. The lower staff features a rhythmic accompaniment. The lyrics "ca - lan - do" are written below the upper staff. Dynamic marking is *p*. The number 75 is in the right margin.

cres

This system contains the eleventh and twelfth staves of music. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. A *cres* (crescendo) marking is present in the right margin.

sf *sf* *f*

This system contains the thirteenth and fourteenth staves of music. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. Dynamic markings include *sf*, *sf*, and *f*.

First system of musical notation, measures 73-80. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 81-88. The right hand contains sixteenth-note passages with slurs and accents. Dynamic markings include *cres*, *ff*, and *dim*.

Third system of musical notation, measures 89-96. The right hand continues with melodic lines, and the left hand has a rhythmic accompaniment. Dynamic markings include *p dol* and the measure number 91.

Fourth system of musical notation, measures 97-104. The right hand features a melodic line with a slur and a hairpin accent. The dynamic marking *sf* is present.

Fifth system of musical notation, measures 105-112. The right hand has sixteenth-note passages with slurs and accents. The left hand provides a rhythmic accompaniment.

Sixth system of musical notation, measures 113-120. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *pp* and the measure number 104. The lyrics "ri - tar - dan" are written below the notes.

Seventh system of musical notation, measures 121-128. The right hand has a melodic line with a slur and a hairpin accent. The dynamic marking *legato* is present.

71
cres

f sf 116

f sfz p

cres sf sfz sf sf

sf dim p

sf p sfz cres f

The simple, melodious theme of this Rondo, receives, in the eighth bar, an equally beautiful counter-melody, after which it is repeated, without the least modulation taking place. In the seventeenth bar, follows the true continuation, which, in a rather more animated, but still melodious manner, at once unconstrainedly modulates into the dominant, in which key the middle subject enters (bar 25). This is not melodious, but likewise a rather more animated, though soft figure, which is here preferable on æsthetic grounds, as nearly all the preceding portion is of a melodious cast; and a new melody, in this place, would have been wearisome. A running and easily modulating figure concludes this *first principal period* of the Rondo, and the cadence-melody (from bar 34) which slightly calls to mind the principal theme, returns to the same by means of the chord of the seventh (bar 43). Only the first half of this principal subject is here reproduced. It concludes with a perfect cadence and is immediately followed, as a second part, by a new idea in C minor (bar 51), which, tolerably filled with emotion, imparts an increased interest and a more decided colouring to the whole. This new idea is one of a totally independent kind, as, in bar 59, it receives a new middle subject in the relative major key (E flat), after which it is once more repeated. After an extended *calando*, the principal theme is taken up, but in a distant key (A flat major), to which succeeds a lively modulation and a cadence leading to its re-entry in the original key (C major—bar 91). This forms the *second principal period* of the Rondo. This middle subject of the first part (see bar 25) the author does not repeat again, because it contains no particular melody, and would unnecessarily lengthen the composition in this place. On the contrary, after the pauses (bar 104) the composer unexpectedly modulates into D flat major, touching upon the principal theme, and proceeds, by naturally modulating chords, to the elevated final cadence (bar 116), which is followed by the short Coda in a tranquil movement and with the employment of the principal subject, and then by the decided and briefly expressed conclusion. This is the *third principal period* of the Rondo. The principal theme is produced four times during the course of the piece, but once in the key of A flat major.

If this Rondo had been written on a greater scale, a longer and more decided middle subject must have been interwoven, which would then have been repeated in the third principal period; after which a *fourth principal period* would have followed, which would have formed a more extended and brilliant conclusion, and a longer Coda. Hence, a Rondo, according to its extent, consists of three or four principal periods, and of as many repetitions of the principal subject.

The first part, or first principal period of a Rondo may be repeated, like the first part of the first movement of a Sonata. The second part then contains the same succeeding principal periods, as in the above example.

A somewhat different kind of Rondo is that which commences with a two-part theme, or with a theme repeated. After the final perfect cadence of the theme, may follow

either a new idea in the same form (but in the key of the subdominant), succeeded by the principal subject, but without repetition; or, we may begin the continuation with a new energetic and decided figure, as if this were the real commencement, after which we proceed in the way already described. Instead of a modulating development in the second part, a new two-part theme in an extraneous key may be introduced, after which follows the principal theme, perhaps varied.

Of all these different kinds, the pupil will find the most varied examples for his imitation and study, in the Sonatas of Mozart, Haydn, Clementi and Beethoven, as well as in those of Cramer, Dussek, Steibelt, Hummel, Kalkbrenner and others.

The modulations to be employed in Rondos written in minor keys, follow precisely the same rules as we have given for the first movement of the Sonata. The construction remains the same.

The proper Finale of a Sonata (and consequently of each similar work, such as a Trio, Quartett, Symphony &c.) is of precisely the same construction as the *first movement*, and differs only in containing more lively and animated, and less broad and noble ideas and passages. At all times it can be more sprightly and exciting, than the first movement.

The Rondo, as is known, may also be written as an independent piece. Such is the example before given by Beethoven, and in this case it may assume a very tranquil and independent character, whilst the Sonata-Rondo must always possess a certain connexion with the three preceding movements, in respect both to its character and its construction.

An independent Rondo may also be written in a tolerably slow time (as, for example, Beethoven's well known *Andante favori* Op 35); or, it may be treated in a very grand, brilliant and skilful manner, and to this species a more or less lengthly Introduction is generally composed. Of this kind, Hummel, Moscheles, Kalkbrenner, Herz, Thalberg and others have produced the most important models; and it will always be highly esteemed in composition, as being almost the only *single* piece which can receive a regular, consequent, and developed construction, and form a legitimate organic whole.

In regard to its character, the Rondo is exceedingly varied. There is the *Rondo pastorale*, *Rondo sentimentale*, *Rondo militaire*, *Rondo alla Polacca*, *Rondo di Walze*, *Rondo en Galoppe* &c. In the latter cases, the theme of the Rondo must consist of a corresponding national dance-tune, and, throughout its principal parts, remain true to the character of the same. In the chapter treating on dance-music, will be found the necessary particulars concerning the peculiarities of each kind of dance.

There are, moreover, Rondos founded on some nationality, as the *Rondo espagnol*, *Rondo russe* &c. In such cases, the principal subjects must actually comprise national melodies answering to the title, or we must be able to impart to the ideas of our own invention, the form and peculiarity of such melodies.

In grand Rondos, it is generally of good effect if a Coda in a different, and quick degree of movement be added at the end; for a lively and transporting conclusion always imparts an increased interest to compositions either of a brilliant or of a characteristic kind. For such a Coda we employ either the principal subject in a quicker degree of movement, or content ourselves with brilliant figures, transient modulations, powerful chords, and the like.

The lesser and shorter species of Rondo is called *Rondino* or *Rondoletto*, and it usually consists only of two principal periods of the greater Rondo, the development of the second part being omitted, and all distant modulations generally avoided.

The composition of these short pieces is by no means without advantage, and the pupil must construct his *first* attempts according to the numerous lesser models to be found in the works of the authors previously mentioned.

Pleasing ideas, natural, elegant and graceful melodies, together with easy and brilliant passages, procure for these short pieces a more extended popularity than grand compositions often experience, and give the composer the satisfaction of delighting, by their means, a numerous class of Pianists.

In little Sonatas and Sonatinas, the Finale or Rondo must naturally have this short and simple form, as all the movements must stand in a due relation one towards another.

In Sonatas in minor keys, the Finale may also be composed in the major of the same tonic, or at least conclude therein. However, it is by no means requisite that the last movement of a Sonata should be always a Rondo; for it may consist of a theme with variations, provided that the Andante has not already been written in this form.

The Finale of the Sonata may also be what is called a *Toccata* (a kind of *Étude*, consisting of brilliant and continually moving passages), or it may even be a *Fugue*. Of all these kinds, many examples are to be found in the works of the best composers; and it is a further proof, that most of the other classical forms may enter into the Sonata.

Of the construction of the *Toccata*, the *Étude*, and the *Fugue* mention will be made hereafter; and we therefore only add, in this place, one example of a Sonata-Finale, which, without any particular melody, proceeds throughout in moving figures and passages.

Prestissimo.

FINALE.

CLEMENTI.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score includes various dynamic markings: *p* (piano) at the beginning of the first system, *f* (forte) at the start of the second system, *fp* (fortissimo piano) at the start of the third system, *ff* (fortissimo) at the end of the fifth system, *dim* (diminuendo) in the middle of the sixth system, and *p* (piano) at the start of the seventh system. Crescendo markings (*cres*) are used in the third, sixth, and seventh systems. The piece concludes with a double bar line and repeat dots.

First system of musical notation. The right hand features a complex, rapid melodic line with many slurs and ties. The left hand provides a steady accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. Dynamics include *f* (forte).

Third system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *p* (piano) and *cres* (crescendo).

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *p* (piano) and *f* (forte).

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *p* (piano) and *f* (forte).

Seventh system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *dim* (diminuendo).

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The modulations, as we perceive, are here the same as usual, and although no particular middle subject exists in this example, we are at liberty to introduce such, either in a similar restless motion, or as a more gentle melody.

This kind of Sonata-Finale has been copied by Clementi from the Sonatas of Domenico Scarlatti. Beethoven has likewise written several of the same description, — as in his Sonatas Op: 26, 27, 29 (N^o 3.) 54, & 57 — as well as Cramer, Dussek, and others.

How important it is for every young composer thoroughly to study the form of the Sonata, will be clearly proved in the subsequent chapters treating of compositions with accompaniments, and on those for the orchestra; and wrong indeed would that student act, who should allow himself to be seduced by the idea that this form was becoming antiquated, and thereby to neglect the various exercises in the same which we have recommended. He who commits this fault will never attain a high degree of eminence, and all his attempts will be mere momentary productions of a fleeting nature.

In regard to style and character, Sonatas may be of the most diversified kinds; and there is no feeling or emotion expressible by music, nor any degree of art or learning which cannot have place in the Sonata. It may be graceful, light and elegant; or brilliant and calculated for a showy performance; or else earnest, pensive and characteristic; and, indeed, all these qualities may at once be united.

But if we have given a precise colouring to the first movement, the others must not be too greatly opposed to it. An insignificant Rondo is quite unsuited to a grand and earnest first movement: indeed the Finale should be as gay, lively and brilliant as the preceding movements. The contrary is less to be recommended; for with a gay first, second and third movement, a tragic Finale would be productive of no good effect. Yet an entire Sonata may be written in the tragic style; of which, good classical models afford the best examples. The strict imitation of the same for the first years, which we have recommended to the beginner, secures, in addition to the advantages already mentioned, also this great benefit — that the pupil cannot so freely abandon himself to the present, and alas! too frequent, *abuse of modulation*. In how sparing and well directed, yet effective and surprising a manner, the classical composers have employed modulation! Whilst, at present, in many new compositions, one key supplants another, one dissonance follows another, and even in a single movement, all the twenty-four keys and all possible chords seem insufficient for many young composers, in order to produce the formless, overstrained, frightfully-sounding and scarcely practicable manufacture! Were this manner which now so often predominates to become general, it would be the surest way to create disgust and cause the world to abhor music.

How can we desire to fatigue the numerous dilettanti and especially the fair sex (at the risk of spraining every finger) with compositions which express merely the sentiments of exaggeration and frenzy!

We are perfectly aware how difficult it is to combat with any prevailing fashion; but perhaps our hints will not be lost upon those to whom nature has granted sound sense and a feeling for true beauty.

CHAPTER XI.

OF THE FANTASIA.

When we leave the strict form of the Sonata, and, in regard to construction, allow ourselves greater freedom, such a composition belongs to the class of the *Fantasia*.

True extemporizing or improvisation on the Pianoforte consists, as is known, in resigning ourselves to the fancy and inspiration of the moment, without preparation and even without thought, and thereby creating musical pieces, which (with the observance of the rules of harmony) produce by their unconstraint, surprising variety, and spirited connection, a peculiar charm.

If it were possible immediately to commit to paper such improvisations as are made in propitious moments, we should possess the most complete works of this kind, particularly by such great masters as Beethoven and Hummel. But as this is, alas! impracticable,* the composer must endeavour, in writing such Fantasias, to approximate as closely as possible to the freedom of extemporizing.

There are four species of Fantasia:—

1. The Fantasia on a single theme.
2. The Fantasia on several themes.
3. The Fantasia on so many subjects, that it should properly be called a *Pot-pourri*.
4. And lastly, the *Capriccio*.

In the first, second, and fourth species, the themes may be either original or otherwise. The third species, however, is only proper for themes which are already known and esteemed.

A. OF THE FANTASIA ON A SINGLE THEME.

The composition of such a Fantasia is subject to many difficulties, and ranks among the most important works of art when it is, in every respect, well achieved.

The theme chosen for it, must be particularly suitable, and possess the property of being treated in many different ways, otherwise too long an adherence to it would become monotonous.

A happy theme may be employed, first for an Introduction; secondly, for an Allegro; thirdly, for an Adagio; fourthly, for Variations; fifthly, for a Rondo; and, sixthly, even for a Fugue or other piece of a similar strict kind.

In this case the Fantasia somewhat resembles the Sonata, but with the difference, that the various degrees of movement and the several pieces must be connected

* Since this work was written, an ingenious instrument, called the *Pianographe*, has been invented by M. Guérin, of Paris; which, by being connected to a Pianoforte, indicates (upon paper ruled for the purpose) whatever is performed thereon.

together and form a whole, and also, that each piece must have a more free development. This consists, first — in the unrestricted use of modulation (as far as is in accordance with good effect), and secondly — in an arbitrary interruption of the course of the ideas.

Up to the present time, not many compositions of this class have been written. One of the most esteemed, is the *Fantasia for the Pianoforte, Orchestra and Chorus*, by Beethoven, Op: 80.— After a grand Introduction, enters the lovely and melodious theme, which is then developed in several variations and intermediate passages, in a March-like Allegro, a beautiful Adagio, and a brilliant Finale, without the aid of any other subject.

We believe that it would be a worthy occupation for a talented composer, to write works of this class for the *Pianoforte alone*, and therefore thoroughly to study the construction of Beethoven's master-piece. In these compositions, where we impose on ourselves the task of employing *only a single theme*, the necessary middle subjects or figures for the development may be drawn from the individual bars of the same; for, as is known, in case of necessity, even a couple of notes are sufficient in order to form a new idea in any degree of movement which we please.*

B. OF THE FANTASIA ON SEVERAL THEMES.

Here, the composer has a fine and extensive opportunity of displaying both his talent for invention, and his fancy. The construction of the whole is much the same, as in the *Fantasia on a single theme*; yet, not only can a new melody or figure be introduced at each change in the degree of movement, but also, the middle subjects may differ from the principal theme. A leading figure, which has been already employed in the Introduction or in the first movement, may and ought to be used in all the other movements, in order to impart the necessary connection to the whole, and to stamp it with the character of unity.

In this species, the most distinguished models have been produced by Mozart, Clementi, Beethoven, and Hummel; and, recently, by Moscheles, Kalkbrenner, Thalberg &c.

In order to save space, we here give the subjects of the different movements of Hummel's beautiful *Fantasia in E flat, Op: 18*, being desirous of attempting a detailed analysis of its form and development.

INTRODUZIONE. FANTASIA. HUMMEL.

Lento.

* On this subject, see my "Art of Improvisation, or School of Extemporaneous performance," Op. 200, published by Messrs Cocks & Co. AUTHOR.

This Introduction, which commences with the above figure, contains only fifteen bars, after which follows the earnest *Andante* with the succeeding theme.

Andante.

The musical score for the *Andante* section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a piano introduction marked *pp*. The bass staff contains a melodic line of bass notes, which is the subject of the passage. The upper staff contains a more complex melodic line with slurs and ornaments. The section ends with a repeat sign and the instruction *&c.*

The bass notes, which form the particular melody of this passage, present the author with the subject upon which to raise, during its successive repetition, very interesting harmonies and modulations, which (after 30 bars) at last pass into an ascending series of arpeggiated chords, making a cadence on the dominant of E flat, and forming a prelude to the following *Allegro con fuoco* (*alla breve* time.)

Allegro con fuoco.

The musical score for the *Allegro con fuoco* section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is alla breve. The piece begins with a piano introduction marked *p*. The bass staff features a staccato crotchet theme, which is the subject of the passage. The upper staff contains a more complex melodic line with slurs and ornaments. The section includes dynamics such as *p*, *cres.*, and *marcato*.

The three *staccato* crotchets in the bass now form the theme, which is developed throughout this rapid movement, and is even occasionally recurred to in the following movements. After it has been employed alternately in both hands, accompanied by highly animated and brilliant passages in quavers, during more than forty bars, a short and tranquil middle subject enters in the key of the dominant:—

The musical score for the middle subject consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piece begins with a piano introduction marked *ff*. The bass staff features a middle subject, which is a tranquil passage. The upper staff contains a more complex melodic line with slurs and ornaments. The section includes dynamics such as *ff* and *p*.

We perceive, that the rules of the Sonata are here observed, in regard to modulation. The middle subject is again followed by passages, through upwards of sixty bars, after which a modulation of several bars leads back to the Introduction (but in the key of B minor) and there forms a short point of repose.

Now commences the second part of the animated *Allegro con fuoco*, in which,

with the constant use of the principal theme (the three crotchets), the impassioned movement is continued through about a hundred bars, with spirited modulation; and then gradually becoming more tranquil it announces the return of the Introduction (in E flat), after which a new idea occurs.

This new idea is a *Larghetto cantabile* on the following subject:—

Larghetto cantabile.

This *Larghetto* is constructed like the Andante of a Sonata, and proceeds, with tasteful embellishments and a beautiful harmonic conduct, through ninety - nine bars, with increasing interest. Highly effective are the allusions to the principal theme, in the course of the middle subject:—

After the termination in E flat major, bursts forth the Finale, in a surprising and unexpected manner, in the key of G minor, with the following impetuous figure:—

Allegro assai.

The construction of this Finale is partly that of a free Rondo, and partly that of the Capriccio or of the Toccata. A new idea in E flat, is introduced at a later period, as a middle subject; and the whole work finally concludes with a brilliant and excited *Presto*, in G minor.

This Fantasia consists, as we perceive, of five different movements, which are how-

ever connected with one another, both in a technical, and in an æsthetic point of view. Notwithstanding its great length, it is by no means wearisome; for the judicious change of the ideas and of the degrees of movement, the beautiful and artistic treatment, and the brilliant and (for the player) grateful style, continue to enhance the interest of the composition to the end.

We can recommend this work to the pupil, as one of the best models. Moreover, Mozart's *Fantasia* in C minor, Beethoven's *Sonata, quasi Fantasia* in E flat (Op: 27 N^o 1.) Kalkbrenner's *Effusio musica* and many other modern works of this species will serve as guides for the young composer.

The imitation of such *Fantasias* (which is also to be recommended to the pupil, at the first), cannot be made so strictly as in the case of *Sonatas*, neither is it now so necessary. But he should attend to the construction of the whole, and of each separate movement, until he feels himself sufficiently exercised to proceed in his own way.

C. OF THE FANTASIA ON KNOWN THEMES.

Compositions of this kind are now greatly esteemed, and have, for the moment, supplanted many other Pianoforte works. This is easily accounted for.

The public in general, experiences great delight on finding in a composition some pleasing melody with which it is already familiar, and which it has previously heard with rapture at the Opera: for most melodies acquire their popularity by the fine performance of a human voice and the charm of theatrical effect.

Now, when such melodies are introduced in a spirited and brilliant manner in a *Fantasia*, and there developed or varied, both the composer and the practised player can ensure great success. This species is by no means new; for, Steibelt, upwards of thirty years ago, wrote numerous *Fantasias* on the favorite melodies of that time. But as Pianofortes, as well as performers on the same have become so general since then, — as very different opera-themes are now in favour, — and, lastly, as several great and celebrated *Virtuosi* have particularly distinguished themselves in this class of composition, none need wonder at the success of it.

The construction of this kind of *Fantasia* is much the same as that just before mentioned. Two or three favorite themes are first selected, which differ from each other in respect to their time, character, and degree of movement. The leading idea for the Introduction may then be taken from one of these themes, and be more or less developed. Original ideas and melodies may also be interwoven in the same.

The entry of each of the themes chosen, must be prepared in as striking and interesting a manner as possible, and each must be treated in a different way. Thus, for example, the first theme may receive some variations; the second may be treated in the Rondo-form, or in a more free style; the third again may be once or twice

varied; and, in the Finale, all the themes may be interwoven.

In the succession of the themes, regard must be had to variety; and, as connecting links, brilliant figures, elegant embellishments, together with melodic, harmonic, and even fugued passages must be introduced. But the chief aim of the composer must be always to remain tasteful and interesting, to stretch out no passage too much, and to preserve the most beautiful and animated ideas for the end. To these qualifications Thalberg's Fantasias are indebted for their generally acknowledged effect.

Grand Fantasias of this class are specially intended to present Virtuosi with the opportunity of displaying their talent in performance, and in the bravura style. Hence they must be brilliant, and consequently difficult. But in order to write effective difficulties, the composer must himself be a good player, otherwise his passages will generally be awkward, unnatural, and scarcely worth studying.

Fantasias of this kind may likewise be composed in an easier and merely pleasing style, and then (if the themes be well chosen) we may calculate upon their meeting with a favorable reception among amateurs.

Extemporaneous performances of this species may also take place. The improvisations of Hummel, so celebrated in their time, were generally in the style here described; and, had it been possible to have written them down, they would even now have ranked among the best of this kind.

Among the modern compositions of this species, we must particularly mention the Fantasias of Kalkbrenner, Thalberg, Liszt, Moscheles, Döhler &c, to which it is sufficient here to refer the pupil.

D. OF THE FANTASIA FORMING A POT-POURRI.

The desire of the public to possess the beautiful melodies of favorite Operas, tastefully and connectedly strung together, has led to numerous works of this species.

The composer selects, in suitable order, as many themes from an Opera, as the length of the piece to be written permits. He extends one theme with a variation, another with a short development, or with brilliant, but not too difficult passages, unites the different themes to each other by means of pleasing modulations, pauses or cadences, and takes the liveliest subject for the end, in order to obtain a gay and animated conclusion.

A short Introduction must always precede such Fantasias or Pot-pourris, and the passages employed to connect the different subjects should not resemble one another. We must therefore contrive to vary the cadences. The putting together themes without any connecting passages, would form a so-called *Quodlibet*, destitute of merit. But, in such Fantasias, the composer must sufficiently bring into operation his peculiar gift of invention, both as regards variations, connecting pas-

sages and embellishments, as well as the ingenious and suitable connection of the numerous subjects; so that this species, when successful, must by no means be deemed insignificant. It particularly calls for a refined taste, and an accurate knowledge of that kind of elegance which is the style of the day: two properties which have established the success of many a composition, and which many young composers have, to their prejudice, too greatly neglected. A few remarks on this subject, will here be in their proper place.

REMARKS ON REFINED TASTE IN EMBELLISHMENTS.

Embellishments are an object and an offspring of fashion, and grow old, as soon as better or at least others of a pleasing kind are invented. This is especially the case with the concluding cadence of a melody. For example, the following cadences will be considered in very bad taste by every one.



And yet, at the time of their invention, they probably appeared as charming to those of that day, as the tasteful embellishments of a modern singer or player now appear to us.

If we desired to bring the above three phrases somewhat nearer to our own time, this might perhaps be done in the following manner:



Hence, we perceive that an alteration of a few notes, a new direction given to the melody, the addition or omission of a shake or turn, &c. is frequently sufficient to render the thing more agreeable.

The same is the case with longer embellishments, frequently introduced into the melody, and therefore it is requisite that they be not only new and pleasing, but also that they be introduced *at the right places*, and also that the melody be not

overladen with them. It is much the same with them, as with the ornaments of female attire: a correct and discriminating taste will so dispose the flowers and ribbons, that the general appearance will be thereby rendered more charming; whilst any blunder in this respect easily excites ridicule.

In reference to this, the young composer must naturally take only the *newest* and most tasteful compositions for a model, and particularly endeavour to form his taste, by hearing the best modern and generally esteemed Operas, and good singers; for, as a matter of course, *in this respect*, the ancient authors can rarely be taken as an example. He who neglects this in his youth, will experience great difficulty, at a more advanced age, in keeping pace with the times; and it has never yet been sufficiently considered, how great an influence this object has had upon many works, which, though excellent, have too soon become antiquated.

The pupil who desires models for the various species of Fantasia, will find an abundant supply in the works of Ries, Hummel, Kalkbrenner, Moscheles, Herz &c. &c.

E. OF THE CAPRICCIO.

A *Capriccio*, in the fullest sense of the term, is really nothing more than a Fantasia of one of the preceding species, only that we should perhaps allow ourselves a greater degree of humour therein. But according to its more precise and restricted signification, it is a piece which in construction may approach the Rondo, or even the Scherzo; allowing ourselves, however, greater freedom in the development, and broader limits generally.

It may commence with a slow Introduction, and also have a similar intermediate movement, but the principal movement must be written in a quick time; for a *Capriccio* in a slow time would scarcely answer to the term.

Sometimes the entire *Capriccio* may merely form the Introduction to succeeding Variations, or to a Rondo. The true, independent *Capriccio*, in its chief component parts, most suitably follows the rules of the Sonata, as it contains a principal subject, a middle subject, conclusion of the first part, (which is not repeated), and a developed second part. In this case the capriciousness must consist rather in merriness, singular, or even eccentric ideas, than in the form.

In general, this form has very wide limits: thus, for instance, Beethoven's Fantasia Op: 77 is, according to its ideas, more nearly allied to the *Capriccio*, than to the genuine Fantasia.

Of this species (in which, known themes can be interwoven, or employed as the groundwork) distinguished models have been produced by A. E. Müller, Kalkbrenner, Moscheles, Mendelssohn, Thalberg &c.

CHAPTER XII.

OF THE ÉTUDE OR STUDY.

The thought of writing such pieces as are especially intended to exercise and impart dexterity to the fingers, and yet are musically interesting, is so natural, that even ancient authors (as S. Bach, Corelli, Tartini &c) have produced works of this kind for different instruments.

At a later period, Cramer has rendered this form greatly esteemed on the Piano-forte, by his well known Studies; and, since then, compositions bearing this name have increased to such a prodigious number, that they threaten to supplant many better forms. For as we are unfortunately not very rich in variety of musical forms, and as the names *Sonata, Variation, Rondo* &c already begin to grow old; we find the title *Study (Étude)* very acceptable, in order to write, in this form, short, brilliant, and even amusing pieces, bespeaking some particular benefit, the invention of which costs comparatively little pains, and which are welcome to so many players. Indeed, the Study is nearly the easiest kind of musical composition; for, we have only to invent, or put together a single figure, of scarcely a bar's length, and to repeat the same in all sorts of modulation through a few pages, and the Study is made.

But talented composers can also produce a very interesting page, in this species of such apparent simplicity; for, even in the easiest and most simple form, something important can be accomplished, and the numerous studies by Clementi, Cramer, Steibelt, Woelfl, Hummel, Moscheles, Kalkbrenner, Potter, Herz, Schmitt, Chopin, Thalberg; Liszt, Hiller, Bertini, Henselt, and many others, are by no means mere finger exercises, but thoughtful, brilliant, and sometimes grand pieces; rich in melody, harmony, and new passages, and demanding the attention both of the player and the composer.

The length of the Study may vary according to the nature of the ideas and their development, and it may even be extended to the duration of a little Rondo. The form, too, of such pieces is tolerably arbitrary; as we may apply the name *Study* to them, merely because they are useful to exercise the finger, by reason of their difficulty.

A well written Study is generally based on some determinate melody, and then the figures are only a variation of the same. This melody may be either a two-part theme, like those mentioned in Chapter I — which is mostly the case in the Studies by Cramer — or it may take the form of an Andante, an Allegretto, a Rondo &c: or else, at the very commencement, it may modulate in an arbitrary manner into extraneous keys, without however neglecting the necessary rhythm. In this case it approaches the construction of the *Prelude*. But the whole must always express a determinate idea, otherwise it would be merely a senseless accumulation of passages.

Lastly, the Study may also have the form of a cadence, or of a piece consisting of brilliant runs, in which case no particular melody is necessary. Even the strict form of the Canon and the Fugue may likewise be employed for it.

The character of the Study may be of the most varied kinds; for all degrees of sentiment and modes of colouring stand open to the composer, from the liveliest Scherzo to the sentimental Adagio, and from the most brilliant Concert-piece to the profound Fugue; and this, together with the comparative brevity of its form, has rendered the Study so esteemed.

The melody forming the groundwork of a grand Study must have a middle subject and a second part, after which the principal theme returns, the whole however continuing to move in the like varied passages which have been adopted at the commencement.

Although the pupil will meet with numerous models of all kinds of Studies in the before-mentioned Authors, we here add the harmonic skeletons of two, in order to illustrate the construction and the course of ideas of such pieces.

N^o 1. The ground-melody of Cramer's Study N^o 4. Vol. I of his "Studio per il Pianoforte."*

Allegro.

The musical score consists of four systems of piano accompaniment, each with a treble and bass clef. The first system is marked *Allegro.* and begins with a piano (*p*) dynamic, followed by *legato* and *cres* markings. The second system features *pp* dynamics and *cres* markings. The third system starts with a forte (*f*) dynamic, followed by *dim* and *cres* markings. The fourth system begins with a fortissimo (*ff*) dynamic, followed by *dim*, *p*, and *pp* markings. The score concludes with a double bar line.

* By permission of Mr Chappell and Messrs Cramer and Co

The moving figure of this Study, is, as is known, the following:—

A musical score for a piano study, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a continuous, flowing eighth-note melody in the right hand, starting with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment. The piece concludes with a double bar line and the symbol "&c".

N^o 2. The ground-harmony of the first Study by Chopin, Op. 10.

Allegro.

A musical score for the ground-harmony of the first Study by Chopin, Op. 10. It consists of seven systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked *Allegro*. The music begins with a forte (*f*) dynamic. The right hand features a complex, rhythmic pattern of chords and arpeggios, while the left hand provides a steady harmonic accompaniment. The piece ends with a double bar line.

The moving figure of this Study is the following:—

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The musical notation is presented on a grand staff. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. It is marked 'Allegro.' at the beginning. A dashed line above the staff indicates a 'pva' (pizzicato) section, followed by a 'loco' section. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The piece ends with a double bar line and the notation '&c.'.

REMARKS ON THE PRECEDING MODELS.

The first Study, by Cramer, is built, as we perceive, on a kind of Choral-melody, which is supported by a three or four-part harmony. In the seventh bar, a modulation into the dominant takes place, and then, after passing through several keys, a return is made to the theme.

The second Study, by Chopin, is (without any melody) entirely built on chords, which, however, form a rhythmically disposed whole, modulate variously, and finally return again to the chords of the theme.

Having here given the harmonic skeleton or outline of the two Studies by Cramer and Chopin, we must observe to the pupil, how extremely useful and requisite it is, for him to write out similar ones of very many distinguished compositions, such as Mozart's and Beethoven's Sonatas, Quartetts and Symphonies. For this purpose, knowledge, care and a great penetration into the spirit of the music is required, in the case of complicated pieces, in order thus to divest the melodies and figures of all ornaments, and to reduce them to their *most simple* harmony. In so doing, particular care must be taken to write each chord in the position which perfectly answers to the melodic idea of the composer. He who is able correctly to draw up such an outline of a composition, thereby proves that he has thoroughly understood and entered into the work.

By this procedure the pupil will with delight become acquainted with the internal structure of the most admirable compositions, and frequently remark, with surprise, on what a simple, though firm and symmetrical basis, the finest and most intellectual works of the great masters rest.

Equally as useful is it for the pupil, by way of exercise, occasionally to write a composition of his own on such an harmonic skeleton; which, however, in respect to the ideas, melodies, and passages, must be entirely different from the chosen original.

We see that, the construction of Studies, however extraneous it might appear, is nevertheless always based upon the fundamental rules, which have been already laid down in the Chapters on the Theme and the Sonata; for, it is only in this manner that an organic whole can be formed.

The method adopted in the foregoing examples, of reducing a piece to its ground-melody, is, we repeat, extremely useful *in other kinds of composition*. For this is, in a manner, the *anatomy* of the pieces, by which the pupil becomes acquainted with

the plan, the construction, the melody, the harmony, the course of ideas, and, generally, with the particular thoughts of the composer, in essential points, and distinguishes them from all exterior embellishments calculated only for effect. A piece whose skeleton is unrhythmical or without meaning, must ever be ranked as a failure.

This is the place for some important remarks on *real* and *accidental* melody.

REMARKS ON REAL AND ACCIDENTAL MELODY.

A *real* melody must not only form a rhythmical and perfect whole, but it must also be so constituted, that, even *without any accompaniment*, it shall still be intelligible, full of meaning, and capable of being sung. Of this kind are all the themes given in Chapter. I.

But when we perform a regular series of slow chords, the upper part of the same also forms a kind of melody, which may be termed *accidental*; for, it is not properly invented by the composer, but arises naturally from the chords themselves, the putting together of which, gives an experienced harmonist no trouble.

Take, for example, the following series of chords:—



We here observe, that the upper part forms a kind of melody, and if the composer were to add a suitable accompaniment to it, a passage would be obtained, without the slightest effort, which would produce the effect of a real melody. For example:—



This kind of melody is especially suited to Introductions, and if we add an elegant cadence or embellishment at the proper place, we may ensure the desired effect.

It will be conceived what an admirable auxiliary this is for the composer, who has either no real melody at his command, or who is unwilling at the instant to employ such.

We now insert the truly melodious theme by Beethoven, out of which we have designedly formed the preceding example:—

Andante

BEETHOVEN.

Here is a real, intentionally-composed melody, for it forms a rhythmical and perfectly conclusive idea.

That those accidental melodies which are produced by chords are particularly suitable for the invention of Studies and other similar pieces, will at once be perceived by the reflecting pupil, without any further comment.

The most pleasing and delightful melodies, are those which remain interesting even with the simplest and most natural accompaniment; nay more, which are still always full of meaning and satisfactory without any accompaniment whatever. An idea which depends for its effect solely upon a constrained harmonic accompaniment, is of very doubtful *melodic* value.


Many composers fall into the error, either of stifling a happily conceived melody by a forced and overcharged accompaniment; or, of seeking to invent such only, as, if simply accompanied, would prove insignificant or unintelligible.

The following example will illustrate this remark:—

Allegretto cantabile.

BEETHOVEN.

This charming and nobly simple melody is confined to the six notes of the diatonic

scale ; and is, besides, so intelligible, that it fixes itself in the memory of every hearer, and can be repeated with facility.

Still more simple is the accompaniment, which consists, nearly throughout, of only the two principal chords on the tonic and dominant; all that approximates to what is artificial, being there sedulously avoided.

We will now attempt to clothe the same melody with a modulating harmonic accompaniment.



Here, the beautiful melody is evidently stifled by the overcharged, forced, and so-called learned accompaniment: and that young composer, who perhaps exceedingly prides himself on the toilsome invention of such modulations, may rest assured, that it is a *far greater merit* to be able, like Beethoven, to produce a fine effect, intelligible to everyone; and that, too, *with such simple means*.

Many a composer has the weakness to be particularly enamoured with those of his compositions, whose invention has cost him the greatest pains and labour; and he cannot then exercise sufficient self-denial, to sacrifice these fruits of his anxious hours to what is truly beautiful: nay, he thinks that all hearers must be as enraptured with them as he is himself.

However, it is far from our intention, unlimitedly to dissuade from the use of skilful harmony. As in all things, so here, it is only the *abuse* which we feel compelled to caution against.

The invention of beautiful melodies is a gift of genius, and even then, only in certain happy moments. But skilfully constructed modulations, can at any time be put together by the cultivated composer, even when in the most indifferent frame of mind. May those, therefore, on whom nature has bestowed the greater talent, not content themselves with dry learning, either from convenience, or from a perverted view of art, but ever render the same subordinate to the truly beautiful!

Whatever may be said against the Italian Opera music, no one can deny the fact, that it excites pleasure *throughout the whole world*. This mostly arises from the observance of those principles which we have here so fully stated.

CHAPTER XIII.

OF THE NOTTURNO.

We devote a particular chapter to this kind of composition, because in respect to its character it forms a distinct species.

The *Notturmo* for the Pianoforte is really an imitation of those vocal pieces which are termed *Serenades*, and the peculiar object of such works — that of being performed by night, before the dwelling of an esteemed individual — must always exercise an influence upon its character. The *Notturmo*, therefore, must be calculated to create an impression of a soft, fanciful, gracefully-romantic, or even passionate kind, but never of a harsh or strange. The construction of it is nearly that of a short *Andante* in a *Sonata*, or of an extended theme; and a slow degree of movement is most suitable to the same.

In this species of lesser *Notturmo*, John Field has particularly distinguished himself, and latterly Chopin, Thalberg, and many others.

We here insert an example by J. Field.

NOTTURNO.

Moderato cantabile.

J. FIELD.

The musical score is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 12/8. The tempo and mood are indicated as 'Moderato cantabile'. The score begins with a piano (*p*) dynamic. The piano accompaniment is characterized by a steady triplet eighth-note pattern. The vocal line features a melodic line with various ornaments and phrasing. The score concludes with a dynamic marking of *cres* (crescendo) and a final *p* (piano) dynamic.

The musical score is written for piano and violin. It consists of five systems of two staves each. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamic markings: *sf* (sforzando), *p* (piano), *ritar* (ritardando), *loco* (ad libitum), *cres* (crescendo), and *dim* (diminuendo). The piece concludes with a double bar line and repeat signs.

No middle subject occurs in this Notturmo, but only a ritornello, after the 17th bar. The theme, however, can be followed by a new middle subject (either of a melodious or moving kind), which then forms a second period. We can also modulate to a greater extent, provided that the character of the piece be truly preserved.

Furthermore, under the name Notturmo (or Serenade), there are greater compositions, consisting of an Introduction, Andante, Allegro, Variations, Finale &c, and of which we need only mention the well known Notturmo of Prince Louis Ferdinand, of Prussia.

These different movements are joined to one another, and the whole follows, in its construction, the rules of the freer Sonata or the Fantasia. But we must always endeavour, by the choice and nature of the ideas, to accord with the character which is announced by the title.

OF COMPOSITIONS UNDER VARIOUS PARTICULAR NAMES, AND OF THOSE IN AN EASY STYLE.

Many compositions appear with particular names; as, for example, *Allegro scherzando*, *Allegro agitato*, *Allegro di Bravura*, *Andante sentimentale*, *Presto affettuoso* &c, and also under the title of *Romance*, *Ballad*, *Song without words*, *Eclogue* &c.

The construction of all such pieces, follows the rules which we have already become acquainted with in the *Sonata* and in the other kinds of composition; thus, for instance, an *Allegro di Bravura* is modeled upon the first movement, or upon the *Rondo* of a *Sonata*. The *Romance* resembles the *Notturmo*. The *Song without words* is a melodious movement, in the form of a greater two-part theme, or of a short *Andante*. The *Ballad* is a kind of *Fantasia*, and so on.

These latter names and forms are borrowed from vocal music, and therefore the character and construction of such works must be similar to the actual vocal pieces, of which we shall treat hereafter. All such very singular names, which are at present sought out for many compositions, (and that often senselessly enough), prove how greatly we are at a loss for new forms in *Pianoforte* works.

But alas! that which is indeterminate, arbitrary, formless, and even nonsensical in the art, constantly gains ground by this means and many a talented youth, who with solid study might produce excellent works, finds it indeed more convenient to resign himself, in this manner, to a wild irregularity. From this by-path also, only the imitation of good models can reclaim him.

As examples of beautiful *Romances*, we refer to the second movement of *Mozart's Concerto* in *D* minor, and to *Beethoven's Romance* in *F*. *Op. 50* (*Duett.*) *Songs without words* have appeared by *Mendelssohn*, and *Eclogues* by *Tomaschek*, *Chopin* has produced a *Ballad*, and so on.

Beethoven's Bagatelles, *Op. 33*, present fine models of short, but highly intellectual pieces. Also similar works by *Ries*, *Kalkbrenner*, *Moscheles* and others.

OF COMPOSITIONS IN AN EASY STYLE.

The talented composer detracts nothing from his merit, by sometimes writing little, easy works for less skilful players and beginners. Most of the great *Pianoforte* composers have also brought this offering to the art; and, indeed, young performers have a right to desire works suited to their undeveloped capacities, which, without presenting difficulties, are nevertheless written solidly and with spirit. Such compositions are always a valuable contribution to musical education, and that composer is not perfect, who can write *only for Virtuosi*.

Short *Variations*, *Sonatinas*, *Rondinos*, *Fantasias*, *Studies* &c. can be written in the easiest style, and the composer must therein endeavour to invent pleasing, intelligible and unconstrained melodies, and unite them to passages of a like character. All difficult keys and extraneous modulations must be there avoided, as well as octaves, extensions, skips and complicated harmonies, all of which would be quite out of place.

It is more difficult, than is supposed, to write such easy pieces without appearing dull, feeble and childish, particularly when all octaves must be avoided. The young composer will find numerous models of this kind in the works of *Mozart*, *Haydn*, *Hummel*, *Ries*, *Kalkbrenner* and others, and we moreover recommend him not to neglect exercising himself in this species, as it may be more useful to him in many respects, than the continual seeking after difficulties, and the unceasing endeavour to produce only grand and lengthy compositions.

CHAPTER XV.

OF DANCE-MUSIC.

The characteristic of dance-music depends on the time, the degree of movement, the rhythm, and the length of the composition. The usual dances are the following:—The *Waltz*, the *Galop*, the *Minuet*, the *Quadrille*, the *Polonaise*, and also a few particular national dances, as: the *Mazurka*, the *Polka*, the *Ecossaise*, the *Bolero*, the *Fandango* &c.

The **WALTZ** is written in $\frac{3}{4}$ time, and has a quick degree of movement, almost *Allegro molto* (according to Maelzel's Metronome $\text{♩} = 88$). It consists of two parts, both of which are repeated, and contains 8 or 16 bars in each part. The first part concludes either in the original key, or in that of the dominant, or else in a nearly related minor key.

The character of the Waltz is gay and lively, though it may likewise be occasionally sentimental. The generally known Waltzes by Strauss, Lanner, Bendl &c. present the best models, by the latter of whom we here insert a successful example.

WALTZ.

BENDL.

The musical score is written for piano and violin. It is in 3/4 time and G major. The score is divided into four systems. The first system begins with a piano (p) dynamic. The second system features a forte (f) dynamic followed by a piano (p) dynamic. The third and fourth systems continue the melodic and harmonic development. The score concludes with a double bar line and repeat signs.

The unparalleled favour which Waltzes have obtained throughout the world, has arisen from their cheerful, exhilarating and universally intelligible character; and the circumstance that only few composers have yet distinguished themselves in this branch, is a proof that, even for this, talent and a just apprehension of all that the public especially prefers are required.

The GALOP is written in $\frac{2}{4}$ time, and its brisk and sprightly character demands an *Allegro molto* degree of movement (about $\text{♩} = 84$). It must be still more exhilarating than the Waltz, and correspond to the frisking motion of the dance. — Here follows an example:—

GALOP.

STRAUSS.

The musical score is written for piano and consists of four systems of music. The first system is the beginning of the Galop, marked with a piano (*p*) dynamic. The second system continues the main section, marked with a forte (*f*) dynamic. The third system is the beginning of the Trio, marked with a piano (*p*) dynamic and the word "Trio." above the staff. The fourth system concludes the Trio and the Galop, marked with a forte (*f*) dynamic, and includes the instruction "Galop D.C." at the end.

The Galop, as we here perceive, has a Trio, in a relative key, of precisely the same construction as itself. The whole is usually formed on the two chords of the tonic and dominant.

The MINUET, as a dance, is certainly no longer in use; but, as a musical piece, it is still interesting, and therefore merits the attention of the composer. It is in $\frac{3}{4}$ time, and has a calm, noble, graceful and even majestic character, and a tolerably slow *Allegretto moderato* degree of movement, (about $\text{♩} = 100$.)

It consists of two parts, each of which must contain eight bars, and be repeated. The Trio belonging to it, is of the same length.

The first part closes either in the Tonic or in the dominant.

In pieces of this kind, the composer may introduce soft and beautiful melodies, and even transiently modulating chords, but he must always preserve the known rhythm of the two-part theme.

Here follows an example of a dance-minuet:—

MINUETTO.

MOZART.

The musical score is presented in two systems. The first system contains the main Minuetto, and the second system contains the Trio. Each system consists of two staves: a treble clef staff and a bass clef staff. The Minuetto is in 3/4 time and begins with a piano (*p*) dynamic. It features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *p*, *cres*, *f*, *dim*, and *p*. The piece concludes with a double bar line and the word "Fine". The Trio section follows, marked "Trio." and begins with a *dol* (dolce) dynamic. It features a more complex rhythmic pattern in the treble and a steady accompaniment in the bass. Dynamics include *dol*, *sf*, *p*, and *f*. The Trio concludes with a double bar line and the instruction "Men: da capo".

The Minuet, as we are aware, may be employed as the third movement of a Sonata, even in its ancient, strict dance-form: and also in other pieces, (even, indeed, in vocal music,) its peculiarity is sometimes useful.

The **QUADRILLE** consists of five different dance-tunes,* each of which must contain a determinate number of bars. As a complete Quadrille would here occupy too much space, and as this kind of composition is but little known to many writers, we give an account of the number of bars, of the form, and of the particular appellation of each figure.

1st Figure. *Le Pantalon*. $\frac{6}{8}$ Time. *Allegro*.

1. Theme, 8 bars, concluding in the tonic.
 2. Second part of the same — 8 bars.
 3. Then first part *Da Capo* — 8 bars.
 4. A new second part — 8 bars.
 5. Then again the first part *Da Capo* — 8 bars.
- Consequently, in all, 40 bars.

2nd Figure. *L'Été*. $\frac{2}{4}$ Time. *Allegretto*.

1. First part, 8 bars, concluding in the tonic.
 2. Second part, with an imperfect cadence — 8 bars.
 3. Third part — 8 bars.
 4. First part *Da Capo* — 8 bars.
- In all, 32 bars.

3rd Figure. *La Poule*. $\frac{6}{8}$ Time. *Allegretto*.

1. Theme, 8 bars, concluding in the tonic.
 2. Second part — 8 bars.
 3. First part repeated — 8 bars.
 4. A new second part — 8 bars.
 5. First part *Da Capo* — 8 bars.
- In all 40 bars.

4th Figure. *La Trénis*. $\frac{2}{4}$ Time. *Allegretto*.

1. First part, 8 bars, concluding in the tonic.
 2. Second part — 8 bars.
 3. A third part (or the second part repeated) — 8 bars.
 4. First part *Da Capo* — 8 bars.
- In all, 32 bars.

* The description following embraces six figures, and consequently as many tunes; but, in dancing, either *La Trénis* or *La Pastourelle* is omitted. TR:

5th Figure. *La Pastourelle*. $\frac{2}{4}$ Time. *Allegretto*.

1. First part, 8 bars, concluding in the tonic.
2. Second part, with an imperfect cadence — 8 bars.
3. A continuation of the second part — 8 bars.
4. Another continuation of the second part — 8 bars.
5. First part *Da Capo* — 8 bars.

In all, 40 bars.

6th Figure. *Le Finale*. $\frac{6}{8}$ Time.* *Allegro molto*.

1. First part, 8 bars, concluding in the tonic.
2. Second part, with an imperfect cadence — 8 bars.
3. First part *Da Capo* — 8 bars.

In all, 24 bars.

This may still be followed by a Coda, which corresponds, in every respect, with the Finale.

The whole, therefore, consists of little rhythmical passages, each of which must contain eight bars.

The composer will easily meet with the necessary models in respect to the form and character of each figure, when he finds himself called upon to write such Quardrilles.

The **POLONAISE** (*Polish dance*) resembles the Minuet, it having the same time, degree of movement, number of bars, and even similar modulations. But there are certain little figures which form its national peculiarity; and this especially happens in the *last* bar of each part, where the cadence must be so constituted, that the first two crotchets of the bar shall occur on the dominant seventh, and the third crotchet on the tonic. For example:—



The character of the Polonaise may be either sentimental, or heroic, and its form gives occasion to very pleasing and gentle, or piquant ideas.

The genuine Polonaise may be preceded by four bars of suitable introduction, but in the same degree of movement, and without any pause. Moreover, we are not obliged to observe the number of bars so rigidly, as in the Minuet. — Here follows an example of the latter kind:—

* Often, also, $\frac{2}{4}$ time. TR:

POLONAISE.

OGINSKY. 105

Sentimentale.

p dol.
dol
cres.
f *dim.* *p* **Fine.**

Trio.

dol.
cres. **1st** **2nd**
f *p* *f* *dim.*
p *f* *p* **Pol:**
D.C.

The MAZURKA is also a Polish national dance, in $\frac{3}{8}$ time, *Allegro moderato*. Its character is frisky and animated. The following is an example:—

MAZURKA.

Allegro moderato.

The musical score for the Mazurka is presented in three systems. The first system shows the main melody in the right hand and piano accompaniment in the left hand. The second system is marked 'Fine' and 'D.C.' (Da Capo). The third system is marked 'Trio' and 'D.C.' (Da Capo). The key signature is one sharp (F#) and the time signature is 3/8. Dynamics include *f*, *sf*, *p*, and *sf*. There are triplets in the Trio section.

The ECOSSAISE (*Scotch dance**) is in $\frac{2}{4}$ time and has a very quick degree of movement. It consists of two parts, each of which contains eight bars, and is repeated. Its character is extremely gay and lively, and the end of the second part can be so connected to the beginning of the first, that the whole proceeds without interruption; as the entire Ecossaise must be continually repeated, so long as the dance lasts. See the following example:—

ECOSSAISE.

The musical score for the Ecossaise is presented in two systems. The first system shows the main melody in the right hand and piano accompaniment in the left hand. The second system is marked 'Presto' and 'D.C.' (Da Capo). The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *p* and *f*.

* The tunes designated by the term "Ecossaise," by continental composers, bear no resemblance to Scotch dances. They are frequently nothing more than variations constructed upon the themes which appear in their works; and, indeed, the example given above is only a variation on the air known as "The bells of St Petersburg." Mr Czerny's explanation must therefore be considered as applying only to the above imaginary imitations of Scottish music; and as genuine Scotch dances are so numerous the pupil can easily provide himself with models.

Remarks on the difference between the ancient Scotch dances and the modern Ecossaise are given in Schilling's *Lexicon der Tonkunst* Vol: 2. p. 556. Art: *Ecossaise*. TR:

Conclusion instead of the last two bars.*

Ecossaise
Da Capo.

The **POLKA**, which is at present in such high repute, is a Bohemian national dance in $\frac{2}{4}$ time and in a tolerably quick degree of movement. It consists of two parts, each of which contains eight bars, and is repeated. Then follows a *Trio*, the first part of which contains eight, and the second sixteen bars. To this succeeds the Polka, *da capo*, with a few bars as a Coda. Example:—

ANNEN POLKA.

STRAUSS.

Trio.

p

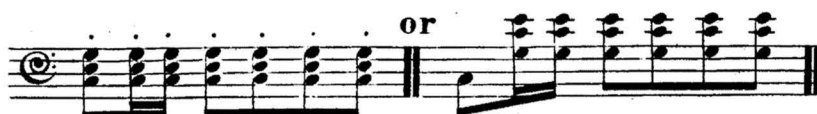
Da Capo Polka, with repetition, and then sixteen bars Coda in the same movement.

Light, skipping and pleasing rhythmical subjects are here the most suitable.

These are the dances which have obtained a general place in music: for, independently of the composer often finding himself obliged to write such, these different forms give occasion to Rondos, Impromptus, Fantasias &c, in which the leading character of the chosen dance-form must be more or less preserved.

In writing Operas and Ballets, the composer is sometimes obliged to introduce national dances of foreign countries: for example, the Spanish *Bolero*, and *Fandango*, the Neapolitan *Tarantella*; the *Siciliana*; Russian national dances &c. The characteristic of all these, lies partly in the peculiarity of their melody, but partly also in the accompaniment, which must have a particular motion.

The **BOLERO** is like the Minuet, both in its time and degree of movement, but it has no repetition, nor Trio. Its character is tenderly lyric, and it possesses a peculiar rhythmical accentuation. The accompaniment to it generally moves in the following manner:—



When it is danced, the castanets are used, and the manner in which they are struck together by the dancers themselves, gives rise to the above kind of accompaniment.

The **FANDANGO** is in all respects similar to the Bolero, but of a plaintive character, and generally written in minor keys. Its accompaniment, however, is not so hopping, but more *legato*. When danced, its degree of movement is gradually more and more accelerated.

The **TARANTELLA** is a very sprightly dance in $\frac{6}{8}$ time, in which the upper part constantly moves in simple quavers, whilst the accompaniment marks the two principal divisions of each bar, in short chords. The character of it, is a certain wild vivacity.

The **SICILIANA** possesses a rural, tender and plaintive character. It is written in $\frac{6}{8}$ time; and has a slow degree of movement. Its melody generally moves in the following manner:—



The construction of it is much the same as that of the two-part theme, but without repetition.

The *Russian* national dances, which are mostly in $\frac{2}{4}$ time, are lively, and have the construction of the two-part theme. They are generally composed in minor keys, and the motion of their accompaniment is as follows:—



In Opera and Ballet music such national dances are often introduced, and in this case the composer must well attend to the characteristic of the same, and endeavour to procure genuine national melodies as models, of which there are, at present, many collections

CHAPTER XVI.

OF MILITARY MUSIC.

The Marches, of which this class of music consists, are divided into:— Quick marches, defiling marches, marches for the parade, solemn marches, and funeral marches. They are written in C time, though in quick marches $\frac{6}{8}$ time may also be employed.

The motion which distinguishes marches is the following:—



In solemn marches, and in those for the parade, or for funerals — all of which may be more or less slow, *Allegro moderato*, or even perhaps *Andante* — a step occurs on each crotchet of the bar: but, in quick marches, a step occurs on each minim, or, in $\frac{6}{8}$ time, on each half of the bar, and the degree of movement, in the latter case, is rapid — from *Allegro molto* to *Presto*.

The March, as well as the Trio belonging to it, consists of two parts, each of which is repeated. The construction and modulation are like that of the two-part theme; nevertheless each part, but especially the second, may contain more than eight bars, provided that the melody be rhythmical, pleasing and intelligible. Pauses are impracticable, as the whole must proceed strictly in one uniform degree of movement.

Marches are rather an important species of composition: for they are not only written for the soldiery, but are also very frequently introduced in Operas, Ballets, and other grand musical works; and the warlike character which exists in their form, gives occasion to many instrumental pieces. Thus, there are: *Sinfonies militaires*, *Sonates militaires*, *Rondeaux militaires*, *Variations militaires*, &c. and a certain noble, grand, or brisk movement which can be imparted to such pieces, renders them exceedingly interesting.

The composer will find solemn, and triumphal marches, in many of the grand Operas of Mozart, Cherubini, Spontini, Rossini &c. Beethoven's 3 Marches for two performers, Op: 45, also present fine models of the higher order; and the funeral march in his Sonata, Op: 26, is the finest example of its kind. Genuine military marches are so numerous, that the pupil can scarcely be at a loss for good models.

We here give an example which may serve as well for a defiling march, as for one of the solemn kind, according as the degree of movement is taken quicker or slower.

Allegro.

MARCIA.

CARAFFA.

The main musical score for the Marcia section consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic. The third system includes dynamics of *p*, *f*, *ff*, and *p*. The fourth system starts with *f* and *ff*. The fifth system concludes with a piano (*p*) dynamic and a double bar line labeled "Fine".

Trio.

The Trio section begins with a first system of piano accompaniment. It is marked with a piano (*p*) dynamic and a *mol* (molto) tempo indication. The music is written in a 3/4 time signature.

The second system of the Trio section continues the piano accompaniment. It features a fortissimo (*ff*) dynamic followed by a piano (*p*) dynamic. The system concludes with a double bar line.

Musical score for the first system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. Dynamics include *ff*, *p*, and *p dol.*

Marcia
D.C.

Here follows a quick March in 6/8 time.

ROSSINI.

Allegro
molto.

Musical score for the second system, consisting of two staves. The key signature has one sharp. The time signature is 6/8. Dynamics include *f* and *p*.

Musical score for the third system, consisting of two staves. Dynamics include *f*.

Musical score for the fourth system, consisting of two staves. Dynamics include *f* and *p dol.*

Musical score for the fifth system, consisting of two staves.

Musical score for the sixth system, consisting of two staves. Dynamics include *cres.* and *ff*.

A Trio in C or D major &c. may follow at pleasure.

The following is a grand triumphal March.

MOZART.

Maestoso.

The musical score is written for piano in G major, 3/4 time, and consists of six systems of grand staff notation. The tempo is marked 'Maestoso'. The score includes various dynamic markings: *fp* (fortissimo piano), *cres* (crescendo), *ff* (fortissimo), *p dol* (piano dolce), *fz* (forzando), *p* (piano), *f* (forte), and *ff* (fortissimo). The piece features a variety of textures, including block chords, arpeggiated figures, and melodic lines with ornaments. A fermata is present over a chord in the second system. The score concludes with a final cadence in the sixth system.

A musical score for a short example of a funeral march. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a series of chords and melodic lines. Dynamic markings include *f* (forte), *p* (piano), and *ff* (fortissimo).

The following is a short example of a funeral March.

Andante. **MARCIA FUNEBRE.**

PAER.

A musical score for a funeral march titled "MARCIA FUNEBRE." by PAER. The tempo is marked "Andante." The score consists of five systems, each with two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The music is characterized by a slow, solemn pace. Dynamic markings include *p* (piano), *f* (forte), *ff* (fortissimo), *dim* (diminuendo), and *cres* (crescendo). The score includes various musical notations such as slurs, ties, and repeat signs.

To such Marches a Trio must also be added, in a nearly related major key, and in a melodious, but serious style.

CHAPTER XVII.

OF COMPOSITIONS IN THE STRICT STYLE; WITH AN
APPENDIX ON COMPOSITIONS FOR THE ORGAN.

The principal forms of this class are: the *Prelude*, the *Fugue*, and the *Canon*.

A. OF THE PRELUDE.

The *Prelude* may consist either of slow, full chords; or of a more or less florid movement of the several parts; or even of actual quick passages. In the latter case it is usually only a variation of the first kind: namely, that in full chords.

The chords must continually modulate, so that a perpetual excitation may prevail in the change of the harmonies. In strict Preludes the modulation is confined to the relative keys: but, in free Preludes, we may pass, at will, into extraneous keys.

One peculiar feature of the *Prelude* (beside its continual modulation) is, a certain unity of motion, as well as a conformity to the adopted figure, which imparts a particular interest to the same, and distinguishes it from every other form.

Each part must have its own particular progression, and by no means degenerate into an ordinary filling-up accompaniment. The melody which either pervades the *Prelude*, or forms the basis of it, must express a determinate meaning, otherwise the whole would be a mere rambling about from one key to another.

As a model of the *first* kind, in full chords, we here insert the skeleton of a *Prelude* by Sebastian Bach, which clearly exhibits this *consequence* in the train of ideas:—

PRELUDE.

SEB: BACH.

The image displays two systems of musical notation for a Prelude by Sebastian Bach. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins with a piano (p) dynamic marking. The music is written in a style characteristic of the Baroque era, featuring a sequence of chords and melodic lines that illustrate the concept of continual modulation. The second system continues the piece, showing further harmonic development and a final cadence.

Such a Prelude might either remain in this state, or be varied in numerous ways. Bach himself has varied the above in the following manner:— (See his 48 Preludes and Fugues, Part I first prelude.)*



Here follows an example of the *second* kind, in which the different parts alternately make a tranquil movement, whilst the whole sounds as melodiously, as harmoniously beautiful.

PRELUDE.**

CRAMER.

Andante con moto.

p dol.

*—A new edition of this work has been published by Mess^{rs} Cocks & Co price £1.11.6. revised by the translator of the present school. TR.

** By permission of Mr Chappell and Mess^{rs} Cramer & Co

The musical score is written for piano and consists of six systems of grand staff notation. The key signature is one sharp (F#). The music is characterized by intricate sixteenth-note passages in the right hand, often with slurs, and a more rhythmic accompaniment in the left hand. Dynamic markings include *dol* (dolce) in the third system, *dim* (diminuendo) in the second and sixth systems, and *p* (piano) in the sixth system. The piece ends with a double bar line.

The foundation-chords of this Prelude form a kind of Choral melody, while the tranquil movement of the quavers, in the several parts, creates a new melody thereon.

And now we add a Prelude consisting of passages, without any decided melody.

PRELUDE.

HANDEL.

Presto.

This Prelude is likewise constructed on a few simple chords.

In grand Preludes we may also, regularly modulate into the dominant, and there introduce a middle subject, (moving however in a similar manner,) after which further modulations follow as a second part, and then the principal subject recurs again in the tonic. As an example of this kind, we refer to the fine Prelude in C major of Bach's 48 Preludes and Fugues, Part II. N^o 1.

The Prelude may likewise be divided into two parts, with repetitions, examples of which may be seen in the Prelude in B minor, Part I, and that in A minor, Part II of the before-mentioned work by Bach.

B. OF THE FUGUE.

The Fugue and the Canon are the only kinds of composition which are so closely connected with the doctrine of harmony and counterpoint, that they form, in a manner, the necessary practical result of these sciences, and are therefore explained at large in all good treatises on the same: consequently, those who have studied strict composition and counterpoint must be thoroughly familiar with the principles of their form and construction. As before observed, we must presuppose these studies to have been perfected by the readers of the present school, and as the theory of the Fugue has been fully explained and exhausted in the works of Marpurg, Kirnberger, Albrechtsberger,* and particularly in the treatise by Reicha (which, with the other objects, and the prescribed extent of this work, would here be impracticable), we confine ourselves to the following brief account of this subject.

The fugue may be either in two, three, four, or more parts, each part having a determinate and independent progression of its own. Moreover, in a strict fugue, the parts must be respectively written in *invertible* harmony.

A *fugue* consists in this:— a given theme first enters alone in one of the parts, after which it is successively repeated in the other parts, whilst those which have already began, proceed in a suitable manner, in strict harmony. The first entry of the theme takes place alternately in the tonic and the dominant; but afterwards it is also carried into other relative keys.

The theme which first appears, is called the *Subject* (or *Dux*— the leader), and that which follows it, the *Answer* (or *Comes*— the follower). These (the subject and the answer) alternate with each other, as many times as the fugue contains real parts, for example:—

ALBRECHTSBERGER.

The image shows a musical score for a fugue by Albrechtsberger. It consists of two staves, a treble clef on top and a bass clef on the bottom, both in common time (C). The top staff begins with the 'Subject' in the treble clef, marked with a forte 'f' dynamic. The bottom staff begins with the 'Answer' in the bass clef, also marked with a forte 'f' dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

* An English edition of the excellent works of this theorist has been published by Mess^{rs} Cocks & C^o, price two guineas, translated by A. Merrick. TR:

ALBRECHTSBERGER

OR

Answer.

Subject.

Answer.

Subject.

OR

Answer.

Subject

Answer.

Subject

SEB: BACH.

From the latter example we perceive that the answer may follow twice in succession.

The theme must undergo no change in its transposition into the dominant. But when the subject commences on the dominant, the answer must begin on the tonic, and this occasions a slight change in the next note, with respect to its distance from the first. For example:—

Answer.

Subject.

Answer.

Subject.

The copious rules on these necessary changes may be seen in Reicha's treatise on composition.*

When, at the commencement, the theme has thus appeared in all the parts which we mean to employ, the *exposition* of the fugue is completed, and then begins the continuation or development. This consists of modulations into the relative keys, with a more or less frequent recurrence of the theme, sometimes in one part, and sometimes in another.

In the course of the fugue, *episodes* may be introduced, in which the theme is either wholly omitted, or only in part employed. Occasionally, one or more of the parts may and, indeed, ought to rest, whilst the other two or three parts continue to move onwards. For, in the fugue, a perpetual movement must be kept up, both in the change of the harmony, and in the flow of the parts.

Repetitions of single bars are not allowed, unless they previously exist in the theme itself; and when a part which has rested for some time again re-enters, it must do so with the theme. During the development, the theme may occasionally appear in the mi

* *Traité de haute composition*. Tom. II. pp. 7 to 16. TR.

nor, when the original key is major, and *vice versâ*. Also, in the course of the fugue, a new idea (a *counter-subject*) may be introduced, which is afterwards combined with the principal subject. The counter-subject must therefore be so formed as to accord with the principal subject, so that both may be harmoniously interwoven together.

Sometimes the principal and the counter-subject are introduced together, in the exposition, at the beginning. For example:—

HANDEL.

Principal subject.

Counter subject.

Counter subject.

Principal subject.

The counter-subject must contain an idea sufficiently distinct from the principal subject. Again, the principal subject may be employed in the following ways:—

- a. By approximation.
- b. By diminution.
- c. By augmentation.
- d. By inversion.

Approximation consists in bringing in the Answer to the subject, sooner than was done in the exposition of the fugue. Thus, for instance, the theme before given, by Seb: Bach, presents the following example of approximation:—

subject.

the same.

Answer by approximation.

the same.

We here perceive how the theme is interwoven with itself.

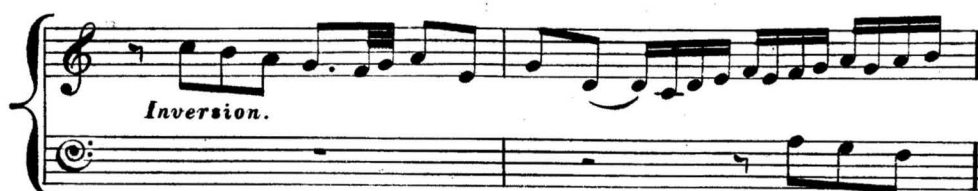
Diminution is produced, when the theme is written in notes one half *less* in duration than the original. Thus, the foregoing theme would appear, in diminution, as here shown:—

*Diminution of the theme.*

Augmentation is the opposite of diminution, each note of the theme being as long again as in the exposition. For example:—

*Augmentation of the theme.*

Inversion arises, when the course of the theme, ascending or descending, is entirely changed and written in a contrary manner. For example, the previous theme inverted, appears thus:—

*Inversion.*

This inversion may also be employed in the approximation, diminution, and augmentation of the subject.

The principal thing is, to invent a theme which unconstrainedly accommodates itself to all these artifices. The theme however must not be too long, but it must nevertheless form a complete sense.

Many themes lend themselves only to some of the above changes, others to all, and many again to scarcely any of them. The composer must only seek to draw all possible advantages from each theme, which the form and the determined length of the fugue permit.

It has still to be observed that, in a strict fugue, each part must remain in its prescribed compass as much as possible; namely, the upper part in the soprano, the higher middle part in the alto, the lower middle part in the tenor, and the under part in the bass. We must also strenuously avoid letting the parts *cross* one another; that is, allowing the tenor to ascend above the alto, the alto above the soprano, and so on.

As an example, we here give an entire fugue which will clearly illustrate all that has been said.

FUGUE in 4 parts.

SEB: BACH.

This musical score is for a fugue in 4 parts by Sebastian Bach. It consists of seven systems of music, each system containing two staves (treble and bass clef). The measures are numbered 1 through 22. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece is characterized by its intricate counterpoint and the entry of each of the four voices.

23 24 25

Musical notation for measures 23, 24, and 25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 23 starts with a quarter rest in the treble and a quarter note in the bass. Measure 24 features a half note in the treble and a quarter note in the bass. Measure 25 contains a half note in the treble and a quarter note in the bass.

26 27 28

Musical notation for measures 26, 27, and 28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 26 starts with a quarter note in the treble and a quarter note in the bass. Measure 27 features a half note in the treble and a quarter note in the bass. Measure 28 contains a half note in the treble and a quarter note in the bass.

29 30 31

Musical notation for measures 29, 30, and 31. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 29 starts with a quarter note in the treble and a quarter note in the bass. Measure 30 features a half note in the treble and a quarter note in the bass. Measure 31 contains a half note in the treble and a quarter note in the bass.

32 33 34

Musical notation for measures 32, 33, and 34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 32 starts with a quarter note in the treble and a quarter note in the bass. Measure 33 features a half note in the treble and a quarter note in the bass. Measure 34 contains a half note in the treble and a quarter note in the bass.

35 36 37

Musical notation for measures 35, 36, and 37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 35 starts with a quarter note in the treble and a quarter note in the bass. Measure 36 features a half note in the treble and a quarter note in the bass. Measure 37 contains a half note in the treble and a quarter note in the bass.

38 39 40

Musical notation for measures 38, 39, and 40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 38 starts with a quarter note in the treble and a quarter note in the bass. Measure 39 features a half note in the treble and a quarter note in the bass. Measure 40 contains a half note in the treble and a quarter note in the bass.

41 42 43

Musical notation for measures 41, 42, and 43. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). Measure 41 starts with a quarter note in the treble and a quarter note in the bass. Measure 42 features a half note in the treble and a quarter note in the bass. Measure 43 contains a half note in the treble and a quarter note in the bass.

The first six bars of this fugue contain the *exposition* of the theme in all the four parts. Then follow two bars as a continuation, with a cadence on the dominant. In the 9th bar the theme occurs with the *approximation*, which is carried on through four bars. The bars 13, 14, & 15, contain an *episode*, which modulates into the relative minor. From the 16th bar the approximation is continued in the upper parts, whilst the bass performs a kind of counter subject, which is repeated in two of the other parts. Bars 21 to 26 contain a modulating episode. At the end of the 26th bar the soprano enters with the theme in *diminution*, which then passes into all the parts during the space of the three following bars. In the 30th bar, whilst the diminution is still being continued, the alto enters with the theme in its original state, after which follows another modulating episode, in bars 32, 33, & 34. In the 35th bar the soprano forms a kind of counter-subject with the *inversion* of the diminished theme, whilst the under parts give the principal subject in approximation. The figures hence arising, are then interwoven throughout the remaining eight bars to the end. The entire fugue is one of great beauty, without any harshness, and forms a perfectly harmonious whole, combined with all the applicable resources of art.

From this fugue, the following general rules and observations may be deduced:—

1. Before a part rests in the course of the fugue, its melody is brought to a perfect termination, and after resting it re-enters with the theme.

2. In the 32nd bar, and in that only, a short passage occurs in which two parts (soprano and alto) cross for an instant. In the next bar, however, they immediately resume their natural situation.

3. No part gives the theme twice in immediate succession, but the repetition is always found in another part and in a different portion of the scale.

4. The whole proceeds with a constant change of the harmony, no chord being retained for any great length of time.

5. The continuation of the first subject, which serves as an accompaniment to the answer, in the 2nd and 3rd bars, contains in the latter, a figure which is employed as the moving passage throughout the whole fugue, and even induces the beautiful progression in the concluding bars, N^{os} 38 to 41.

6. The character of the fugue always remains uniform, without being disturbed by a single heterogeneal idea or figure.

A fugue may consist either of slow notes, (like the preceding example), and be calculated for a tranquil degree of movement; or, it may be formed of moving figures—passages, runs, &c — and require a quick time, in which case it belongs to the class of the so-called running or brilliant fugues. On the Pianoforte, both kinds are practicable; but, when writing for the *Organ*, a slow and tranquil degree of movement is by far the more suitable, both for the *Prelude* and for the *Fugue*, as rapid figures are there seldom effective.

The best models of all kinds have been produced by Seb: Bach and Handel. In the grand fugues of these masters we may also observe, that they follow the general rules in regard to modulation, for, after the exposition of the theme is modulated into the key of the dominant, the return of the theme there forms as it were a middle subject, and then follows the further development as a second part. In *minor* fugues this happens in the relative major key. By this means the fugue acquires a determinate form, and unity.

Here, also, the imitation of good fugues — as those of Bach, Handel, Eberlin, Albrechtsberger, Clementi &c: — is, at first, highly advantageous to the beginner; in which he must follow the progress, the modulation, and the number of bars of the chosen model, as exactly as we have advised in the case of the Sonata, but with his own theme. In this instance also he must naturally commence with short and easy examples.

Besides the strict fugue, there is also one of a more free kind, which approximates to the Sonata-form. The most esteemed models of this description are: Mozart's overture to *Zauberflöte*, and the Finale to his grand Symphony in C. Also the Finale to Beethoven's Quartett Op: 59. (N^o 3, in C major), and that to his Sonata Op: 106. Hummel likewise gave a similar Finale in his Sonata in D, Op: 106.

This mixed species unites the charm of beautiful melody with the spirited effects of the moving form of the fugue, in the most interesting manner: but in order to produce a successful work of this kind, we must be perfectly master of strict fugue composition.

Furthermore, we may also introduce single fugued passages in the Fantasia, in the Sonata, in Variations, and in each grand composition of a modern kind generally, which imparts a new charm and a more profound cast to the whole. The suitable and well-timed employment of such passages the pupil will find in the works of all the great masters which he must necessarily study.

Lastly, both the strict, and the free fugue are essential components of *church music*, and of the *Oratorio*, as we shall see hereafter.

C. OF THE CANON.

The *Canon* consists in one of two parts moving in exact imitation of the other, from beginning to end, the second part entering a few notes, or one or more bars, later than the first, and consequently ending as much later.

This may take place, either in the unison, or at the distance of a second, third, fourth, fifth, sixth, seventh, octave, ninth, tenth, &c: the Canon in the octave is, however, the most usual. Besides the two parts thus moving in canon, an accompaniment of several parts can also be added.

The Canon varies in length, and in it we must endeavour to modulate into the key of the dominant.

There are also artificial Canons of three, four, and more parts, in which, consequently, each part exactly follows the others, at an established distance. The second part may likewise proceed in *augmentation*, or in *diminution*, as in the case of the fugue theme. Lastly, inverted Canons are also practicable, in which the second part follows with the *inversion* of the first.— All such Canons are however a mere toilsome study, with the composition of which the imagination has but little to do. But canonic passages, judiciously introduced, are sometimes of very good effect in other works. Thus, for instance, a variation, or the first part of a Scherzo, or of its Trio, may be written in Canon.

Here follow some examples:—

CLEMENTI.

Allegro. CANON.

The musical score is presented in four systems, each containing a treble and bass staff. The first system is marked 'Allegro' and 'CANON' with a forte 'f' dynamic. The music is in 3/4 time and features intricate, flowing passages in both hands, characteristic of a canon. The key signature has two flats (B-flat and E-flat).

The second part of this Canon proceeds in a similar manner, except that the bass commences as the first part, and the conclusion takes place in the principal key.

SCHERZO.

127
HAYDN.

Allegro.

The Trio belonging to the foregoing Scherzo is written in a light, modern style, in order to enliven the dryness of the Canon.

Such simple Canons are easily composed: the artificial and complicated are more difficult, on the construction of which the pupil will find a full explanation in Reicha's Treatise on Composition, and the most diversified models in S. Bach's "Thirty variations" in his "Art of Fugue," and in Clementi's "Gradus ad Parnassum."

The canonic form may likewise be rendered productive of great effect in other kinds of composition, even in the Symphony, the Opera, and the Oratorio.

Of vocal canons mention will hereafter be made, in the Part of this work treating on vocal music.

FUGA.

Seb: BACH.

Andante maestoso.

Organo.

legato

Pedale
obbligato.

The musical score is presented in five systems, each with three staves. The top staff is for the Organ, the middle for the right hand of the Pedal, and the bottom for the left hand of the Pedal. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'Andante maestoso'. The first system includes the instruction 'legato' above the organ staff. The piece concludes with '&c.' at the end of the fifth system.

PRELUDIO.

Allegro moderato.

Seb: BACH.

Organo.

Pedale obbligato.

The musical score consists of three systems of staves. Each system has three staves: the top staff is for the Organ (treble clef), the middle staff is for the Pedal (bass clef), and the bottom staff is also for the Pedal (bass clef). The music is in C major, 3/4 time, and begins with a treble clef. The Organ part features a melodic line with various ornaments and slurs. The Pedal parts consist of rhythmic patterns, including sixteenth-note runs and chords. The score concludes with a double bar line and the notation '&c.' in the middle staff.

Here we perceive that the Pedal passages are so designed, that they can be played *legato* with both feet.

Although it is usual to set only *one* part for the Pedal, the possibility nevertheless exists, of playing in two parts, in a very slow degree of movement. Here follows a remarkable example of this kind:—

FUGA à 6 voci.

131
Seb: BACH.

Organo.

Pedale
doppio.

The image displays a musical score for an organ and double pedal. It consists of four systems of three staves each. The top staff of each system is in treble clef, and the bottom two are in bass clef. The music is in common time (C). The first system shows the beginning of the piece with a treble clef and a common time signature. The subsequent systems continue the fugue with various melodic and harmonic developments. The score concludes with a double bar line and the symbol '&c' in the bottom right corner of the final system.

We have merely given fragments, as every true composer must of course thoroughly study the wonderful productions of this great master.

CHAPTER XVIII

OF PIANOFORTE DUETTS, AND OF COMPOSITIONS
FOR TWO PIANOFORTES, AND FOR THE HARP.

All the compositions previously mentioned, may be likewise set for two performers on the Pianoforte, or for two Pianofortes: but as, in this case, the composer has a much richer and more complete harmony at his disposal, he must know how to turn it to suitable advantage.

In Pianoforte duetts, the lower part, as is natural, generally accompanies the upper; but this accompaniment can be made very rich and interesting in grand compositions. Thus, a significant figure may be assigned to the right hand of the *secondo* player, whilst the left hand gives the bass, and the melody is played in octaves with both hands by the *primo* performer, or the left hand of the latter receives another suitable accompaniment. For example:—

Allegro. HUMMEL.

PRIMO.

SECONDO.

Allegro. ON SLOW.

PRIMO.

SECONDO.

gva

hr

Energetic passages in the lower part, performed in octaves with both hands, produce a good effect, when the upper part has either full chords or a corresponding melody. For example:

Allegro. **HUMMEL.**

gva

PRIMO. *ff* *sf*

SECONDO. *ff*

hr

Moderato.

PRIMO.

SECONDO.

When both players have a succession of many full chords to perform together, all the upper parts must be doubled, or even tripled; but we must avoid doubling the bass part too frequently, because the octave progressions thence arising sound irregular. A single octave struck in the bass with the left hand, is sufficient to support the entire harmonic structure, without requiring any further doubling.

When we desire to introduce a long run, we must avoid, as much as possible, dividing the same between both players, because it can seldom be performed smoothly and equally in this manner. It is better, in such cases, when one player is permitted to exceed his ordinary compass, to give to the other either rests, or some notes which will enable him to get out of the way. On this point, see the third of the following examples.

HUMMEL.

Allegro.

PRIMO. *ff marcato.*

SECONDO. *ff marcato.*

ova

Allegro

PRIMO. *ff*

SECONDO. *ff*

ova *loco*

Allegro. *ova* *h* *s*

PRIMO. *ff*

SECONDO. *ff*

ova *loco*

We must always avoid assigning a note to one player, which has just before been struck *legato* by the other, because the sound would generally fail the second time. Hence, the following phrase would be very bad:—

In like manner, we must avoid letting the fingers of both performers come too near each other, in quick and complicated passages. For example, a quick run in thirds would be very inconvenient if allotted to both players, and we should do better to assign the same to one only.

In compositions which are designed for two performers of equal ability (which is the case with the majority of solid duetts) both parts must receive equally grateful and interesting passages; for it would be a fault, if the upper part (although it always remains the principal) were rendered exclusively brilliant.

When a progression of octaves occurs in the left hand of the secondo player, it must not be carried too high, otherwise great inconvenience will arise in performance. It is better, in this case, to divide the octaves between the two hands. The like must also be observed, when octaves would descend too low in the right hand of the primo player.

From the given examples the pupil will have observed that, in composing such pieces as are intended for more than one person, the parts belonging to the different performers are *placed above each other*, by which means the entire harmony, as well as the effect of each separate part can be readily surveyed. This is called *putting into score*, or, simply, *scoring*.

When the piece is finished, the parts must be written out, and the work tried with another player, in order to assure ourselves of the success of the intended effects.

Pianoforte duetts present the composer with such ample means for the invention of new effects, that we advise the pupil to exercise himself diligently and betimes in this species of composition. The best models of this kind have been produced by the Pianoforte writers whose names we have frequently cited.

The greater forms — such as the Sonata, the Rondo, the Fantasia, Variations &c: — are also applicable to compositions for two Pianofortes.

Little, detached pieces are not written for these two instruments, because they are seldom found together; and, therefore, where this is actually the case, we must offer the players something of importance. Here the composer has naturally still more ample means at his disposal for the production of manifold effects, than in ordinary duetts for one Pianoforte. But at the same time he must take care that the melodies and passages assigned to each player stand out *clearly*; for otherwise, on account of the precise similarity in the tone of the two instruments, it will be impossible to discern which of the performers particularly distinguishes himself. Occasionally also, passages must be given wherein both players produce a

combined effect: as, for example, energetic chords, octaves either in unison or by doubling, runs and figures in thirds, sixths, octaves, tenths, and so forth.

But as the solos of both performers should in general alternate with one another, the other part must consequently receive either a soft and simple accompaniment, or sometimes entirely rest.

We must avoid employing both players too frequently in one and the same octave, as otherwise the parts become intermingled, which sounds much more indistinct on two Pianofortes, than in the Orchestra, or in the combination of other instruments, each of which possesses a different quality of tone.

A composition for two Pianofortes may be somewhat longer than a similar one for a single instrument, because we must give both players an opportunity of exhibiting their performance. But this greater extent likewise demands an increased degree of interest in the choice and employment of the ideas and passages.

The pupil will find many effective compositions of this kind in the works of Herz, Kalkbrenner, Dussek, Worzischek &c.

The *Harp* is the only instrument besides the Pianoforte, on which, without the aid of an accompaniment, entire pieces in full harmony can be performed.* All the forms of composition previously mentioned are also applicable to it. In many respects, however, the Harp is more restricted than the Pianoforte. *Legato* harmonies are impracticable on it, and modulations must be made with greater circumspection, the Harp not having so many keys at its command. The most usual keys for the Harp, are: C, F, B flat, and E^b major; and D, G, and C minor. The compass of a full sized Harp is the same as that of the Pianoforte.

In writing for the Harp, it is necessary that the composer be either practically acquainted with the same; or that he take the advice of a master of this instrument. The perusal of good models — such as the compositions of Nadermann, Bochsá &c — may however, also supply him, in part, with the requisite information.

In writing for the *Guitar*, and for the *Mandoline*, a particular knowledge of these instruments is also necessary.

The present highly esteemed *Phisharmonica*** is treated like the Pianoforte, but is especially adapted for tranquil, melodious pieces, or *legato* harmonies, to the avoidance of all rapid passages.

In respect to the *Organ*, we have already mentioned the various kinds of composition which are practicable on it, in the Appendix to the preceding chapter.

* Pieces in full harmony can of course be played on the Organ and on some other keyed instruments. TR.

** An instrument of the Seraphine kind. TR.

CHAPTER XIX.

ON COMPOSITIONS FOR THE PIANOFORTE
WITH ACCOMPANIMENTS FOR OTHER INSTRUMENTS.

OF THE DUETT.

To a composition for the Pianoforte, may be added accompaniments either for stringed instruments — Violin, Viola, Violoncello; or for wind instruments — Flute, Hautboy, Clarionet, Bassoon, Horn &c.

When *one* only of these is added to the Pianoforte, a *duett* is produced. Two accompanying instruments form a *trio*, and still more a *quartett*, *quintett*, *sestett*, *septett* &c: according to the number of performers employed.

It is indispensably necessary that the composer possess an accurate knowledge of the peculiarity, treatment, and *character of the tone* of each instrument; and that he be capable of forming a clear conception of its *sound*, when he writes for the same. This is, to a certain extent, really practicable, even if we do not perform on these instruments ourselves, as the frequent and attentive hearing of them sufficiently excites the imagination. The proper manner of writing for them, will be fully described in the Part of this work treating on instrumentation.

If the Pianoforte is distinguished by its great compass, fulness of harmony, clear bass, and numerous passages and effects; the stringed and wind instruments are, on the other hand, especially distinguished for the *sustained tone* which they produce in a much higher degree.

The stringed instruments also have a much clearer *staccato*, even in the quickest degree of movement, and lastly, the pleasing effect of the *pizzicato*. All these varieties the composer must constantly bear in mind, when he writes pieces with accompaniments, for they give rise to the invention of many ideas and effects, which he would otherwise never think of.

A. OF THE DUETT FOR PIANOFORTE AND VIOLIN.

In this combination, the composer has the following effects at his command:—

1. The Violin accompanies with single notes in the inner part, whilst the Pianoforte supports the upper part and the bass.
2. The Violin takes the melody, or the principal figure, whilst the Pianoforte accompanies.
3. In three or four part harmony, the Violin forms an essential part, either above as the melody, or in the middle.
4. The Violin receives moving *staccato* passages in the lower part of its scale, whilst the Pianoforte performs a melody and its bass.
5. Both players perform energetic passages conjunctively, or perhaps in unison.

6. When the Pianoforte performs a slow melody in full chords, the upper part is doubled by the Violin, either in the unison, or in the octave above.

7. Both players perform little passages alternately and concertante.

8. The Violin accompanies *pizzicato*, either in single notes, or in chords. This *pizzicato* is produced by twanging the strings, without the aid of the bow, and renders a short, agreeable sound, which differs as much from the Pianoforte, as from the true tone of the Violin. The *pizzicato* notes must not succeed each other too rapidly. Quavers in a moderate Allegro, are the quickest notes which should be employed.

9. Occasionally the Violin may rest for some time, whilst the Pianoforte proceeds alone. Frequently, also, the Violin may perform a passage or a cadence by itself.

For the Pianoforte and Violin are composed Sonatas, Rondos, Variations, Fantasias, Pot-pourris of all kinds &c.

Here, also, the Sonata form is the most interesting. It undergoes no changes in its construction, except that many of the melodies or passages are repeated, in which the principal part is first taken by the Pianoforte, and then by the Violin, or *vice versa*.

The Sonata may be composed in that style, where, in three or four part writing, the Violin mostly bears an essential part. Such is the case with many of Mozart's and also with some of Beethoven's Sonatas. For example:—

Allegro. BEETHOVEN. Op. 30. No 1.

The musical score consists of two systems. The first system shows the Violino and Piano forte parts. The Violino part begins with a forte (f) dynamic and a melodic line that rises and then descends, marked with a crescendo to sf. The Piano forte part begins with a forte (f) dynamic and a bass line that rises and then descends, marked with a crescendo to sf. The second system continues the Violino and Piano forte parts, with dynamic markings of fp and p.

Further, it may be based on energetic effects, where each instrument employs all its means, either alternately or in conjunction with the other. Example:—

Allegro con brio.

BEETHOVEN, Op. 12, No. 1.

Violino.

Piano forte.

Lastly, it may also be composed in the brilliant and really concertante style, in which both players constantly vie with each other in the endeavour to distinguish themselves. Beethoven's grand Sonata Op: 47, is of this kind; and we here extract a passage from the same, which will likewise illustrate the use of the pizzicato.

Presto.

Violino.

Piano forte.

pizz

arco

BEETHOVEN, Op. 47.

The word *arco* signifies, that the performer must again employ the bow, after the *pizzicato*. In a quick degree of movement, a short rest should be introduced, to allow the Violinist sufficient time for these changes.

The sustained tone of the Violin is especially suited to the performance of slow, melodious passages; and the *Adagio* particularly affords the composer an opportunity for their introduction. For example:—

Adagio. BEETHOVEN.

Violino.

Piano forte.

The Violin however is no less adapted to the performance of dashing, sprightly and facetious passages, and hence the *Scherzo* and *Rondo* present it with a wide field for pleasing effects.

The best models for duetts of this kind, are the *Sonatas* of Mozart, Beethoven, Ries, Mayseder, Onslow &c, several of which we advise the pupil to score, as by this means he will better become acquainted with the combination of these instruments, than from any rules.

There are also compositions with an *ad libitum* accompaniment for the Violin; that is, the Violin part may be omitted at pleasure, without injury to the completeness of the piece. In this case the composition is first written for the Pianoforte *alone*, and then an easy accompaniment, or else a duplication of the melody is set for the Violin. Such pieces are generally in an easy style, for beginners.

In Variations (which are mostly written in the brilliant and concertante style) the following kinds must alternate:—

1. A Variation for the Pianoforte entirely alone, or with an easy (perhaps *pizzicato*) accompaniment for the Violin.
2. A melodious or brilliant Variation for the Violin, with an accompaniment for the Pianoforte.
3. A Variation for both players together, either tranquil and polyphonous, or energetic and brilliant.

The Introduction and the Finale must correspond with the character of the whole. Herz and Kalkbrenner, in conjunction with Lafont, have produced excellent models in this new and brilliant style.

A similar alternation takes place in Fantasias and Potpourris. Single Rondos are generally written in the brilliant style, of equal effect for both instruments. Of these also, examples worthy of imitation exist by the authors before mentioned.

B. OF THE DUETT FOR PIANOFORTE AND VIOLONCELLO.

In this combination also there are Sonatas, Fantasias, Variations &c. The Violoncello is particularly interesting in the tenor part of its scale, and is much more suitable for melodies than for passages. Its *pizzicato* is especially charming, and may occasionally be employed as the bass, whilst the left hand of the Pianist performs a tenor accompaniment, and the right melodies or passages.

All the modes of treatment which we have before described for the Violin, also have place here, and are moreover enhanced and enriched by the deep tone of the Violoncello.

The Adagio is a form especially grateful for the Violoncello, as its pathetic tone is so well suited to the performance of simple melody.

Beethoven, Hummel, Ries, Onslow, Moscheles and others, have composed distinguished works for these two instruments. We here content ourselves with giving only the commencement of a Sonata by the first-named author, as an example of the usual style of writing for them.

Allegro moderato.

Violoncello.

Pianoforte.

p dol.

cres.

p

cres.

cres.

The notes for the Violoncello written in the treble clef are played an octave lower. On this subject, see Part IV, on Instrumentation.*

C. OF THE DUETT FOR THE PIANOFORTE
AND A WIND INSTRUMENT.

The wind instruments most generally combined with the Pianoforte, in duetts of this class, are the *Flute* and the *Horn*.

The soft and mellow tone of the *Flute* is as suitable for lively or plaintive melodies, as for light and rapid passages. The *Horn*, on the contrary, is especially adapted for calm, sustained notes, for tender or melancholy ideas, or for an expression of energy and grandeur, in powerful, single blasts.

As the performers on these instruments may be easily fatigued, and as they likewise occasionally require time to take breath, a due regard must be had to these circumstances in the passages which are assigned to them. They must also be spared whatever forms a mere unimportant accompaniment, this being always given to the Pianoforte.

For this combination are composed *Sonatas*, *Rondos*, *Variations*, *Fantasias*, *Potpourris*, *Nottornos* &c; of which *Beethoven*, *Ries*, *Hummel* and many modern writers have produced distinguished examples.

The *Clarionet*, the *Hautboy*, and the *Bassoon* also admit of being employed with the *Pianoforte* for a duett; but they are less usual, and such pieces are only composed on particular occasions.

The manner of writing for these instruments will be fully explained, when we come to treat of the art of instrumentation.

* By an oversight, not there touched upon. Bernhard Romberg and others, when employing the treble clef for the Violoncello, write the notes as they wish them to be played, which is certainly preferable to setting them an octave higher. TR:

CHAPTER XX.

OF THE TRIO.

The Trio for Pianoforte, Violin and Violoncello, is one of the most beautiful combinations in instrumental music. For, to the rich harmony of the Pianoforte, and to the melodious and piquant tone of the Violin, is also added the Violoncello with its beautiful and pathetic sound in the tenor part of the scale, and its full and sustained bass. As this latter instrument is, as we know, so especially suitable for the performance of melody, and as even the most simple sustained notes on the same produce great effect, it must be particularly employed in this manner.

The perfect Trio has also precisely the form and construction of the Sonata, and consists, like it, of four distinct movements; only the interest must be equally divided, as much as possible, between all three players, and each idea and development be calculated accordingly.

The following different effects are here practicable:—

1. All three instruments in unison.
2. The Pianoforte has the melody, or brilliant passages, while both the stringed instruments form an accompaniment in single, sustained or detached notes (*col arco* or *pizzicato*).
3. The melody performed by the Violin or the Violoncello, with a simple or moving accompaniment of the Pianoforte.
4. The melody by both the stringed instruments in octaves, with a Pianoforte accompaniment.
5. Concertante passages for each player alternately, or divided amongst all three.
6. Pure four-part harmony, in which the Pianoforte plays two of the parts.
7. Energetic chords or figures performed by all together.
8. Both the stringed instruments perform a simple or moving accompaniment in the middle part of the scale, whilst the right hand of the Pianist plays the melody, and the left the bass.
9. The Violoncello plays the bass, and the other instruments move in the upper and middle parts of the scale.
10. One player rests, and the two others proceed, for a time, as in a duett.

We see what manifold effects lie open to the composer, and in how great a variety of ways he is able to render the construction and regular modulation both of the first movement, and also of the Adagio, Scherzo, and Finale, as prescribed in the Sonata, new and interesting.

From the following examples the pupil will be able to form a clearer idea of some of these modes of treatment.

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Allegro vivace e con brio.

BEETHOVEN. Op. 70. No. 1.

Violino

Violoncello

Piano forte.

Here, after an energetic commencement in unison, the melody is divided between the three performers, in which the sustained notes in octaves, by the stringed instruments, are extremely effective, particularly in the last eight bars.

Andante.

BEETHOVEN. Op. 70. No 2.

Violino.

Musical notation for Violino part, first system. The staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a rest, followed by a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *p* (piano) is placed below the first note.

Violoncello.

Musical notation for Violoncello part, first system. The staff is in bass clef with a key signature of two flats and a common time signature. The music begins with a rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *p dol.* (piano dolce) is placed below the first note.

Piano forte.

Musical notation for Piano forte part, first system. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves begin with a rest, followed by a series of eighth and sixteenth notes. The music is written in a grand staff format.

Musical notation for Violino, Violoncello, and Piano forte parts, second system. This system continues the first system. The Violino and Violoncello parts have a *cres.* (crescendo) marking. The Piano forte part has a *p* marking. There are also some trill and triplet markings in the Piano forte part.

Musical notation for Violino, Violoncello, and Piano forte parts, third system. This system continues the second system. The Violino and Violoncello parts have a *cres.* marking. The Piano forte part has a *f* (forte) marking. There are also some trill and triplet markings in the Piano forte part.

Here we see a gradually-entering four-part harmony. In the concluding bars the stringed instruments form an inner accompaniment, whilst the Pianoforte takes the upper part and the bass. In such cases the right hand of the Pianist can perform a variety of melodies, embellishments, and delicate passages, in the higher octaves.

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Allegro.

MAYSIEDER, Op. 52.

Violino.

Violoncello.

Piano
forte.

The musical score is written for Violino, Violoncello, and Piano forte. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 6/8. The Violino part features a series of triplet eighth notes, starting with a *p* dynamic. The Violoncello part starts with a *pizz.* (pizzicato) marking. The Piano forte part begins with a *p dol.* (piano dolce) marking. The score is divided into six systems. The first system shows the initial entries of the instruments. The second system continues the triplet pattern in the Violino. The third system introduces a *f* (forte) dynamic in the Violino and an *arco, f* (arco forte) marking in the Violoncello. The fourth system features a *sf* (sforzando) dynamic in the Violino. The fifth system shows a *fz* (forzando) dynamic in the Violino and a *p* dynamic in the Violoncello. The sixth system concludes with a *fz* dynamic in the Violino and a *p* dynamic in the Violoncello. The Piano forte part provides harmonic support throughout, with various chordal textures and melodic lines.

Allegretto.

MOZART.

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Violino.

Violoncello.

Piano
forte.

The musical score is arranged in three systems. Each system contains three staves: Violino (top), Violoncello (middle), and Piano forte (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a piano (*p*) dynamic for the Violino and a mezzo-forte (*mf*) dynamic for the Violoncello. The Piano forte part begins with a piano (*p*) dynamic. The second system features a crescendo leading to a fortissimo (*ff*) dynamic. The third system includes a fortissimo (*ff*) dynamic and a hairpin crescendo (*hr*) marking. The score concludes with a final cadence.

The example by Mayseder shows the continuance of a preceding figure by the Violin, during which the Pianoforte unexpectedly reproduces the principal subject, whilst the Violoncello augments the accompaniment by its *pizzicato*. The light *staccato* of the Violin, is here particularly effective.

In the example by Mozart appears a four-part harmony comprising three different subjects which are interwoven with each other in a contrapuntal style, thereby uniting the finest harmonic effect with the most skilful treatment.

Here follows an example of a very original effect, in which the Pianoforte performs an eccentric, embellished melody in the upper part, with an accompaniment for the left hand in the tenor, whilst the Violoncello gives the bass, in high notes played *pizzicato*, and the Violin crosses the same, in moving *staccato* figures.

Allegretto. BEETHOVEN. Op. 70. No 2.

The musical score is presented in three systems. The first system shows the Violino (Violin) part in treble clef, Violoncello (Cello) part in bass clef, and Piano forte (Piano) part in grand staff (treble and bass clefs). The Violino part is marked 'p' and features a light staccato melody. The Violoncello part is marked 'p' and 'pizz' and features high notes. The Piano forte part is marked 'p' and 'dol.' and features an embellished melody in the upper part and an accompaniment in the lower part. The second system continues the same parts. The third system concludes the piece with a double bar line. The tempo is marked 'Allegretto' and the composer is identified as 'BEETHOVEN. Op. 70. No 2.'

These few examples will convince the pupil, how useful, as well as interesting, the survey of a fine score is; and also how greatly it incites the imagination, when we are at the pains of writing out, in this manner, from the separate parts, the works of great masters.

Haydn, Mozart, Beethoven, Hummel, Onslow, Mayseder, Ries, Pixis, Kalkbrenner, Reisinger, Berg and others, have produced a number of excellent works of this class. However, as a matter of course, the pupil must at first select as models the classically formed, but more simple trios of Haydn and Mozart, before he proceeds to the imitation of the complicated works of Beethoven and other modern authors.

CHAPTER XXI.

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OF THE QUARTETT, QUINTETT, SESTETT &c FOR PIANOFORTE. WITH STRINGED AND WIND INSTRUMENTS.

All that has been said of the trio, equally applies to the quartett; only that in addition to the instruments forming the trio, we have here also a *Viola* (tenor Violin), which however may likewise receive little melodies and figures, in order not to be too much neglected in comparison with the others.

Besides the various modes of treatment already mentioned in the trio, the following also belongs to the quartett: that the Pianoforte may occasionally rest for a while, the three stringed instruments being here able to perform a complete harmony by themselves. Tranquil, sustained chords in a middle position may likewise be assigned to them, whilst the left hand of the Pianist gives the bass, and the right performs either an embellished melody, or soft, delicate passages, in the upper octaves. For example:—

Andante.

The musical score consists of four staves. The top three staves are for Violino, Viola, and Violoncello, each with a treble clef and a key signature of one flat (B-flat). The bottom staff is for Piano forte, with a grand staff (treble and bass clefs) and the same key signature. The time signature is common time (C). The tempo is marked 'Andante'. The dynamics are marked 'pp' (pianissimo). The Violino, Viola, and Violoncello parts consist of simple, sustained chords. The Piano forte part features a delicate, flowing melody in the right hand and a simple bass line in the left hand. The score shows the first few measures of a piece.

Furthermore, the three stringed instruments may receive a fugued subject, whilst the Pianoforte performs suitable passages.

The effects of the *pizzicato* and *coll'arco* can be very agreeably united in the quartett. Extremely effective, also, are the so-called *dialogued* passages, that is, such as are composed of a short figure performed alternately by all the instruments, and which is, as it were, pursued by them.

Moreover, the beginner must avoid overcharging the accompaniment, and continually employing all his means. Rests, well introduced, are often as necessary and effective, as the co-operation of the whole. On this point, see the following commencement of a quartett by Mozart.

Allegro con brio.

Violino.

Viola.

Violoncello.

Piano forte.

The musical score is written for four instruments: Violino, Viola, Violoncello, and Piano forte. It is in C major and 2/4 time. The tempo is 'Allegro con brio'. The score is divided into four systems. The first system shows the beginning of the piece with a forte (f) dynamic. The second system shows a change to piano (p) dynamics. The third system shows a change to forte (f) dynamics. The fourth system shows a change to piano (p) dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

The construction of the quartett is precisely that of the trio, and consequently of the Sonata, with the necessary regard to the number of instruments. Single Rondos, Fantasias, Variations and the like, are perhaps also practicable, but of rare occurrence.

When a second Violin is added to the quartett, a *quintett* is obtained; and by adding to the latter a second Viola, a *sestett* is formed. With this number of instruments, concerted effects are not easily introduced. In each case, only an accompanying part must be assigned to many of the stringed instruments.

When there are more than five performers, a *double bass* is almost necessary. This instrument sounds an octave lower than the notation, and by its ponderous tone is particularly adapted to support and fortify the entire harmonic structure in certain passages as the bass. We therefore assign to it only slow notes, avoiding all rapid passages, and allowing it frequently to rest. Its *pizzicato* is of fine effect.

The effects of compositions of this species are greatly enhanced, when wind are also combined with the stringed instruments. Such combinations are very numerous; for example:—

1. Pianoforte, flute, horn, violin and violoncello.
2. Pianoforte, clarionet, bassoon, violin, viola, violoncello and double-bass.
3. Pianoforte, hautboy, horn, violin and violoncello.
4. Pianoforte, flute, hautboy, clarionet, bassoon, horn, violin, violoncello and double bass:— and many others, such as the composer finds combine well.

The Pianoforte may likewise be joined to wind instruments exclusively; as, for example:—

1. Pianoforte, flute, horn, and bassoon.
2. Pianoforte, hautboy, clarionet, horn and bassoon:— and many others.

Here follows an example of the latter combination, and then one with a mixed accompaniment.

QUINTETT. MOZART.

Largo.

Oboè. *f*

Clarinetto in Bb. *f*

Corno in Eb. *f*

Fagotto. *f*

Piano forte. *f p f p f p*

Musical score for a piano piece, page 156. It features five staves: four for individual instruments (flute, oboe, horn, violin/viola) and one grand staff for piano. The music is in 3/4 time with a key signature of two flats. Dynamics include *p*, *f*, and *dol:*.

SEPTETT.

Allegro con spirito.

HUMMEL Op. 74.

Musical score for a septet, page 156. It features seven staves: six for individual instruments (flute, oboe, horn, viola, cello, bass) and one grand staff for piano forte. The music is in 3/4 time with a key signature of two flats. Dynamics include *ff* and *p*.

p

p

p

p

p

ppu loco

cres. *f*

cres.

cres.

cres.

cres.

cres.

cres.

f

When so many musical means are brought into operation, the construction of the piece can be no other than that of the Sonata in its most extended form; for, to employ so many persons for a little composition, would be naturally erroneous.

In all works of this kind the composer has especially to observe the following rules:—

1. That the accompanying parts must not be overcharged, nor *continually* employed together.

2. That, in the employment of each accompanying instrument, regard must be had to the peculiarity of its tone, as well in solo passages, as in co-operation with others.

3. That the Pianoforte part should always be the most brilliant of any, and generally predominate, even though we may occasionally permit it to accompany lightly, or entirely to rest: for although the other parts should by no means be confined to a mere accompaniment — but must be treated with sufficient importance, both singly, and in combination — the Pianoforte nevertheless always remains the principal part in such works; and it is the business of the composer to effect such a happy blending of all the means which are at his disposal, that while the Pianist shines preeminent, all those who co-operate may essentially contribute to the merit and commendation which are due to him.

The composer must be particularly careful in his employment of the wind instruments, for these (especially the hautboy and horn) possess such a powerful tone, which it is so difficult to modify, that the principal melody or passage may be very easily obscured thereby, and the efforts of the pianist rendered unavailing. The most instructive models for this, are: Mozart's Quintett with wind instruments, and Hummel's Septett in D minor, from which works the two preceding examples are drawn: also Beethoven's Quintett, Op: 16. The study of the scores of all these, we must earnestly recommend to every pupil. Spohr, Kalkbrenner, Moscheles, Ries and others, have likewise produced distinguished concerted pieces of this class.

Here again it is most instructive for the beginner himself to score several works of this kind. The examples before given show in what order the different parts should be disposed above one another.

CHAPTER XXII.

OF THE CONCERTO AND OTHER COMPOSITIONS

WITH ORCHESTRAL ACCOMPANIMENTS.

The Concerto is a combination of the Pianoforte with the full orchestra, in which however the latter, for the most part, merely accompanies, and is consequently subordinate. But, as nearly all the means afforded by instrumental music here lie open to the composer, this species of composition belongs to the most noble and interesting, and the author can unite all the fine and brilliant effects of Pianoforte playing with the effects of all the other instruments, in the most diversified manner.

The Pianoforte however has not only the principal part, but it must also to a certain extent be independent, and the orchestra only enters, as a combined mass, in the *tutti*, where the pianist rests. The single parts of the same (particularly the wind instruments) may likewise receive little solos, whilst the Pianoforte accompanies, or co-operates with passages.

A perfect Concerto consists of three movements:—

1. Allegro — 2. Adagio or Andante and 3. Finale or Rondo.

The second movement can be united with the third by means of a cadence. A *Scherzo* is unusual in the Concerto.

The regular construction of the Concerto, as it has been particularly established by Mozart, is the following:—

The first movement begins with a *Tutti*, which is either tranquil, energetic, or melodious. A theme is generally selected, which is neither trivial, nor insignificant, and which admits of being well developed. This *tutti* may contain about a hundred bars, in a moderate Allegro, and its construction is much the same as the first part of a Sonata. The continuation of the theme, as well as the melodious middle subject, must be so invented, that they can be afterwards employed in the Solo. The middle subject is followed by a continuation, which, after modulating more or less, returns to the *original key*, and closes tranquilly in it. In this continuation also, the ideas and the harmonies must be so chosen, that the Pianoforte passages can be afterwards formed upon them.

After this first *tutti* is ended, the first solo begins. This may either commence at once with the principal theme, or with other energetic figures — with a new, short melody — or, lastly, with gentle, transient, and undecided modulations in the dominant seventh and other corresponding chords, forming finally a cadence in the original

key. In all these latter cases the principal theme must then follow, if the solo has not already commenced with it.

Now begins the continuation, which, in its principal parts, is similar to that of the first tutti, but so greatly amplified, that the pianist can therein gradually develop his playing in brilliant or melodious figures. After the necessary modulation into the dominant or mediant, enters the melodious middle subject, (already produced in the tutti,) which may be performed once by the pianist and once by the orchestra, as an intermediate tutti. To this succeed brilliant passages, which are indispensable in a Concerto, and which again are ordinarily built upon that continuation, which has previously followed the middle subject in the first tutti. A brilliant concluding passage terminates the first part in the dominant (or mediant) and then the orchestra immediately comes in with a tutti; which, however, must not be very long, though on the other hand it may modulate variously, and conclude in any key we please.

The new Solo now occurs, as the commencement of the second part. A new, extended, and elegantly embellished melody is generally the most suitable for the opening of this new Solo, to which succeed modulating brilliant passages, which may be accompanied by the orchestra *piano*, whilst it repeats and develops single ideas of the principal theme. By degrees the modulation returns to the original key, and then the entire theme bursts forth in the tutti.

This last tutti must not be long, and the Solo following it is only a repetition of the first part in the original key, but furnished with new and more brilliant passages, and a coda, in which the performer can display all his execution. In the more ancient Concertos (those of Mozart, Beethoven &c) it was here customary to add an energetic tutti, which, after a few bars, made a pause on the dominant seventh, and the player was then left to extemporize a grand cadence, after which the orchestra performed a short conclusion. But in modern Concertos, which are written as brilliant as possible, we omit this cadence, and end immediately with, or after, the concluding passages of the pianist, when the full orchestra performs a few powerful final chords.

We here give, as an example, the first tutti of Beethoven's classical third Concerto, but only in a compressed form for the Pianoforte, as the instrumentation of Concertos will be fully treated of hereafter, where also the further, necessary examples must be sought.

CONCERTO.

Allegro con brio.

BEETHOVEN, Op. 37.

Violini.
Bassi.
Oboe.
Fag.
Viol.
Bassi.
Oboè
Timpani.
Fl. Ob.
Viol.
Bassi.
Fag.
Bassi.
sf
sf
sf
sf
sf
sf
sf
ff

This musical score page contains seven systems of music. Each system consists of a grand staff (treble and bass clefs) and a single staff for a specific instrument. The instruments are: Clarinet (top system), Bassoon (second system), Violin (third system), Flute (fourth system), Violini (fifth system), and Cello (sixth system). The seventh system is a grand staff without an instrument label. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *f*, and *fp*. Performance instructions like *loco* and *gva* are also present. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

First system of piano accompaniment. The right hand features a melodic line with some grace notes, while the left hand plays a dense, rhythmic accompaniment of chords and eighth notes. Dynamics include *f* and *ff*.

Second system of piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues the rhythmic accompaniment. Dynamics include *p* and *ff*. Instrument labels *Ob.* and *Fag.* are present.

Third system of piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues the rhythmic accompaniment. Dynamics include *cres* and *p*. Instrument label *Viol.* is present.

Fourth system of piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues the rhythmic accompaniment. Dynamics include *p* and *sf*.

Fifth system of piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues the rhythmic accompaniment. Dynamics include *pp*, *cres*, and *f*.

Sixth system of piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues the rhythmic accompaniment. Dynamics include *ff*. The instruction *Piano, solo.* is written at the end of the system.

Seventh system of piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand continues the rhythmic accompaniment. Dynamics include *f*, *ff*, and *sf*.

This first tutti contains all the ideas and component parts, from which the whole of the first movement of the Concerto is formed; and, presupposing that no composer is unacquainted with this work, we merely remark thereon, that the following solos are mostly only variations or applications of the first tutti, and that afterwards all other passages are drawn from the principal theme, by which means the composition obtains that characteristic *unity*, by which it is so highly distinguished.

The first tutti may likewise commence with a short, slow Introduction, after which follows the principal theme, (*Allegro*) and then the rest as above described.

The Adagio, forming the second movement of the Concerto, may commence either with a tutti, or at once with the solo. It is precisely of the same construction as that in the Sonata, but the melodies, embellishments, ideas and passages, must be calculated for the greater locality in which each Concerto is naturally intended to be performed, and the Solo must be occasionally interspersed with short tutti passages.

The Adagio may either terminate independently, or be united to the Finale by a cadence. In modern Concertos, the latter method is preferred. Repetitions of single parts, such as occur in the Sonata, are quite unusual in the Concerto.

The Finale generally takes the well known form of the Rondo. It may begin either solo or tutti, and in the course of the same the orchestra receives single tutti passages, which must not last too long. In respect to character, it must differ from the first movement, in the same proportion as that of the Sonata. In bravura, brilliance and vivacity, however, the Finale must be nothing inferior to the first movement, but rather surpass all that has preceded it, where this is practicable.

In all these particulars, the Concertos of Mozart, Beethoven, Hummel, Moscheles, Ries, Kalkbrenner &c. rank as excellent models.

The principal object of the Concerto is, indisputably— to give the Soloist an opportunity of fully displaying his talent before a large assembly, and of creating a favorable impression; and that this can be very well united with grand and characteristic conceptions, and with solid and skilful writing, is proved by most of the Concertos by the above-named masters.

But if this principal object be neglected, or if too great a minuteness of detail, ungrateful difficulties, ineffective and tedious harmonies come in the way of the same; the composer must then attribute it entirely to himself, if his work is rarely performed and meets with no success. It is further necessary to observe that, during the solos, the orchestra must play an interesting, but yet strictly subordinate

and accompanying part; for the public especially desires only to hear and admire the principal performer.

But this restraint by no means excludes the effects which a fine, harmonious, and skilfully wrought instrumentation produces; and in the part of this work treating of orchestral composition, we shall have an opportunity of fully dilating upon the suitable accompaniment by the orchestra. In the mean time we content ourselves with mentioning the following combinations of the orchestra with the solo part.

1. The four stringed instruments sustain soft and tranquil chords, while the Pianist performs a melody or an elegant embellishment with the right hand, and a simple or moving accompaniment with the left. The double-bass may, besides, give the simple bass notes *pizzicato*. Both hands of the Pianist may also be here employed in the upper octaves, the orchestral bass being sufficiently powerful.

2. All the stringed instruments accompany *pizzicato*, whilst the Pianist performs brilliant passages or melodies. Occasionally also a holding note may be here assigned to a soft wind instrument.

3. The soft wind instruments sustain full chords, whilst the Pianoforte receives delicate passages in the upper octaves, and accompanies lightly with the left hand.

4. To the preceding combination (N^o 3) the stringed instruments, *pizzicato*, may also be added.

5. Sometimes a wind instrument performs a simple melody, to which the Pianoforte makes a simple or moving accompaniment. Here also several wind instruments may assist, either alternately or united.

6. The stringed instruments may perform a clearly conducted fugued subject, whilst the Pianist accompanies with brilliant and sprightly moving passages, sometimes as an upper or middle part, and sometimes also as the bass. Here, too, the wind instruments may co-operate, at a later period, by doubling the fugued parts, as such passages generally form a *crescendo*.

7. The Pianist performs brilliant, bravura passages, which the full orchestra accompanies, now and then, with single and powerful chords.

8. It is to be understood, that the Pianist must also occasionally perform suitable and interesting passages *entirely alone*, because a continual employment of the orchestra would be detrimental both to clearness and variety.

This *clearness* is one of the most important and essential qualities which the composer has to observe in such combinations; and only the hearing of many works of this class, as well as the study of the scores of such acknowledged effective Concertos, can impart the necessary experience herein; which will be especially acquired by scoring them ourselves. We have previously recommended this laborious, yet highly useful means, and here therefore add in what manner the pupil should proceed with it.

A Concerto of Mozart, Beethoven, Hummel &c, having been chosen, we take all the

separate parts, as they have appeared in print, and music-paper of as many staves as the Pianoforte and Orchestra together contain parts; in which, however, it must be observed, that two wind instruments of the same kind may always be written upon *one* staff — such as 2 flutes, 2 bassoons, 2 horns &c.

On this music-paper we then draw bar-lines perpendicularly across each page, at a considerable distance from one another, and write, at the beginning of the first page, the names of the instruments, opposite their respective staves, in the following order, which must be always preserved:—

1 st Staff (the highest).....	2 Flauti.
2 nd —————	2 Oboè.
3 rd —————	2 Clarinetti.
4 th —————	2 Fagotti.
5 th —————	2 Corni.
6 th —————	2 Clarini.
7 th —————	Timpani.
8 th —————	Violino 1 ^{mo}
9 th —————	Violino 2 ^{do}
10 th —————	Viola.
11 th —————	Violoncello e Basso.
12 th — remains empty, in order to leave more room for the upper notes of the Pianoforte.	
13 th } 14 th } Staves	Pianoforte.

This done, we proceed to write out, upon each staff, all the notes and rests which occur in the printed parts, staff by staff and page by page, carefully and properly disposing the same; in doing which, the stems of the notes belonging to the *first* wind instrument of each kind, must always be carried *upwards*, in order to leave sufficient room for the notes belonging to the second instrument. In this manner, whilst writing each page, the pupil gradually sees the entire musical structure of the orchestra arise — his lively imagination is thereby incited, (like as in copying a fine picture) — he surveys all the effects, combinations, and harmonic changes — and also remarks with what economy and reflection the composer has employed the various powers of the orchestra and united them with the Pianoforte.

In this way the pupil will obtain a knowledge of instrumentation, which can be gained in no other, nor by any rules. Besides, the scores of Concertos, Pianoforte quartetts &c are very rare to be met with: and even if they were to be had in print, the bare looking over the same, is by no means so profitable to the beginner as writing them out himself; and no one who is seriously disposed to learn, must spare himself these amply-requiring pains.

Moreover, this scoring greatly assists in imparting to the beginner a facility in

writing quickly, which is a highly important advantage: for how many fine ideas have already been lost, before they could be committed to paper!

In some of Beethoven's Concertos we find that, at the very commencement, the Pianoforte first performs the theme or some introductory passages, after which follows the first grand *tutti*. In modern Concertos, this first *tutti* is also considerably abridged.

All such novelties are permitted to the composer, provided that he thereby produces a good effect.

There are Concertos, in which all three movements are connected with one another by means of cadences, and which therefore form one single, uninterrupted piece. In this case each movement must be shorter, and the second part in particular less developed, in order that the whole may not be too lengthy. Such pieces take the name of *Concertino*, and possess the advantage, that they afford more variety to the hearer, and do not weary his attention too much. C M von Weber and Mendelssohn have produced good models of this class.

OF VARIATIONS, RONDOS AND FANTASIAS
WITH ORCHESTRAL ACCOMPANIMENTS.

Variations usually begin with a grand Introduction, which is led off either by the soloist, or by the orchestra, and in which a few bars of *tutti* are intermixed with the Pianoforte passages.

After the theme, as well as after each variation, follows a ritornello of from eight to twelve bars, as an intermediate *tutti* of the orchestra.

The Finale is also interrupted by little *tutti* passages, and as the whole is especially intended to show off the solo player, his part must, in this sense, be rendered as brilliant as possible, and be very simply accompanied by the orchestra.

When the orchestra bursts in *immediately* after a brilliant variation or passage, this greatly contributes to the quickening of the desired applause.— All the combinations given for the orchestral accompaniment in the Concerto, are also applicable here, though we must be more sparing of whatever is complicated.

When a *Rondo* with orchestral accompaniments is composed as an independent piece, it must also receive a more settled form and a more precise character, than the Finale of a Concerto, and both its construction and development must be on a broader scale. For such a *Rondo*, an Introduction in a slow degree of movement is almost indispensable. The orchestra accompanies as in the Concerto, and separates the different parts by little *tutti* passages.

Fantasias on different themes are formed in the same way as those for the Piano-

forte alone, only that the orchestra here also co-operates, both by accompanying and tutti, and forms as it were the frame of the picture. As the degree of movement frequently changes in such Fantasias, the composer must take care that each change may be readily seized and obeyed by the whole orchestra, and therefore that it be well prepared. This will be best accomplished, if the new degree of movement be first decisively established by the pianist himself, by the performance of a few bars *Solo*; or by separating the different changes by a pause and a Solo cadence.

All these species of composition may be rendered highly intellectual, and they present the composer with an opportunity of displaying his good taste — his just treatment of the principal part — his talent for the invention of brilliant passages, as well as pleasing ideas, grand effects, and interesting instrumentation. The numerous Variations, Rondos, and Fantasias by Hummel, Moscheles, Kalkbrenner, Ries, Herz &c for the Pianoforte and Orchestra, may be recommended as the best models of this class; and the young composer must diligently exercise himself herein, (particularly if he be a Virtuoso on his instrument,) as such pieces, aided by good performance, will always ensure a brilliant success, and quickly extend the fame of the author.

CONCLUDING REMARKS ON THE FIRST PART.

As a natural consequence, the taste of the public in general is continually varying, and ever making, if not greater, at least fresh claims on the composer.

That which is true in art, always retains its value; but many *forms* begin to grow old, because the world has been surfeited with them. The unswerving, though rarely expressed demands of the refined world from the composer, are: — the avoidance of all superfluous protraction, and useless extent; whether these arise from an excessive passion for learned developments, or from a too anxious observance of well known forms. As language, in its progressive cultivation, must continually become more laconic and pure, and avoid all useless verbosity; so also musical composition.

The public is ever asking the composer: — “Do you then really require half an hour, in order to unfold your ideas to us? Could you not do this as well in a quarter of an hour, or still less? We will willingly listen to you, so long as you create in us no “feeling of weariness!” — It is not the place here, to enquire how far the public is always just in making this demand: but one thing is certain, that *at present* it is far more difficult, and requires considerably more genius, talent, taste, know-

ledge and experience on the part of the composer, in order to give satisfaction, than *formerly*, when the art was still in its infancy, and the public had first to form itself thereon.

But as the public could only *by degrees* become sufficiently cultivated to make the above demand of the composer; in like manner also, the composer can *only then* be able to satisfy the same, when he is thoroughly master of all those ancient forms, by which that degree of artistic cultivation has been produced; because every novelty can naturally only arise from an accurate knowledge of, and improvement upon, what has previously existed.

In this first Part we have treated of all the forms which are practicable and usual on the Pianoforte, and which also are mostly applicable to all other instrumental compositions. We have further pointed out all the means which we deemed conformable to the purpose, that the composer of talent might acquire the practical use, which is necessary, in order to *move freely* in each of these forms.

It is true that by these means a great call is made upon his time and diligence; but, on the other hand, he may more surely rely on success, than by any other mode of procedure, which consumes no less time, and, moreover, is often but too deceiving; for by a false and unsuitable direction much highly promising talent has already been sacrificed.

When however the composer has acquired the ability of uniting all that is excellent — as enjoined by the unyielding rules of theory and the well established forms of art — with the requirements of modern times, and the ever increasing taste of a refined world, he stands at the head of his profession; and, if nature has bestowed on him a creative genius, he may then (but not until then) attempt to govern the prevailing taste, and to give it a new and better direction.

We now proceed, in the following Part, to instrumental compositions which are formed *without* the co-operation of the Pianoforte.

END OF PART I.