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IN THREE VOLUMES.

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BY
CARL CZERNY.

OP. 600.

Die praktische Lehre von der Theoretischen Musik.

Translated, and preceded by a Memoir of the Author, and a Complete List of his Works
BY
JOHN BISHOP.
OF CHELTENHAM.

Vol.

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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 asserion 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 Ausbildung vom Theorischen Werth." which may be thus briefly expressed:—

PRACTICE PERFECTS THEORY.

J. B.

Chariton Kings, Cheltenham, 1848.
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 quartet, 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, Concerts, 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 often 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 Kreutzer, Grünich, Wanhal, 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, Kreutzer, Grünich, &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 1803), 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, Firkhart, &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 Künberger, 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. I 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 added to his spiritual publishers, Hare, Robert Cooke and Co., his Great Pianoforte School, Op. 350, 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. These marked * are published by Messrs. R. COCKS and CO.

Or.

1. Variations on the Marche de St. Quintin for Pianoforte and Violin
2. Rondes brill. sur un thème de Chopin à quatre mains
3. Petit et Var. brill. (Rommans de l'Hippodrome) with Accompt., for two Violins, Alto, and Violineau (Double Bass ad lib.)
4. Le Souvenir, Var.
5. Premier Grand Rondelle, in C, with Quartett Accompt., ad lib.
6. Valse en Exercice
7. Pianoforte Sonata on A flat
8. Ambition, Adagio assai with Var.
9. Var. brill. et faciles (Thème sacré)
10. Grande Sonate brill. à 4 mains
11. Directement brill. à 3 mains
12. Var. (Ronde-Walz) by F. Schubert Solo and Duet
13. Second Sonate, in A minor
14. Brilliant Variations on an Austrian Waltz
15. Amusement pour le Carnaval, Choix de Vaudev. brill. et faciles: two books
17. Rondes brill. sur un Motet de C. Kreutzer
18. Grande Polonaise brill. with an Accompt. for a second Pianoforte, or for a Quartett, ad lib.
19. Var. sur une Barcarole favorite
20. Interad. et Var. sur la Marche favorite dalla Donna del Laghi
22. Premier Rondeau sur "Cara de attendancia," with Quartett Ad. ad lib.
23. Second Rondes brill. à 3 mains, in G
24. Piano concertante, Duet in A minor
25. Var. brill. sur "On ne changera jamais" à 4 mains
26. Ronde grand Caprice, in E flat
27. Fantasia in B flat
28. Grand Concerto in F, with Orchestral Accompt. The same with Quartett Accompt. The same with an Accompt. for a second Pianoforte
29. Second Rondeau sur un Theme de l'Opera Carmina, with Quartett Accompt., ad lib.
30. Théâtre Rondelle sur un Theme de l'Opera Armida
31. Teste Fugues, in F, E flat minor, and C
32. Les Etudes, Twenty-four Pieces
33. Le Reverend, Variations sur un Thema di Beulé
34. Duo pour le Pianoforte à 4 mains, d'après le premier Trio de Mayeguer
35. Valse de Bravura
36. Improvisation sur Var. brill. sur le Çiflet de l'Opera Amina. .
37. Fant. suivie d'une Romance variée
38. Premier Grand Polonaise pour deux Pianofortes à 6 mains
39. Quatuor Brill. sur un motif de Rossini
40. Var. brill. sur la Marche de St. Quintin, for Dacapo d'Artiste, à 4 mains
41. Cinquième Rondeau sur un motif de Beethoven
42. Sixième Rondeau sur un motif original, Le jour passe
43. Second Directement brill. sur la Cur. "Ave Maria" à 4 mains
44. Romances de Beethoven arrangé en Rondes brill. à 4 mains
45. Les Chansons de Bohem, Ruschi Pastiche
46. Var. on a Bohemian Air
47. Grand Exercice brill. brill. sur un thème de Rossini brill.
48. "Die Schönheit," Song with Pianoforte Accompt. words by Hiltz
49. Deux Sonatins brill. in C and F
50. Deux Sonatines brill. à 4 mains in G and C
51. Deux Sonatines brill. pour le Pianoforte et Violon Concertato, in B flat and G
52. Vars. in an easy style on the concluding Air from Die Fee aus Flandern
53. Ritualiste scherzando in C
54. Ouverture caractéristique et brill. à 4 mains
55. Les Chansons de l'Amée, Théâtre de Basseville
56. Interad. et Var. sur la premaxe Galoppe
57. Troizime Grande Sonata, in F minor
58. Logiqueons a Bravura, Rondo brill. with Quartett Accents, ad lib.
59. Interad. et Var. sur la Marche favorite de Rondini
60. Var. and Rondo in C, 7th Weber's Hunting Chans from Euphonia, with Orchestral Accompaniments
61. Préludes, Calendriers, and a short Fantasia in a brilliant style
62. Caprices et Var. sur "An Albatros" de Hummel
63. Tocata brill. and finale on the Théâtre du Ballet Die Fee aus Flandern

Paris, dans le style moderne en Papier
64. Quatierme Sonata in G
65. Rondes en Vaude in C
66. Vars. Concert, suivi d'un Rondelle de Chaus sur la marche du Ballet, Barbie Blon, à 4 mains
67. Rondes passe-fleurs
68. Allegro giusto sopra un Thema di Hott, Barbe Blon
69. Romance pour le Pianoforte, in D
70. Nocturne brill. sur "Les souvenirs de la vie," à 4 mains
71. Rondes mignon, No. 1 in C; ditte No. 2 in G
72. Vars., en "Rituel Schlecht From der Sonne," with Quartet or Orchestral Accompt., ad lib.
73. Rondelle brill. in E flat
74. Trio Grande Allegro in G, B minor, and A flat
75. Claviature Sonata, in E
76. "God save the King" with Var.
77. Concerto pour le Pianoforte avec Accomp. de deux Violons, Alto, and Violoncelle obligato, Pots de deux Com. Ad. lib., in C
78. Trois Grandes Marches in C, D, and E flat, solo voix duant.
79. Interad. 7 Vars. et Final sur un Thema favoris per Pianoforte e Piano con Violino Concertato
80. Vars. sur un Marche Anglaise
81. Grand Exercice pour le Pianoforte, in F minor
82. Romance from W. Scott's "Pistons sous l'Arc" (English and German) for a Vars. with Pianoforte Accompt.
83. Second Grand Polypour Concertant pour deux Pianos à 6 mains
84. Teste Polynasie
85. Interad. et Var. sur le Valse de Gallezburg, à 4 mains
86. Septième Rondelle sur un motif de l'Opera, Elisa e Claudio
87. Caprices à la Fuga, in E minor
88. Six Fantaisies mignon, à 4 mains
89. "En répétant des liés," German Air with Vars.
90. Tocatas et Exercices in C
91. Ronde expressive in B
92. Deux Grandes Marches à 4 mains
93. Grand Fantastique brill. pour le Pianoforte, avec Accomp. de Pots, Clarinette, Cor, Bassoon, Violas, Alto, Violoncelle, et Cornets, in C minor

Grand Fantastique brill. pour le Pianoforte, avec Accomp. de Pots, Clarinette, Cor, Bassoon, Violas, Alto, Violoncelle, et Cornets, in C minor
96. Houdon Rondins sur un motif original (aussi Pekin).
97. Neurath Rondins (aussi Chaux).
98. Dufour Rondins, sur un motif de Mozart.
99. Camille Rondins, sur un motif de J. Haydn.
100. Druillet Rondins, sur un motif de Cherubini.
101. March, on occasion of the Coronation of the Empress of Austria.
102. March, sur un thème nerveux.
104. Premier Grand Trio pour le Pianoforte, Violon et Violoncelle en E flat.
105. Introduction et Var. sur un thème original, à 4 mains.
106. Bouquet brillant dans le style François, in D minor.
108. Flûte instrumentale (Hilmer), avec les paroles de F. A. Kleinmüller.
110. Sonate Écossaise, Recueil de Compositions brillante et facile, à 4 mains; 10 hds.
111. Sonate Écossaise, avec Accomp. d'un Violon et Violoncelle ad lib. in C.
112. Sonate Écossaise, à 4 mains, avec Accomp. d'un Violon et Violoncelle ad lib. in G.
113. Sonate Furtiveness à 4 mains, avec Accomp. de Violon et Violoncelle, ad lib. in F.
114. Grand Divertissement en forme de Rondins brillants pour le Pianoforte, avec Accomp. de l'Orchestre, dit avec Accomp. d'un Quatuor; dit pour le Pianoforte solo.
115. Var. brillante sur "Veuve échappée" de P. B. Katz, à 4 mains.
116. Scènes Ecossaises, à 4 mains.
117. Var. brillante sur un Thème de l'Opéra. Il Crocetti, à 4 mains.
119. Triomphes Rondins sur un Thème de l'Opéra, Le Moyon, avec Quatuor Accompagné, ad lib.
120. Rondins brillants à A.
121. Duo Concertant pour le Pianoforte et Flûte (en Violoncelle) in C.
123. Fantaisie Écossaise, avec l'orchestre brillant, sur les Thèmes de l'Opéra, La Damnation, Part 1; dit Part 2.
126. Impressions sur un Thème de l'Opéra. Le Moyon, à 4 mains.
127. Impressions sur un Thème de l'Opéra, Obaron. Le Moyon, à 4 mains.
128. Impressions sur un thème de l'Opéra, d'Arcis. Le Moyon, à 4 mains.
129. Impressions sur un thème de l'Opéra, à 4 mains.
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203. Impressions sur un thème de l'Opéra, à 4 mains.
204. Impressions sur un thème de l'Opéra, à 4 mains.
X

Les Pièces nouvellement composées, & concrétées par
v. fde. à 6 air avec

227*  Book I. Rondons brill. à 6 m. & c.
228*  Book 2. Variés brill. sur le thème yzlamyn de l'opéra La
Flambee à 4 m. & c.
229*  Book 3. Différences militaires à 6 m. & c.
230*  Quatuor conc. pour 4 Piéfantes en C.
231*  Rondons brill pour le Piéfants avec Cresc. de B Violon, Alto,
Violoncelle et Basson. 2 Clavic. 2 Bassons, et 2 Cornets
232*  Ditto pour Piéfants seul. & Cresc. de B, dit. pour Piéfants
Sole.
233*  Introduction & Variations brill. sur la marcia d'opéra, Fr
Diavo, avec orchestre, ditto pour Piéfants & Cresc. de B.
234*  Introduction & Variations brill. sur le thème de 2 Flageolets.

235*  Variations brill. sur le Piéfants avec Cresc. de B Violon, Alto,
Violoncelle & Basson, ditto pour Piéfants seul.

236*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

237*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

238*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

239*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

240*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

241*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

242*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

243*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

244*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

245*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

246*  Piéfants brill. sur le thème de l'opéra, Fr Diavo.

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140. Ditto
141. Six Rondeaux
142. Six Rondeaux faciles
143. Vingt-cinq Tableaux métaphoriques
144. Fantaisie brillante—Dor Förchütz
145. La Musique
146. Deux Études brillantes
147. Solos
149. Deux Rondeaux sur Danse de la Corenne
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151. Ditto
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118. Six Rondeaux brillants
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121. Ronde de Chasse
122. Dix Rondeaux
123. Gradual pour Soprano con Coro e Organo
124. Fantaisie brillante
125. Ditto
126. Six Rondeaux
127. Six Rondeaux faciles
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129. Fantaisie brillante—Dor Förchütz
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Many other Arrangements exist by the talented Author of this Work, of which even the title have escaped his memory.

* See P. M. Cramer's and C. C. Cramer's new preparations for this Work or English version of these works, translated from Carl Czerny's edition by Arnold Hearsch, Eng.
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 Rondo, 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.**

2nd. It must observe all the rules of pure composition. And,

3rd. 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 sometimes 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. The word figure is used here in a more extended sense than that given by the dictionary, but it may be easily comprehended.

** Remark. There are many pieces which are composed on foreign themes and subjects, such as Variations, Fantasia, Rondos &c. This the candid author must naturally indicate on the title page. But the arrangement, use and development of these subjects may, nevertheless, be claimed to originality; and in no case this is displayed, and the composer has added so much of his own that the construction of the whole work belongs to him, which 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 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.
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 sometimes 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.

c. 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.

3. The Fantasia. This form comprehends several species, from the strict Sonata-form, down to the Potpourri of different kinds.

5. Variations.

7. The Capriccio.

8. The Study (Etude)


10. Short pieces, such as Bagatelles, Impromptus, 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.
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 accossais &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 Duet, Trio, Quartet, Quintet 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, Quartets, Quintets, Sextets &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-
nied 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, Preghiera &c.)
4. The grand Aria.
5. Vocal Duetts, Terzetts, Quartetts &c., with or without orchestral accompaniments.
7. The Chorus.

In sacred or ecclesiastical music, the following species exist:—
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—
1. Its extent and proper duration.
2. 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. The rhythm (the proportion or symmetry) both of the whole, and also of the
   individual parts and periods of a piece.
4. 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. The conduct and development of a principal or accessory idea.
6. 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 prin-
cipal 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—1. that it concludes
in the same key in which it began: 2. that it may be divided at least into two parts,
each of which expresses a determinate idea; and 3. that it ends with a perfect ca-
dence; 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 con-
tinuation.

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

Andante.

\[ \text{Beethoven.} \]
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. \( \text{N} \)°2. \( \text{Haydn} \)

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: 1°, 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°, because, in the main, it expresses such a determinate idea, that the ear requires no further 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:
Here, the repetition of the first part would produce monotony, and consequently tediousness. Another example:


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♭ to B♭ &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° 5. 

Bellini.

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

Allegretto, N° 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.  № 7.

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.  № 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:

\[\text{Allegretto. N° 9. Auber.}\]

\[\text{Allegretto. N° 10. Gluck.}\]

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 N° 6 and 7; or remains some time on the harmony of the dominant seventh, as in N° 8; or, lastly, it modulates into some other key, as in N° 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.
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.
Another, into the submediant:

Allegro risoluto.  \( \text{N}^{\circ} 13 \).  \( \text{Beethoven.} \)

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.  \( \text{N}^{\circ} 14 \).  \( \text{Beethoven.} \)
A striking example of a modulation into an apparently very extraneous key is found in the following theme:

Allegretto  No. 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  No. 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.  \( \text{No. 17.} \)

\[ \begin{array}{c}
\text{Onslow.} \\
\end{array} \]

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.  \( \text{No. 18.} \)

\[ \begin{array}{c}
\text{French Romance.} \\
\end{array} \]
Fourthly: we may close on the dominant major-chord. example:

Allegretto. \quad \textit{N}o \ 19. \qquad \textit{H}immel.

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. \quad \textit{N}o \ 20. \qquad \textit{B}eethoven.

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 un rhythmical and, in general, unsatisfactory to the ear.

In all the preceding examples, except No. 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.  

No. 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.

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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.

The first part might here conclude at the eighth bar, the last two bars being only ad\-junctive. 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:
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.

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 expense 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:

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 he 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 youthfu days) and that therefore he was certainly indebted to this method for much of his fertility of invention.
CHAPTER IV.

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 melo-
dy 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 taste-
ful and ingenious melodial 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 na-
tional 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 especial-
ly 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 de-
trimental 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 chang-
ing the melody.

3. Where, either in one or in both hands, passages, skips, or other figures are con-
structed upon the harmony of the theme; so that the leading idea of the melody is re-
tained, yet without again giving the theme in a complete state.

4. Where, upon the foundation—harmony of the theme, another new simple or em-
bellished 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.

**First Class.** Strict preservation of the melody, with a varied accompaniment.

**Second Class.** Variations of the theme by means of adjunctive notes.
Third Class. Passages, skips, and other figures formed on the harmony of the theme, with a retention of the leading idea of the melody.
FOURTH CLASS. New melodies and embellishments on the harmony of the theme.

Var. 17.

Var. 18.

un poco sostenuto.

Var. 19.

p dolce grazia.

Var. 20.

Var. 21.

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

Var. 22.
SIXTH CLASS. Variations in other keys, times, and degrees of movement.

Adagio maestoso.

Andante grazioso.
Allegro molto. Tempo di Galoppo.

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 $\frac{7}{4}$. 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 Nos. 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 beforehand 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.

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

Here follows another, where such is not the case:
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 No. 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:

1st Movement. Allegro.
2nd Movement. Adagio or Andante.
3rd Movement. Scherzo or Minuet.
4th Movement. Finale or Rondo.

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 reappear 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-
ment 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, $\frac{4}{3}$ 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 precede; 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 writable 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.

For 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 aesthetic 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, disconnected 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 ascendency, 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.
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.*

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.
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.
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.
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 baffle 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—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, Quartets, 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 proportionately 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.

Adagio molto.

Clementi.

Allegro.
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.
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 $\frac{3}{8}$ time, and the degree of movement may be carried even to Prestissimo. Yet we are at liberty to employ the $\frac{3}{6}$ $\frac{5}{8}$ $\frac{2}{4}$ 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.
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 crochets 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 crochets 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.
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, Quartets &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.  \[\text{Beginnings of the Finales of the same Sonatas.}\]

MOZART. Allegro maestoso. \hspace{1cm} \hspace{1cm} Finale Presto.

MOZART. Allegro con spirito. \hspace{1cm} Allegretto grazioso.

CLEMENTI. Maestoso e cantabile. \hspace{1cm} Allegro molto.

HAYDN. Allegro. \hspace{1cm} Presto.
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 melodic 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.
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 aesthetic 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 cadando, 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 intro-
duced, after which follows the principal theme, perhaps varied.

Of all these different kinds, the pupil will find the most varied examples for his imi-
tation 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 con-
struction 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 exam-
ple, 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 lengthy Intro-
duction 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 ex Galoppo &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, of 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.
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 (No. 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 pianografe, has been invented by M. Grévin, of Paris, which, by being attached to a Pianoforte, indicates (upon paper ruled for the purpose) whatever is performed thereon. This
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 masterpiece. 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; but 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.

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

Andante.

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 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:

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:

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:

The construction of this Finale is partly that of a free Rondo, and partly that of the Capriccio or of the Toecata. 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 aesthetic 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 No. 1.) Kalkbrenner's Elegie 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 favor, 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.

\[
\text{\begin{music}
\text{\upstem{1-8} 2}
\text{\upstem{9-16} 2}
\text{\upstem{17-24} 2}
\text{\upstem{25-32} 2}
\end{music}}
\]

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:

\[
\text{\begin{music}
\text{\upstem{1-8} 2}
\text{\upstem{9-16} 2}
\text{\upstem{17-24} 2}
\text{\upstem{25-32} 2}
\end{music}}
\]

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 merry, 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.F. 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, Wölfli, 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.

No. 1. The ground-melody of Cramer's Study No. 4, Vol. I. of his "Studio per il Pianoforte."
The moving figure of this Study, is, as is known, the following:

No. 2. The ground-harmony of the first Study by Chopin, Op. 10.

Allegro.
The moving figure of this Study is the following:

\begin{verbatim}
Allegro.
\end{verbatim}

**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 \textit{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 \textit{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 \textit{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 unrythmical 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 rhythmic 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:

![Chord Series](image)

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:

\[\text{Andante.}\]

\[
\text{Andante.}\]

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:
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; or 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:

\[ \text{Allegretto cantabile.} \]

This charming and nobly simple melody is confined to the six notes of the diatonic
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 disavow 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 Notturno 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 Notturno, 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 Notturno, John Field has particularly distinguished himself, and latterly Chopin, Thalberg, and many others.

We here insert an example by J. Field.

NOTTURNO.

\[ \text{Moderato cantabile.} \]

\[ \text{J. Field.} \]
No middle subject occurs in this Notturno, but only a ritornello, after the 12th 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 Notturno (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 Notturno 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 free 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.
CHAPTER XIV.

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 Nocturno. 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 (Duet.) Songs without words have appeared by Mendelssohn, and Elogues by Tauschek, 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 $\frac{3}{4}$ = 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 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 $q = 84$). It must be still more exhilarating than the Waltz, and correspond to the frisking motion of the dance. — Here follows an example:

**Galop.**

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 $\frac{3}{4}$ = 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:

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.
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.
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 Poule is omitted. To...
5th Figure. La Pastourelle. 4/4 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. 6 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 Quadrilles.

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:

\[
\begin{align*}
\text{Crotchet} & \quad \text{or} \quad \text{Crotchet} \\
\text{Quaver} & \quad \text{or} \quad \text{Crotchet}
\end{align*}
\]

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:
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 Ecossaise (Scotch dance*) is in $\frac{3}{4}$ 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.**

*Themes 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 Bell of St. Petersburg."

Trio.

Remarks on the difference between the ancient Scotch Dances and the modern Ecossaise are given in Schilings' "Lessons de Pianoforte" Vol. II, p. 336. Art: Ecossaise.
The Polka, which is at present in such high repute, is a Bohemian national dance in \( \frac{3}{4} \) 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:

**ANNE POLKA.**

*Strauss.*

Light, skipping and pleasing rhythmic 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 *Pandanga*, 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:

\[ \text{music notation} \]

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 6\(\frac{8}{6}\) 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 6\(\frac{8}{6}\) time, and has a slow degree of movement. Its melody generally moves in the following manner:

\[ \text{music notation} \]

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 2\(\frac{3}{4}\) 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:

\[ \text{music notation} \]

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 $\frac{2}{4}$ time, though in quick marches $\frac{3}{8}$ time may also be employed.

The motion which distinguishes marches is the following:

\[
\begin{align*}
&\text{or} \\
&\text{or}
\end{align*}
\]

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 $\frac{3}{8}$ 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.
Here follows a quick March in $\frac{2}{4}$ time.

Rossini.

Allegro molto.

A Trio in C or D major &c. may follow at pleasure.
The following is a grand triumphal March.

Maestoso.

Mozart.
The following is a short example of a funeral March.

Andante. MARCIA FUNEBRE.

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.

[Musical notation]
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.
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.
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 Fughes, Part II, No. 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 Reîcha (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 begun, 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 Duke— 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:

* An English edition of the excellent works of this theorist has been published by Messrs. Cocks & Co., price two guineas, translated by A. Merrick. — T.
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:

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 con-
tinuation 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 some-
times 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. Tx.
nor when the original key is major, and vice versa. 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:

\[ \text{Handel.} \]

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:

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

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:

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.
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° 38 to 41.

6. The character of the fugue always remains uniform, without being disturbed by a single heterogeneous 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. (No. 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:

Allegro. **CANON.**

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.
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.
APPENDIX—ON COMPOSITIONS FOR THE ORGAN.

The Organ has keys similar to those of the Pianoforte, but only a compass of four octaves; namely, from $\text{C}^4$ to $\text{C}^1$.

The sound produced by pressing any key, continues, with equal power, so long as it is held down, and by means of different stops it can be rendered softer, or more or less loud, up to the full power of the instrument. It serves not only to accompany Masses and other church pieces, but we also compose for it Preludes, Fugues, Chorals and other works in the strict style, and, most advantageously, in a slow degree of movement, as rapid figures are ineffective on this instrument.

To the Organ belongs also the Pedal, which in like manner consists of great wooden keys, which are played with the feet. The Pedal sounds an octave lower than the notation, and its compass, in small organs, is from $\text{G}^4$ to $\text{G}^1$; but, in large instruments, from $\text{C}^4$ to $\text{C}^1$. The Organist generally plays the lowest notes of Organ pieces on the Pedal, by which means the octave below is obtained; yet there are also compositions, in which the Pedal is obligato, that is, where it performs the lowest part independently.

The composer must naturally assign only such passages to the Pedal, as can be performed conveniently with the two feet, and which will also strike the ear clearly. As the Pedal must generally be played legato, diatonic and chromatic scales can only be performed very slow. For example:

\begin{center}
\begin{tikzpicture}
\end{tikzpicture}
\end{center}

But there are certain passages, which can also be played in a tolerably quick degree of movement with both feet. For example:

\begin{center}
\begin{tikzpicture}
\end{tikzpicture}
\end{center}

We here give some examples of the grand Organ compositions of Seb. Bach, from which the pupil will best become acquainted with the employment of the obligato Pedal.

* The majority of English Organs have a compass from $\text{C}^4$ to $\text{C}^1$, without the lowest G sharp. Some of the modern instruments extend only from $\text{C}^4$ to $\text{G}^1$, which compass, it is to be hoped, will eventually become general, and the rest be supplied by the uniform adoption of the Pedal Organ.

** The greater number of English Organs have only an octave or an octave and a half of Pedal, which nearly pull down the lowest keys; or must have but one set of pipes belonging to them. Of late, however, a manifest improvement has taken place in this respect, and modern instruments have often several stops appropriated to the Pedal, which embrace a compass of two octaves or more, from $\text{C}^4$ to $\text{C}^1$. 

\begin{center}
\begin{tikzpicture}
\end{tikzpicture}
\end{center}
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:
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 DUETS, 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 duets, 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 second 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:
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.**

**Primo.**

**Secondo.**

**Hummel.**
Not less interesting is it, when both players occasionally receive concertante passages, one resting whilst the other answers. When passages in the strict style are interwoven, we must frequently avail ourselves of the effects of dispersed harmony.

Double melodies may also be invented, which are most effectively performed, when the right hand of the secondo player is passed over the left of the primo. But this passing over must be judiciously managed, and not take place too suddenly, in order that one hand may not disturb another. Here follow examples on all these points:
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.
We must always avoid assigning a note to one player, which has just before been
struck into by the other, because the sound would generally fail the second time.
Hence, the following phrase would be very bad:

[Sheet music notation]
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 duets) 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 duets 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. &c. are also applicable to compositions for two Pianoforte.

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 duets 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, Worrizescheck &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 flat 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, Bochsa &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 Pianoforte** 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.

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* Pieces in full harmony can of course be played on the Organ and on some other keyed instruments. 
** An instrument of the Seraphine kind. 

CHAPTER XIX.

ON COMPOSITIONS FOR THE PIANOFORME
WITH ACCOMPANIMENTS FOR OTHER INSTRUMENTS.

OF THE DUETT.

To a composition for the Pianoforme, 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 Pianoforme, a duett is produced. Two accompanying instruments form a trio, and still more a quartett, quintett, sexett, 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 Pianoforme is distinguished by its great compass, fullness 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 PIANOFORME 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 Pianoforme supports the upper part and the bass.

2. The Violin takes the melody, or the principal figure, whilst the Pianoforme 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 Pianoforme performs a melody and its bass.

5. Both players perform energetic passages conjunctively, or perhaps in unison.

6.8
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:

Further, it may be based on energetic effects, where each instrument employs all its means, either alternately or in conjunction with the other. Example:
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.
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, melodic 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 fancious passages, and hence the Scherzo and Rondo present it with a wide field for pleasing effects.

The best models for duets 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 polyphonic, 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 DUET 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.
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 like wisely 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, Pol. pourris, Notturnos &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, wrote the notes as they wish them to be played, which is certainly preferable to setting them an octave higher. Ets.
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.
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.
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.
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.

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, Reisiger, 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.

OF THE QUARTETT, QUINTETT, SEXTETT &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:

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

The effects of the pizzicato and col’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.
The construction of the quartet 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 quartet, a quintet is obtained; and by adding to the latter a second Viola, a sextet 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, clarinet, bassoon, violin, viola, violoncello and double-bass.
4. Pianoforte, flute, hautboy, clarinet, 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, clarinet, horn and bassoon; and many others.

Here follows an example of the latter combination, and then one with a mixed accompaniment.
Allegro con spirito.
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:


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 melodic. 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 melodic 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 melodic 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.
This first tutti contains all the ideas and component parts, from which the whole of the first movement of the Concerto is formed; and, presuming 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 suit-
able 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 em-
ployed 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 as-
going 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 (No. 3) the stringed instruments, pizzicato, may
also be added.

5. Sometimes a wind instrument performs a simple melody, to which the Piano-
forte makes a simple or moving accompaniment. Here also several wind instru-
ments 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, some-
times 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 ac-
companies, 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 or-
chestra would be detrimental both to clearness and variety.

This clearness is one of the most important and essential qualities which the com-
poser 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 Con-
certos, can impart the necessary experience herein; which will be especially ac-
quired 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 stave—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:

1st Stave (the highest) 2 Flauti.
2nd ................................. 2 Oboe.
3rd ................................. 2 Clarinetti.
4th ................................. 2 Fagotti.
5th ................................. 2 Corni.

6th ................................. 2 Clarini.
7th ................................. Timpani.
8th ................................. Violino 1st.
9th ................................. Violino 2nd.
10th ................................. Viola.
11th ................................. Violoncello e Basso.
12th ................................. remains empty, in order to leave more room for the upper notes of the Pianoforte.

13th Stave .................................... Pianoforte.
14th .................................

This done, we proceed to write out, upon each stave, all the notes and rests which occur in the printed parts, stave by stave 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 quartets &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. F. 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 fresher 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 unceasing, 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 an 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.