School of practical composition, or, Complete treatise on the composition of all kinds of music: ... together with a treatise on instrumentation: the whole enriched with numerous practical examples...
SCHOOL OF PRACTICAL COMPOSITION,
OR,
Complete Treatise on the Composition of all kinds of Music,
both
INSTRUMENTAL AND VOCAL;
From the most simple Airs to the
Grand, Sonata and Symphony;
and from the shortest Song to the
OPERA, THE MASS, AND THE ORATORIO:
Together with
A TREATISE ON INSTRUMENTATION.
The whole enriched with numerous practical Examples,
Selected from the Works of the most celebrated Composers of every Age.
IN THREE VOLUMES.
Written, and by permission Dedicated to the
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by
CARL CZERNY.
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END OF VOL. II.
PART II.
On Instrumental Compositions without the Piano-Forte.

INTRODUCTION.

Instrumental compositions without the Piano-forte are divided into works:

a. for bow or stringed instruments, namely: Violin, Viola, Violoncello, and Double-bass.
b. for bow and wind instruments combined.
c. for wind instruments alone, or the so-called Harmony music.
d. for the full Orchestra.

In the first three species, Duett, Trios, Quartetts, Quintetts &c. may be written. Solos for these particular instruments are not usual; except Etudes, and little pieces for amusement, arranged from Operas.

Compositions for the Orchestra are— the Overture, the Symphony, the Ballet, and the Melodrama.

Lastly, for most of the bow and wind-instruments, Concertos with orchestral accompaniments are also written.

CHAPTER I.
On compositions for bow-instruments.

A. THE DUETT.

Duett are chiefly written for 2 Violins, or for 2 Violoncellos, likewise also for Violin and Viola.

The most suitable form for a perfect Duett, is that of the Sonata, in all its movements. Variations, Rondos, Studies &c. may also be written for two such instruments; but, for this purpose, a considerable acquaintance with them is requisite.

The Duets of Spohr and Hubert Ries may be reckoned the best models of this kind.

B. *THE TRIO FOR VIOLIN, VIOLA, AND VIOLONCELLO.*

This combination already presents ample means for the construction of complete and interesting musical works.

The form of the Trio is precisely that of the Sonata, and it consists therefore of a first movement, an Andante, a Scherzo, and Finale, the structure of each of which has been already described in the first Part of this work, and to which we shall constantly have to refer in the present Part.

In general, the harmony of the Trio is only in three parts; but as the Violin, Viola, and occasionally also the Violoncello, can play in two parts, (in simple accompaniment or in chords,) harmony in four parts is here, to a certain extent, already at the command of the composer.

In the Trio, all three parts must be treated with equal importance, and the melodies and passages be alternately distributed among all the performers. Although the Violin constantly sustains the principal part, a mere accompaniment must by no means be always assigned to the other two parts; and therefore, in a well written composition of this kind, the hearer must find each of the performers' parts equally interesting and meritorious. Mozart and Beethoven have produced masterpieces of this sort, and we give here some extracts from the latter, as examples of this style of writing.
Adagio, ma non tanto, e cantabile.
From these Examples, we perceive how effectively the simple means afforded by these three instruments can be employed.

In the first example a noble subject is led off, which is not even unsuited to a Symphony, and the performance of which is equally distributed among the three players, by means of well conceived mutations. The lovely theme of the Adagio is afterwards repeated in the two lower parts, whilst the Violin performs a new melody to it. Double notes, suited to the instruments, occasionally produce a four-part harmony. The sprightly theme of the Presto presents those interesting and bustling effects which, from the clear staccato of the stringed instruments, produce, in a quick time, such satisfactory results.

There is, moreover, a kind of Trio, in which the Violin exclusively performs the brilliant part, whilst the Viola and Violoncello remain subordinate, and simply accompany. In respect to art, this kind is easy to write; but the composer must then possess a more than ordinary knowledge of Violin composition, in order that he may write no thankless difficulties for the instrument. For examples of this kind we refer to the Violin Trios of Mayseder and other Violin composers.

C. THE QUARTETT.

The Quartett for stringed instruments consists of two Violins, a Viola and a Violoncello, forming together a classical combination. Indeed, the Violin quartett is, in many respects, the most refined, as well as the most difficult of all kinds of composition; as it presents all means for the creation of noble and original ideas, strictly regular and skilful working and development, aesthetic beauty, and grand conception; but it denies, on the contrary, whatever, in other kinds of composition, supplies the place of these requisites and conceals their want. For here, we can neither produce the usual brilliant and coquettish effects, nor a false splendour and noise; and hence, the quartett remains the most hazardous, but at the same time also, the most honourable touchstone for a composer, both as regards his creative powers and his scientific requirements.

The three greatest instrumental composers, Haydn, Mozart, and Beethoven, have alike exerted all the powers of their genius in this form; and the numerous quartetts of these masters, which alone would secure their immortality, remain imperishable models for all time.

The structure, and the conduct of the ideas of the Quartett, is here again precisely the same as in the Sonata, and the necessary constituent parts of it are, a first Movement, an Adagio (or Andante), a Scherzo (or Minuet), and a Rondo Finale.
But even the most practised and successful composer for the Piano-forte will at first experience embarrassment in setting down his ideas for the Violin quartet; for all the means by which an effect is produced on the Piano-forte, as, for instance, the great compass of the instrument, the fullness of the accompaniment and of the chords, brilliant passages, great fluency, the frequent and striking use of the pedal, arbitrary passing notes and singular harmonies &c. can not have place in the quartet. On the contrary, the conduct of each separate part must be strictly consequent and correct; the harmony must be kept, as much as possible, in the middle of the scale, as the compass of all four instruments does not extend farther than from $\text{1}$ to about where the accidental dissonances easily produce a disagreeable effect.

The melodic ideas must be simple and striking, and adapted to the character of the stringed instruments. Each part must be interesting in itself, and yet the effect of the whole clear: and lastly, the composer (although he has certainly a right to calculate on a beautiful and correct performance) must ever bear in mind that he is not writing for Professional, but chiefly for less expert players, and that therefore all great, uncertain difficulties must be carefully avoided.

As a compensation, however, all the charms of a long sustained harmony are placed at his command, since the stringed instruments are not restricted by the respiration, like the wind instruments. Further, all possible modifications of the Staccato, and that piquant, merry style of performance, which is so especially peculiar to bow instruments. Then, the most perfect sovereignty over all degrees of pianissimo, piano, mezza voce, forte &c. as also the greatest possible rapidity in the runs and passages, combined with the utmost clearness.

Lastly, all imitations and developments which we have previously noticed in the Violin Trio, are practicable, in a still higher degree, in the quartet. The pizzicato, too, may here be employed, in many instances, with the finest effect.

The proper application of all these means, combined with an original and fertile invention, is that which imparts to the Violin quartet its classical worth, and stamps it as the most honourable, but also as the most difficult species of composition. As most of the quartets of Haydn, Mozart, Beethoven, and Onslow, are published in score, the young composer has every facility for thoroughly studying this style of composition, and for imitating progressively the best models; in doing which, we particularly recommend to him those of Haydn.

Spohr, Mayseder, Ries, Romberg, Fesca and many others, have also produced very valuable works of this class.
We here insert some examples, which, in the mean time, may give an idea of several different effects of the Violin quartet.

No. 1. Allegro con spirito.

No. 2. Andante.
In No. 1 of these examples, the first Violin performs a noble, smooth theme, whilst the other instruments sustain the fundamental chords. Such passages always produce a fine and harmonious effect, when the melody possesses meaning and importance.

In No. 2 we have a strict four-part composition, in which the melody is supported by a skilfully selected tranquil harmony. The uninterrupted legato, even in the upper octaves, produces one of those effects which can only be obtained from bow instruments. Such an ascent of the melody into the higher octaves must be introduced but rarely and with consideration, as correct intonation is particularly difficult in such positions.

No. 3 is a bold, vigorous passage, of stirring effect, wherein the first Violin performs, with the Violoncello, a series of imitations, whilst the second Violin is occupied with brilliant passages, which, together with the Viola, serve to fill up the harmony. Such a combination of different figures, forms one of the most interesting peculiarities of the quartet; but it must be so judiciously contrived, as not to produce any confusion.

No. 4 presents an effect as peculiar as it is beautiful, in which the Violoncello performs a tranquil staccato figure continually proceeding to the Dominant, whilst the three upper parts play the melody legato throughout.

The example No. 5 is one of those brilliant pieces for the first Violin, in which the other instruments perform a simple pizzicato accompaniment. Such passages must be but rarely introduced in a well written quartet, because the accompaniment is too insignificant; as the Trio of a Scherzo, (as in the present instance) it is in its proper place. The last eight bars, where the Viola doubles the first Violin in the octave below, produce a particularly good effect.

No. 6 is one of the most beautiful of Beethoven's ideas, and perhaps the pizzicato in the Violoncello, has never been so happily or so effectively employed as in this piece, whilst the three upper parts continue their uninterruptcd melodious progression. The 3rd Quartet of Op. 59, from which we have extracted this passage, is one of the greatest works of Beethoven.

In No. 7 we have an example of one of those pleasing and merry Allegrettos, of which Beethoven was truly the inventor, and in which the fugued subject is unconstrainedly united to the free continuation. The dry staccato of the bow instruments is of very attractive effect, in this degree of movement.

No. 8 presents another combination, where, at the commencement, the melody is allotted to the Violoncello, while the rest accompany pizzicato. Afterwards, the same melody is played by the first Violin, to which is added, in the other parts, a beautiful harmonic accompaniment.

These few examples may already give an idea of the many interesting combinations which the composer has at command in the quartet; but he must also take great care both in the invention and in the working, as a lack of ideas or feebleness in
the harmony, can be covered by no dazzling gewgaw.

A somewhat different species of Quartett is that, in which the four players strikingly and designedly concert with one another, so that alternately, each in particular enters with his appointed melody or passage before the other. That beautiful compositions of this kind may be produced, Mozart and Romberg have demonstrated in several works.

Lastly, there are also Quartets, in which the first Violin, as a solo instrument, receives all the brilliant passages, and the other parts merely accompany. Of this description some quartets may be seen by Mayseder, Rode, Rudolph Kreutzer &c.

The Andante, (as also the Finale,) in each species of Quartett, may consist of a theme with variations, or it may take either of the usual forms in the Sonata. Allegro (sentimentale or grazioso) Andante, Romanza, Allegretto sorridente &c.

D. THE QUINTETT.

The Quintett is formed of two Violins, two Violas and a Violoncello, and the second Viola enriches the composer with an important part for augmenting the accompaniment and the united effect. The structure of the quintett is, in all its parts, exactly similar to that of the quartett; but the reflecting composer will be astonished to find what an influence this accession of a single instrument has upon the invention of ideas, melodies, chords and figures. We possess a greater freedom of movement in the extended sphere; have increased means for filling up the chords; and can, in the accompaniment, combine several different progressions and effects. The imitations and passages acquire greater consistency when we form two concerted harmonies; &c. &c.

Mozart has written six quintets, and Beethoven two, the study of which must not be neglected by the pupil, as they belong to the most masterly creations of these composers. Besides these, the numerous quintets by Onslow, Spohr and Mayseder, also maintain a very honourable place.

In this species of composition, the composer has at his command harmony in three, four and five parts; and moreover, the accompaniment can be rendered so complete by chords and double notes, that sufficient means still remain for double melodies, concerted passages, and other developments.

Quintets are also written for two Violins, a Viola, and two Violoncellos, in which an extremely melodious co-operation can be assigned to the first Violoncello: they are, however, rare, and also not so conveniently practicable. Lastly, a Double Bass, as a sixth part, is likewise occasionally added to the quintett; but it must not be obligato, that is to say, the composition must sound complete without it.
In the following examples the pupil will acquire some idea of the skilful treatment of the subjects, the variety in the accompaniment, and the means for surprising and perfect effects — combined with all clearness — which can be developed in the quintet.

Allegro.

MOZART. Quintet in G minor
E. OF THE SIXTETT, SEPTETT AND
DOUBLE QUARTETT.

A combination of more than five bow instruments without the Double-bass, is among the most rare and ungrateful that is employed. The composer must there either overload the harmony, or degenerate into an orchestral effect; and so great a number of instruments of like sound, necessarily produce a monotony. A composition of this kind, however, must have the usual form of the Sonata, the Quartett, and the Quintett; and a double quartett by Spohr may be recommended as a distinguished model for it. Moreover, the composer can employ his ideas, as well as his time and pains, much better, than in writing such works as must either prove spoiled by too much art, or else empty and tiresome; and if he would expend so much labour on a work belonging to the class of chamber music, he had certainly better exercise his pen in that species which we proceed to treat of in the following chapter.

CHAPTER II.

ON COMPOSITIONS FOR SEVERAL STRINGED
AND WIND INSTRUMENTS UNITED, AND
ON THOSE FOR WIND INSTRUMENTS ONLY.

For the mixed combination of stringed and wind instruments, we may write Trios, Quartettes, Quintettes, Sextettes, Septettes &c. When there are more than five performers, a Double-bass is necessary, the Violoncello not being sufficiently deep and powerful to support the harmonic structure.

Among the wind instruments, the preference is given to the Flute, Hautboy, Clarionet, Horn, and Bassoon; and those are combined in the way which we deem best.
calculated to promote the intended effect: for example —

1. The stringed quartett and a clarionet.
2. The stringed quartett, hautboy, horn, and double-bass.
3. Violin, viola, violoncello, double-bass, flute, hautboy, and horn.

The structure of such compositions is that of the quartett (or the Sonata); but Variations, Nocturnos, Divertimentos and the like, may also be written for these combinations, though the classical form of the Sonata is the most suitable when so many means are employed. The finest effect of such combinations, depends upon the diversity of the tone of the instruments chosen; and the composer must possess a lively fancy, a copious flow of ideas, and profound experience in the treatment of each instrument, in order that he may have an intimate perception of the intended effects whilst in the act of composing; for it would be truly ridiculous to employ so many means if we could only produce ordinary and feeble ideas or stale effects.

In great works of this kind, it is highly advantageous if the composer first makes a sketch for the Piano-forte, or altogether upon two staves, in order to gain a clear view both of the structure and the course of the ideas of the whole, and also of the particular employment of the several instruments. The putting it into complete score is then not only much easier, but also very agreeable.

The well known Septett of Beethoven (Op. 20) still continues to be the most perfect model of this species, and we must urgently recommend the study of the printed score of this work to every composer, each bar of which is full of grace and beauty. In the following examples, extracted from the same, the pupil will at once perceive in what order the instruments are most suitably placed above each other in the score.
N° 3. Presto.
Those who have had the opportunity of hearing this Septett well performed, will remember the beautiful effect of the three passages here cited, as also of the entire composition. And yet, how simple and artless the score appears! It is however the work of a Master, who, with all his original genius, could regard the laws of beauty, euphony, and regularity of form.

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**ON COMPOSITIONS FOR WIND INSTRUMENTS ONLY.**

For the wind instruments, Trios, Quartetts, Quintetts &c. are also composed; and, in general, we employ only Flutes, Hautboys, Clarionets, Bassoons, Horns, and the double Bassoon, which, like the double bass, sounds an octave lower. For these combinations, indeed, only Marches, Notturnos, Divertimentos, pieces arranged from Operas &c. are usually set; but complete compositions, modeled upon the well known form of the Sonata or the Quartett, may nevertheless be written for them. Great care, however, must then be taken, that no performer be too much fatigued by a perpetual use of his instrument, as the respiration must be duly considered.

From this circumstance, as well as from the somewhat monotonous property of the wind instruments, the composer will be much restrained in his fancy. But at all events he must be well able to compose for the same, as effects can be thereby produced, which, in Orchestral works and in Operas, are extremely beautiful. For although complete and extensive compositions for wind instruments only, are seldom composed; single passages for the same are frequently found in Symphonies, Concertos &c. and in the Part of this work treating of instrumentation, we shall have occasion to speak at large on this subject.

We here give only a short passage in five parts as an example of the Score. Simple as it appears, it sounds sufficiently full, from the round and energetic tone of these instruments; which fact must be well observed in all compositions of this kind.
For all the stringed, and for the majority of wind instruments, Concertos, brilliant Variations, Rondos &c. with orchestral accompaniments are also written; the form and construction of which differ in no respect from that already mentioned in treating of Piano forte composition. But the composer must possess a still more intimate acquaintance with the instrument for which he writes such brilliant pieces; or, in passages, consult a performer, in order that he may write nothing which is either ineffective or impracticable.
CHAPTER III.  

ON ORCHESTRAL MUSIC, AND ON THE SYMPHONY.

We have now become acquainted with the manifold effects which arise from the union of different individual instruments. If a small number of the same already afford so much variety, it naturally follows, that from the union of all these instruments, the greatest and most perfect can be produced; that instrumental music is capable of rendering. In this sense, the Symphony is the grandest species of musical creation which has been hitherto invented.

The full Orchestra consists of the following instruments, which are divided into three distinct classes: namely, 1st bow-instruments; 2nd wind-instruments; and 3rd instruments for enhancing the effect.*

Bow-instruments:  
1st Violin.  
2nd Violin.  
Violoncello.  
Double-bass.

Wind-instruments:  
2 Flutes.  
2 Hautbois.  
2 Clarionets.  
2 Bassoons.  
2 Horns (sometimes 3 or 4.)

Instruments for enhancing the effect:  
2 Trumpets.  
A pair of Kettle Drums.  
2 or 3 Trombones.

But here it is well to observe, that the five stringed instruments are considerably augmented, and therefore the parts intended for them are performed by a great number of players. For against so many wind instruments and instruments of effect, a simple stringed quartet would be scarcely heard. In a full Orchestra, therefore, the stringed instruments are augmented as follows:

*LESS INSTRUMENTS, LITERALLY MORE INSTRUMENTS. TH.
From 6 to 12 — first Violins.
Do — second Violins.
From 4 to 8 — Viole.
From 4 to 6 — Violoncelli.
From 3 to 4 — Double-basses.

By this means, the equality of power of all three masses is duly preserved.
All this is fully described in the treatise on instrumentation, forming Part IV of this work. Here, the foregoing preliminary notice was so far necessary, for the purpose of observing that the style of composition for the orchestral stringed quartet must not be exactly the same as in the solo-quartet, because many forced, difficult, or too high passages, can seldom be played correct and firm by so many performers together; and that this consideration must exercise a material influence on the invention of ideas, passages, and other effects.

The Symphony, like the Sonata, consists of four movements, namely: an Allegro (with or without an Introduction); an Adagio or Andante; a Scherzo or Minuet; and a Finale.
The form, construction, conduct of the ideas, chief modulations, and development, are all so similar to the Sonata, that we can only refer to this, and therefore the Symphony may properly be termed only a Sonata for the full Orchestra, a further proof how important the study and practice of this principal form is.
But if we compare the Piano-forte arrangement of a Symphony of Mozart, Beethoven &c. with an actual, original Sonata, we shall find, on the contrary, in many other respects, a great difference between them, which must be very carefully observed.
In the Symphony, the ideas are more simple and grand, the modulations clearer and less artificial, the little amplifications effected by embellishments, passages &c. which are mostly of very good effect in the Sonata, are inadmissible, and generally also impracticable in the Symphony; in a word, the difference is about the same as between a little picture, half a yard square, and a great, colossal painting which covers a whole wall. Hence, there is scarcely a Sonata (how great sooner it may be) out of which a fine Symphony could be formed; and, on the contrary, Symphonies arranged for the Piano-forte invariably make very defective Sonatas, although we may
take pleasure in performing them, as a reminiscence of the effects which we have heard in the Orchestra. Beethoven's well known Symphony in C minor is justly regarded as one of the greatest masterpieces of this class. But had the author merely written the same for the Piano forte, it would hardly have been reckoned (without considerable alteration) among his grand Sonatas.

The observance of this difference chiefly depends on the fancy of the composer. Only he who can form as lively a conception of orchestral effects in his own chamber, as if he were actually surrounded by an Orchestra, will be able to invent those ideas which are suitable for this kind of composition; and this ability is created and improved: it by the frequent hearing of such works well performed by the Orchestra; 269 by a very attentive study of the scores of good Symphonies; besides which it is particularly beneficial even to score the same one's self, and 349 by a well grounded knowledge of instrumentation.

It is likewise advantageous, if we at first make a sketch for the Piano forte, of the ideas for the Symphony which we intend to compose, before putting it into complete score.

The composer must ever bear in mind, that he is writing for a great number of instruments and for ponderous masses of sound, and that consequently his ideas must not be trivial and unworthy of the same. If he desire to give a melody to a particular wind instrument, such must be suited to its character. But he must avoid becoming too concertante, and so calling forth, to too great an extent, the execution of any individual performer. It is important to observe due moderation in this respect, in order that the dignity of the combined effect may not be injured. An opposite fault is caused by a too frequent employment of masses of sound, and of the deafening crash of the noisy instruments. Young composers in particular delight in this levée en masse of sound. But this demonstrates either a lack of truly grand ideas, or if such exist, they are drowned in the noise.

A Symphony, like a Sonata, may commence either calm, soft and graceful; dignified and solemn; or else loud, stirring and pompous: and the first Allegro may accordingly be preceded by an earnest introduction, or it may begin at once without any preparation.

A happy theme, and a corresponding middle subject, are the most important, and, at the same time also, the most rare ingredients of the Symphony in all its details. In this respect also, a marked difference exists between the Symphony and the Sonata (or the Trio, Quartett &c.), which the following themes of some of the most distinguished Symphonies will demonstrate.
THEMES of SYMPHONIES.

1. \textbf{Larghetto.}\qquad\textit{Haydn.}

\begin{align*}
\text{Violins.} \quad \text{Violins.} \\
\text{Cello.} \quad \text{Cello.}
\end{align*}

Opening of the Allegro.

2. \textbf{Adagio.}\qquad\textit{Haydn.}

\begin{align*}
\text{Tutti.} \quad \text{Tutti.} \\
\text{Strings.} \quad \text{Strings.}
\end{align*}

Opening of the Allegro.

3. \textbf{Larghetto.}\qquad\textit{Haydn.}

\begin{align*}
\text{Strings.} \quad \text{Strings.} \\
\text{Cello.} \quad \text{Cello.}
\end{align*}

Opening of the Allegro.

4. \textbf{Adagio.}\qquad\textit{Haydn.}

\begin{align*}
\text{Violins.} \quad \text{Violins.} \\
\text{Cello.} \quad \text{Cello.}
\end{align*}

Opening of the Allegro.
The themes of Haydn’s Allegros are less grand, than pleasing and vivacious, and are always capable of being variously developed. Mozart’s and, in a still higher degree, Beethoven’s themes, are adapted to the grand ideas and forms of their Symphonies, and designed to produce an almost dramatic effect. The same is the case with their middle subjects.

The Adagio, Scherzo and Finale of the Symphony are subject to the same laws. In the Finale, we justly expect brilliancy and spirit; and a calm, sentimental Rondo, which may be often very suitable in the Sonata, would be out of place in the Symphony.

The composer who makes his first essay in this style, must naturally possess beforehand an extensive acquaintance with all good works of the same class. Haydn, Mozart, and Beethoven, progressively occupy the first place, as the greatest and hitherto unsurpassed masters; near to whom, may be named as distinguished Spohr, Lachner, Ries, and some others.

If it be highly necessary, in other kinds of composition, that the beginner qualify himself by many attempts and imitations. previously to bringing a work before the public, it is certainly still more so, in the case of the Symphony: for an abortive, hastily produced work of this kind, will naturally be at once condemned by the great public, and may for the future destroy all fame and zeal.

Here, then, the surest way of developing real talent is, at first, to imitate strictly, and afterwards with less constraint, the simple Symphonies of Haydn, or the lesser ones of Mozart, before attacking truly grand compositions of this difficult class. We give here, as an example of the regular form, the first part of the earliest of Beethoven’s Symphonies, in which he has strictly adhered to the style of Haydn and Mozart; shewing however, at the same time, how admirably he could unite with it his own original genius.
The Introduction to this Symphony is short, (12 bars) and properly only a kind of Cadence. The nature of the Allegro theme must determine, whether an Introduction should precede, and whether it should be short or long; simple or modulated, soft or loud &c.

The leading theme of the present example, is one of those happily conceived, short and yet striking figures, which admit of the most varied development and application, without the least constraint; for the three notes \( \frac{3}{2} \) are employed throughout, as the principal and as the accessory subject, and also as the accompanying figure to other ideas, in all the parts.

After the exposition of the theme, (20 bars), appears the energetic and full continuation, which, without modulating; simply concludes on the chord of Dominant (20 bars). Now enters the graceful middle subject, in which the Hautboy and Flute alternate with each other, (16 bars), and which terminates with a powerful cadence (8 bars). Here, the Violoncello and Basses take up the idea of this middle subject in ascending and descending, always remaining piano and modulating into various keys, whilst a new counter melody is performed by the Hautboy, to which other wind-instruments are afterwards added, at the perfect cadence, (11 bars). In the busy Tutti which now succeeds, the principal theme is again employed, (12 bars); and a new and very short figure of melody concludes the first part, with the descending chord of the seventh leading back to the original key, and to the principal theme, (10 bars).

The first part of the Allegro, then, consists of 97 bars only; and notwithstanding the full powers of the Orchestra are several times employed in the Tutti, it contains four distinct ideas and melodies, all of which are so naturally connected together; that the whole stands out with exemplary clearness, like a successful picture. Nowhere is this clearness in the conduct of the ideas more necessary and important, than in the Symphony; as, owing to the number of different instruments, confusion so easily arises. If, on the Pianoforte and in other small combinations, the composer must proceed as a miniature painter; so, on the contrary, in the design of orchestral pieces, he must more closely approximate fresco painting, which, as is well known, is only calculated to be viewed at a distance.

The Symphony here mentioned is, as is known, the first essay of Beethoven in this style, and was moreover written at an age when we are so easily led into the fault of overlooking and confusion. But Beethoven adopted the proper course, as he at first strictly took Haydn and Mozart as his models, and thereby acquired that command of form, by means of which he afterwards created his great masterpieces.

We consider it unnecessary to treat of the second part of the Allegro and the other movements of this Symphony, presupposing that each student of composition is acquainted with them, and having already clearly described in what manner he must study and analyse such works.
CHAPTER IV.

OF THE OVERTURE.

The Overture is of two kinds. 1st as an introduction and commencement of an Opera; and 2nd as a Concert overture.

In this latter case, a determined character can be given to it; for, during its production, we think of some celebrated play (as a Tragedy &c.) endeavour to adapt it to the same, and perhaps also name it thereafter; as, for example, Beethoven's Overture to Coriolanus, to Egmont &c. Overtures may consequently be written, of the most varied character: sportive, calm, sentimental, brilliant, heroic, romantic, tragic &c.

The construction of the Overture, is nearly similar to that of the first movement of the Symphony, with this difference, that 1st the first part is not repeated, and 2nd the whole must be shorter and more succinct. If therefore, for example, the first movement of the Symphony may last from 15 to 20 minutes, the duration of the Overture must not exceed the half of this time, at the most. The Concert overture, however, is less restricted in this respect.

After the principal theme (which may be preceded by a greater or lesser introduction, according to our pleasure), follows the continuation with the usual modulation and the middle subject; to this succeeds the connecting period belonging thereto, whereupon the first part may indeed conclude with a cadence, but it must then immediately proceed to the development of the second part, which, however, must not be very long. After this follows the principal theme and the middle subject in the tonic, and the mostly brilliant conclusion, which indeed may consist of a piu allegro or a Presto. In very short Overtures, after the cadence of the first part, we may also return immediately to the principal theme and to the middle subject in the tonic, entirely omitting the development of the second part, and at once terminating with the final period.

As the Opera overture is generally composed after the completion of the Opera itself, we select a few of the most important subjects from the latter, and introduce them into the same. But in modern times this has been carried to such an excess, that the Overture has gradually degenerated into the form of the Potpourri. It is certainly better and more honorable, if we faithfully adhere to the great masters in this department — Mozart, Cherubini, Mehu, and Beethoven, — who have either not drawn at all from the Opera, or else have taken only one striking idea from it. Further, the Overture must exactly coincide with the leading character of the entire Opera, and either keep some principal situation or character continually in view, or seek to represent in quick succession, the progress of the action, so as to prepare the public for what follows.

Besides the above mentioned masters, Auber, Boieldieu, Herold, Spohr, and Weber, have written distinguished, and some very grand Overtures to their Operas, which are worthy of imitation; and in the light, pleasing and brilliant style, the Overtures of Rossini and other Italians are ever deserving of attention. For the young composer should never
entertain such a predilection for any particular school or manner, as to suffer it to exercise too great an influence on his labours, and lead him to despise and neglect what is meritorious in other schools and nations. This highly reprehensible partiality, has already essentially ruined many young composers. To look down contemptuously on those works which have acquired an universal popularity from their light, pleasing and harmonious character, betrays either concealed envy, a narrow mind, or a want of genuine talent. The best school is that of good taste, which is found in the truly great, and therefore celebrated masters of all refined nations.

It is superfluous to insert an Overture here by way of example, as the pupil everywhere finds numerous works of this class, and sufficient has already been said, as to the manner in which they must be analysed, imitated and employed as models.

CHAPTER V.

On Military, Dance, and Ballet Music for the Orchestra.

The form for Marches and Dances has been previously described in the first Part of this work; and when the same are intended for the Orchestra, the composer has only to observe a suitable, clear, simple, and brilliant instrumentation.

The Ballet consists partly of pantomimic action, and partly of dancing; and the composer, when he takes upon himself the ungrateful task of writing original music for it, must endeavour to make that for the pantomimic portion as characteristic as possible, and suitable to the whole of the action, even in its most minute details; also, to impart to the dances, all the grace and rhythmic charm which he has at command. Pantomimic music can have no set form, as it must closely adhere to the programme of the poet. This, however, does not prevent its being melodic, rythmical, sentimental, and occasionally even grand and solid. But the greater part must be agreed upon with the poet, or with the dancers.

Melodramatic composition is that, in which the several parts of a dramatic or other piece, spoken and represented by actors, are broken in upon by music, which gives a characteristic colouring to what is said. This style of composition is interesting and instructive, as the composer must endeavour to give back the sense of the words by means of corresponding music. It is also nearly related to accompanied Recitative, which we shall speak of in its proper place, in the next Part.

The Ballet compositions of Count Gallenberg, as also the Melodramas of Benda and Lindpainter may be recommended as examples worthy of imitation. All other kinds of compositions in which the Orchestra is employed, will be mentioned in the following Part; and, therefore, we here terminate the present.

END OF PART II.
PART III.

On Vocal Compositions.

CHAPTER I.

GENERAL REMARKS ON VOCAL MUSIC.

In the foregoing Parts, we have become acquainted with all that relates to genuine instrumental music. This branch of the art holds an independent place: and the composer, in the observance of the established forms, is left, in all other respects, to his own fancy. But when a voice is added to it, the composer undertakes the duty: first, of adapting his music to the words which the poet puts into the mouth of the singer; and, secondly, of observing in the vocal-part, all those peculiarities which arise from the compass and other properties of the human voice.

In a state of perfection, the human voice produces the finest sound within the range of music, and no instrument can, in this respect, be compared with it. Besides, as it is inseparably united with poetry and its innumerable ideas, and consequently with language, it must also, in general, always form the predominant part of every vocal composition; all the rest serving only as an accompaniment, to impart a colouring to the thoughts expressed by it, and for the support of the melody, of which it is the mistress.

Vocal music consists of male and female voices, which are divided into four different species, namely:

1st. **Soprano**, or high female voice, the usual compass of which is from \( \text{c} \) to \( \text{a} \).

2nd. **Alto**, or low female voice, whose usual compass is from \( \text{a} \) to \( \text{d} \).

3rd. **Tenor**, or high male voice, usual compass, from \( \text{c} \) to \( \text{g} \).

4th. **Bass**, or low male voice, usual compass, from \( \text{f} \) to \( \text{d} \).

In each of the above species, be it observed, the two highest and two lowest notes
of the given compass, must be avoided as much as possible, because only a few singers can make quite sure of them.

It certainly will not be a matter of indifference to the composer, whether his song can be sung by thousands, or only by two dozen singers; and this distinction is often effected by the avoidance of a single note lying too high. Hence it so frequently happens, that singers transpose their pieces into lower keys; and in order to obviate this disagreeable occurrence, the composer should exceed the compass of an octave, in each species of voice, as rarely as possible. The finest melodies may be written within the limits of a tenth, particularly if we have sufficiently exercised ourselves in the composition of Themes of two parts or strains.

There are, however, in each species of voice, bravura singers, both male and female, who can command a much more extensive compass; and when the composer is previously aware that such artists are at his disposal, he may, especially in Operas, freely avail himself of their unusual abilities, by way of exception.

Each species of voice can be employed either singly (Solo), or in combination (in concerted pieces, Duets, Terzets &c.), and lastly in Chorus, by augmenting the number of singers for each part. As the ordinary Tenor voice possesses the same compass as the Soprano, (but an octave lower) it can perform most of the pieces which are written for the latter, when they do not extend higher than $\text{\textordmasculine}$

The like holds good between the Bass and Alto.

It is a very great advantage to the composer, if he has learned singing in his youth. But should such not have been the case, he must then study very attentively a good school of singing. For those who are too much accustomed to instrumental composition, will find it difficult to move freely in the narrow limits of vocal music; as, in addition to the foregoing considerations, it is also requisite to attend to respiration, for which the singer must always be allowed sufficient time, at the proper places.

Lastly, the composer must possess a thorough knowledge of his language, its prosody, and construction; as well as of the peculiarities of the different kinds of verse.

The rhythm of the melody often depends on that of the verse, but the composer is not tied down to it; and, indeed, it is frequently impossible to make both proceed with the like movement. However, the sense, the character of the entire poem, of each of the several phrases, and frequently even of many individual words, must always be faithfully rendered by the music, and that, too, as well by the vocal melody, as by the accompaniment chosen for it. The character of the vocal piece can also be much more clearly depicted by the accompaniment, than by the melody, as the former furnishes more
numerous means for this purpose. The melody, however, may greatly contribute to it, by the choice of the ideas, the rise and fall of the sounds, the slower or quicker succession of the notes and syllables, and by a corresponding rhythm.

But if, in order to produce excellent vocal works, nothing more were required than a determinate and well preserved character, this species of composition would be far less difficult. The greatest and most difficult task arises from the circumstance, that this characteristic music must, independently of the words, be also beautiful, pleasing, melodious, natural, harmonious, original, and interesting in itself; and consequently possesses all those qualifications which we look for in a successful instrumental piece. The union of both these properties is here a matter of the greatest difficulty, as well as of the greatest merit; and, usually, one is neglected at the expense of the other. The surest test whether both conditions have been fulfilled, is, when we arrange a vocal piece for the Piano-forte solo. If it then also forms a rhythmical, perfect, and melodious whole, it must ever be regarded as a successful effort. Mozart's Operas, Haydn's Oratorios, and Beethoven's and Franz Schubert's vocal compositions possess this merit, and their study is therefore of the utmost utility to the pupil.

The following is a list of the different kinds of vocal composition:

**A. SECULAR VOCAL MUSIC.**

The Song (Ger. Lied, Fr. Chanson, It. Aria or Arietta.)
- Canzonet.
- Cavatina.
- Romance.

For a single voice:
- Barcarolle. (Rondo's Song)
- Nocturno. (Serenade)
- Preghiera. (Prayer)
- Ballad. (Narration)
- Grand Aria, and greater compounded vocal pieces generally.

For Recitative:
- Duet.
- Terzett.
- Quartett.
- Canon.
- Concerted piece for more than four voices.
- Chorus, and its union with Soli parts.
B. SACRED VOCAL MUSIC.

This again, consists partly of Solos, partly of compositions for several voices and concerted pieces, and partly also of Choruses. There are therefore—

Sacred Songs, Duets, Terzetts &c.

The Choral.

— Gradual.
— Offertory.
— Motett and other lesser Church compositions.
— Mass.
— Requiew.
— Cantata.
— Oratorio.

The latter two may be either sacred or secular.

The Opera consists of a unification of all the several kinds of composition mentioned under the head of secular vocal music. In it, in the Cantata and the Oratorio, as well as in the greater secular vocal pieces, the Recitative forms an essential ingredient.

CHAPTER II.

OF THE SONG.

The song, in its strictest acceptation, is especially peculiar to the German language. Its character may be sportive, serene, gentle, artless, tender, pathetic and even sorrowful; but, belonging as it does to the lyric species of poetry, it must never be either tragic, sublime, or in a high degree impassioned and exciting.

As the song must express one only of the softer emotions of the soul, unity of feeling and of ideas is a chief requisite in the same; and the poetry for songs being mostly divided into stanzas, the same melody must, in general, be retained for each of them.

The form and construction of the Song correspond with those of the Theme of two strains, as described at the beginning of the 1st Part of this work. Of the examples there given, many have actually been taken from songs and arranged for the Pianoforte. The pupil may therefore perceive, how important it is that he should be well exercised in that species of composition.

The melody of the song must be so clear and decided, that even when performed without any accompaniment, it may be always comprehensible, rhythmical and satisfactory; and, therefore, that it may be either sung entirely alone, or played on a wind instrument &c.
All embellishments which demand especial volubility from the singer, must be avoided in songs, and we must particularly endeavour not to assign more than one note to each syllable, except the melody should here and there require a simple, slow appoggiatura. The accompaniment also must be simple and artless, and in general lower than the vocal part, when this is for a Soprano or Alto; it must nevertheless be situated, as much as possible, in the middle octaves of the instrument.

The repetition of single words or lines must be avoided in song writing, as often as practicable. At the end, however, the last line or a part of the same may be repeated (provided the sense of the poem be not thereby destroyed), by which means the rhythm is either completed, or it acquires a short cadence.

The song may commence with a short symphony, and after each stanza, a little interlude (Ritornello) may be repeated. This serves partly to afford a little rest to the singer, and partly also to give a corresponding musical expression to the words. The ritornello must therefore be short and characteristic.

In a song of two parts or strains, the first part modulates from the major key into the dominant, or else concludes in the tonic. In suitable words, we may also pass into the relative minor key. From a minor key we may modulate into the major or minor key nearest related to it.

Songs may be divided into four kinds, namely:

1st. The shortest kind, consisting but of one part, and having only a very short sentence set to music.

2nd. The two-part, stanza-song, in which the same music is preserved, and repeated for all the other stanzas.

3rd. The greater stanza-song, in which indeed the melody remains the same in all or in most of the stanzas, but the accompaniment is varied to suit the text, and a Coda, or an adjutant with a new melody is also appended.

4th. The continuously-set grand song or vocal piece, in which all, or at least many of the stanzas contain a new melody and continuation, and in which also, either in the middle or at the end, another degree of movement and a new species of time are introduced.

It depends on the nature of the poem selected, to which kind, as the more suitable, we should direct our attention: thus, Beethoven’s song “Kennst du das Land” belongs to the third kind, and his “Adelaide” to the fourth.

Here follow examples of the first kind:
Such compositions consist, as we perceive, of a single, definite part; and it would certainly be very interesting if short sentences (a number of which may be found in the works of every good poet) were set to music in this manner, and thereby raised into that importance which it is so desirable they should attain. At all events, we particularly advise the pupil to exercise himself diligently in this kind, as a preparation for the greater forms.
We now give some examples of short and simple stanza-songs.

DAS BLÜCHEN WUNDERHOF.
THE FLOWER OF WUNDERHOLD.

BEETHOVEN.

Es blüht ein Blümchen
There blooms a Flower;

scheinblos Aug, und Haus ist frisch
pleasure you hold heart and eye,

Drum wird es Blümchen
The it is the Flower's

etwas so gold, als
a little as gold, as

nun, oon dem Tag ge
now, now on the day ge

nen.

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SEHNSUCHT NACH DEM FRÜHLINGE.

INVOCATION TO THE SPRING.

No. 2. Allegro.

Mozart.

Lass mich an dem
let the lit - tle
viola - les, Sweet May, I long to see;
and the Spring-time ver - duresTo

Komm, la - be May, und
Con, love, by May, and
grei - en, und der
dreck a - gain the
trees, And

Wie mächt ich doch an
wie leicht ich doch an
viola - les, Sweet May, I long to see;
and the Spring-time ver - duresTo

Ein Vielchen weiß der
Ein Vielchen weiß der
par - fect Spring, and the
Spring-time ver - dures To

Er - che Die, so - ren Vielchen
Er - che Die, so - ren Vielchen
light heroic, and the
Spring-time ver - dures To

Und
Und
That
That

ger - ren mich ex -
ger - ren mich ex-

such a - gain said thee?
Die Schiffarth.
The Mariner.

German Popular Song.

An einfach zu singende Partitur.

Wien, 1832.

Andante grazioso.

Das waren mir sechs lange Jahre, du deine lieben, oh! oh! oh! oh!

My own gild, ed hee! oh! oh! oh! oh!

eee, nach ein mal mein Liebchen und du mich? mein ein mal mein Liebchen und du mich?

My own faithful sweetheart and me, my own faithful sweetheart and me.

Wie geht man noch ein mal bei den, von hier, nach der Welt mit mir?

Away, wheres Freedom shall lead thee? From hence to the World's end go.

Kinde, Zur Wie ge hoch, ich neu dich, Zur

speed thee, Our cradle of rest shalt thou be, Our

Wie ge hoch, ich neu dich! Our cradle of rest shalt thou be! Our
Lob der Traenen.
The Praise of the Tear.

Andantino.  

Frisch und sicher.

Lasset die Blumen dorn-to, Allen, Lenz und Jugend, lust, Freiheit, Liebe und Liebe.  

Lassen, Küss'RE, trau'r, singen, freier, Tänzer, und Schöner, Was dir geschenkt.  

Tun's der Träne, Tren'n der Träne, Dann und Sagen, und spirituell.
Sei... als... sieh... mir... Frech, wie du... der Knecht... ent... smile, as if for me... Freck as from the drew y...-quelst, Send ich dich, er wird dich... quell, Send I think I see him... Then... Dann... je... doch... es' wird... schon... du... Wis... son... Wen... du... al... les... was du... al... les... sagt... Sing... ihm... al... les... was... du... al... les... sag... sollst... Tell him... what he would say... Hie... di... vine... what... he... would... say...
The *first song* consists only of a single idea repeated, without a second part, and is of that perfectly simple and unassuming character required by the text, which, as is known, is in praise of modesty. The melody proceeds in unison with the upper part of the accompaniment, so that, properly speaking, there is no separate accompaniment. It also belongs to the *parlante* species, that is, it is rather spoken than sung. A sustained melody would have been far less suitable for the idea of the poem.

No. 2. is written in that childlike, artless and serene style, which the words demand. The accompaniment is simple, but different from the melody. It will be observed that in all these songs, each note which has a distinct syllable is also written separately, whether it be a quaver or a semiquaver. But if two or more notes occur to one syllable, they are connected together and a slur placed over them. This is the case in all vocal compositions.
No. 3. belongs to the sentimental species. The melody is sustained, and calculated for a highly expressive performance. The accompaniment (which should ever be adapted to the subject of the poem) is here smooth and undulating, and corresponds therefore in the simplest manner, with the idea of a little ship rocking upon the water. The following sort of accompaniment would by no means have suited it:

```
\begin{music}
\bar{1} \quad \bar{2} \quad \bar{3} \quad \bar{4} \\
\end{music}
```

This rule the composer must well observe, in vocal music; for a corresponding accompaniment, enforces and invigorates the idea which the poet desires to express.

No. 4. has a sad and doleful character, and is withal a beautiful model of a German Romance. As the nature of the verse here admitted of no precise 2nd part for the melody, the rhythm and construction of the whole song are adjusted accordingly, and comprise but a single complete thought.

No. 5. also, is distinguished by a noble, dignified melody, in the sentimental style, and the 2nd part is prolonged, as required by the text.

The pleasing song No. 6, which has long been a general favorite, affords an example how certain individual words may be several times repeated, when they merit a particular emphasis, and when the sense of the verse is not marred thereby. The pause in the 2nd part is here perfectly in its place, and the return to the theme is effected by an harmonious and interesting accompaniment.

From these examples of German songs, we may deduce the following rules:

1st. The melody nowhere exceeds the compass of an ordinary Soprano or Tenor voice; so that almost any singer may perform the same with ease.

2dly. In the voice part, we nowhere meet with embellishments, shakes, roulades &c. which are difficult to most singers, and are therefore rarely performed in a satisfactory manner. It is only here and there that two notes are allotted to one syllable, and these are formed of the slow appoggiatura. The turn in No. 3 is of such slight importance, that it may be freely omitted by less skilful singers.

3dly. The accompaniment is throughout very simple and facile, so that each singer who can play a little on the Pianoforte, may easily accompany himself. And yet, these examples belong to the generally admired vocal pieces, and have long since attained (particularly the three latter) an European popularity; the cause of which arises from the beauty and sweetness of the melodies.

*Remark. We shall endeavour, as far as our design will permit, always to select such examples as have acquired general admiration, in order that the pupil’s attention may be thereby directed, not only to technical forms, but also to those qualifications by which that pre-eminence may be attained.*
We now present an example of the 3rd kind, in which, after several repetitions of the melody of the first stanza, a new adjunct and a Coda are appended.

**ANDENKEN.**

**REMEMBRANCE.**

**Beethoven.**

**Allegro.**

\[
\text{Ich denke an dein}
\]

\[
\text{I think of thee,}
\]

\[
\text{wenn durch den Himmel der}
\]

\[
\text{when through the great He}
\]

\[
\text{Nacht zum Tage}
\]

\[
\text{night to day}
\]

\[
\text{von der Liebe.}
\]

\[
\text{of love.}
\]

\[
\text{Wann denkst du mein?}
\]

\[
\text{when do you think?}
\]

\[
\text{wenn denkst du}
\]

\[
\text{when do you think?}
\]
The increased tone of feeling in the latter stanza of the poem, rendered this new idea and Coda necessary, and by this means the fine effect of the whole is attained. In this example also, certain words are repeated with particular emphasis.
The 4th kind of Song is that in which the text is continuously set, as it is called; that is, in which each stanza receives its own independent melody. This continuous setting is especially requisite, when each stanza of the poem expresses a different sentiment and consequently calls for music of another character.

In this case, a significant and often tolerably extensive composition, is formed from the song; and the music may contain a great euphony of ideas and much development. The composer can there connect together, nearly as in an instrumental Rondo, a middle subject, a 2nd part, and a repetition of the first part; or he may also modulate in the Fantasia style, and, according to the requirements of the poem, employ other species of time and degrees of movement. But a principal idea must ever predominate, in order to preserve unity, as much as possible. The accompaniment must also contain many little interludes, in order to afford rest to the singer. In extraneous modulations, the note which the singer has first to take up, must be previously struck in the accompaniment by way of preparation, as it is not so practicable to modulate in vocal music, as on instruments.

This 4th kind may already assume a tragic, declamatory, serious, and energetic cast; but then, indeed, the character of the genuine song, can be no longer strictly preserved. Beethoven’s Šedalida, Mozart’s Abendempfindung, and many other songs of these masters and of Schubert, here furnish the best models. The study of these we presuppose, and therefore abstain from giving an example in this place.

The composer who seriously devotes himself to this species of composition, must also possess an extensive reading in the lesser poems intended for music, and consequently be well acquainted with the classics of his language. He should likewise endeavour to learn the poem by heart which he means to set to music.

**CHAPTER III**

**OF THE CANZONET, THE CADENZA AND THE ROMANCE.**

The Canzonet, according to its origin, belongs to the Italian nation and language, and is, in its construction, exactly similar to the 2nd and 3rd kind of German Song, as it consists of a two-part theme, which is interrupted by a ritornello, and which (after having been repeated to each stanza) may be succeeded by a short Coda or Cadence.

But there exists in the true Canzonet a peculiarly melodious, easily comprehensible, and extremely pleasing cast — a graceful, and to the southern sky peculiar movement — and such a clear and unconstrained rhythm — that it distinguishes itself from the German Song, in a way difficult to describe. Moreover, the ability of the singer is here more extensively called into requisition, by embellishments, appoggiaturas, turns and other *fioriture* for which the Italian language is so well qualified, and, indeed, frequently requires. The accompaniment must be exceedingly simple, and all harmonic intricacies be avoided. Also, if it would not be opposed to the style of the poetry, a forced attempt at characteristic expression is here likewise seldom in its place. The whole must be conducted in that euphonious manner peculiar to Italian music, and the vocal part must pre-eminently predominate. All sweetness and originality must be thrown into the melodic ideas assigned to the voice.
The foregoing conditions render the composition of a Canzonet in the true Italian style, particularly difficult, as any laborious effort would there be useless, and the whole must be rather the fruit of a happy moment of inspiration.

The character of the Canzonet may be trifling, serene, gay, or sentimental and complaining. Here follows an example of the first kind:

**La Rosa.**

**The Rose.** (Canzonet.)

*Allegro.*

**Vaccai.*

Ro-sa, o do ro-sa per po-ri-na,
Charming, With its sharp thorn, keenly painful,

O do. With its

Ro-sa, per po-ri-na, ma la spi-ne coi a-er-bo, che o-gno sa che su.
Sharp thorn keenly painful, Such is Beauty, prudently arranging All its sweets with tokens dist.

Per bo, che o-gno sa che su per-bo, al la ro-sa o-gno di ru.

All its sweets with tokens dist. Why should such heart-rendings rise?

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In this Canzonet, as we perceive, a serenity and airiness prevail, which are especially produced by the brisk succession of the notes and the syllables belonging to them. The Italian words are so euphonious and easily pronounced, that it gives the singer no trouble, clearly to enunciate an entire syllable, even on quick demisemiquavers (as is the case in this example), without obstructing the sound of the voice.

In the German language also, we may doubtless express as lively ideas; but then there must be a less number of syllables in the poem, as the quick pronunciation of German words occasions a certain difficulty, and prevents the singer from developing the sound of his voice.

This constitutes the great difference between the Italian and every other language; and it is this also which exercises so great an influence on the character and euphony of the Italian melodies. Hence, we may also introduce into Italian vocal music far more embellishments, quick appoggiaturas, transient slurs &c.; but, on the contrary, whatever is heavy, overcharged, and constrained in the accompaniment, naturally tends only to create confusion.

The composer who sets Italian words to music, must be intimately acquainted with the language, as its prosody and declamation possess special properties which must not be disregarded.

Furthermore—that the Italian language is also adapted for serious and dignified melody, we shall hereafter see, in many examples. Mozart, as is well known, has written the majority of his Operas in the Italian language.
The *Cavatina* is, in its construction, perfectly similar to the Canzonet, only that the second part can be more extended; and as it is particularly employed in Operas, and in general, therefore, is closely connected with the action, it consequently receives a certain dramatic cast, which distinguishes it from the independent Canzonet. Its character naturally depends on the words, but it must ever remain melodious.

Here follow some examples:

**Cavatina**  
(from *Anna Boleina*)  
Donizetti.

---

**Moderato.**

\[\text{Musical notation.}\]

"..."
The Romance is of French origin, and, in its genuine form, properly belongs to that nation. It is there naturalised to as great an extent, as the song by the Germans, and the canzonet by the Italians. In its construction, it exactly follows the rules of themes with two strains, and is therefore perfectly similar to both the above mentioned species of vocal music. Its character, however, is more elegiac, romantic, serious, sorrowful and even tragic, which especially arises from the circumstance, that the poetry of the Romance generally represents an occurrence, whilst other poems express only feelings and sentiments. The Romance must therefore be very melodious; but this melody must be suited to the tenor of the words, and consequently preserve a noble, unadorned simplicity. Also, no line must be repeated, except the last of each stanza when the sense is not marred thereby.

The time of the Romance is mostly calm and slow, and the music of the first stanza must be suited to all the others, as it is not usual to set the whole of the text to music. The accompaniment must be very characteristic of the sense of the poem, but at the same time, simple and artless. No grand embellishments must be allowed in the voice part, except perhaps in the Cadence at the end, or at the pause, should such happen to be employed.

There is, in the melodies of genuine French Romances, such a peculiar cast, that we can easily distinguish them from every other species of vocal music; and of the following examples, the first two are especially remarkable in this respect.
N°1. ROMANCE. "Danois."

Maestoso.

Par tant pour la Syrie le jeune et beau Danois, al laut pri er Ma-
Fur Syrie pleins de part-ing, Ver-

si ce de bu-nir sae on plote; "Eia to Reine im mor tel le," lui
al tor bie ser se ti tion told; "En sere cal Queen, Oh! grant thine aid, sky

dit li on portant, "qui kind pri ter clos spare. That

"Loi me la plus hil le et fois le plus all-

"Loi" fair."

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N°2. ROMANCE. "La Sentinelle."

Maestoso.

Chorôn.

La nuit de son paisible sommeil, Languit son feu sur les tec toes du Vay.

"Un lieu de}

la nuit.

Les launes.

son,

lumière.

sur,

le,

sion.

 Во

la

nuit,

son

sombre.

le,

sion.

licorne.

son,

sion.

launes.

launes.

launes,

lumière,

lumière.

launes,

lumière,

launes.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.

launes.

lumière.
No. 5. Romance (from "The Swiss Family")

Andantino.

Vom weit en heart fore'n vall
Schweizer land, Kom'm sch weil

Gram hier, Mein Lieb'st auf der Welt verschwand, Ich

sah es dort nicht mehr, Ich hab's nicht

Meid ich dearl'ly love, The Maid I dearl

nicht mehr. Die

Für her I've
Of the German Romance, we have already given an example in Chapter II, by Baron Krufft, to which the 5th of the foregoing, by Weigl, also belongs. In it, there is no difference to be observed either in the style or in the construction, though the French peculiarity of character need not be retained.
CHAPTER IV.

OF THE NOTTURNO, THE BARCAROLLE, THE PREGHIERA.
AND THE BALLAD.

When, during the night, a singer pours out his feelings, in the words of some poem, before the windows of an esteemed person, the composition must seek to characterize this situation in a suitable manner, and hence arises the Notturno (serenade.)

Such a vocal piece, therefore, must be tender, soft, and yet awakening; romantic, and perhaps even slightly fantastic, and expressive of a certain chevalier-like gallantry.

The charming songs which the gondoliers of Venice and other sea-towns of Italy are accustomed to sing, have led to the introduction of this species of music (viz. the Barcarolle) into the higher musical world, and particularly into the Opera. The form of the Barcarolle is that of the Canzonet, but the accompaniment must aim at expressing, in a simple and harmonious manner, the gentle undulation of a smooth passage by water.

The Preghiera is a prayer which is now very frequently introduced in Operas in certain situations. The construction of it most nearly approximates that of the lesser German Song.

The style must, indeed, be devout and elevated, but yet not strictly ecclesiastical: it should observe a medium between genuine church music and secular music. Here follow some examples of the three foregoing kinds of composition.

\[ \text{Notturno.} \]

\[ \text{Schubert.} \]

Allegro.

\[ \text{Poem from Shakespeare's "Cymbeline."} \]
Barcarolle.

Chorus of Fishermen.

Allegretto.

A mis la marinerie est bel le

Come, friends! the morn is brightly smiling.

A l'ang le banc...
PRAYER. (from "Der Freischütz")

Adagio.

Let us, let us, from me, We trust,
Sofly, softly, let me offer

Schwing dich auf zum Sterben, Kreuz se!
Lied und Ve

Schonst, restend, wandret vor mein Ge

—both to Him, means Him also reigns for ev
PREGHIERA. (from "Moïse in Egitto")

ROSSINI.

Basso.

So...glia, Signor, ti vol...gi...u no...i...i... pie...

Hea...ven, Dread Lord of earth and sky. Now...
The Nocturno by Schubert, is one of the finest compositions of this kind, and shows that together with a truly beautiful melody, striking modulations into distant keys may also be introduced, in a perfectly natural and unconstrained manner.

Anhers's Baccarolle, although composed on a French text, is nevertheless a happy imitation of the style of the Neapolitan boatmen's song. In some bars of this Baccarolle the syllables of the text are interrupted by the intervention of rests in the music. This is sometimes practised, when the passages are rather declaimed than sung, and require to be rendered with particular clearness. But it must not be resorted to in sustained melody, and in general must be but sparingly employed.
The Prayer from Weber's Freyschutz, indicates the expression of pious resignation, in a manner as beautiful as touching; and Rossini's Preghiera, in which the refrain is sung in Chorus, is one of the most noble and effective compositions of this class. Moreover, the construction and rhythm are throughout conformable to the received rules.

The Ballad is a species of composition peculiar to the Germans, and which already approaches dramatic music. The poem of the Ballad narrates some occurrence, which is mostly of a serious or even of a tragic character, and therefore it must in general be continuously set to music. As the composition is, in this case, of considerable extent, the ideas as well as the degree of movement and the species of time may be several times changed therein, in order to follow faithfully the different situations of the narration. It is well, however, when a principal subject predominates or occasionally recurs. The passages of melody may be intermixed with those of declamation, and even with actual recitatives, if the words require it. With regard to the treatment of the text, the tone of the narration must naturally predominate; so that, in this respect, the Ballad is similar to the Romance. In the accompaniment, however, as well as in the construction of the whole, the composer possesses a great freedom of modulation and development, and the form of the Ballad is therefore so near that of the Fantasia, that many instrumental and other effects arising from the means afforded by art, may be employed, in order to keep alive the interest of the work. It is nevertheless highly important, that unity of effect be preserved throughout, and that a suitable colouring be given to the chief contents of the poem; in which respect, Schubert's Erl King is a very distinguished model.

The different ideas and changes in the degree of movement are connected together by Cadences or pauses, and the accompanying interludes must depict, musically, either the preceding or the following words. As no complete example can here be given, and an extract would be useless, we refer the pupil to the numerous ballads by Schubert, Zünstege, and Löwe, if he requires good models in this species of composition.

At the present day, songs are often written, in which a concertante wind or stringed instrument is also added to the voice part and the Pianoforte, such as a Horn, Clarinet, or Violoncello. The form of these is that of the grand German song, and consequently the poem is set to music throughout. But the concertante instrument must occasionally receive little solos, corresponding with the words of the poem; and sometimes (especially at the end) it must co-operate conjunctively with the singer. We also principally assign to the instrument, only phrases of melody, and avoid too many passages. Such combinations produce beautiful effects, and are, with justice, much admired. Schubert, Lachner, Proch and others, have produced exquisite works of this class.
CHAPTER V.

CONTINUATION OF THE GENERAL RULES FOR THE VOCAL COMPOSER.

The composer must duly reflect on the poem to be set to music, and endeavour, in a lively manner; to realize in himself the feelings or situations therein expressed, before entering upon the act of composition. The requisite stretch of the fancy for this purpose, is sometimes difficult enough, but still absolutely necessary. When the composer feels that his mind is properly attuned, he then resigns himself unconstrainedly to his musical talent, always keeping in remembrance, however, the laws of the compass of the voice, of melodic beauty, of poetical and musical rhythm, of suitable accompaniment and of appropriate characteristic. Even the choice of the key is determined by the character of the poem, though also, in part, by a reference to the compass of the voice, and by the effect and peculiarity of the invented melody.

Besides, it is well known that keys with flat signatures, sound more soft and tender than those which have sharp ones; and that in proportion to the number of flats or sharps, so the softness or acuteness is respectively increased. Much of this, however, depends on the ideas and melodies themselves.

If it be true, on the one hand, that through the words we are greatly obstructed in the free invention of ideas and subjects; so, on the other, it is equally undeniable that the poem frequently inspires us with melodies which, otherwise, we should not think of. Here, then, the loss must be set against the gain.

We have before remarked, that those songs produce the best effect, which consist symmetrically of two parts, so that they might be likewise used as themes for Variations. The second part first gives to the melody its full meaning and value; and when, instead of the same, a designless roving about takes place in the song, the charm of the first part is lost.

This is especially applicable to stanza melodies; and all the examples which we have previously given, possess this merit, and owe to it their popularity. The too great length of a stanza, then, can rarely be a hindrance; as the second part may confessedly be extended in an easy and unconstrained manner, by means of interpolated bars, pauses &c., without injury to the symmetry of the whole.
It is a great merit in the melody of a song, when it is easily impressed upon the memory of the hearer. The contrary is generally a proof that the song is not sufficiently natural, melodious and pleasing. Equally as faulty is it, when a constrained, artful, or even learned sounding accompaniment is set to the melody; for, either the beauty of the latter is disfigured thereby, (like a fine form by a stiff, tasteless dress) or else those means are resorted to, for the purpose of concealing a want of beauty, grace and nature.

As the sound of the human voice imparts the principal charm to each vocal composition, the opportunity must always be afforded to the singer, of developing his voice. This is particularly effected, by not allowing the words and syllables to follow one another too quickly; and, therefore, by selecting a suitable degree of movement. The singer must have time to pronounce each syllable distinctly, and to let the note belonging to it be clearly heard.

But we must carefully avoid falling into the error of letting the song drag too much, or of spinning out such words as are difficult to pronounce and which sound disagreeable. Besides, a song which is too much spun out obstructs the respiration of the singer, for which time must always be allowed in the proper place, where a cessa occurs in the musical period.

Embellishments must only be introduced, where the melody as well as the words naturally demand them. In like manner, the emphatic marks, † or ʌ, must never be applied to unaccented syllables, or to words whose meaning would be thereby perverted.

Instances occur, where the principal melody is laid in the upper part of the accompaniment, whilst the singer sustains a lower, middle part. This must only seldom take place, when the words in a manner entitle its adoption; and even then no melody, filling-up part must be assigned to the voice, but a double melody must be rather formed. Some passages of this kind, are to be met with in Schubert’s songs.

When we desire to introduce grand embellishments, little runs, &c. into the voice part, these must only take place on the vowels a and e, (and perhaps on o.) On i and u they are improper, and may often become highly ridiculous.
CHAPTER VI.
ON VOCAL PART-MUSIC, AS DUETTS, TERZETTS &c.

When the composer selects a poem for two or more voices, he must observe that the contents of it are of a suitable character. For example, if the poet has merely expressed the feelings or circumstances of a single individual, it would appear strange if the same were sung by several persons together. Consequently, the poem must consist either of a relation of general sensations, such as several persons might be supposed to experience at the same time, or it must be specially designed for more than one voice. In both cases the voices either always proceed together harmoniously, or they occasionally alternate with each other.

Of Duettis, Terzetts &c. in dialogue, mention will be made hereafter in the Chapter treating of the Opera.

The form of vocal part-music is either that of the stanza-song, canzonet, harcarello &c., or that of the continuously-set grand song, and in this case, when the poem is of considerable extent, agreeing with its turn of expression, but always paying a due regard to the unity of the music, in which we pass from the principal to the middle subject in the nearest related key, and then introduce a slight development, a return to the original theme, a Coda, and in general all that we have already learned as essentially belonging to a regular composition.

The combinations of the different species of voice are very numerous; for example—

For the duett:—
1. Two sopranos.
2. Soprano and alto.
3. Soprano and tenor.
4. Soprano and bass.
5. Two altos.
6. Alto and tenor.
7. Alto and bass.
8. Two tenors.
9. Tenor and bass.
10. Two basses.

For the terzett:—
1. Three sopranos.
2. Two sopranos and an alto.
3. A soprano and two altos.
4. Soprano, alto and tenor.
5. Soprano, alto (or tenor) and bass.
6. Three tenors.
7. Two tenors and a bass.
8. A tenor and two basses.
10. A soprano and two tenors.
11. Alto, tenor and bass.
   &c. &c.

For the quartet:
1. Soprano, alto, tenor and bass.
2. Two sopranos and two altos.
3. Two sopranos, an alto, and a tenor.
4. Two tenors and two basses.
5. A tenor and three basses.
   &c. &c.

Terzetti and quartetti may be written without any accompaniment; but, in duetti, an instrumental accompaniment is nearly always requisite.

---

**OF THE DUETT.**

The most important rule for the vocal duett.—and for each class of vocal part-music generally—is that the voice parts must form not only correct, but also perfect harmony in themselves, so that even if performed without any accompaniment no false or imperfect progressions might arise. For example, if the following passage were set in a duett for two sopranos:

```
<table>
<thead>
<tr>
<th>Soprano</th>
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<tbody>
<tr>
<td>( M )</td>
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...it would be very faulty, even if the accompaniment added, as completely as possible, the necessary bass.

The cause of this lies in the great difference which exists between the sound of the human voice and that of instruments; for the latter can form no perfectly correspondent bass to the dissonances of such a passage, and consequently the fourths would strike the ear in all their harshness.
If therefore we desire to give the foregoing melody in a duett for two sopranos, the second voice must proceed in the following way:

We perceive that, in this manner, the two voice parts might stand without any accompaniment. The accompanying instrumental bass, however, need by no means move in unison with the second soprano. It may form an entirely different part, for example:

But if a third voice were added to the previous progression of fourths, so as to supply the necessary under part, the passage would be perfectly regular. Ex:——

for, here, the third part renders the harmony quite complete.

In duetts, both parts may either constantly proceed together, (if the composition be short, or in the stanza-song form,) or they may alternate with each other at the commencement, and afterwards be united together and so continue to the end. The alternation may also be deferred until the middle of the duett.

When both voices have the same text to express, we must (in the case of their singing together) always assign the same words and syllables to them, otherwise they will not be understood. But when each voice has a different text, alternate singing becomes necessary, at least at the beginning, in which one voice is entirely silent, or merely intercalates single words, here and there, according to the nature of the poem. At the end of a duett, however, the voices must be always united.

In secular chamber music, the soprano is mostly written in the treble clef, and so likewise is the alto. Even the tenor is frequently written in this clef, in which case it is sung an octave lower. In Operas, however, and particularly in Church music, each part is indicated in its own proper clef, namely: soprano, alto and tenor.*

Here follow some duetts, as examples:——

* These remarks concerning the clef refer to the practice on the Continent. In England, the G clef is invariably used for the soprano, and too frequently also for the alto and tenor both in Church music and in Operas. That such an absurd custom were discontinued, and the alto and tenor parts always written in their proper clefs, were greatly to be desired. *
Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.

Love for your love.
Eyes bright, by speaking,
Still are ye.
Non, non trompe-toi, ne bresce-toi, puis salut à la beauté, et amour pour ta foi!

Où est qu'on trouve la vie? Où est qu'on trouve le bien-être? Où est qu'on trouve le bonheur?

Non, non trompe-toi. Ne bresce-toi, puis salut à la beauté, et amour pour ta foi!

Où est qu'on trouve la vie? Où est qu'on trouve le bien-être? Où est qu'on trouve le bonheur?
que s'assoie
coxe mai
cangia de-
si o.

ersere
me be
dieser.
May
Love's deep
est

for eis vi-
sor rows
pi tied he
mine.
May
Love's deep
est

for eis vi-

ven do
pi tied he
mine.
May
Love's deep
est

ven do
pi tied he
mine.

ven do
pi tied he
mine.
Se
If

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Of these three examples, the first belongs to the Chamber style, the second may be considered as partly of the class of Chamber music, and partly of that of theatrical. The third, however, is entirely in the dramatic style. This distinction, which must be well observed, will hereafter be more accurately described.

In the first example, the upper part is written for a low soprano (or an alto), and may be therefore very easily performed by any female singer, without exception.

The entire melody is comprised within the limits of seven notes, from $\frac{1}{16}$ to $\frac{1}{8}$, and shows that even in this narrow compass, very graceful and interesting airs can be written.

The second part is a tolerably high tenor, of the like simplicity, and forming, with the soprano, correct harmony; so that the whole might be performed even without any accompaniment.

The construction of the duett is that of the two-part theme, but with a prolongation of the second part by means of certain modulations and a pause, after which follows the abridged first part, and then a short coda.

At the commencement, both voices sing together. In the second part they alternate with each other, in the dialogue manner, whereby the monotony of a constant union of the two voices is avoided. The papae and following semiquavers, (which are sung very slowly,) serve for the free development of the voices, and when well performed, invariably produce a fine effect. In all the succeeding portion the voices are again united.

The entire poem of this duett, consists of the following lines only:

Care pupille, Eges, brightly speaking!
Tra mille e mille Still are ye seeking?
Più fido core One was to duty
Del mio non vè. No ills could move?
No non trovate, Okt turn ye hither.
Se lo cercate, Here find together,
Più saldo amore, Truth for your beauty,
Più puca fe. Love for your love!

It contains general sensations, suitable to be uttered by two persons at the same time, and, notwithstanding its brevity, has been extended to the length of the duett.
by means of conformable repetitions of single lines and words, without ever per-
verting the sense. The accompaniment is easy and simple, and the whole of that
soothing and agreeable effect, which is ever peculiar to genuine Italian mu-
sic. — Similar pieces can doubtless be composed in every other language.
The second example is a little duett for two male voices, (a high tenor and a high
bass,) which represents the united expression of a single feeling produced by a
theatrical situation, and which is therefore constructed in the shortest form, with-
out any middle subject. Although, in this form, it might also serve as a chamber
piece, it calls for rather too much dexterity from the singers, for this object; and
in vocal pieces which are not intended for the theatre we must generally avoid
this as much as possible; but in each species of theatrical music, great agility
may be in its place, if justified by the text.
The third example, for two sopranos, already demands a considerable compass
of voice, and also a degree of facility which we cannot expect from private
singers, and which consequently can only be employed in dramatic composition.
We perceive that one voice may occasionally perform certain passages entirely
alone; also, that an excellent effect is produced by one voice sustaining a note
for a considerable time, whilst the other moves either in figures or melodiously.
In such sustained notes, we must be able of ourselves to judge, how long a time
we may exact from the singer until breath is again taken.
This Duettino forms the stretto or coda of a preceding, slower duett, and in
this case it must have the form which has been given to the present example;
which, however, would not suit an independent chamber piece, as it contains too
little modulation, and no middle subject.
The second voice is but rarely allowed to ascend above the first, and this must
be especially avoided in vocal pieces which are not intended for the theatre.
The two pauses after the theme are of fine effect, and the like may be employ-
ed in any duett presenting a suitable word for that purpose.
The accompaniment to all these duettea is simple, and frequently proceeds in
unison with the voices, so as not to obscure them by an augmentation of the
number of different parts.
Terzetts and Quartetts follow precisely the same rules, in respect to their form,
as the vocal compositions which have been already given, only that they may also
be written without any accompaniment, in case of necessity. The harmony of the
vocal parts however, must have a good bass in all cases, as in the duett.

Here follow some examples, from which we shall deduce the necessary rules.
No. 1. TERZETTO.

Allegro moderato ma appassionato sempre.

HEROLD. (Prè aux clercs.)

Soprano 1.

Soprano 2.

Tenore.

Pianoforte —

Con est fait le ciel même a vu — qui nous verrons, sa puissance.

We have sworn to honor's, There our vows shall be severed. And the

We have sworn to honor's, There our vows shall be severed. And the

We have sworn to honor's, There our vows shall be severed. And the

We have sworn to honor's, There our vows shall be severed. And the
C'est trop
peu de ma vie pour pay-
er vos bien. Lest,
Life can re. pay.
We have sworn
Le ciel mem-
na. tu Héron,
There our vows
shall a. seer.
C'est la
White to

Le ciel mem-
na. tu Héron,
There our vows
shall a. seer.
C'est la
White to
Andantino.

Barcarola veneziana.

Soprano.
O pescator dell'amor Fi- de- lin,
O gentle Fisher, hear me, Fi-de-lin,
O Pes-ca-to redell'amor Fi-de-lin,
O gent-le Fish-er.

Tenore.
O pescator dell'amor Fi-de-lin,
O gentle Fisher, hear me, Fi-de-lin,
O Pes-ca-to redell'amor Fi-de-lin,
O gent-le Fish-er.

Basso.
O pescator dell'amor Fi-de-lin,
O gentle Fisher, hear me, Fi-de-lin,
O Pes-ca-to redell'amor Fi-de-lin,
O gent-le Fish-er.

Pianoforte.

*“Fidelio,” a common song-song. Borrowed, like “Hail to the” or “Derry down.”*
| No. 4. | Rheinweinlied.  
| Quartet or Chorus | The Rhine Wine Song.  
| SCHULZ. 

| Soprano. | Be an st mit Lich den bi - gen voll - len Be - chor, Un - ter - scha - den de - ren被困
| Alto. | Be an st mit Lich den bi - gen voll - len Be - chor, Un - Ter - scha - den de - ren
| Tenore. | Be an st mit Lich den bi - gen voll - len Be - chor, Un - Ter - scha - den de - ren
| Basso. | Be an st mit Lich den bi - gen voll - len Be - chor, Un - Ter - scha - den de - ren

| In grun En - ro - pi - o, de - ren | Zeichen, ist auch ein Wein nicht
| En - ro - pi - o, de - ren | Zeichen, ist auch ein Wein nicht
| En - ro - pi - o, de - ren | Zeichen, ist auch ein Wein nicht
| En - ro - pi - o, de - ren | Zeichen, ist auch ein Wein nicht

| 1st | 2nd |
| We - n, The Rhine’s own | gl. rium Wine |
| We - n, The Rhine’s own | gl. rium Wine |
| We - n, The Rhine’s own | gl. rium Wine |
| We - n, The Rhine’s own | gl. rium Wine |

| mehr, ist auch ein Wein nicht mehr, ist auch ein Wein nicht mehr, ist auch ein Wein nicht mehr, ist auch ein Wein nicht mehr |
| We - n, The Rhine’s own | gl. rium Wine |
| We - n, The Rhine’s own | gl. rium Wine |
| We - n, The Rhine’s own | gl. rium Wine |
| We - n, The Rhine’s own | gl. rium Wine |
NO. 7. QUARTETT.

BESCHEIDENER GENUS.

MÖDRIK ES JOY, WITH CARE RE-EMBARKING, THOSE GENTLE GIFTS OF HUMANITY OR \n\nMODERATE ENJOYMENT.

C. M. V. W. EBER.

Soprano.

**Moderato.**

Ge-see, je du beh. **oc**-seed, Den G**o**-ber ha, her Freun-den, Den

En-joy, with care re-**em**-bark, Those gifts of Human-**i**ty or

Alto.

Ge-see, je du beh. **oc**-seed, Den G**o**-ber ha, her Freun-den, Den

En-joy, with care re-**em**-bark, Those gifts of Human-**i**ty or

Tenore.

Ge-see, je du beh. **oc**-seed, Den G**o**-ber ha, her Freun-den, Den

En-joy, with care re-**em**-bark, Those gifts of Human-**i**ty or

Bass.

Ge-see, je du beh. **oc**-seed, Den G**o**-ber ha, her Freun-den, Den

En-joy, with care re-**em**-bark, Those gifts of Human-**i**ty or

\n\nAs the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

\n\nmei-ren, Und neal, boys, Our heart felt longe di

Here-are, Ode, Our heart felt longe di

mei-ren, Und neal, boys, Our heart felt longe di

Here-are, Ode, Our heart felt longe di

mei-ren, Und neal, boys, Our heart felt longe di

Here-are, Ode, Our heart felt longe di

mei-ren, Und neal, boys, Our heart felt longe di

Here-are, Ode, Our heart felt longe di

mei-ren, Und neal, boys, Our heart felt longe di

Here-are, Ode, Our heart felt longe di

mei-ren, Und neal, boys, Our heart felt longe di

Here-are, Ode, Our heart felt longe di

\n\nAs the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

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As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with

As the Rhine ever so be-cause of the Rhenes,

Und der, bei der guard the hand with
vair, re vair en caue, mo cause, mo cause au be, seul he my pleasure, When next, when next, you

ce, d'ce, ce mal qui la de vair, de vair, ce

find the cause, To find the cause and treatment, I shall try, To

leur, va done se d'couvrir, mon malheur, va done en vain

leur art they ply, In vain, In vain

grand plaisir, meet my eye. To you, so cold and no, this morning, To soire j'aime et j'hoste, ce
tir et bye. But

mal find, qui le, do se vair, je ne vais pas en co re, mais xarche d'couvrir, working, I shall

leurs art they ply, mon malheur quels gour, va done se d'couvrir, quand

leur art they ply, In vain, their art they ply. When
No. 10. QUARTETTO.

Bellini.

(I Puritani)

Allegro Moderato.

Soprano.

Son ver-gin ter en 
A Mat-ron be 
ven-la di

Ver-gin, in 
held me, all

Alto e Tenore.

Se mira al suo con-dor, mi 
Par la luna all'or, che 
son noom-nom noone-far, che

White 
gazing I admire, the 
from the maw-tling stands up

George.

Basso.

Se mira al suo con-dor, mi 
Par la luna all'or, che 
son noom-nom noone-far, che

White 
gazing I admire, the 
from the maw-tling stands up

Piano 

Forte.

* By permission of Messrs. Cramer & Co and M. Mills.
Not in a con-sol-a-tion: So no-light the fields of air. While red, till sun can-ter, as then I hear her sing, me-

No-light the fields of air. While red, till sun can-ter, as then I hear her sing, me-

Gius a mi piace d'a-mor. Se mi trovo al suu candor, mi there. While gazing I admire, the

Se mi trovo al suu candor, mi there. While gazing I admire, the

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No. II. QUARTETTI (Canon)

Auber.

(Muette de Partici)

Andante.

Massaniello.

Tenore.

Jo son qu'un pro-
nen ce, les
torts de ne mai-

Je veux to see to meet her, And thus, pour bientôt

Piano

Forte.

un ce, je veux mon cou-

voix, ré-

veil, réveil, je veux mon cou-

or en tare! What griefs my rage re-

call, what griefs, what griefs my rage re-

Je veux qu'on me s'en
cou pe, les
torts, les

call?

PIETRO.

Du tran port qui me ni-

me, il se va la vie-

Yes, his be! The chance in

sperme me! And the na-

rage joy that
ELVIRA.

J'attends... I wait... I tendu... I wait... t'as con-

Je sens... I see... Je sens... I see... qu'on est pro-

calls... a gain... a gain... in see... to

comme... to... comme... to... te des... to

Fall! That flight... That flight... Oh, worst of

come... La sort... I sort... qu'ils se

all! In these... In these... who stand be-
The example No. 1. is a dramatic Terzett combined with action, and in the declamatory (parlante) style, although the subject is very melodious and pleasing. We perceive in how simple a manner the under parts accompany the first soprano, and how all awkward skips are avoided in them. But at the modulation into G minor, before the pause, the parts cross in a more intricate style. At the end, the syllables are separated by rests, which is sometimes allowed in order to impart a particular expression to the words. Although this example belongs to the class of dramatic music, the same declamatory style may be adopted in pieces for the chamber, provided the words are suited to it.

No. 2. is a genuine Italian barcarolle which may be sung without any accompaniment. It is a stanza-song of beautiful effect, and possesses the peculiarity of having the melody performed by the bass, whilst the other two voices sing an upper accompaniment. A very high bass is required for the lower part, or rather a baritone, a species of voice between a bass and tenor, which is often specially written for. The tenor required, is also of the highest kind, approximating to an alto.

No. 3. is a quartett belonging to the class of chamber music, although the first soprano moves in little runs and figures. The accompaniment is simple, but abilita gato, and the voice parts are kept within the ordinary and practicable compass.

No. 4. is a four-part song, which may be performed without any accompaniment either by four single voices or by a chorus. It is a stanza-song, in the form of a two-part theme.

No. 5. is a quartett, or chorus, for four male voices, which in its form and character corresponds in a spirited manner with the warlike text.

The same may be said of No. 6, in which however, the singular accompaniment of four kettle drums produces the dramatic effect, though this chorus may be likewise performed as a chamber quartett with only a piano forte accompaniment.

No. 7. again, is a plain stanza-quartett for the four usual voices, and consequently maintaining the due simplicity.

No. 8. is an example for a soprano and two basses, where each singer has different words and feelings to express, but in which the serene character of the upper part predominates. As the two basses sing softly, as if to themselves, their parts are only of an accompanying nature, nevertheless they generally form a complete harmony.

No. 9. presents a brilliant passage between the soprano and bass, whilst the tenor
forms an accompanying inner part in detached notes. In such a manner, even polysyllables are allowed to be divided, but this must only take place in the accompanying parts, or in such passages as require a particular emphasis; as, for example, in final cadences. However, it must be used sparingly and with circumspection.

No. 10. describes the interesting effect, when the upper part has a figurative melody and the other parts receive a declaratory and very simple accompaniment which is extremely easy of performance. Such passages are generally introduced as a variation to a previously existing melody which has been accompanied in the usual manner, as in here actually the case in the Opera of "I Puritani." A very charming example of this kind occurs in Rossini's "Guillaume Tell," to the words "A vos chants viens meler tes pas."

No. 11. This example is in the form of a Canon, which is generally employed when each singer has to express his feelings in some important situation, as though to himself.

In such terzettes and quartets, with an obbligato accompaniment, the voices might also be made to alternate with each other and to proceed in the manner of a dialogue, by which means the composition may acquire a greater extent and development, so as to resemble in its construction the grand song. In the first and third example this is really the case, but in order to save space these developments have been here omitted, as the pupil himself can easily procure these and similar examples for the purpose of models. It is sufficient, in this place, that we have pointed out to him, in a preliminary manner, the different application of the voices.

We have yet to notice some peculiar kinds of vocal music, which are partly in use in Germany, and partly in England, namely:

1. The Madrigal.
2. The Glee. (Der Rundgesang.)
3. The Catch (Der komische Canon.)

The Madrigal is a vocal composition in three or more parts, without solos or accompaniment, and intended to be sung in chorus. The style is severe, being either fugued or imitative. The form is of the stanza kind, and consequently like that of the two-part theme; but when a fugued development takes place, it may also be extended, according as the poem requires or admits of this. We here give an example of the olden time.
MADRIGAL.

Moderato.

THOS: MORLEY. 1555.

Now is the mouth of May ing. When merry lads are playing, fa la la la la.

Tenore.

Now is the mouth of May ing. When merry lads are playing, fa la la la la.

2 Bassi.

Now is the mouth of May ing. When merry lads are playing, fa la la la la.

The Glee (Rundgesang) is less severe, and must be written in a more free and modern style. In it, also, solo parts alternate with the chorus. The form is that of the two-part theme, to which a refrain (or a third part) may be added. The following is an example:
The Catch (KHMische Canon) is generally a Canon in the unison or in the octave, for three or four single voices. It is written without any accompaniment, and in addition to the gay character of the text, the plenair also consists in the singers catching up each others' words, and so producing a certain raillery, or giving them a double meaning. Such a musical composition may be either a strict Canon — in which case it is written on one stave, and the entry of the other parts indicated by the figures 2, 3, 4, placed over the proper notes — or it is written in a more free style, the imitations following one another in the manner of a Canon, and the singers finally uniting to form a complete cadence.
The best models of the more strict class are found in the works of Mozart and Haydn. We give here an example in which each of the three parts may be sung by soprano, alto, tenor or bass, as we please, and from which we perceive that a clear and harmonious effect may be admirably united with profound skill.

**Catch.**

**Allegro.**

By Wm. Bates. 1770.

1. Sir, you, sir, you, sir, you are a comical fellow, your nose, your nose.

2. Nay, you, nay, you, you are a comical fellow, you squint, you squint.


move it to your back, your head it is crooked your nose it is hunched your back it is crooked, and you squint with such grace, so red, so red is your face, you squint with such grace, so red is your face, 'tis do not say so, no, no, pray do not say so, no, no, pray do not say so, no, no, pray do not say so, no, no, pray do not say so, no, no, I am sure I am no comical fellow, What? What?

you are a comical fellow, what? no, no, you are a comical fellow.

you are a comical fellow, yes, yes, 'tis you, 'tis you, you are the comical fellow.

no, no, pray, no, no, no, no, I am sure I am no comical fellow, What? What?

* As some of the remarks here made very naturally apply less to the productions of one country than to those of Germany, the pupil will do well to study some of the best English Glees, Madrigals, and Catchs in order to familiarize himself with these species of composition.

The words *Der Hornpfeifer* and *Der komische Canzon* have been respectively translated, by the author himself, the glez and the catch. 

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CHAPTER VII.

OF CHORUSES.

In choruses, each part is performed by several voices together, and consequently, compositions of this kind may be sung by ten, twenty, thirty or even fifty or more voices to a part.

Hence, no rapid passages or embellishments which can only be performed by single voices must be introduced in the parts of a chorus; as, for example, turns, shakes, quick runs &c; and the ordinary compass of each species of voice must never be too greatly exceeded.

Choruses may be written either with or without instrumental accompaniments. They are generally in four parts, and the following are the combinations practicable for them:

1. Soprano, alto, tenor and bass.
2. Two sopranos and two altos. (Consequently, only female voices.)
3. Two tenors and two basses. (Only male voices.)
4. Two sopranos, an alto and a tenor.
5. A soprano, two tenors and a bass.
6. Two altos and two tenors.
7. A soprano, a tenor, and two basses.

The first three kinds are the most usual; the others can only be employed in particular cases, (in dramatic compositions,) by way of exception.

But choruses may be also set in three, or in two parts, as well as in unison only. In the latter case, however, they must be either entirely for men — tenors and basses; or entirely for women — sopranos and altos.

Choruses are employed in the Opera, the Oratorio, the Cantata, and in all kinds of Church music. But there are also independent choruses, both sacred and secular, which we shall here particularly treat of.

The form and construction of a short chorus are mostly that of the two-part theme, the little song, the canzonet &c, and therefore the chorus may be also set stanza-wise. The example No. 4 of the preceding chapter, is of this kind.

Longer, continuously-set choruses without accompaniment, are not very frequent in the secular style; because all significant modulation or development must be there avoided, particularly in a quick degree of movement, as the singers would soon fail in correctness of intonation, without the support of instruments. In the sacred and church style, however, there are, without accompaniment, not only short choruses
(such as Chorals), but also longer and developed ones; for the slow time, and the tranquil harmonies and modulations which enter into this style, facilitate the performance. Even fugues, and indeed entire masses, are practicable in this manner without accompaniment.

A fine chorus produces one of the grandest effects within the range of music if the composer be capable of clothing a beautiful melody with suitable harmony, and of keeping the voices generally in the middle of their compass, where they are able fully to develop their power.

Although we must avoid writing rapid passages in the chorus parts, we may nevertheless occasionally introduce diatonic runs in them, in a moderately quick movement. But we must abstain from all difficult and uncertain progressions of dissonances; never bearing in mind, that chorus singers are not virtuosi.

There are also choruses of five, six, seven, and eight parts. The latter are consequently double choruses, in which the two four-part harmonies may sometimes alternate, and sometimes also cooperate.

In simple choruses we may likewise divide the single parts, and thereby produce a five, six, seven, or eight part harmony, according to our pleasure; for example:

2 Sopranos.
2 Altos.
2 Tenors.
2 Basses.

But this can only be done where there are a great number of voices, in order that each part may retain its due power.

As it is very important that the words sung by the choir be understood, we must always choose a degree of movement in which they can be clearly pronounced by the singers; remembering above all things that we must not exact from such a ponderous mass as a numerous choir, too rapid a motion. The study of the works of the great masters, and the frequent hearing of good Operas and Church music, are the surest guides in this respect.

The best models for all the various kinds of vocal compositions which we have previously mentioned, are to be found in the Operas of Mozart, Cherubini, Beethoven, Rossini, Donizetti, Bellini and Amher, and in the Oratorios and Masses of Haydn, Cherubini and others.

Here follow some examples of different kinds of choruses:
No. I.  CHORUS.  (Hymn.)

Soprano.  
Gottheit!  Gottheit!  dir sei Preis und
Father!  Father!  Thine be praise and

Alto.  
Gottheit!  Gottheit!  dir sei Preis und
Father!  Father!  Thine be praise and

Tenore.  
Gottheit!  Gottheit!  dir sei Preis und
Father!  Father!  Thine be praise and

Basso.  
Gottheit!  Gottheit!  dir sei Preis und
Father!  Father!  Thine be praise and

Pianoforte.  
All° vivace.

Eh - re, Preis und Eh - re!  Sing - get Lust vor -
glo - ry, praise and glo - ry!  Loud - ly raise your
glo - ry, praise and glo - ry!  Loud - ly raise your
glo - ry, praise and glo - ry!  Loud - ly raise your
glo - ry, praise and glo - ry!  Loud - ly raise your
No. 3. CHORUS.

Allegretto.

Haydn.
(Seraphs)

Soprano.

Komm, heil'ger Lenz! des Himmels Geist ist kommen! komm, komm.

Alto.

Komm, heil'ger Lenz! des Himmels Geist ist kommen! komm, komm.

Tenore.

Komm, heil'ger Lenz! des Himmels Geist ist kommen! And frohlocke, wohlgemerkt.

Basso.

Komm, heil'ger Lenz! des Himmels Geist ist kommen! und frohlocke, wohlgemerkt.

Piano forte.
No. 4
JAGERCHOR.
Chorus of Hunters.
C. M. Weber.
(Euryanthe.)

Allegro moderate.

Tenori.

Bassi.

Piano
forte.

Die Tha.-ke dummen die Hohen glühe!

Welch
Tha.

The sun-beams play the mountain top.

fröh-lich Jungen, wo
wood land chairs their
Wilden Grün,
tribute pour.

Die Tha.

Morgen weckt zu
Hünen wachen in
frischer Lust, Hoch
schließt die Brust
den
Singen bewusst.

Morgen weckt zu
Hünen wachen in
frischer Lust, Hoch
schließt die Brust
den
Singen bewusst. Bringt
mor. ry lag.
NO. 5. SOLO and CHORUS. L. SPÖHR.
(Faust.)

Tenore solo.

Allegro.

Hugo Die Rettung naht, die Rache wacht, die Liebe.
Bild pleinsure tait, and fate de-fy.

Tenori Bassi. Chorus.

Die Rettung naht, die Rache wacht, die Liebe.
Bild pleinsure tait, and fate de-fy.

Pianoforte.

singt, die Freiheit, Licht.
leucht, leht.

die Liebe singt, A short for love.

hold ist die The all-a.

That vollbracht, hour is aight.
hold ist die schö-nen.

The all-a.

That vollbracht, hour is aight.

schö-nen. That vollbracht, to sing hour is aight.

hold ist die schö-nen. That vollbracht, to sing hour is aight.
N°6. CHŒUR des PRÈTRESSES.

Lento.

Chorus of Priestesses.

G. L U C K.

( Iphigenia in Tauris.)

Soprani.

O sangue et fress! 
O, vér. sten dire! 
Nuit de froy. 
a ble! 
O dou 
heures! 

Pianoforte.

O mon. toi et 
frere. 
don con- 
ven est 
ill in-
ple-
ca. 
ble? 

Repete, dare de lait. 
Niez a 
sen. 
pour ca 
peur 
au 
seg. 

ceci! 
O ceci 
ap- 
se 
tou! 

Prowis! 
Heave for-
give and 
spare! 

O Heave for-
give and 
spare! 

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No. 1. In conformity to the solemn text, commences with an *Adagio*, in which the choir is enabled to develop its full power, in long sustained notes. The jubilant and energetic *Allegro vivace* which succeeds, is, with regard to the rapid time, also calculated for the development of the voice parts, as only semibreves, minims and crotchets occur therein, and consequently the words can be pronounced in an intelligible manner. We here perceive, that the four-part writing occasionally alternates with the unison; also that, afterwards, suitable words are selected, in order to bring in the parts imitatively, one after another, as we must avoid the continual co-operation of all the voices, in long choruses.

Each part is written in such a natural and practicable manner, that even in the chromatic modulation, the intonation is extremely facile. The accompaniment, which has been arranged from the orchestral parts, corresponds, by means of the interspersed figures, with the character of the piece, as expressed in the words and in the harmonies of the chorus.

No. 2. is a chorus without accompaniment, in which the four-part harmony likewise alternates with the unison in all the parts, and with imitative passages between single parts. In such simple passages, we must supply any want of fulness in the harmony, by means of contrapuntal working, in order that they may not sound feeble and naked.

No. 3. is particularly deserving of notice, on account of its beautiful, melodious progression. The few words of the text, by means of suitable repetitions, are used for a charming chorus, in which the voices sometimes sing together, and at others, alternately; and each part proceeds easily and melodiously on its way. In some passages, the accompaniment has a different bass from the chorus, yet the latter invariably forms complete harmony of itself.

No. 4. This celebrated and beautiful hunting chorus shows what effects can be produced by the just employment of male voices, when a happily conceived and well-declamed musical idea with a charming melody is assigned to them. Not less effective is the accompaniment, which consists entirely of horns.

No. 5. Here the tenor solo is accompanied by a chorus of male voices, which take part in the action, and concert with the solo. Such interesting harmonic pieces must be well designed, in order that they may not present too great difficulties, and that clearness and distinctness may be always preserved.

No. 6. is a chorus for female voices (sopranos and altos) written in the Choral style, in accordance with the priestly character of the singers, and which may be ranked among the most striking and effective pieces of the kind.
CHAPTER VIII.
OF THE OPERA.

The Opera consists of a union of all the effects of vocal and instrumental music with dramatic and lyric poetry, the scenic art, perspective painting, and all other stage effects. It is therefore very natural if we distinguish this as the grandest and most effective, though likewise as the most difficult production of art.

But in however great a degree the varied resources of other arts are here called for, music still maintains the pre-eminence; the rest serving only to present it with the required occasion for the exercise of its powers.

The following are the principal species of Opera:—
1. The Operetta (or little Opera) which usually consists but of one act, and which is written in dialogue, with little vocal pieces intermixed.
2. The Singspiel* (or Vaudeville) whose action is likewise explained by means of dialogue, but which occupies the whole evening, and is intermixed with many vocal pieces, some of which are already of greater significance.
3. The Grand Opera, where the numerous musical pieces take part in the action, like the dialogue; or where, instead of the dialogue, Recitative occurs, so that in this latter case the whole Opera is completely set to music.

But in respect to the Character of the Opera and Operetta, there are very many species; viz—
1. Tragic Operas, as Cherubini's Medea, Rossini's Otello, Bellini's Norma, or Meyerbeer's Huguenots.
2. Heroic Operas, as Mozart's Clemenza di Tito, Spontini's Vestale and his Ferdinand Cortez, or Rossini's Semiramis.
3. Sentimental-tragic Operas, as Bellini's Montecchi, or his Straniera.
4. Religious Operas, as Mhul's Joseph, or Rossini's Mosè in Egitto.
5. Romantic-romantic Operas, as Auber's Muette de Portici, Rossini's Guillaume Tell, or Meyerbeer's Robert le Diable.
6. Romantic-lyric, or tragic-comic magic Operas, as Gluck's Iphigenia in Tauris, Mozart's Zauberflöte or his Don Juan, Issoud's Cendrillon, Weber's Freischütz, and Rossini's Armida.
7. Sentimental Operas (pathetic dramas) as Weigl's Swiss Family, Beethoven's Fidelio, and Cherubini's Deux Journées.

* The term Singspiel is here used as synonymous with Vaudeville, with which, however, it does not correspond; neither does the explanation above given, agree with the species of dramatic entertainment implied by the French term, which coincides with the German Liederspiel.

Singspiel is said by Dr Schilling (Universal Lexicon der Tonkunst) to be tolerably synonymous with Operetta, but in the sense in which it is here employed, it evidently signifies an intermediate species of musical drama, between the Operetta and the Grand Opera, approximating, perhaps, to what is called in England a Roofed Opera.
8. Dialogue Operas (Conversations-Opera) of different characters, as Boieldieu's Jean de Paris, or Ancher's Fra Diavolo.

9. Comic Operas, as Mozart's Figaro and his Cosi fan tutte, or Rossini's Barber di Seviglia.

10. Burlesque and low comic Operas, such as are frequently performed at the minor theatres.*

Each Opera poem, which belongs to one or other of these species, requires also, at least in the main, corresponding music, and different from that of every other species. Whoever studies the whole of the Operas before mentioned, will find that this difference actually and strikingly exists, and that music is, in fact, as rich in characteristic colouring, as poesy. But the poet must also know how to present the necessary occasions for this in his Opera text, and consequently the choice of a good book (libretto) is of the highest importance to the composer, as the success of his whole work not unfrequently depends thereon.

The action (or the represented occurrence) must be dramatic and interesting in itself, and also nearly as clear and intelligible, as in the ballet or the pantomime; for, by the addition of music, somewhat of clearness is always lost. The situations, too, in which the composer may display his fancy, must be numerous, but unconfined and judiciously introduced.

The poetical lines must be natural, simple, artless, and as rhythmical as possible. Many poets fall into too choice a diction, which though admitting of being brilliantly declaimed, is properly only fit for poetry intended for reflection, as it is highly unfavourable for singing and especially for the Opera.

The Opera composer is presupposed to possess such a degree of literary cultivation, and experience in dramatic affairs, as to enable him to pass a correct judgment on all these matters; and he is entitled to demand of the poet, (or even to make himself, if able), such alterations in the book as he considers necessary for the production of new and beautiful musical effects and for the avoidance of all intricacy.

But the beginner in this department, after having previously well exercised himself in single and independent vocal compositions, must in the first place commence by setting little Operatic pieces to music, for the sake of practice; but, at first, only with a Pianoforte accompaniment. As a great number of such Operatic texts have appeared in print, it will prove advantageous if he select those which have already been set by other good composers, but whose music is unknown to him. Then by comparing his own attempt with the music of the other master, he will clearly ascertain both his

* The Italians distinguish but four kinds of Opera, namely the sacred, the serious, the semi-serious, and the comic. Opera seria, opera seria, opera seria, and the French include all species under two heads; the Grand Opera and the Opera comic, the former being entirely set to music, and the latter having dialogue instead of recitative. See Lichtenhain's Dictionaire de Musique, Art. Opera, vol. II p. 17; or the French edition, vol. II p. 121.
talent and his faults. The Opera scores of the best composers must also be diligently studied; and the frequent hearing of the same is pre-eminently calculated to awaken the fancy and impart experience.

As the poet is bound to represent a definite character in each person of the drama, so likewise it is the composer's duty distinctively to establish the same in his music for each, and to mark it with precision. Thus, the man must not sing like his master, nor the maid like her mistress; and if, in the course of the action, an austere and cruel character would dissemble and appear mild and gentle, this mildness and gentleness must be expressed by the music, in a totally different manner, than they would be in a character really possessed of such qualities. Even in a scene where diverse characters co-operate, a colouring peculiar to each can be introduced; but, for this, the leading character or the prevailing situation supplies the fundamental hints. Mozart's Operas are particularly deserving of study, in this respect.

We have already remarked that the Grand Opera may be either intermixed with dialogue, or that, by employing recitatives instead of the same, it may be wholly set to music and sung. The Italian Operas are all composed in the latter way (with recitatives, without dialogues) and so are the French Grand Operas. But the Operettas and Vaudevilles of the French school, although intended for the whole evening, are intermixed with dialogue.

In modern times, the German Grand Opera has also been frequently set to music throughout, with recitatives without dialogue; but we may nevertheless entertain strong doubts whether this species is the most suitable for the language.

The Germans especially desire an interesting and extended action, but at the same time also, one that is clear and intelligible; and they take a greater interest in the same, than the Italians, with whom it is mostly a matter of indifference. Now, as the German language is far less favourable for recitative than the Italian or the French, the words of the same (and consequently also the action) must necessarily remain, for the most part, unintelligible. Besides, continual singing so greatly weary's the hearer, and frequently also the performer, that the actual vocal pieces which succeed the recitatives lose much of their effect. Moreover, the singers are seldom equally good declaimers;—but the hearer better comprehends a dialogue which clearly explains the action, (even if it be only moderately well delivered), than long, tedious recitatives of which he can scarcely understand the half. We are therefore of opinion, that a Grand German Opera of the class of Mozart's Zauberflöte, Entführung, or Beethoven's Fidelio, is much more suitable;—and even those Operas which Mozart has originally composed in Italian, and consequently with recitatives, such as Don Juan, Figaro, Cosi fan tutte, &c., and in which, as is known, the recitatives have been converted into dialogue in the German translation, have lost nothing by this change, but rather the reverse.
There are many German Operas (as Weber's Euryanthe, for example) in which this recitative form is certainly a chief consideration, if the deserved success which they have experienced be not wholly attributable to it. But those actions which are taken from ancient history, or from the classics, and which belong to the heroic species—such as Titus, Iphigenia, Idomeneo, Medea &c—may be better adapted for recitative than for prosaic dialogue; as they have possibly become familiar to all, and likewise as the poet is both able and expected to preserve greater clearness in their representation, than in the entangled and complicated adventures of modern life.

However, we have solid grounds for the opposite view of the case here taken. But as this is an expression of individual opinion, we desire at least to prove of service to the young composer, in forewarning him of a path in which he may so easily fail. An unsuccessful Opera—that is, such as is coldly received and remains disregarded by the public—is far more prejudicial to a composer's reputation, than any other ill-advised musical work: as the great community, and to a certain extent the whole musical world, takes an interest therein, by reason of the publicity of the representation, and, for the most part, naturally judges according to the result: and it is but a poor compensation for the years of toil which the author has endured, when perhaps a few connoisseurs or friends praise his work and skill.

The most important point, therefore, to which the composer has to direct his attention, is a pleasing melody, with a just employment of the male voices. All harmonic art, as well as the varied resources of instrumentation, must only be employed for the purpose of elevating the same, and never either to obscure, stifle, or, as many presume, to render it wholly superfluous. The singer addresses himself to the hearer through the medium of his song—by suitable, refined modulations of voice, to the discourse formed by the melody. Even in those cases where the song is of a declamatory kind and progresses with the action, this rule must not be neglected: and that it can be admirably united with the utmost amount of harmonic skill, has been proved by Mozart, Cherubini, and all the truly great masters, whose works have attained a universal and long continued acknowledgment. This, however, is certainly the most difficult to achieve: it being far easier to invent twenty harmonic refinements, than a single new and beautiful melody. But still we feel assured that more might be accomplished, in this respect, by young composers, than alas! really is: if they did not suffer themselves to be misled by ill-chosen models, and by too great a partiality for certain schools to the consequent disregard of all that does not belong to the same; thus giving a false direction to their endeavours, and then, after many unsuccessful attempts, exclaiming against the vitiated taste of the world. But art, learning, and toil,
are then only regarded by the world, when that which is beautiful is thereby produced. The tedious, unintelligible, or really ugly, it will not endure.

When the action of an Opera is laid in a country whose nationality is touched upon, the composer must at least impart this national colouring to many of the single pieces, and also to the Overture. For example, in Russia, the Russian style of singing; in Poland, the Polonaise and Mazurka; in Spain, the Bolero and Fandango; in France, the Romance; in Italy, the Canzonet; in Scotland, the Scotch song; and so on. And this colouring, which the composer forms from these known national characteristics, may even pervade the whole Opera, regard being had to the avoidance of monotony. Thus, for instance, Mozart in his “Entführung aus dem Serail” (il Seraglio), has very properly employed the Turkish music. Boieldieu’s “Jean de Paris” breathes a spirit of French knightly gallantry; and the original Scotch melodies interspersed throughout his “Dame blanche,” impart to the whole a peculiar charm.

Auber’s “Cheval de Bronze” very happily imitates the character which we have formed of the Chinese, his “L’Estoqé” as happily introduces the Russian style of singing; and his “Mette de Portici” glows with Neapolitan fire. Cherubini’s “Lodoiska” and “Faniska” frequently remind us that the scene is laid in Poland; whilst his “Deux Journées,” on the contrary, is purely French; and many of the choruses in his “Medea” admirably express the classic grandeur and simplicity of the ancient Grecian age. Rossini’s “Guillaume Tell” introduces most effectively, the Swiss manner of singing, and so forth.

The period of the action should also be well observed, as the composer must guard against striking anachronisms. In a subject drawn from ancient Roman history, for example, a vocal piece in the Polonaise form, or in the Russian manner of singing, would be exceedingly out of character.

From all this we perceive that, in the composition of an Opera, not only the fancy and musical talent of the composer, but also his reflection, judgment, and general knowledge are continually being called into requisition. For many a little oversight or impropriety, which by care might be easily avoided, here becomes so glaring, that the entire work is thereby rendered ridiculous, and perhaps meets with an unmerited failure.
CHAPTER IX.

OF THE COMPONENT PARTS OF THE OPERA.

The various kinds of musical pieces which may enter into the construction of an Opera, are the following:—

1. The Overture.
2. The simple Recitative.
3. The instrumented or obbligato Recitative.
4. The Cavatina, or simple song.
5. The Romance.
6. The Barcarolle.
7. The Preghiera.
8. The Grand Aria.
9. The Arietta, or little Air.
10. The Duet.
11. The Terzett.
12. The Quartett, Quintett, Sextett &c. and concerted pieces of many parts, generally.
13. The Canon.
14. The Chorus, of different characters; as, the hunting chorus, drinking chorus, religious and military chorus, together also with the chorus which bears part in the action, &c.
15. The Introduction, which immediately follows the Overture.
16. The Finale at the end of each act.

To these must be added the instrumental marches, dances, and other orchestral pieces prescribed by the poet.

A. OF THE SIMPLE RECITATIVE.

The simple recitative, as we have already observed, supplies the place of dialogue in the Italian, French, and even in many German Operas; and is used to unfold the more tranquil parts of the action, whilst the more remarkable and striking situations are represented by the actual vocal pieces. Hence, all that, in ordinary life, would be spoken or related in a tranquil tone of voice, without particular emotion, belongs to this simple species of recitative.

It is invariably written in common time of four crotchets, though the performance is, for the most part, wholly without measure, and dependent on the will of the singer. Only crotchets, quavers, and semiquavers are given to the singer, and each
syllable receives but one note. When notes of increased duration are placed between others which are shorter, (as, quavers between semiquavers), the rules of prosody and correct pronunciation of the long- and short syllables must be duly observed; for example:

\[
\text{Spits,} \quad \text{ti-} \quad \text{si-mi} \quad \text{do-} \quad \text{s}.
\]

The accompaniment either consists entirely of violoncellos and basses, which sustain the lowest note of each chord, which must then be figured, (and in this case the recitative requires only two staves;) or it is written for all the stringed instruments, which sustain each chord until the following occurs.

The recitative has no established key, but the chords change according to the rules of harmony, modulating freely, however, more or less suddenly, whilst the singer always receives such notes as diatonically pass or attune to each chord. At last the recitative closes with the chord of the dominant seventh and the tonic triad, in the key in which the following vocal piece begins.* Several persons may likewise take part in the recitative, in which case it forms a dialogue; but they must always recite one after another, never together.

We here give some examples both with a figured bass, and with an accompaniment for the stringed quartet, from which it may be seen, how the composer endeavours to express the sense of the words by higher and lower notes, as well as by suitable modulations, these being here the only means for characterizing at his command.

**No. 1. Recitative.**

*Handel.*

(Alexander's Feast.)

Tenor:

Twas at the royal Feast for Persia won, By

Philipp's warlike Son; A.

Basso:

left in awful state, The Godlike Hero's fate, On his imperial Throne.

---

*This rule admits of exceptions, for the recitative very frequently concludes in the key of the dominant of the following vocal piece. Such is the case with both the recitatives from "Alexander's Feast," forming No. 1 & 2, of the preceding examples. Again, the recitative preceding a piece in a minor key, often ends in the relative major of such piece, and so on.*
The accompaniment must continue to hold each chord, until the singer arrives at that syllable which forms the commencement of the next chord following; for the singer has not only perfect freedom in regard to the time, but may also, if agreeable to him, introduce embellishments and cadences, whose duration the orchestra must wait for.
This distinguishes itself from the preceding in that we are at liberty to give the accompaniment to the full orchestra, which performs short passages between the recitation of the words, and thereby depicts and characterizes that which has already been said, or what is about to be spoken.

Here also the singer recites ad libitum, but the intermediate orchestral passages have their precise degree of movement and species of time determined by the composer. This kind of recitative can be rendered very interesting, as it forms a sort of melodrama and can be used in each species of Opera. But the composer must naturally employ it in those cases only, where the words are either too full of pathos or of too great significance to be expressed by simple recitative, and yet where the actual vocal piece would be out of place, as not being required until immediately after.

This kind of recitative is much more suitable for a single person than for dialogue, and ordinarily precedes a greater vocal piece.

In all recitatives the composer must be mindful not to impose upon the singer any difficult skips, or too extraneous and unprepared modulations. Such dissonant chords must also be avoided, as would render the intonation too uncertain. Although, therefore, a continual alternation of chords takes place in recitative, it must always be calculated for the different sentiments which have to be expressed. When, for example, a recitation is being carried on by two persons, and a third unexpectedly enters, in order to communicate some surprising intelligence, a striking modulation into a distant key is then very properly in its place.

Lastly, no phrase must be so interrupted by an orchestral ritornel, as to destroy or render indistinct the meaning of the words. On all these points, the best ancient and modern Operas must be taken as models and diligently studied.

Here follow some examples of obbligato recitative:
C. OF THE CAVATINA, ROMANCE, BARCAROLLE and PREGHIERA.

The form and construction of these lesser vocal pieces, have been already sufficiently described in the foregoing chapter, and they remain the same in the Opera. But, on the other hand, there is a great difference between the style of chamber music and that proper for the theatre, which must be carefully observed. Very many songs and airs which produce the finest effect in small circles, in the drawing room, and even in the concert room, might appear dull, tedious, and insipid in the Opera; and hence the reason why many an excellent song writer — even if possessed of all the requisite technical knowledge in other respects — may commit mistakes and fail in the composition of an Opera, if he do not clearly establish this difference: and this, indeed, is easily accounted for. The great and mixed public assembled in the theatre, is placed in a totally different frame of mind from a concert audience, by reason of the action then representing or in expectation; and even if it views the music as the principal thing, it is far more liable to grow weary and impatient.

Now, as all the lesser vocal pieces generally retard the progress of the action, they must, by way of compensation, possess a peculiarly inciting charm, which distinguishes them from chamber music.

This charm is produced:

1st By an ingenious musical use of the situation in which each little piece is performed.
2nd By new, agreeable and piquant melodies, of an intelligible and not tedious lengthened kind, and by what are denominated happy ideas.
3rd By a more free use of the performer’s vocal powers, which we may naturally calculate upon to a greater extent in the Opera, than among dilettanti.
4th By a spirited and well-supporting accompaniment to the melody, by means of the orchestral effects.

The pupil will best become acquainted with the difference, by comparing many of the chamber songs of good masters with Opera songs of the same species, and in the foregoing chapters we have given several examples of both kinds and noticed their diversity. Thus, for example, Beethoven’s Adelina, although such a beautiful chamber piece, would produce but very little effect as an Opera air; not so much indeed on account of its length and construction, for there are also opera songs of similar extent and form; nor yet wholly on account of the situation therein expressed; for that might also have place on the stage: but because of the too peaceful, too slightly piquant cast which predominates in its melody, in its degree of movement, in the accompaniment, and in the employment of the human voice.

A vocal piece of this length, for the stage, must be designed and conducted with greater spirit and brilliance. It likewise belongs to the class of the grand Aria, of which we shall presently treat. But the greater part of these remarks apply also to shorter songs.

On the other hand, however, happily invented little songs, cavatins &c, are so important for an Opera, that they frequently determine the fate of the same. Very many Operas and Operettas are indebted for their long continued success only and solely to the beautiful subjects with which the composer has endowed the little songs.
D. OF THE GRAND ARIA.

The musical performance of the human voice is divided into natural and artificial singing. To the former species belongs the simple, easy and unadorned song, as well as in general every expression of feeling in this manner; and, to the latter, dramatic singing, which unites all the properties of the first species with the high cultivation of artistical facility in the production of all the brilliant and effective difficulties which are practicable to the vocal organs.

The grand Aria is the shining effort of the solo singer in this second species, and the composition of it ranks among the most significant and difficult tasks.

When, through the concurrence of the events represented, one of the principal persons in the drama has arrived at that point where, for the expression of his or her feelings, the forms already mentioned would be too short and insignificant, then must the grand Aria be introduced by the poet and the composer, in which the singer must not only express the feelings which have been excited, but also display all the artistical facility which he or she is possessed of.

An obbligato recitative invariably precedes the Aria, and as the latter is usually of considerable length, the single lines or words of the poem must be repeated as often as is necessary (but always with due regard to the true sense of them) in order to give the proper roundness to the musical periods, and greater emphasis to the poetical phrases. The instrumentation may be made as rich, brilliant and full of art, as is practicable without obscuring the voice part.

The regular grand Aria is usually of the three-part form, and in a manner resembles the construction of the first movement of the Sonata:

1. The theme, which, conformably to the text, may be either energetic, stately, or impetuous; sweet, delicate, or melodious; or even gay and sportive.

2. The modulation into the nearest related key, in which a melodious middle subject is introduced.

3. A continuation and a cadence in this key, which is immediately followed by

4. A more or less modulating second part, which returns to the principal subject.

Then.

5. A final cadence succeeded by a coda, which latter may be also più stretto.

The ideas and their development must be regulated conformably to the length of the composition, and in order duly to establish this, we proceed to recount the number of bars in several of Mozart’s grand Arias, all of which are written in this form.

In Don Juan, Elvira’s grand Aria in E flat, “Mi tradi quell’alma ingrata.” First, an obbligato recitative, Allegro assai, 36 bars. Then the Aria, Allegretto, four-crotchet time, 129 bars. In this Air, the single figure \( \frac{3}{8} \) is treated imitatively by the voice and the instruments, and the melody constructed thereon.

In Idomeno. Aria of Idomeno, “Fuor del mar.” Obbligato recitative, Andante, 27 bars. Then Aria, Allegro maestoso, four-crotchet time, 176 bars. This Air is of an
impeccuous and exciting character. Its length, however, should perhaps be considered
the greatest admissible in this species.

**Zauberflöte.** Aria of the Queen of the night. "der Helle Rache", Allegro assai, four.
crotch time, 99 bars. In this very impetuous, exciting air, the principal subject is
not repeated in the 2nd part, but the remaining passages immediately follow in the
original key.

In a grand Aria, several degrees of movement may be introduced; and in this case
the development of the second part is omitted, as we return again immediately to the
original key. Of this kind are the following Airs from Mozart’s Operas:—

**Don Juan.** Aria of Donna Anna, in F. "Non mi dir," Obbligato recitative, Lar-
ghetto, 15 bars. Aria. First degree of movement, Andante, two-crotch time, 48 bars.
Second degree of movement, Allegretto, four-crotch time, 53 bars. The whole is
of a sentimental character.

**La Clemenza di Tito.** Aria of Sesto "Parto: Parto!" First degree of movement,
Adagio, three-crotch time, 13 bars. Second degree of movement, Allegro, four-
crotch time, 52 bars. Third degree of movement, Allegro assai, four-crotch time,
57 bars.

In this Aria, besides the orchestra, a concertante clarinet accompanies the voice
and thereby renders its great length interesting.

When the Aria is not intended to be quite so long, and consequently not to rank
with the really grand, the development of the second part is omitted, but the form in
other respects remains the same: or else, instead of returning again to the principal
subject, we immediately proceed to the Coda.

Of the first kind is Ottavia’s Air in Don Juan, "Il mio tesoro intanto," Elvira’s
Air in E flat, "Oh, chi mi dice maritó," the Air of Cherubino in Figaro, in B flat,
"Non so piú cosa son." Of the second kind is Tamino’s Air in Zauberflöte "Dies
Bildnis ist," and many others.

These shorter species of Aria are far more general than the really grand, which
must be but seldom introduced.

The **Rondo** form can also be employed in the Aria, and in this case the principal
subject recurs twice in the course of the composition, followed each time by a
different development and, at last, by a coda.

The modern French operatic composers, have given to the grand Aria a more free
form, examples of which may be seen in the operas of Auber, Halevy, Meyerbeer and
Herold.

The length of the regular grand Aria requires that several ideas should alternate
with each other, and that the effects of the vocal part should be continually enhanced
to the end. If the words or the situation admit of a concertante instrument being added
to the voice part (as, for instance, the violoncello in Zerlina’s Air "Batti, batti,
in Don Juan) it greatly contributes to augment the interest. In Figaro’s grand
Aria by Mozart, "Non piú andrai," which is altogether a perfect model for this
species, even the Trumpet has a concertante passage, towards the end, which is both
conformable to the text, and highly effective.
Besides the Operas of Mozart, Cherubini, and the above mentioned French composers, the pupil will find in Beethoven’s Fidelio, Gluck’s Iphigenia, in Weber’s, Rossini’s, and the numerous Operas of the old Italian masters, the most diversified models upon which to cultivate his taste and experience in this species of vocal music, and for the thorough study of the strict preservation of character, the employment of the words, the construction of periods, and the melodies, embellishments and passages to be given to the singer for the development of his powers.

The grand Aria mostly takes place when the singer is alone upon the stage. For, to allow other important persons in the drama to stand unoccupied during the performance of so long a piece, is improper, and must ever be avoided both by the poet and by the composer. When the Chorus is present, however, it may be employed during the rilornello, or at some other more suitable time, in the same accompanying and subordinate manner.

See, on this head, Pizarro’s first grand Aria in Beethoven’s Fidelio, and the modern Italian Operas.

In respect to the way in which the voice is employed, there are several kinds of Aria, namely:

When an Aria is melodious and brilliant, it is called the melismatic, or sung (Aria cantante). When interest is excited more by the orchestral accompaniment, or by the particular situation in which the Aria occurs, whilst the leading melody is assigned to the orchestra, it is called a declaimed Air (Aria parlante); and when both kinds are united, it becomes a semi-declamed Air (Aria mezzo parlante).

In Leporello’s first Aria, in Don Juan, “Madamina il catalogo,” which consists of two different degrees of movement, the first belongs to the class of the Aria parlante, and the second to that of the Aria cantante.

There is yet another kind, which may be termed the syllabic, in which indeed the singer has the melody, but pronounces a syllable on each note, and consequently it approximates to the Aria parlante. It is frequently employed in the comic Opera, and as an example of which we may adduce Figaro’s Air “Se vuol ballare,” by Mozart. All these several kinds may likewise be introduced in every other species of secular vocal composition.

In regard to the style and technical working, the Aria (as well as all other vocal pieces) may assume the following kinds:

The declamatory, with a simple, subordinate accompaniment, as it was invented by Gluck.

The contrapuntal, in which the voice takes its share in the strict harmonic and contrapuntal accompaniment, either as an upper, or as a middle part, the most important models for which have been produced by Handel and Sch. Bach.

The concerted, in which the orchestra and particularly the wind instruments emulate the voice, and of which the finest examples have been produced by Mozart.

The bravoura Aria, wherein the singer displays all his ability and his voice, and in which the orchestra merely co-operates in a subordinate manner. The two latter kinds have been very happily combined by the modern Italian and French composers.

Thus, we see how many means the composer has at command, if he possess judgment to set the given text properly.

The Arietta, or little Aria is precisely similar in its form to the Song, or the Cantonet &c:
E. OF THE DUETT, TERZETT, QUARTETT AND CONCERTED PIECES.

When both the singers in a duett have only to express one and the same sentiment, and therefore mostly sing together, it is called a Duo cantante, of which we have already given several examples. But when the duett must be written in dialogue, that is, in the conversational form, on account of the opposite sentiments which the singers have to express, it then becomes a Duo parlante.

In the first case the duett receives that lesser form which we have become acquainted with in the Cavatina, Romance, Song &c. But in the second case it may be of greater extent if it enters into the action and is required by the text; in which instance, its construction resembles rather that of the grand Aria, and it receives all the modulations, middle subjects and developments of a greater composition. The conclusion and Coda, however, are mostly formed by a union of both voices, and consequently they belong to the first kind, (the duo cantante).

The orchestra expresses, in its accompaniment, the character and varied sentiments of both persons, and even when it happens that one is excited and the other remains calm or passive, the composer finds ample means in the different instruments, for so combining both, as to render the reciprocal melodies perfectly distinctive.

All that has been said above, is equally applicable to the Terzett, Quartett &c., to which however the new effect has still to be added, that we may occasionally let the three or four performers sing together without any accompaniment, when the course of the ideas permits, and when the dialogue form is not employed. Altogether, the co-operation of several human voices with the orchestra, gives rise to such manifold effects, that we must possess but little imagination if we do not feel it incited by these means.

When, during such concerted pieces, the action progresses and acquires a new aspect, the regular forms in the construction of the piece cannot always be observed; for, according to circumstances, new times, keys, and degrees of movement must be introduced, and consequently also new ideas. That the composition however may not assume the form of a Pot-pourri, (or rather its want of form,) ranks as one of the most important difficulties; and only an attentive study of the best models can impart the necessary knowledge in this respect.

Equally as difficult is it, in such concerted pieces, to preserve at the same time clearness in the music and in the action. And here, the composer must imagine himself in the place of the hearer, and always enquire, whether in this case all would appear clear and intelligible to him at the first hearing. For not everything that seems clear to the composer, is in fact so to the hearer. — And even when all this has been happily achieved, the most important question then arises, namely: whether his music is throughout beautiful and interesting.

In the following examples we shall have the opportunity of still adding many remarks on this subject.
No. 3. DUETT.

Soprano. 
Leonora. 

Tenor. 
Florestan. 

Piano forte.

Allegro vivace.

Freude! 
O, more than all-rewarding pleasure!

Mein "Brust!"

An De.
ADAGIO.

Tempo

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so

Lu. —

Nun ich wehret, mein Lied, —

So ich berge —

so
No. 4.  TERZETT.

1 Soprano.
Susanna.

2 Soprano.
Confessa.

Basso
il Conte.

Piano
forte.

Allegro.

Mozart. (Figaro)

Ma il mio soggetto, del vostro ch’è ben dovrò, che s.
Kne’while, thou didst love me, all now, all unreading Bar.

Piano

Bar

But once more, to show thee, the

6118:
No. 5. QUARTETT.

Allegro vivace.

Auber. (Le Magon)

Soprano.

O hazard to te lire!
Happy chance, hear's directed!

Tenore I.

Voilà done ce mystère!
Now the secrets detected.

Tenore II.

O hazard to te lire!
Happy chance, hear's directed!

Basso.

Tout lui por te bon.
Every fear we repel.

Voilà done ce mystère!
Now the secrets detected.

Piano forte.

tis the moment pour mon cœur!
Now my heart, all is well.

Voilà done ce mystère!
Now the secrets detected.

Tout lui por te bon.

Quel moment pour mon cœur!
Now my heart, all is well.

Voilà done ce mystère!
Now the secrets detected.
No. 6. QUARTETT.*

Soprano:
Oh — con

Tenore:

Basso 1:
Cledeus be this happy morning, Fair and calm your life long

Basso 2:
Claudeus be this happy morning, Fair and calm your life long

Piano forte:

Ah! miss Arthur!

Archer:

Ah! miss be — oe! Ah kiss - re

vi die. sant. in vol le faus ma

No. 1. This example refers to an impassioned situation, and is written in a quick time. The upper part takes the lead, and the two lower ones complete the accompaniment by quick, abruptly entering notes suited to the text.

Such filling up parts are easily added, when the leading melody has been well conceived. In this manner it is possible to add a great number of accessory singers, and even the chorus.

No. 2. Mezzo parlante, is a wrangling duett between master and servant, and admirably depicts this situation, as well as the known character of the two persons, by the solidity of the melody and the accompaniment. This duett is short and without a middle subject, as becomes the condition of both, and even in this instance the pupil may study the masterly characteristic which Mozart knew so strikingly to display in every case, and for each word.

Remark. As we can only give the beginning or a single passage of each example, we everywhere presuppose an acquaintance with the entire work.

No. 3, is a Duo cantante of a joyful and highly impassioned character, as it portrays the ecstasy of meeting again. Already the judicious accompaniment strikingly describes the emotion of the mind, and the jubilant manner in which the two friends burst out in the noble melody (sometimes alternately, and, at others, together) is constantly productive of the most enchanting effect.

No. 4, is taken from a grand Terzett which occurs in the intrigue of the action, and in which each performer is influenced by different and opposite feelings. In such cases, several melodies must have place at the same time, each being suited to the crossing words, but as much as possible different from the others, and all blending into one beautiful and harmonious whole. One leading idea, however, runs through the whole, and thereby the unity of the music is produced. By a just application of the rules of double counterpoint, the necessary neatness is attained, so that each part proceeds intelligently on its way, without the combined effect degenerating into a learned stiffness. The artistic working of this example is the more praiseworthy, since it does not belong to the parlante style, but the entire composition is a Terzetto cantante.

No. 5. Here the parts alternate concertante, until they afterwards become united, when the 2 tenors take the lead, while the soprano and bass accompany. The whole forms a lively, harmonious, and very effective composition.

No. 6, is a Quartetto cantante in the sentimental style, and the beautiful melody distributed among the four performers gives them an opportunity of effectively developing the sound of their voice. In such cases the composition must be simple, as the beauty consists in the melody and in its performance.

No. 7, presents a combination of six voices, several of which express totally opposite sentiments, and in which the mezzo parlante is combined with the melismatic style.

As the harmony, in such cases, cannot be in six real parts, some of the upper parts must either contain a counter melody or a moving figure, as may be remarked in...
the two soprano parts, the upper of which answers to the sense of the words by means of scale passages, while the lower performs a counter melody. The other four voices form an harmonic accompaniment suited to their different words, which in itself is also sufficiently melodious.

By the diversity of the given examples, we hope it has been sufficiently shown how many kinds of concerted pieces the composer has at command, and also in what sense he must especially study the models selected from the great masters. Hereafter, in the part of this work treating on Instrumentation, we shall have an opportunity of adding several other examples on this head, with the necessary remarks.

F. OF CANONS IN THE CONCERTED PIECES OF THE OPERA.

In the terzett and quartett, with orchestral accompaniment, a canon in three or four parts may also be introduced, when a striking situation occurs, in which all the persons acting, have something of particular interest to express. This canon, however, must by no means be of that learned and strictly artificial kind which is sometimes met with in instrumental compositions, but it must be formed on an attractive and mostly serious or sentimental melody.

One of the singers performs, with orchestral accompaniment, a rhythmical and melodious passage of eight or ten bars. The second singer then repeats it very exactly, either in the same pitch or in the octave, while the first executes a counter melody, or a figurate accompaniment. After the second singer has finished the entire theme, the third enters with the repetition of it, while the second performs the same accompaniment as was before assigned to the first singer, and the latter, as a third part, again receives a new accompaniment. When there is a fourth voice, it proceeds in a similar manner. A free Coda or Cadence for all the voices combined, forms the conclusion.

In Beethoven's "Fidelio," Mozart's "Cosi fan tutte," and in several of Rossini's Operas we find beautiful models of this kind, and in the succeeding Part of this work we shall add two of such Canons, with full accompaniment, by way of example.

It frequently happens that, in some particular situation where the actors, by an unexpected occurrence, are thrown into a state of astonishment, terror, or joy, and express this by a forcible exclamation, a slow and softly performed Canon then enters, in which they give vent to their individual feelings, as it were independently of each other. But the poet, as well as the composer, must observe that this happens in the proper place, and then such a composition always produces a good effect. It is generally followed by an energetic Allegro, in which the action, which was suspended during the Canon, is again continued.
In Operas, there are choruses entirely for male or for female voices, as well as for both combined. They are written at will in 4, 3, or 2 parts, and even in unison; the latter is particularly effective for male voices, and the harmony is then completed by the orchestra.

The Opera chorus may be either independent, as:—

A military or marching chorus,
A drinking chorus,
A hunting chorus,
A dancing chorus, &c.

on the form and construction of which, we have said all that is necessary in the preceding chapter;— or it is added to solo vocal pieces, when it forms the ritornellos of Cavatinas, Romances &c;— or, lastly, it is actually connected with the action, when it introduces single passages in the concerted pieces, either with or between the solo performers, or co-operates in the Finale.

When the chorus is connected with the action (for example, during a debate, a battle, a chase &c.) no complicated passages, learned modulations, or singular figures must be introduced in it, as the performance would thereby be rendered too difficult and might easily prove unsuccessful. Thus, the chorus of spirits in Don Juan, with which the Opera usually concludes, has only two single, long-sustained notes for the male voices in unison, and yet they produce the greatest effect, without obstructing the singers in their frantic movements upon the stage.

When a solo or concerted piece has to be connected with a chorus, it is often highly advantageous, first to sketch out the entire composition for the solo voices, and afterwards to add the instrumental parts and the chorus, as by this means any overloading or want of clearness is the more easily avoided.

Double choruses are also sometimes admissible in the Opera, the singing of which, however, must generally be alternate, in order to be the better understood. In the succeeding Part of this work we shall give some examples with orchestral accompaniment, and here again we also impress upon the pupil the study of all the great masters.
OF THE FINALE IN THE OPERA.

A good poet endeavours to render the conclusion of each act of an Opera as interesting as possible, in order that the complication of events shall there, in the highest degree, excite the interest of the spectator, and make him curious to know the catastrophe. Hence arises the brilliant Finale, which ranks among the most important parts of the Opera. In such a Finale, most of the persons in the drama, as well as the chorus, generally co-operate. As, according to the poem, it is usually of considerable extent, and as the action ordinarily progresses with the same, it may consist of several parts, degrees of movement, keys, species of time, and distinct pieces; all of which, however, must be connected with each other, and form a perfect whole. Each piece follows, in its construction, the known organic rules, when no particular exception is rendered necessary by the poem. But before commencing his work, the composer must sketch out a plan and idea of the whole, whilst he thoroughly studies the given situations and incites his fancy. The subjects, as well as the keys and changes of the degree of movement, must ever tend to increase the interest and variety, and the ample means here at command must, in a well designed manner, be introduced with continually augmented effect. The last degree of movement is generally very excited, quick, and as energetic as possible. On this head, we refer to the Finales of the grand Operas of the German, Italian and French composers who have already been frequently mentioned; and in order to give the pupil a general idea of such a composition, we here name the component parts of the celebrated first Finale from Mozart’s Don Juan:

1. Duett, in C major, ending with a Chorus, Allegro assai.
2. Concerted piece in F, in which the degree of movement is three times changed.
3. Terzett in B flat, Adagio.
4. Quartett in E flat, Allegro.
5. Quintett in C, Maestoso.
6. Vocal dialogue between seven persons, combined with action, while the orchestra performs a Minuet. In G major.
7. Concerted piece, Allegro, and Andante maestoso. Here the composer modulates incessantly in accordance with the poem, and the whole serves in a manner as an Introduction to the following:
8. Septett with chorus, in C major, Allegro and finally Presto, which forms the awful conclusion of the act.

From this Finale we may see how the composer follows the poem, step by step, how the interest of the action is constantly enhanced by the corresponding music; how the various pieces are connected together; and lastly, notwithstanding all these considerations, how replete with musical beauty is each individual piece, as well as the whole; so that even without words, it forms a sensible and well designed composition, which in its entire construction causally resembles the modern Fantasia form.
CHAPTER X.

OF THE ORATORIO AND THE CANTATA.

The Oratorio is in some degree a sacred or religious Opera, without the stage and without action. The contents are nearly always of a religious kind, and the subject for the poem is mostly drawn from the bible. However, there are also secular Oratorios, as Handel's 'Alexander's Feast,' and Haydn's 'Seasons,' but these are throughout governed by the same laws as the sacred.

The purport or narrative of the Oratorio is expressed in the recitatives, the vocal pieces following them serving only to describe the feelings which have been awakened, or the existing situation. It commences with an overture, which must not be too long. The vocal pieces consist of lesser and greater Airs, Duets, Terzetts, Quartiets and Choruses, which, in respect to their construction resemble those of the serious opera. To these must be added Chorals, Fugues, and the fugue style generally, which must predominate in the Oratorio, in order to distinguish it from operatic music.

This distinction must be very strictly observed, and it consists in a certain dignity and elevation which must be imparted to every musical piece, in proportion as wanton, sportive, or trivial ideas are inadmissible in the poem. Hence it is that, in the Oratorio, the melody of the solo parts is always melismatic, (stile cantante) the mezzo parlante being rarely practicable, and the genuine parlante scarcely ever, as the words are unaccompanied with action. The recitatives, however, are, as in the opera, either simple or accompanied, according as the importance of the words requires, and therefore they perfectly resemble those in serious theatrical music.

The accompaniment of the Airs, Duets &c. in general demands an harmonious, interesting and artful contexture, partly in order to correspond with the character of the Oratorio, and partly also to compensate for the want of action.

Concerted pieces for several solo voices with an entangled action have no existence in the Oratorio, and therefore each vocal piece must be of a strictly regular form; as the free, fantasia-like conduct of an Opera Finale can scarcely take place in the Oratorio.

In the choruses, the fugue style is everywhere practicable, if the words admit of it, and at the end of each Part or division of the Oratorio a well worked fugue is especially requisite, and the poet must conclude with a short sentence, which is suited thereto. Many other choruses may also terminate with such a fugue. When a longer and general sentence or religious consideration occurs in the poem, it is proper for the form of the Choral, which is always written for the full choir, either with or without accompaniment, but more frequently the latter.

The Choral consists of a single chord for each syllable, in a slow and solemn movement, a pause being mostly introduced at the end of each line of the words. The modulations are made into the nearest related major and minor keys, avoiding the use of all the harsher dissonances, and employing, as much as possible, only the major and minor triads.

Here follow some examples:—
CHORAL.

Adagio.

Soprani.

Alti.

Tenori.

Bassi.

Gott! Va- ter in E- wig-leit, Eh ret die Welt sehr west und breit, Al.

Fa- ther's praise in land an- claims, Shail far re- sound thru ev- ry land, Wink.

Je En- gel, und Him- mel-hoer, Und was de din-net det our Ehe, Auch those of hea-ly hoets a- bove, The cher-ub and the se- raph choirs, Oh.


Hei- lig ist un- ser Gott; Hei- lig ist un- ser Gott! Ho- ly art Thee, O God! Ho- ly art Thee, O God!
When we have become acquainted with a good number of such Chorals (of which there are many collections), and have rendered ourselves familiar with this form, the composition of them becomes a very easy and agreeable task; for we have no rhythm to observe, and the melody springs up, by a regular succession of chords, as it were of itself. When we desire to instrument a Choral, this will be best done by a powerful doubling of the parts, without making any additions.

The Overture may either be written in the fugue style, or be itself a real fugue, and in either case the writing must be of a serious and strict kind, in order to distinguish it from the opera overture.

The instrumentation of the fugues mostly consists in the mere doubling of the vocal parts by the corresponding orchestral instruments. The stringed instruments, however, may perform a different moving figure. The style of the fugue subject (and consequently also of its development) is generally an admixture of the cantabile and mezzo parlante, and we must endeavour to find for it a clear, prominent, and grand idea, which is characteristic of the words, can be easily sung, and admits of being well developed.

Here follow some fugue subjects:

**CHORUS.**

**Handel (Deborah)**

**Haydn (Creation)**

**Graun (Tod Jesu)**
From these examples we perceive that, in the declamation, the *mezzo parlante* is combined with the *melismatic* style, as the words and syllables permit. The subject is also rendered as characteristic of the sense as possible; thus, in the subject of Haydn, the word "heaven" is set to a high note, and the succeeding word "earth" to a low one; as also, in the subject by Graun, the word "sorrow" is suitably extended in a serious progression.

In the 2nd example the Violin has a counter subject which is afterwards introduced at each recurrence of the principal theme. In this manner even the strictest fugue can be rendered characteristic, and aesthetically contribute to the combined effect.

An Oratorio is much easier to compose than an Opera; that is, in so far as both lay claim to an equally universal approbation, for a number of considerations and difficulties which are occasioned in the Opera by the scenic action, by the variety and strict delineation of character, and by the necessity for picturing and descriptive ideas, are for the most part unknown in the Oratorio; the composer can employ all the means offered by the voices and orchestra with far greater freedom, and moreover he is less fettered by the variable taste of the public, as the Oratorio always preserves a form which has long since been established and has become classical. In the Oratorio, the experienced composer may exercise his lighter art for the purpose of displaying his learning, while in the Opera it must be concealed, or at least rendered very subordinate.

But beautiful and even noble melodies, characteristic of the words and of the poetic image, grand effects, artful treatment, fancy with learning combined, are here applicable in a high degree; and a successful Oratorio ever ranks among the most honorable of musical productions.

Handel, in his numerous Oratorios, and Haydn in his Seven Words, in the Creation, and in the Seasons, have laboured the most successfully in this branch; and if indeed the Aria of Handel already appear antiquated in regard to their style, he nevertheless remains, on the contrary, inapproachable in his choruses and particularly in his strength of expression.

In Haydn’s Oratorios, genius and art are united with modern grace and loveliness, and with all the effects of a complete orchestra; and particularly instructive is it, to study the precise bounds which he has observed in his "Seasons," between the style of the Oratorio and that of theatrical music.

Besides these masters, the Oratorios of Bach, Graun, Beethoven, Fr. Schneider, Stadler, Neukomm, B. Klein, Mendelssohn &c. must also be named as distinguished and instructive, and the study of which is here recommended.

The Cantata is an Oratorio in miniature, and may be either sacred or secular. In the latter case we are allowed a more free and elegant form than in the Oratorio, and may very nearly approach the opera style. In the construction of the vocal pieces, what has been previously said is also applicable here.

In the text for an Oratorio or a Cantata, the poet generally signifies where a recitative, an air, a chorus, or a choral &c. should occur. But in some cases much is also left to the knowledge and judgment of the composer, who in this respect likewise has greater freedom than in the Opera. Long recitatives, however, must especially be avoided, and only be introduced where they are required in order to render the action or the situation intelligible.
CHAPTER XI.

ON CHURCH MUSIC.

In Church music the art can and ought to be displayed in its greatest dignity, and indeed from the earliest times it has been one of the most pre-eminent means for the celebration of holy days and for the awakening of religious feelings. This is the case with Christians of all denominations. The Catholics have the Mass, the Requiem, the Gradual, the Offertory, and other church compositions suited to particular feasts; the words of which, as established and prescribed by ecclesiastical authority, are invariably Latin. The Protestants have their Chorals, Motets and other church pieces, which however are always sung in their national language.

The compositions for the Catholic Church may be written either for the voices alone, or with an Organ, or even an orchestral accompaniment; but in those for the Protestant Church, on the contrary, the orchestra is unusual.

A. OF THE MASS.

The extent as well as the substance of the words of the Mass renders it one of the most important of musical compositions. It consists of various detached pieces, of greater or less length, namely:

1. Kyrie.
2. Gloria.
3. Credo.
4. Sanctus.
5. Benedictus.
6. Agnus.

In addition to which it must be observed, that after the Gloria, a Gradual is inserted, and after the Credo, an Offertory.

The Gradual is a moderately long piece, to the words of some Psalm or religious verse. The same is the case with the Offertory, which however may be rather longer. The Mass, therefore, consists of eight pieces, and these are interrupted by the prayers and sacred ministrations at the Altar.

When the Mass is written entirely in Chorus (either with or without an Organ or orchestral accompaniment) it is called a tutti Mass; but when solo pieces for the Soprano, Alto, Tenor, or Bass also occur therein, it is termed a Solo Mass.

In grand and solemn Masses, the full orchestra is used, as in the Symphony. Such a Mass may last an hour, or at most an hour and a quarter. Shorter Masses, intended for common Sundays, and which should not last more than three quarters of an hour, are accompanied by a small orchestra, or by the stringed instruments, or even by the Organ alone. At present, Masses are instrumented in such a manner, that the Organ can be omitted throughout.

It will doubtless be acceptable to many composers, if we here add the entire words of the Mass.
1st Piece.  
**Kyriss.**

Kyriss eleison! Christe eleison! Kyrie eleison!

2nd Piece.  
**Glorias.**

Gloria in excelsis Deo! Et in terra pax hominibus, bonae voluntatis, 
Landamus te, benedictionem te, adoramus te, glorificamus te. Gracias 
agimus tibi, propter magnam gloriarn tuam. Domine Deus, Rex coeli, 
Regnans in sæcula sæculorum. Amen. 

3rd Piece.  
**Credos.**

Credo in unum Deum, Patrem omnipotentem, factorem coeli, et terrae, 
visibilitatem omnium, et invisibilitatem. Et in unum Dominum Iesum Christum, 
Filium Dei unigenitum. Et in Spiritum sanctum, Dominum regnum cœli, et terrae, 
futurum. Amen. 

4th Piece.  
**Sanctus.**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth! Prenum et terra gloria 
tua. Hosanna in excelsis! 

5th Piece.  
**Benedictus.**

Benedictus qui venit in nomine Domini. 

6th Piece.  
**Agnus.**

Agnus Dei, qui tollis peccata mundi, miserere nobis! Dona nobis pæcem! 

The words for the Graduals and Offertories are very numerous, and the composer 
may select them at his pleasure, from the Roman Missal or from the Roman 
Breviary. But there are some which must only be sung once a few times during 
the year, while many others are suitable for any day, and the composer should therefore 
consult a director of a choir on this subject.

* Hosanna in excelsis. Why these words are here omitted, I know not. For the Author himself partly observes, at 
  times that they should always be repeated in this place. — D'Pv.
We here add a few short sentences for Graduals or Offertories, suitable for general use.

1
Salvum fac populum tuum, Domine, et exaudi nos in die illa, quæ invocaverimus te.

2
O Deus, ego amo te;
Nam prior tu amasti me,
Et libertate privo me,
Ut, sponte vincet, sequar te.

3
Laudate Dominum omnes gentes, laudate eum omnes populi. Quoniam confirmata est super nos misericordia ejus. Et veritas Domini manet in sæcurnum.

4
O salutaris Hostia,
Quæ eæ us pandis ostium,
Bella premunt hostilia,
Da robur fer auxilium.

5
Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum Documentum
Nouo cadat ritui
Praestet fides supplementum
Sensus defectui.

Genitori genitique
Laus et jubilatio
Salus, honor, virtus quoque
Sicut et benedictio
Procedenti ab utroque
Compar sit laudatio.

When there are only few words (as in the Kyrie, Benedictus &c.) they are repeated as often as the desired extent of the composition requires. On the contrary, the Gloria and particularly the Credo, are so long in themselves, that the repetition of certain words must be but sparingly introduced, in order to avoid rendering the pieces of too great a length.

The words of the Mass having been established by ecclesiastical authority, none of them must be omitted; neither must the order of the sentences be changed.

Lastly, the repetitions of the words must cause no perversion of the sense, and the composer must be sufficiently acquainted with the Latin language to prevent his falling into an incorrect accentuation of the syllables.

Although the words of the Mass have been set to music innumerable times during several centuries, they are so rich and varied, that the task has perhaps never yet been quite perfectly accomplished.

We cannot more clearly describe the form and construction of each single piece, than by giving a detailed analysis of one of the best Masses which we have ...
first, in C, Op. 86. Only the subject of each piece is here given, but as the Mass has been published in score, the pupil can easily unite the study of it with the following remarks.*

KYRIE.

Soprano & Alto.

Tenor & Bass.

Piano forte.

* The full score of this Mass may be had of Morse & Co. at 37 cents each.
GLORIA.

Allegro vivace.

Chorus.

Piano forte.
The Kyrie. The slow and solemn movement at the beginning is preserved throughout the piece, which altogether comprises 132 bars. The Chorus alternates with various solo passages, and the whole forms a beautiful and harmonious petition. A course of modulation takes place from the 26th to the 36th bar for the purpose of introducing the middle subject, which enters with the words Christe eleison, at the 37th bar. This middle subject Beethoven has given in the key of the mediant (E major) though the modulation into the dominant is the most usual. After a slight development of the principal idea, the composer returns again to the key of C, in which the original subject is reproduced entire, and this after some fine modulation, is followed by the gentle conclusion. The construction of the Kyrie, therefore, follows the general rule of a moderately long composition.

The calm, supplicating character which Beethoven has imparted to this Kyrie, is indisputably the most suitable to the words. Many composers, however, (as Haydn and Mozart) have also sometimes employed a pompous style in very solemn Masses, which is allowable in such cases, if the whole preserves a serious dignity and, at least in certain passages, renders the prayerful sense of the words.

The Gloria begins in a full, brilliant, energetic and ardent style, such as the words require. After the calm et in terra pax, this energy is resumed until glorificamus te. At the words gratias agimus tibi the tenor solo enters, and, with a soft accompaniment, proceeds alternately with the chorus until Filius patris. (140 bars, Allegro alla breve.) At qui tollis an Andante in F minor is introduced, in which the solo voices continue a plaintive melody, interspersed with tutti passages, until miserere nobis (74 bars.) At quoniam tu solus occurs a new energetic Allegro in C, and at the final words, Cun sancto Spiritus in gloria Dei patris, Amen, an effective Fugue is led off, which terminates the piece. (166 bars.)

The words of the Gloria always require a stately commencement. At the gratias agimus tibi, a new key and a calm degree of movement may be introduced, which may be continued either to the qui tollis or to the quoniam. This latter may be a repetition of the Gloria theme, and the Cun sancto Spiritus is mostly employed by the composer for a quick, well worked, and effective Fugue. There are, however, many compositions to the Gloria without any change of movement, and without fugue. In this case, smooth and gentle melodies alternate with quick passages, according to the sense of the words, and the whole assumes the regular form of a single piece. But where several degrees of movement occur, each of them must have its regular construction, or, at least in its modulations form a consequent sense.

We have still to remark that, in short masses, the Gloria may at once commence with the words Et in terra pax hominibus, and consequently the words Gloria in excelsis Deo are left out. This is the only omission which we must allow ourselves in the words of the Mass.*

The Credo (Allegro con brio, three-crotchet time) begins with a peculiar figure assigned to the Violoncelli, while the Chorus, gently murmuring, pronounces the first word of the confession of faith, like a secret prayer. The power and interest, however,
increase, and thus the composition continues through 130 bars, until the words *descendit de caelo*. Now follows the *Et incarnatus est* (Adagio, E flat major), in which the solo voices, alternating with a concertante clarinet, continue the words partly in a melodious, and partly also in a characteristic manner, terminating softly and *diminuendo* with *et sepultus est*. An ascending unison passage, Allegro, now expresses the *et resurrexit*, and the remaining words are set partly to energetic figures and imitations, and partly to noble melodies (97 bars). A jubilant fugue subject to the final words *Et vitam venturi saeculi. Amen*, is hereupon conducted through 89 bars (Più vivace) and thus the entire piece concludes.

The composition of the Credo is a difficult task, and often a source of failure to the author. The first portion of the words certainly contains several very favorable opportunities for musical expression, as the *Incarnatus*, the *Crucifixus* and the *Resurrexit*; but in the following we are often in danger of becoming dull, insipid or unconnected, as we know not what to do with so many words. The *Et vitam*, however, by means of a good and lively fugue, is again calculated to re-animate the conclusion. But as the words possess no determinate character, the composer has many different forms of construction and other musical resources at his command, in which to set forth the entire Credo, as well as its several parts. However, we must especially endeavour so to connect the whole together, by the preservation of a leading idea, that the *Credo* may not degenerate into a pot-pourri of different thoughts. The *Incarnatus*, *Crucifixus* and *Resurrexit* may give rise to different changes of movement, though there are many compositions to the *Credo* which consist only of one degree of movement, by which means we can particularly avoid too great a length of the whole piece. In Cherubini’s four grand Masses, the *Credo* is treated in a most masterly manner.

The *Sanctus* commences softly and harmoniously with the wind instruments, after which the *Chorus*, likewise *piano*, pronounces the holy name of God. The entry of the *Orchestra* which then succeeds, expresses in an equally noble manner the sublimity of the words. This Adagio contains only 17 bars, which is immediately followed by the joyful Allegro, *Pleni sunt coeli*, and a short fuggetta at the *Hosanna*, the latter consisting of only 16 bars. — A fugue in this part of the Mass must never be very long.

The *Benedictus* opens with a charming subject performed by four solo voices, to which an original accompaniment for the Violincello is afterwards added. This *Allegretto Moderato* is continued by the solo voices for the space of 129 bars, and is only twice interrupted by the *Chorus*, which performs a kind of ritornello in a subdued tone. The Fuggetta is then repeated at the *Hosanna*. — The *Benedictus* is particularly calculated for the invention of beautiful melodies, and its length also permits of a fine development. The *Hosanna* must invariably follow after it.

The *Agnus Dei* usually commences in a serious and mournful style, like the example now under consideration, and as becomes a prayer for mercy. After 39 bars (Andante, twelve-quarter time) it passes from C minor to C major, at the concluding words of the *Mass, Dona nobis pacem*. The tranquillity of this piece is still.

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8 To those who are acquainted with the score, the original German will here prove satisfactory: "Und nun zwei und zwei Chor unterbrachen". Tyt.
further increased, by the return of the subject of the Kyrie at the end, and in this manner the entire work closes calmly and peacefully.

Of the numerous composers of Masses, the most esteemed are: Joseph Haydn, Michael Haydn, Mozart, Beethoven, Cherubini, Hummel, Eybler, Vogler, Naumann, Winter, Seyfried &c; and the pupil who studies their Church compositions, will be astonished at the varied employment of the words in the same. Indeed these admit of the most diversified treatment, without falling into error. Thus, the Sanctus or the Benedictus may be a regularly formed Air, Duett, or Terzett &c. Many of the passages in the words can be used for a concertante piece between the solo voices and an instrument, such as the Violin, Violoncello, Hautboy, Clarionet, Horn &c. The style of the Choruses in Handel’s Oratorios is very suitable for many parts of the Mass. The entire Mass may be written in the strict, contrapuntal and fugue style; or on the contrary, with a view to brilliant effects &c. But we must always preserve a certain ecclesiastical dignity of style, and endeavour to impart to the whole composition (notwithstanding the diversity of its several parts) that musico-aesthetic unity, by means of which it may fulfil its religious object and create feelings of devotion in the hearers.

B. OF THE REQUIEM.

The Requiem, or Mass for the dead, is the greatest composition for the service of the Church; and the words, which bring to mind the most solemn hour of life, give rise to the most awful musical effects. Perhaps no composer has yet succeeded in perfectly investing it, in its several parts, with a full amount of elevation; and, indeed, there are but very few successful Requiems. The most celebrated is the well known master-piece of Mozart (in so far as it was completed by him) next to which must be ranked the two by Cherubini.

The words are throughout perfectly adapted for music, and there is no passage in the same which might not inspire the composer with a sublime, awful, or beautiful idea. We here insert them entire.

N° 1. Requiem.

Requiem aeternam dona eis, Domine! et lux perpetna luceat eis! Te decret Hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem: Exaudia orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetna luceat eis!

Kyrie eleison! Christe eleison! Kyrie eleison!

N° 2. Dies irae.

Dies irae, dies illa,
Solvat sæculum in favilla.
Te decret Davud cum Sybillæ.
Quantus tremor est futurus.
Quando Judæx est venturus.
Cuncta strieæ discus orbis.
Tuba mirum spargens sonum
Per sepulchra regionum
Cogit omnes ante thronum,
Mors stupebit et natura
Cum resurgat creatura
Judicandi responsura.
Libert scriptus profectur,
In quos totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.
Quid sum miser tune dicturus?
Quem patronum rogaturus?
Cum vix justus, sit securus.

Rex tremendae Majestatis
Qui salvandos, salvas gratis,
Salva me, fons pietatis.

Recordare
Recordare Jesu pie,
Quod sum causa lux vitae,
Ne me perdas, illa die.
Quarens me, sedisti lassus
Redemisti, erueum passus
Tantus labor non sit cassus.
Juste judex ultionis,
Dominum fac remissionis
Ante diem rationis.
Ingemisco, tanguam reus
Culpa rubet vultus meus
Supplicanti parce Deus.
Quo Mariam absolviisti,
Et latronum exaudiisti.
Mihi quoque speam dedisti,
Preces meae non sunt dignae.
Sed tu bonus fac benigna,
Ne perenni cumper igne.
Inter oves locum praesta.
Et ab hardis me sequistra,
Statuenus in Parte dextra.
\section*{Confutatis.}

Confutatis maledictis,
Flammis aceribus addictis,
Voca me cum benedictis,
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

\section*{Lacrymosa.}

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus,
Pie Jesu Domine,

\section*{Domine Jesu.}


\section*{Hostias.}

Hostias, et preces tibi, Domine. Laudis, offerimus: tu suscepi pro animabus illis, quarum hodie memoriam facimus: Fac eas, Domine, de morte transire ad vitam. Quam olim Abrahamis promisisti, et semini ejus.

\section*{Sanctus.}

Sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloriae tuae. Hosanna in excelsis!

\section*{Benedictus.}

Benedictus qui venit in nomine Domini. Hosanna in excelsis!

\section*{Agnus.}

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lux aeterna luxeat eis Domine, Cum Sanctis tuuis in aeternum: quia pius est.

The words are, as we see, considerably more numerous than those of the Mass and we have divided them into as many portions, as there are different pieces in Mozart's Requiem. But the composer is by no means compelled to observe this division: for Nos. 4, 5, 6, & 7, may all be united in one movement (as in Cherubini's first Requiem), and, in this case, receive the free form of a long composition, where the different effects characteristically correspond with the words. In other cases, each composition receives the suitable construction of a piece, as we have already described in the Mass.
Most of the pieces of the Requiem (and especially the beginning) are composed in Minor keys. On the contrary, Masses in minor keys are rare and unusual: but we are accustomed to set single pieces, such as the Crucifixus and Agnus, in the minor mode. The composer has sufficient opportunity for fugues in the Requiem, but particularly on the words Kyrie eleison, Quam olim Abraham, and Hosanna. The latter must be short, as in the Mass.

We have already named the models which the pupil should study in this species.

C. Of the Gradual and the Offertory.

A Gradual may last about four or five minutes, and an Offertory a little longer. Both may be written in the following ways:
1. For a chorus without accompaniment.
2. For a chorus with accompaniment.
3. For a chorus combined with solo voices.
4. For a solo voice, as an Air, with perhaps a concertante accompaniment for an instrument.
5. As a Duet for solo voices.
6. As a Quartett for solo voices, without any accompaniment.

Here follows an example of the 2nd kind.

**GRADUALE. “AVE VERUM CORPUS.”**

Mozart.

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Soprani.  
Alti.    
Chorus. 
Tenori. 
Bassi. 
Piano fortet.

Adagio.
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A - ve, a - ve ver - um cor - pus
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Mozart.
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This is a fine model of the true church style, the character depending, as in other cases, on the nature of the words.

In the Offertory, a fugue of moderate length may be added at the end, when the piece is written in Chorus.

There are still many great compositions for the Church, which are only performed on certain feasts; such as, the Stabat Mater, which is only sung in Easter-week.

In respect to its construction, it follows the general rules, and the style of it must be fervent, mournful, and solemn. As examples we may mention the Stabat Mater of Pergolesi, the Miserere of Palestrina and other ancient composers.
D. OF THE MUSIC OF THE PROTESTANT CHURCH.

This consists of Chorals, Motetts &c; the former of which we have already described. The Motett is a greater vocal piece written in Chorus, with or without accompaniment for the Organ, its form being subject to the rules of all vocal compositions in the strict and church style: The Motetts of Schicht, Fasch, Purcell and other German and English masters, may be named as distinguished models for this species; and the composer can employ the translated version of the Psalms and other religious poems for the same, in a great variety of ways.

At the Author's request, the translator offers the following remarks on the Protestant Church music of this country, which comprises Chants, Psalm and Hymn tunes, Services, and Anthems.

Chants, which are used for the psalms appointed for the day, are of two kinds, single and double, and always in C time. The single chant consists of two strains, the first of three bars, and the second of four; the whole lasting one verse of a psalm. The double chant, as its name implies, is twice the length of a single one, and consequently lasts two verses. Of the four strains composing it, the first and third contain three bars each, and the second and fourth, four bars each.

Chants are written in four parts and end with a perfect cadence. The intermediate strains may terminate with any simple cadence: the middle cadence, however, generally takes place on the dominant triad, or a modulation is made to the dominant, or to the relative minor or major, in which case, the cadence takes place on the tonic triad of the new key. In the finest compositions of this species, the first and last bar of each strain generally consist of semibreves, and the other bars of minims, the harmonics and modulations being of the most simple kind throughout.

Here follow examples of single and double chants:
No. 1. 

No. 2. 

No. 3. 

No. 4. 

By Turner.

By Blow.

By Langdon.

In No. 1, a modulation into the dominant takes place at the middle cadence. No. 2 remains in the key throughout, and both cadences are made on the tonic triad. In No. 3, the middle cadence takes place on the tonic triad of the relative major key, and in No. 4, on the dominant triad.

Psalm and Hymn Tunes vary according to the metre of the words for which they are designed. They are generally of the length of a single stanza, though some of them require two stanzas, and are, in consequence, called double tunes. In all cases, no repetition either of single words, or of whole lines, should take place. They are written in four parts, either in C, or in \( \frac{3}{4} \) time, the finest specimens being in the former, and moving in slow notes — semibreves and minims — with very few crotchets, and no notes of less duration. The cadences and modulations are similar to those in chants, and the harmonies are of the same simple kind. In double tunes, however, two middle cadences usually occur — one at the half of each stanza.
Tunes written in $\frac{3}{4}$ time, and containing two minims in each bar, are in general superior to those in $\frac{4}{4}$ time; being, for the most part, not only more noble and dignified, but also better adapted for performance by a large congregation: a single note of uniform length being assigned to each syllable, see No. 1 of the following examples.

In $\frac{3}{4}$ time the bars are generally divided unequally, a semibreve being allotted to one syllable and a minim to another—or, two minims to the first syllable, and one to the second, and so on. In either case, the alternate syllables are rendered twice the length of the rest, and hence, a limping and jerking mode of pronunciation arises, which if adopted in the recital of the poetry would be truly ridiculous. No. 3, however, is one of the finest examples of this species. It is a double time, and the chaste beauty of its melody, makes us in a measure forget the objection here urged against tunes in $\frac{3}{4}$ time.

No. 2, is of a very different kind, of which, there are but few examples. Here a single note of uniform length is assigned to each syllable, except at the end of the lines of the stanza, where a semibreve mostly occurs. This may appear an irregularity as contrasted with example No. 1; yet such is not really the case; for, in tunes of the latter kind, we often find a pause placed over the concluding note of a line, and thereby its duration is increased.

No. 1. St. Mary's.

Attributed to G. F. Handel.
In No. 1, a modulation into the relative major takes place at the middle cadence. No. 2 modulates into the key of the dominant at the same place. No. 3 presents two middle cadences, the first of which is in the key of the dominant. The second stanza begins in the relative minor key, and the second middle cadence is made in the key of the dominant of this relative. The first stanza ends in such a complete and satisfactory manner that the tune might even have finished there, had the composer thought proper.
SERVICES are various, and consist of the pieces named in the following list:

A Morning Service consists of—Te Deum—or, Benedictine,
& Benedictus—or, Jubilate.
An Evening Service—Magnificat—or, Cantate Domino,
& Nunc dimitis—or, Deus miserere.
A Communion Service—Responses to the Commandments, Nicene Creed, Sanctus, & Gloria in excelsis.
A Burial Service—The three introductory sentences, "I am the resurrection"&c; those appointed to be used at the Grave, "Man that is born of a woman"&c; and "I heard a voice from heaven"&c., which is sung after the earth has been cast on the coffin.

These are set either for four or more voices, and meant to be sung in choirs, and hence are called Full Services; or they are interspersed with solo passages (called verses) for three or more voices, and are then designated Verse Services.

Full Services are preferable, as being of a more decided style; Verse Services too frequently resembling Anthems. The Responses to the Commandments, Sanctus, and Gloria in excelsis in the Communion Service, and the whole of the Burial Service, are most appropriately set Full, without the intervention of verses.

The opening words of the Te Deum, Benedictine, Nicene Creed, and Gloria in excelsis, are, according to ancient usage, intoned by the Priest, and the choir then begins with the succeeding words. In many Services, however, and particularly in setting the Te Deum, the observance of this rule has been neglected.

In Cathedrals the choir is divided, the two divisions are called the Decani and Cantores sides. These terms are therefore used by the composer when he wishes either side to sing alone; the word Full being employed where both are to sing together.

Anthems—which are appointed to be sung after the third Collect at Morning and Evening Prayer, and the words of which are generally selected from the Psalms, though occasionally also from other parts of Scripture, or from the Liturgy—are set either Full, for four or more voices in chorus, or Verse, for two or more voices. The latter kind embraces numerous varieties, which usually conclude, at least, with a chorus. There are also Solo Anthems, which also frequently terminate with a chorus.

Services and Anthems are subject to the laws of strict composition, and are accompanied simply by the Organ.

As space cannot be spared for a sufficient number of examples to give the pupil an exact idea of their character &c, we must refer him to Dr. Boyce's Collection of Cathedral Music, (particularly to the edition of Joseph Warren Esq[ue]) wherein he will find an abundance of the finest models.

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CONCLUDING REMARKS.

Thus have we endeavoured fully to exhibit all the species of composition now in use, their different forms, and the nature of their internal construction; one of our principal objects being to incite those who earnestly devote themselves to musical composition, to a diversified cultivation and employment of their natural talents.

This diversity is one of the most requisite and honorable qualifications of the true composer; for, many highly promising students have been ruined, by lavishing their powers on some subordinate and fashionable branch of composition, and neglecting; on the other hand, all that is of real value in the art; because it appeared more convenient to them to excite a momentary attention, by means of formless Fantasias, little Sketches (often of a singular and eccentric kind) easily constructed Etudes, and the like.

An exceedingly animated critic once gave the following opinion on the work of a young writer — "Your work," said he, "contains much that is new and beautiful; but alas! the new therein is not beautiful, neither is the beautiful, new." In these words we are presented with the keenest criticism which it is possible to make on a composition. Each composer, should, therefore, ask himself, in as unprejudiced a manner as possible, whether the work which he is writing or has completed, is really new and beautiful, and whether he has succeeded in avoiding this reproach.

Originality is a natural gift which can only be in part supplied by art. But many young composers who actually possess it, are either unable duly to awaken the same, or else they give it a false direction. These faults generally arise from some favourite author, or particular school, being set up for imitation; whilst all others, on the contrary, are lightly esteemed. Now, however excellent an author may be who is thus exclusively set up as a model, it usually happens, that only his defects and imperfections are imitated.

We expose ourselves to the like danger, when, from a kind of erroneous patriotism, we too rigidly adhere to the school of our own country, and look down contemptuously on the works of other nations.

The first duty of the young composer, is, therefore, to acquire an extensive reading and knowledge of all good authors, and of all works which have obtained the general approbation of the world, and to form his own style thereon, without prejudice. By this means only, will the slumbering gift of originality be beneficially awakened and rendered available. For that species of originality which is devoid of taste, disagreeable and eccentric, has no real merit. Under favourable circum
stances, it may certainly astonish the world for a short time; but, in the end, regret is generally felt for the misdirection given to talent.

Young composers are frequently led into the error of writing immense difficulties. We here speak not of those bravura compositions intended for Virtuosi, in which this may perhaps be excused, but of works having quite a different tendency; wherein powers are now often called into requisition, which exceed all natural bounds. The Pianist now delights himself with the most unnatural distortion of his hands, and the production of effects which, formerly, were only expected from duett compositions. Yea, even to the orchestra and to voices, difficulties are frequently assigned which are wholly foreign to the natural purpose of music.

It is true that all these means are employed in search of new effects; but alas! they too often serve only to conceal the want of really fine ideas. A truly beautiful melody—a happy, pleasing, and tasteful thought, requires them not; for, to such, they would only prove detrimental. Every composer assuredly desires that his works may be universally known and admired; and this consideration alone, should keep him from such exaggerations as we have mentioned.

The mechanical facility of performance has certainly made great advancement on most instruments, and must of course be regarded by the composer. But whether excess in this particular is beneficial to true art and its purposes, might with justice be doubted.

In the following Part we shall treat of the art of orchestral instrumentation.

END OF PART III.