

—A—

MANUAL OF MUSIC

—ITS—

History, Biography and Literature

A COMPLETE HISTORY OF MUSIC,

ILLUSTRATED WITH

CHRONOLOGICAL CHARTS,

INCLUDING

BIOGRAPHIES AND PORTRAITS

OF

EMINENT COMPOSERS

WITH

Characteristic Specimens from their Works, Carefully Analyzed and Explained.

A Dictionary of Technical and Proper Names with Definitions
and Simplified Pronunciations.

CHICAGO, ILL., 1888.

THE MUSICAL MANUAL PUBLISHING COMPANY,

106976
M. 106976
M. 106976

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1888.

INTRODUCTION.

THE present work is unique in the history of musical literature. Long study of the popular taste, and much experience upon the part of the editors and publishers in catering to public demands of a musical character, some time ago convinced them that an important field of educational music was still unfilled. Histories of music, by themselves, are too abstract to serve the present purpose. However interesting they may be as literary productions, and however much of information they may contain, it still remains true that average readers derive from them little or no practical help of a strictly musical kind. One neither plays better nor understands better the music one plays after reading the best of them, excepting now and then, perhaps, when one chances to take up some celebrated sonata or symphony upon which the writer of the history happened to touch.

Mere collections of pieces are open to the opposite criticism. However valuable as musical material, they can scarcely avoid one or the other horn of the dilemma: containing popular selections only, thereby foregoing historical uses; or if containing historical selections, they prove unpopular and comparatively useless, for want of the proper standpoint of appreciating them. So great has been the progress of musical development during the past hundred years in the direction of fullness, melodiousness, and emotional expression, that almost every artistic musician will confess without hesitation that there are very few pieces of music composed previous to the present century which still interest the listener of to-day, apart from historical associations, or apart from their representing some small special province of musical activity, as, for instance, the gavottes, etc., of the time of Bach. Yet, on the other hand, many of these old works have a beauty of their own, and prove extremely interesting when interpreted and heard in the right spirit. In other words, all compositions of former times require certain modifications in modern styles of performance, and an equally important modification of modern mental expectancy in the hearer. One who listens to Bach in the same vein as to Liszt, will surely be

disappointed. They represent opposite poles of emotional expression. Moreover, there is a selection to be made among composers of all historical periods. Histories and encyclopedias are filled with names of men who in their own days cut an important figure, and who cannot, therefore, be ignored, but who exerted little or no influence upon the general course of musical development subsequently, and their works contain little or nothing interesting to us. Just as the news of the day is winnowed and disposed in a well edited journal, with reference to its importance or pressing claims upon attention, through that modern *Deus Machina*, the Managing Editor, so our musical histories need to be sifted, and arranged in perspective, in such way that the lives of composers, their important works, and their place in the general movement of things can be understood with only such degree of attention as average students are able to afford, out of the many demands upon them.

The present work, therefore, undertakes to bring together in a single handsome volume, the following helps to a good understanding of the art of music, never before combined in a single work, and some of them wholly original with this work, namely:

Musical History is here treated briefly, but in an interesting, lucid and pleasing manner, and with sufficient brevity to enable the reader to take the whole course of the musical movement in the world in its proper perspective, and with a comprehension of the bearings of one part upon the others. Very important original aid is afforded by the Historical Charts, which are here for the first time applied upon a large scale to this department of knowledge. There are six of them in all, each covering a considerable period, and bringing together within easy grasp of the eye all the important facts of the movement of the art of music, in all the principal countries at that time affected by it. For clearness of grouping, amplitude of data, and comprehensiveness, nothing like these charts has ever before been accomplished. The amount of work represented by them is very great, far more so than the reader would imagine. As to the utility of this department of musical study, it is not necessary to enlarge. The multitude of histories

offered upon every hand is a testimony to the importance of the facts, and the presumed interest felt in them by students.

Besides tracing the general course of musical progress in a continuous narrative, and illustrating it so fully by means of the colored charts already referred to, the present work contains about fifty individual biographical essays, upon the greatest composers. There was a particular reason for treating these representative composers separately, instead of including them in the general narrative. It was primarily to emphasize their relation to the movement, in which they have been the foremost objects of attention, and the actual forces operative in the movement itself. Individual biographies, moreover, enable the Editor to bring out more clearly the characteristics of each, and afford room for more detailed study of the peculiarities of his style, and the beauties of his compositions. What it is here sought to fix attention upon, is the individuality of each of these great masters, by himself, thus to lead to a lively interest in his music and a better understanding of its merits and beauties.

These biographies are illustrated by portraits, taken from the best existing paintings or photographs, and reproduced here in the highest style of photogravure. Comparison of these portraits with those in other works will speak for itself, as to the care taken in the present case. These pictures of the great tone-poets of the world are not merely ornamental, although the publishers rightly regard them as one of the distinguishing beauties of the work; they have a peculiar value in affording an idea of a composer's face, his manner of person; and they give a sort of "personal equation" as astronomers call it, for modifying one's understanding of his works.

From an educational point of view, and particularly for purposes of study without a teacher, the analyses of musical works will prove a valuable feature, never before offered upon so wide a scale, or so well within the average needs of musical amateurs. These have been prepared by eminent practical musicians and musical writers, who have aimed at much more than a mere statement of the formal construction of the work, and unimportant historical data concerning them.

These writers have performed their labors in the spirit of placing the student upon a plane of equality with themselves, as to the meaning of the compositions, their construction, and the æsthetic considerations rendering them worthy of attention. They have not confined their attention to the

pieces in the book, but have gone outside and added analyses of other important compositions of the great composers, for which there was no room in the present edition, or which were already included in so many collections as to make it unnecessary to reprint them. In many cases particular directions are appended for the mode of study, the technic of playing, etc.

The musical illustrations occupy 294 pages of the book. They contain compositions by many of the most eminent composers. These music pages are reproduced with absolute accuracy from the best foreign editions. The photo-mechanical process through which this has been done, besides affording music pages singularly clear and satisfactory to the eye, renders it impossible to charge the slightest deviation from the accuracy and elegance of these foreign editions, with all their editorial marks, tempo indications, etc. The Editors have been liberal in including a large number of compositions of moderate difficulty, and this of the greatest composers as well as of the least. The book offers material, therefore, for young players as well as those more advanced.

The disposition of universal helpfulness is still further illustrated by the dictionaries which conclude the volume. There are three of them. The first is a pronouncing dictionary of technical terms and phrases, with definitions. The second contains a list and description of important musical works, instruments and institutions. The third is a biographical summary of prominent musical artists and composers.

It would be superfluous to add comments concerning the practical usefulness of these different features of this phenomenally comprehensive work. Any teacher or editor who will take the trouble to examine it, must immediately recognize its great practical value, and very likely find its most striking illustrations in some feature which I have failed to mention.

I may add that several of the editors and contributors are known to me, and I can vouch for the conscientious thoroughness with which they have performed their multiplied labors. It is the most important undertaking of which I have any knowledge in American popular musical literature. In its catholicity of taste it illustrates American breadth. That such a work should be demanded is indeed an encouraging sign of the present state of musical cultivation in this country.

W. S. B. MATHEWS.

CHICAGO, February 15, 1889.

900.	1000.	1100.	1200.	1300.	1400.	1500.	1600.
<p>EPOCH OF THE GREGORIAN CHANT. Ambrose. He added to the original four tones.</p>	<p>REGORIAN OR ROMAN CHANT. He added to the original four tones.</p>	<p>ROMAN CHANT. The four <i>Authentic Modes</i>, named by preference each of them.</p>	<p>NT. The four <i>Authentic Modes</i>, named by preference each of them.</p>	<p>1300. Although Polyphonic Music was the result of a slow process of gradual development, beginning with the crude attempts of Hucbald and Guido at Organum and Descant, the Masters of the early Flemish School were the first to realize its possibilities and reduce it to a distinct and independent art form.</p>	<p>1400. Although Polyphonic Music was the result of a slow process of gradual development, beginning with the crude attempts of Hucbald and Guido at Organum and Descant, the Masters of the early Flemish School were the first to realize its possibilities and reduce it to a distinct and independent art form.</p>	<p>1500. Although Polyphonic Music was the result of a slow process of gradual development, beginning with the crude attempts of Hucbald and Guido at Organum and Descant, the Masters of the early Flemish School were the first to realize its possibilities and reduce it to a distinct and independent art form.</p>	<p>1600. Although Polyphonic Music was the result of a slow process of gradual development, beginning with the crude attempts of Hucbald and Guido at Organum and Descant, the Masters of the early Flemish School were the first to realize its possibilities and reduce it to a distinct and independent art form.</p>
<p>2. Alfred the Great into England.</p>	<p>at, King. Edward I.</p>	<p>rd III., (the Conqueror) King.</p>	<p>26. Edward I., King.</p>	<p>72. Edward II., King.</p>	<p>71. Richard II., King.</p>	<p>90. Henry IV., King.</p>	<p>99. Henry V., King.</p>
<p>66. King Alfred founded St. Dunstan's.</p>	<p>nded a Prof. of Music at Oxford.</p>	<p>orship of Music at Oxford.</p>	<p>17. W. Odington's "Theory of Music," written.</p>	<p>20 (?) W. Odington's "De Speculatione Musicae."</p>	<p>26. "Summer is icumen in," composed; oldest polyphonic composition in existence.</p>	<p>50 (?) R. Johnson.</p>	<p>50 (?) R. Johnson.</p>
<p>96. Robert (the Wise) Hucbald introduced Organum.</p>	<p>81. Henry I., King.</p>	<p>8. Louis VI., King.</p>	<p>23. Louis VIII., King.</p>	<p>26. St. Louis IX., King.</p>	<p>40. Machaut's Coronation Mass.</p>	<p>22. Charles VII., King.</p>	<p>61. Louis XI., King.</p>
<p>50. AGE OF THE TROUBADOURS.</p>	<p>50. AGE OF THE TROUBADOURS.</p>	<p>50. AGE OF THE TROUBADOURS.</p>	<p>50. AGE OF THE TROUBADOURS.</p>	<p>50. AGE OF THE TROUBADOURS.</p>	<p>50. AGE OF THE TROUBADOURS.</p>	<p>50. AGE OF THE TROUBADOURS.</p>	<p>50. AGE OF THE TROUBADOURS.</p>
<p>75. Charles (the Bald), Emperor.</p>	<p>52. Frederick I., Emperor.</p>	<p>52. Frederick I., Emperor.</p>	<p>52. Frederick I., Emperor.</p>	<p>52. Frederick I., Emperor.</p>	<p>52. Frederick I., Emperor.</p>	<p>52. Frederick I., Emperor.</p>	<p>52. Frederick I., Emperor.</p>
<p>95. Guido.</p>	<p>95. Guido.</p>	<p>95. Guido.</p>	<p>95. Guido.</p>	<p>95. Guido.</p>	<p>95. Guido.</p>	<p>95. Guido.</p>	<p>95. Guido.</p>
<p>Thomas of Celano's "Dies irae," the Re Pope Sylvester II. greatly improved the Modern Scale.</p>	<p>25. Guido introduced first system of Solmisation.</p>	<p>25. Guido introduced first system of Solmisation.</p>	<p>25. Guido introduced first system of Solmisation.</p>	<p>25. Guido introduced first system of Solmisation.</p>	<p>25. Guido introduced first system of Solmisation.</p>	<p>25. Guido introduced first system of Solmisation.</p>	<p>25. Guido introduced first system of Solmisation.</p>
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HISTORY OF MUSIC

CHAPTER I.

MUSIC OF THE ANCIENTS.

IN attempting to trace the history of music, the progress of the investigator has been impeded by difficulties quite as formidable as those which have attended the efforts of modern explorers to discover the source of the Nile—that historic river upon whose banks Hermes is said to have found his tortoise shell lyre, and whose fertile valleys, rich with the monuments of a glorious antiquity, have contributed so much to modern historical research, and enriched literature and art with so many beautiful myths and weird legends. Unlike architecture, sculpture and painting, music is necessarily ephemeral in its material form, and we therefore possess no specimens to acquaint us with its character during remote periods; yet all of these bear witness to the fact that it has been cultivated in some form from time immemorial, even among the most uncivilized races of men.

We trace its existence through the beautiful philosophies and mythologies of the Greeks; have its mysterious power symbolized in the Homeric legend of the syrens, whose sweet songs lured the ill-fated mariners to destruction; find its image engraven upon the ancient tombs and obelisks of Egypt, everywhere gilding the twilight of antiquity with its suggestive presence. To present to the reader, therefore, a comprehensive view of the music of the early Greeks and Romans, and of the ancient Asiatic and Oriental nations, or give the briefest outline of all the extravagant speculation that has been indulged in concerning them, would carry us far beyond the limits allotted in the present chapter. We would, therefore, confine our observa-

tions to those important facts—the authenticity of which is attested by the existence of material proof.

The earliest tonal system of which we have any authentic record, the only one which has exercised any influence upon modern musical art, is that of the Greeks. It was invented by Pythagoras, the noted Greek philosopher and mathematician, about 550 years before the birth of Christ. He is the author of what has been characterized the *Immutable System*. The musical scale consisted of seven tones, corresponding to the seven planets, viz: Moon, Mercury, Venus, Sun, Mars, Jupiter and Saturn.

It was the result of certain mathematical deductions, based upon the assumption that a mysterious relation existed between the laws governing the movement of the heavenly bodies, and the laws of harmony; that the distance between the earth's center and their respective orbits, in some way determined the intervals into which the tones of the scale should be divided to produce harmonious sound. It may be proper to mention, incidentally, that he conceived a similar analogy to exist between color and sound; that the seven colors of the rainbow corresponded to the tones of the scale, and that certain combinations of these colors, when blended together, produced upon the eye the same harmonious and pleasing effect that a similar combination of tones produced upon the ear. Thus music was a subject of profound speculation among the members of the order of Pythagoreans, who studied it in its relation to nature. With them it represented the "Music of the Spheres" brought within the narrow scope of man's finite sense of perception. The lyre was their favorite instrument, and its sweet music soothed discordant passions and attuned their souls to the eternal harmonies of the universe.

MUSIC OF THE EARLY GREEKS.

In making a cursory survey of the condition of music in the early history of human progress, during the period in which it first came to have a recognized, though ill-defined, dimly comprehended, place, we are naturally led to Greece, the cradle of all the arts, and to whose early spirit of investigation and active intellectuality, we owe the solid foundation upon which the progressive civilization of succeeding centuries has reared, in its noble proportions and marvellous symmetry of beauty, the magnificent superstructure of the most refined and elevating art that adorns our modern culture.

Music was, to the early Greeks, an art highly esteemed, indeed, but rather in the light of something mysterious and inexplicable, instinct, rather than positive knowledge, leading its investigators to a faint comprehension of its high mission. Hence, it did not attain the dignity of an independent, self-sustaining entity, but was associated with poetry, drama and the dance. Neither, as in Egypt, from which it derived its tradition, was its cultivation confined to a class or order, but was generally esteemed and practiced according to existing theory. It was deemed a strong incentive to virtue; had a place in devotional services and at the public games, and above all, was considered an essential accessory to the drama. The classical drama was produced with imposing surroundings, and in its pure intellectuality has not been surpassed by any modern creations. There were a chorus, principal characters, and an instrumental accompaniment. The melody was sung in unison, careful attention being bestowed upon the rhythm. But nothing in the theoretical works of the Greek writers indicates that they knew anything of the principles of harmony, although the use of the intervals of the octave, the fifth and the fourth, was common.

Pythagoras created the system of the ratios which tones bear to each other. He declared the octave, the fifth and the fourth, to be perfect consonances. This was an important step, and harmony and part-writing might have been developed had he not decreed that the third was a dissonance, for without this most musical of all intervals there could be no harmony, as modern musicians understand it. Pythagoras is also supposed to have extended the scale to a complete octave, accomplishing this by adding a string to the seven-stringed lyre of Terpander. Terpander's scale, of course, embraced an octave, but the fifth tone

was omitted. Pythagoras, we learn, recognized three modes, the Dorian, the Phrygian, and the Lydian. Euclid enumerated thirteen, while Alypius added two more. The instruments in use by the Greeks were the lyre and the flute, the zither and the trumpet or horn.

While we are led to wonder that so cultured a people as the Grecians should not have progressed to the development of the principles of harmony, it is not difficult to ascertain and comprehend the reason. The severest simplicity was an essential feature of Grecian art and architecture, and nothing was regarded with more vehement disfavor than any tendency to frivolity. When the singers began, naturally, to add embellishment to their tunes, we find Aristophanes, in his comedy, "The Clouds," thus satirizing this departure:

*"Had any one for sport essayed such shakes and trills to practice,
Like Phrynes has now introduced—neckbreaking skip and flourish,
Of stripes he'd had a measure full, for holy art corrupting."*

Damon of Athens, the musical tutor of Socrates, held that the introduction of a new and presumably enervating scale would endanger the fabric of the State, and that a single key could not be altered without imperilling the future welfare of Greece. Plato maintained that only music that ennobled the mind should be tolerated, and that it was the duty of the lawgivers to suppress that which possessed merely sensual qualities. Thus, as music was in a sense a recognized custodian or safeguard of the public virtue, the very jealous care with which its integrity was guarded closed off the only avenue to its true and perfect development, and left that work to a later and less severe civilization.

EGYPTIAN, CHINESE AND HINDOO MUSIC.

The early Egyptians had a musical system, but it was jealously confined to the priesthood, who cultivated the art in private and employed it to intensify the mystery with which they invested their system of worship. On ancient monuments are found representations of the instruments which they used—harps with as many as fifteen strings, the lyre, the flute, and the sistrum. Little further is known of the music of the Egyptians, but we may at least conjecture that it was of a character befitting that solemn and impenetrable people.

As may be expected, when we turn to the Chinese we find that curious and ancient race to have been familiar, from time immemorial, with a system of octaves, the circle of fifths, and a normal tone. Like all other nations their music originated with their religion, and had they been less prosaic and more imaginative in character, they

might, upon that foundation, have advanced the art to some degree of perfection. The Chinese, who are proud of their ability to distinguish music from noise, have so little imagination that they never conceived of making it the language of nature, passion and sentiment. Their musical instruments are principally those of percussion—drums of every imaginable shape and size, instruments made of metal or stone, cymbals, wooden clappers. They have a stringed instrument resembling a guitar, but their preference for instruments of percussion is an evidence of low musical organization.

In Hindoo music, which is used in all their religious rites, there is a striking similarity to that of the Greek school, the scales of the Hindoo being without the fifth, as in Terpander's scale. While the Chinese make the art of music an object of pedantic prosy speculation, the Hindoo theorist rushes to the opposite extreme, ignores its physical and mathematical basis and loses himself in a labyrinth of fanciful and exaggerated conceits. Their musicians claim at one time to have had 1,600 scales, but it is noticeable that the Hindoo often refers to a key when the allusion is only to a melody. The favorite instrument is the vina, a seven-stringed instrument, very sweet in tone, and said to have been brought to a state of perfection over 2,000 years ago.

MUSIC OF THE ANCIENT ISRAELITES.

In the ancient Israelites we find a people whose influence in the progress of civilization, like that of the Greeks, has been vast and far-reaching. Gifted, as a people, with the distinguishing characteristics of refined sensibility and poetic temperament, they naturally possessed the most exalted ideas in regard to music, which they associated inseparably with religion, and as their religion was incomparably nobler than that of any other nation, their music naturally sought a higher plane. They addressed the Almighty in hymns of praise, regarding music as a divine link which connected man with his Maker. Jubal, in Genesis iv, 21, is referred to as the first musician and inventor of stringed and wind instruments. The ugab, a flute, and the kinnor, a small, triangular-shaped harp, are supposed to be of his invention. Moses is believed to have acquired a knowledge of the system of music as practiced by the Egyptian priesthood, for he gave directions in regard to the construction of the two silver trumpets which served to give the signals to the children of Israel during the forty years sojourn in the desert. On the Arch of Titus at Rome is a bas-relief of these

famous trumpets, and it is claimed that the trumpets themselves were paraded through Rome after the destruction of the Temple at Jerusalem. The schofar, a differently formed trumpet, is found in every Jewish synagogue to-day, and represents the sacred Temple-horn.

Miriam's song of triumph, after the destruction of Pharaoh and his host in the Red Sea, was the first musical outburst of the Israelites, and was probably regarded as a divine inspiration. The Scriptures are replete with passages which reveal the impressive significance which the Hebrews attached to tone. Music would seem to have brought the gift of inspiration to the ancient prophets, for we read that when Elisha was before King Jehoshaphat he commanded: "Now bring me a minstrel." And it came to pass, when the minstrel played that the hand of the Lord came upon him." Sacred music reached its highest point in the time of David, who was not only an immortal poet, but an equally inspired musician, and there can be no doubt that during the beneficent reign of Solomon, this, in common with all the other arts of peace, reached a mature stage of development.

The Psalms were sung in various ways—antiphonally by the priest and congregation, by divided choirs, or by the precentor and chorus. Little is definitely known of the tonal system of the Israelites, not even the structure of their scale; but some writers conjecture that they had a system of harmony or part writing, and in support of this claim, urged that a people capable of such depth of feeling as were the Hebrews, could not rest satisfied with the mere outline of music of which melody consists, but that they must have sought and discovered that rich method of tone coloring which harmony supplies. But it is to be borne in mind that there is nothing in the extensive written traditions of the Jews to establish this, and that even the Greeks, with their incomparably superior intellectual powers, and their searching system of philosophy, failed to develop harmony.

THE MUSIC OF ISLAM.

That a people of the peculiar characteristics of the Arab races, in which was blended a noble chivalry, a refined hospitality, and a vivid and poetic imagination, should have resolved their preference for rhyme, which is a prominent feature of Arabian poetry, into a form of tonal art, and that their music should be marked by the infusion of a romantic and mystic tendency, is a simple and inevitable conclusion, necessarily evolved from definite conditions. In their poetry, even of the

dramatic order, there is a pervading lyric element, indicating the innate musical tendency, and ever suggestive of melody. They had their system of scales, in which the tones were divided into three parts, making the octave consist of $\frac{1}{3}$, of which $\frac{1}{5}$ represented the five whole tones, and the remaining two-thirds the half-tones. The Arabic theory regarded the octave as the principal consonance, and though a preponderance of authority argues that they had no knowledge of harmony, some maintain that they added a bass part to their melodies. With the Persian conquest and subsequent intermingling of the people, came a period of development in the music of Islam, and in 780 we find the "Book of Sounds," by Chalil; "El Kindi's," "Theory of Composition," "Arrangement of Tones," "Laws of Rhythm," etc., and in the eleventh century the doctor and philosopher Avicenna grasped, to some extent, the mission of music in his theory that the body was entrusted to man for the development of the soul; that only by ennobling the intellect and purifying the animal passions was reason to be fitted to contemplate the infinite and eternal, and that the ethereal power of music was adapted to the alleviation of physical ailments and to the exaltation of the understanding. As in the case of the Greeks, however, this grasping of intellect at the ideal and human meaning and application of music, was arbitrarily cut off by the dogmatism of doctrinaires, and thus, on the threshold of the true knowledge of theory and practice, the octave was abandoned and the system retrograded to the tetrachord and pentachord and a series of useless keys, thus effectually shutting the doors upon true harmony.

MUSIC OF THE ANCIENT ROMANS.

In spite of the greatness of the Romans—those characteristics of indomitable courage and perseverance, which made them the conquerors of the world; of respect for law and aptitude for government, which made their polity the model for all subsequent civilized commonwealths; their genius for organization and combination, which led to so many triumphs in the constructive arts—the historian of music is only able to record that in Rome the most refined of all the arts had a less lofty flight of ambition, when at its highest period, than among the Greeks from whom Rome inherited it, and that under Roman custody it fell ultimately to a depth of degradation which, fortunately, has never, either in antecedent or subsequent history, tarnished its beauty or its fame.

The Etruscans, that accomplished nation of whom exact tradition gives us so meagre information, and whose attainments and culture the monuments of antiquity attest, formed the connecting link between Grecian and Roman civilization, and through their medium was transmitted the surviving traditions of the decayed Grecian school and the similarity in the instruments used to produce musical sounds, the flute, the cithar, and the lyre. The most distinctively Roman instruments were those used for martial purposes, chief among which was the bucina, by which the movements of troops were directed. While Rome derived from Greece the basis of its musical theory, it was not a soil calculated to promote the highest development of the art. It lacked a dignified drama and the stimulating influence of poesy, the best of their lyric poetry, even the odes of Horace, substituting rhetorical redundancy and contemplative philosophy for the passionate heart-expression of the Greek muses, and for this reason was incapable of, or at least did not invite, musical treatment. And yet the Romans gained an intellectual insight into the true principles of music, for about 50 A. D., Dydimus introduced the major third into their diatonic scale as a consonance, which the Greeks had discarded as a dissonance, and thus established a prototype of our diatonic scale. Vetruius, in 16-13 B. C., had an indistinct realization of the analogy between music and architecture, as having a joint relation to the poetry of form and expression. Macrobius, in the 5th century, A. D., elaborated the musical themes of Pythagoras, and Boethius, who was executed in 524 A. D., left behind a work, "De Musica," which contained and treated of the old Greek scales of Ptolemy, and which subsequently supplied the foundation for the music of the early christian church.

The Roman tonal art at one period received a beneficial impulse from the Dionysiac rites, introduced to Rome by the Greek colonists from Southern Italy; but the tendency to sensualism soon usurped the place of the pure love of beauty; the dance degenerated into voluptuous posturing; the dominating influence of the virtuosi demoralized the standard of true propriety, and the divine art reached such a degradation of decay, that it ultimately fell altogether into the hands of licentious women, who used it to attract attention to their meretricious charms, and it was expunged by order of the state from the curriculum of Roman education, on the ground that an art practiced by slaves and the depraved and despised, was unworthy the training of the patrician youth.

Thus, as the lamp of knowledge was extinguished, the art of music sunk deeper in the gloom than any other. In the decay of Rome, the mythological and classical ages became effete, and in the dark horizon which bounded the outlook of humanity and progress, there was only to be recognized the hopeful light of the star that had risen in Bethlehem.

CHAPTER II.

EARLY CHRISTIAN HYMNOLOGY.

The dawn of the christian era introduced a new factor into civilization and human progress, feeble at first in its influence, and slow in working out its mission, but as a means to a result powerful and prevailing; and to none of the arts of refinement was the inculcation of the christian religion calculated to give a higher or more sympathetic impulse than to the art of music. We have seen that the tonal art had reached its highest perfection, according to the adaptability of the characteristics of a people to the perception of its divine attributes, and the realization of its high mission. The poetic temperament of the Greeks on the one hand, the romantic tendencies of the Islamites on the other, and the spiritualism of the Hebrews, had led them each by a different path to some advancement on the way of melody to Parnassus. But it remained for the cultivation of the christian faith to develop the highest attributes of humanity, to give to idealism an exalting and ennobling quality, to afford a high and definite aim to the hitherto blind grasping of intellectuality after the things of immortality, to endow with a living truth and being the spiritual aspirations, to create for love, faith, hope, charity, the divinest sentiments of the human heart, a distant and tangible realization; in a word, to give a new and true ideal and mission to all art, and in an essential degree, to that of music. Music is, in truth, the language of the soul, the expression of the heart, which no mere intellectuality is able to comprehend or direct, and only entered upon its true career when the shackles of superstition were broken, and the bondage of spiritual ignorance cast off.

That mysterious craving for the unknown, inherent in the soul of man, had now a confident hope of immortality; and music, the youngest of the arts, alone was capable of entering into the emotions of the soul, and giving harmonious expression to their lofty spiritual aspirations. The statue of the god of the bow was cast down, and at

the tomb of a gentle martyr to the new faith, in the Catacombs of Rome, the early christians chanted in secret their hymns of sorrow in memory of St. Cecilia, the tutelary saint of a regenerated art.

Although we have no authentic record of the songs and chants of the early christians, we are warranted in the presumption that they preserved and utilized the liturgical treasures brought from Jerusalem by the first christian community. We find the chanting of psalms warmly advised by the apostles in their epistles for the guidance of the churches, and it is of record that as early as the first century, psalms and hymns were antiphonally chanted by choirs of men and women at Alexandria. There was too strong a reverence for the traditions which came directly from the land in which the footprints of the Master were yet fresh, to undervalue these precious heirlooms. As moreover, the religion of christianity is of cosmopolitan scope and application, it is not improbable that elements of advantage may have been gathered from many lands, while the instinct of the church to preserve and cherish that which was highest and purest, undoubtedly led to the perpetuation of those elements of the Hebrew and Greek music that were well designed to form an enduring basis for the grand fabric of sacred harmony.

Of the introduction of the antiphonal method in chanting the psalms, it is said St. Ignatius, disciple of St. John the Apostle (martyred 107 A. D.), in a vision, saw the heavens opened and heard heavenly choirs praising the Trinity in alternate chants, a method which so impressed him that he caused it to be adopted in the church of Antioch. Other authorities attribute it to Flavian and Diodoras (also at Antioch), A. D. 350. It is also to be noted that at Alexandria, about 180 A. D., the chant with which the christians accompanied the Holy Festival of the Last Supper, was accompanied by the flute. In this early history of the church, music had not only a place as an essential part of worship, but it was the consolation of the captive and persecuted; it was the language of the soul in which they gave expression to the divine ecstasy that upheld them at the stake, on the cross, and in the horrid arena in which merciless cruelty consigned to the ravenous fangs of wild beasts, alike the white hairs of old age and the tender bosom of youth and beauty. The heart of many a pitiless pagan was touched by the faith which found expression in their songs of victory over death and the grave, and many a convert thus made. St. Augustine in the fifth century attributed his conversion to the influence of christian music. About

230 A. D., Cecilia, a noble Roman lady, was converted to christianity, and is said to have played upon an organ (a large kind of pandean pipes) an accompaniment to her hymns of praise. Cecilia was martyred, together with Valerian, her husband, having refused to save her life by recanting her faith. Her tomb became a place of reverent resort by immense numbers of early christians, who sung hymns of praise in her honor, and she has been recognized in the catholic church ever since as the patron saint of sacred music. The singing of hymns to the glory of Christ is mentioned by Pliny the younger (62-110 A. D.), who relates that on certain feast days the christians were accustomed to assemble before sunrise and sing hymns of praise and antifonal song.

THE AMBROSIAN SYSTEM.

As early as the second century, when the idea of catholic church government, or organization suited to the catholic mission and characteristics of a cosmopolitan faith, became a recognized necessity, came also the conviction of the desirability of a common hymnology adapted to the use of the whole church. Under Constantine, (306-337, A. D.), the Christian faith became recognized, and he and his mother built noble edifices in which to conduct worship. The simple chants of the catacombs were superseded by the antifonal methods of Alexandria, and choirs of trained singers were instituted, in conjunction with congregational singing, and music in the church began to take a more defined and important place. In 307 the Council of Laodicea decreed for the first time that those only who were duly appointed should sing in the churches. At the opening of the fourth century Pope Sylvester founded at Rome a school for singers, and about 355 Bishop Hierothus, of the Greek church, and Hilary, Bishop of Poitiers, wrote the first new (original) melodies, or hymns, which were added to the traditional church music.

St. Ambrose, who flourished 333-397, A. D., finally successfully accomplished a design which had long been contemplated by the early fathers of the church as a necessity, namely, the collection and assimilation of the segregated melodies of the various Christian churches, and the homologation of a uniform hymnal and system of melody. This became known as the Ambrosian system, and while it fell far short of the excellences of the subsequent Gregorian method, yet it possessed enduring qualities, remaining unchanged for a period of 200 years. It was unquestionably eminently adapted to the spirit and conditions of the times,

and to the fulfilment of its mission in the church. It was capable of imposing effects and of the exercise of a soul-stirring influence. It was to a chant introduced by Ambrose, while Bishop of Milan in 386, A. D., that the great St. Augustine ascribed his conversion, and in his "Confessions," ix, 2, he thus describes his impressions: "O my God! when "the sweet voice of the congregation broke upon "mine ear, how I wept over Thy hymns of praise! "The sound poured into my ears, and Thy truth "entered mine heart. Then glowed within me "the spirit of devotion; tears poured forth and I "rejoiced."

Though there are none of the melodies of the Ambrosian scale extant, we know that the system was founded on that of the ancient Greeks, and that they were consequently of a metrical character. It is therefore to be inferred that the Ambrosian chant was of a declamatory nature, subordinating the tone to the words, and we are warranted in the assumption that many of the characteristic responses of the catholic church, to-day, owe their origin to the traditions of the Ambrosian system, and give an approximate idea of its representative features. The first musical notation in this period is traced to the fourth century, and was applied to the Ambrosian chant by St. Ephriam, who, for the letter notation of the Greeks, substituted fourteen characters, the system being called the Neume, from the Greek *pnucuma*, "breath," from a single sign indicating a pause, or where the singer was to take breath, and was a notable improvement, affording more intelligent and clearer indication of the modulations required of the voice.

THE GREGORIAN SYSTEM.

Upon the accession to the Pontificate of the great church reformer, Gregory I, in 590 A. D., the music of the church entered upon a new period of development. Recognizing the importance of a grand musical system for the whole church, he entered upon a work of reconstructing and remodeling the services, retaining the essential elements and rejecting the worthless and incongruous, and evolving a harmonious totality. To the Ambrosian or Authentic scales he added four others, derived from the construction of each original scale with its four last tones prefaced, and the new scale thus created became known as the Plagal or Oblique, the whole being since called the Church Modes. The chant as now arranged was no longer recited, nor governed by meter or the duration of the syllables, but comprehended continuous melodies, the tones being of approximately equal value. It thus

assumed the impressive character and the elevated dignity which invest the church chorals with such imposing majesty, and in the liberation of music from the restraints of ancient metre and prosody thus effected, was established its foundation as an independent and unfettered art. The Gregorian system was at once officially promulgated, together with directions for the performance of the mass, and came into general use in the church. The arrangement of the mass has remained unchanged to the present day, and so noble and enduring an achievement does it form, that it has furnished the inspiration and the themes of some of the grandest conceptions and most imperishable monuments with which the perfected art of music has been endowed by its loftiest genius.

A feature of the catholic liturgy which played an important part in freeing the tonal art from metrical and syllabic domination, is to be found in the Sequences, consisting of "Tropes," by which the kyrie was prolonged and the "Jubilus" added to the "Alleluia." These date their origin from the introduction of the exclusive Latin tongue in the mass and the institution of appointed singers, being employed to enable the congregation to join in the musical worship. Subsequently the Sequences had appropriate biblical passages added to them, but rhythm was still ignored, and they retained essentially their original musical freedom.

Gregory, in order to perpetuate the new system, established, on a scale of great magnificence, a Musical Academy at Rome, where he personally instructed, and whose fame soon extended to all lands. In the last year of his pontificate, 604, Gregory sent singers to England, and the acknowledgement by all the western nations of his successor as the supreme head of the church, invested his system of church music with undisputed authority. In 660 certain monks were commissioned to teach the Gregorian chant in Brittany, and at the request of King Pepin, Pope Paul sent delegates to instruct the monks in the method. In 678 Roman singers were brought to York by Bishop Benedict; in 744 Boniface, Apostle to the Germans, introduced it at Fulda. Charlemagne the Great, visiting Rome in 790, became its enthusiastic promoter, conducted the choir at Aix in person, and by edict at Aix-la-chapelle, 803, and Diedhofen, 805, superseded the Gallic song by the Roman.

With increasing intellectual activity, music began to assume a recognized place in art, and Alfred the Great founded a school at Oxford for its diffusion, giving, in 886, to John, one of its

teachers, the appellation of "Professor of Music," being the first title of distinction of the kind. France had a distinguished school at Metz, which gave to the church the *Cantus Mettensis*, universally adapted for matins and festivals. A still more eminent school was that of St. Gall, in Switzerland, which even eclipsed the famous German school at Fulda, and in which the poet, musician, monk, Tuotilo, improved the tropes, and did much for the development of the vocal art. Notker Balbulus, in his "Media vita," gave to christian warriors their battle song. From Notker also came thirty-five grand Sequences. In 1037 King Robert of France was a famous writer and singer of Sequences; was author of both words and melody of the Pentecostal Sequence, and was the first to introduce rhyme into the Latin songs of the church. Adam, Canon of St. Victor at Paris, gave to music Sequences of such purity of melody and nobility of language, that he has been called the "Schiller of Latin Church Music." In Italy, Thomas of Celano, a Franciscan monk, created the grand and incomparable "Dies irae, dies illae," the Requiem of to-day, and Jacopone, in 1306, produced the beautiful "De Septem doloribus Mariæ virginis," which endures to-day as "Stabat Mater." St. Thomas Aquinas wrote, in the thirteenth century, "Laudi Sion," which is intoned in the catholic church at the feast of Corpus Christi.

Long previously to this, instrumental music had begun to take its place in connection with musical church services. The organ, which had its origin in the classic ages and was known in an imperfect form among the Israelites, Greeks, and Romans, reached some degree of development among the latter; the *organum hydraulicum*, or water organ, of which Nero is said to have possessed a great number, being the chief favorite. In the fourth century the pneumatic organ made its appearance, and was used for secular purposes on festive occasions. The Byzantines improved the instrument, and the Emperors of the Orient made presents of organs to Pepin in 757, and later to Charlemagne. Louis the Pious probably introduced the organ for church use into Germany. In 860 there were numerous organ builders in Italy, and Germany was supplied from this source. In 1100 the organ was improved by Pope Sylvester, and in this century we find organs used in the churches in Erfurt, Madgeburg and Halberstadt, in eastern Germany, and about the same time they were introduced for church use in England and France. From the beginning of the Christian era the harp

had been in use, and in the ninth century the Organistrum—shaped like an enormous guitar, played by a crank and manipulated by keys—made its appearance. The Rota, a stringed instrument played by a bow (called in France the Crout), was the instrument of the minstrels, and in combination with the Rebot, or Rabec, introduced by the returning Crusaders, probably furnished the origin of the violin, due in some measure to the influence of the organ as its harmonic qualities began to be developed, and receiving a powerful impetus from an acquaintance with the poetical rhyme and romantic characteristics of the Orientals brought to Europe by the returning Crusaders. Growing refinement in life and literature also had their weight of influence.

The same inspiration of faith, which formed one great impulse throughout Christendom to recover the Holy City from the profaning grasp of the Infidels, romantic as all now regard it, pervaded the whole artistic life, and created those conditions of enquiry and ambition which led the true instinct of art which was thus created, to the first faint dawn of the beauties of harmony. The intellectual enthusiasm sought its mission in poetry by the introduction of harmonious rhyme, and in music, by a sympathetic and contemporaneous impulse, in the creation of harmony.

HUCBALD AND GUIDO.

As early as the tenth century the monastic records show that there had been attempts made at part singing. Hucbald, 840–930, a Benedictine monk of St. Amand, Flanders, in the latter period introduced part singing in the church, but as he adopted the system of Pythagoras, as it was elaborated by Boethius, recognizing only fourths, fifths and octaves as consonants, the only result was to produce a discordant and incongruous effect. The early part writing was called *organum* or *ars organandi*, and a feature of the notation was that it was written between the lines. Crude as was this improvement and repugnant to our conceptions of harmony, it was—as well as a step in advance, important in the improvements which it developed—an advance upon the old method which was highly extolled in its time. Hucbald himself says, “If two or more persons fervently sing according to my system, the blending of the voices will be most agreeable,” of which Ambros subsequently wrote the sarcasm, that “the organum was probably regarded as a penance for the ear.” Guido Aretinus, or d’Arezzo, who died 1050, cultivated part singing and instituted the method called *diaphony*, which

he zealously sought to promote. Guido, who is also credited with the system of solmisation, recognized the harshness of Hucbald’s fifths, and substituted fourths, with an improvement in euphony, it is true, but presenting to true art but the choice of two evils. The solmisation of Guido (which is the same as the “solfaing” now practiced in vocal music training), made use of the melodious syllables *ut, re, mi, fa, sol, la*, to represent the first six tones of the scale, and enabled the pupils to memorize the tones with ease and correctness. The scale consisted of twenty tones, divided into seven hexachords, or six tones. In a musical treatise, he realized that music is not a science merely, but an art, and that the expression of the music must realize the sentiment of the words. This thesis called forth much opposition, as well as enthusiasm among those to whose instinctive artistic sense it appealed, and he was temporarily degraded from his office. He, however, was reinstated by Pope John XIX, whom he taught to sing by his method in one lesson, and his work as a reformer of art is worthy of the statues which to day stand, in honor of his services to music, in Florence and Arezzo.

MENSURAL MUSIC.

In the twelfth century Diaphony progressed to the *Discantus*, or Descant, also meaning a simultaneous two-voiced part-song, in the cultivation of which was introduced Fioriture, or embellishing the upper notes with grace notes. This practice gave an accession of movement to the upper voice, as compared with the lower, and created the necessity for some fixed rules of time by which the two diverging voices should be governed. This obvious requirement of harmony suggested the remodeling of the system of notation, and led to the adoption of measured notes and bars. Upon Franco of Cologne devolved the task of opening up to the musical world the fundamental laws of harmony, and of perfecting the grand basis upon which henceforth the true art of music was to have a solid and enduring foundation. Franco improved and assimilated the crude efforts at mensural notation, and established its supremacy. He introduced the uneven tempo, or triple time, and adopted the third as a consonance, though an imperfect one, and thus removed the stumbling block which had stood in the way of harmony throughout all the traditions of music heretofore; he classified the major and minor seventh, the second and augmented fourth, as the only dissonances, and was the first to perceive and establish the most harmonious of all

	1600	1610	1620	1630	1640	1650	1660
Principal Epochs in the General History of Music.	Epoch of the Monodic School of Florence.			EPOCH OF THE POLYODIC SCHOOLS.			
Principal Periods and Events in the History of the Opera.	First Period. Peri, Caccini and Galilei produce the first Operas "Dafne" and "Euridyce" at Florence, Italy.	Second Period. Monteverde invented the Dominant Seventh and "Orfeo" and "Arianna" and Pizzicato passages introduced by Monteverde in Venice.	Third Period. G. Giacobbi produced "Andromeda" in the improved style of Monteverde.	Fourth Period. "Andromeda" in the improved style of Monteverde.	First Cavalieri Legend. Opera House opened to the public in 1637. The most prominent composers of this period. "L'Oronoe" was the most successful Opera of this period.	By B. Ferrari and F. Manelli, at Venice, with "Andromeda" as the most prominent composers of this period.	and the equally important of art.
Principal Periods and Events in the History of the Oratorio.		First Oratorio, "The Representation of the Body," at Rome.	Second Period. Production of allegorical drama "Apotheosis of S. Ignazio di F. Xaveri" by Kapsberger.	Third Period. Carissimi is the most conspicuous character in this period. His first efforts were directed to the performance of the Sacred Cantata, and he greatly improved the Rhythmic Melody of the Opera. The most prominent composers of this period were Bassani, Auferstehung Christi, by A. Sch... and Kirckmann.		what A. Scarlatti did for the Opera, the performance of the Sacred Cantata, and he also composed many Oratorios. The earliest mention of the Harpsichord in England was in 1597 and 1651.	and what Haydn did for the Opera, the performance of the Sacred Cantata, and he also composed many Oratorios. The earliest mention of the Harpsichord in England was in 1597 and 1651.
Principal Events in the History of the Piano-Forte and its Progenitors, the Clavichord and Harpsichord.		Clavichord occurs in Cerasone's "Ristoramenti" in profound obscurity, but its invention is supposed to have preceded the pianoforte. The earliest mention of the instrument is in 1496. The first Opera was performed in 1600. The finest collection of Old Harpsichords is to be found in the Kensington Museum, the oldest of treble limits of the human voice.	of the Minnesingers, 1494. The invention of the pianoforte is supposed to have preceded the invention of the Harpsichord in 1597 and 1651.	History of the Harpsichord in England was in 1597 and 1651.	ent Harpsichord makers were the Hucker family (three brothers), who the invention of ingenious devices. 1579 and 1651.	and what Haydn did for the Opera, the performance of the Sacred Cantata, and he also composed many Oratorios. The earliest mention of the Harpsichord in England was in 1597 and 1651.	The earliest mention of the Harpsichord in England was in 1597 and 1651.
Date of Birth of Eminent English Musicians.	6. Wm. Child.	11. T. Mace.			38. Robert Creighton.	47. Pelham Humfrey. 47. H. Aldrich. 48. Dr. Blow.	52. Wm. Turner. 56. T. Tudway. 58. H. Purcell.
Important Events in the History of Music in England.	1. The style of music most extensively cultivated during the reign of Elizabeth was the madrigal.	17. Dr. Bull appointed Organist of Chapel Royal.	18. T. Bateson appointed Organist of Chapel Royal.	19. O. Gibbons appointed Organist at 11. O. Gibbons' volume of madrigals published.	20. J. Mundy BULL.	41. J. Barnard's "Book of Selected Church Music" pub.	42. C. Gibbons succeeded R. Jewett as organist of Winchester Cathedral.
Date of Death of Eminent English Musicians.	4. T. Morley.		23. Wm. Byrd. 23. ORLANDO GIBBONS. 24. J. Dowland. 24. Dr. J.		30. J. Mundy BULL.	40. A. Batten. 39. J. Nicholson.	50. Martin Pierson. Milton, Sr.
Date of Birth of Eminent French Musicians.		10. Henri Dumont.		28. Robert Cambert.	33. JEAN BAPTISTE LULLI.		56. Lalande. 56. M. Marais.
Important Events in the History of Music in France.				Artus composed several Masses and Mersenne wrote his celebrated treatise on acoustic, harmony, and a history of instruments.	35. Boesset wrote several ballets for the Court.	45. LA FERTE TEALÉDELLA FINTA PAZZA, by Strozzio and Torelli, produced the first Italian singers brought to Paris.	51. French School of the 17th century founded by Lully and Torelli, produced the first Italian singers brought to Paris.
Date of Death of Eminent French Musicians.			27. Jacques Manduit.		48. Antonio Boesset.	50. Maitre aux Conteaux or Artus in Mersenne.	
Date of Birth of Eminent German Musicians.	Heinrich Scheidemann.	11. A. Hammerschmidt.	21. J. A. REINKEN. (great uncle to Sebastian.)	25. D. Barthelemy.	40. N. Strunck.	52. J. Fürst.	60. J. J. Fux.
Important Events in the History of Music in Germany.	"Florilegium Portense" by Rodolphus Canticus, Cantor at Weimar.	15. M. Praetorius' "Syntagma Musicum" published.	20. Beginning of the Thirty Years' War which interrupted the progress of music.	25. H. Schütz's "Orpheus" and "Euridyce" performed.	45. J. C. Bach's "German Psalms and Congregational Songs" pub.	53. J. Pachelbel's "Dialogi Spirituali" pub.	60. J. J. Fux.
Date of Death of Eminent German Musicians.		21. M. Praetorius. 21. SWELINGE.	26. Hans Bach.		48. H. Franck.	51. J. Schultze. 54. S. SCHEIDT.	
Date of Birth of Eminent Italian Musicians.	G. Diruta.	4. Z. Carissimi. 4. Juan IV. King of Portugal.	20. Marco Cesti. 25. G. LEGRENZI.	30. A. Liberati. 30 (?) Ziani.	40 (?) Pallavicino. 44. B. Vitali. 45 (?) A. Vitali. 45. A. STRADELLA.	50. G. Torelli. 53. A. CORELLI. 57. G. Bassani.	60. B. Marini.
Important Events in the History of Music in Italy.	INVENTION OF THE OPERA BY PERI. "EURYDICE" THE FIRST OPERA BY PERI PERFORMED AT FLORENCE. Artusi's "Della Imperfectioni" pub. Thorough Bass invented by Peri, and INVENTION OF THE ORATORIO BY CAVALIERE. PERFORMANCE OF "THE REPRESENTATION OF THE SOUL AND OF THE BODY" THE FIRST ORATORIO BY CAVALIERE AT ROME.	7. UNPREPARED DISCORDS AND PROGRESSIONS invented by Monteverde's "Orpheus" performed at Mantua.	INVENTED BY MONTEVERDE. 20. G. Bardini. 20. P. Strozzio.	30. Felice Anerio. 30 (?) Vittoria Archilei. 30 (?) Farina.	40. G. CACCINI. 40. A. Agazzari. 40. F. FRESKOBALDI.	51. C. MONTEVERDE. 52. G. ALLEGRI. 55 (?) G. Diruta.	60. B. Marini.
Date of Death of Eminent Italian Musicians.	E. del Cavaliere. 3. Donati. 3. M. A. Ingegneri. 4. C. Merulo. 2. V. Galilei.	6. G. F. Anerio. 7. Gustoldi. 9. G. GABRIELLI. 8. J. Peri. 7. M. NANINI.	10 (?) Corsi. 10 (?) O. RINUCCINI. 13. G. GABRIELLI. 15. G. M. Artusi.	25. Laura Guadagni. 28 (?) C.	38. Rau.	56. Juan IV, King of Portugal.	60. B. Marini.

Table with columns labeled 1640, 1650, 1660, 1670, 1680, 1690, 1700. The table is organized into epochs and lists various musical events, compositions, and figures. Key entries include 'EPOCH OF THE POLYODIC SCHOOLS', 'BEGINNING OF THE CLASSICAL EPOCH', and '1680. FOURTH PERIOD. A. Scarlatti invented Simple Recitative...'.

movements, the *motus contrarius*, or contrary motion of the different parts. Mensural music, thus founded on true principles, and accepted with that instinctive sense of propriety characteristic of the true artistic temperament, rapidly developed, and especially in Italy. One of its earliest promoters was the Marchetto de Padova, who, about 1307, was the first to formulate the fundamental law of harmony, that "every dissonance should resolve itself into a consonance."

Thus we find, at the close of the fourteenth century, the tonal art—through definite stages of gradual development and natural evolution, carried on in different countries by eminent men, whose labors were united in their object and supplemented each other to a common end—elevated into a recognized self-dependent existence as an art, richly equipped and endowed, and with every condition ripe for the reception and elaboration of the Polyphonic School upon which it was about to enter, and under which it was to reach a loftier perfection of beauty and a wider field of culture and activity.

With the fourteenth century, too, ended the period of co-operative or united labor in all countries in the development of music. Thereafter, the great work continued in different nations under varying auspices and widely separated and different conditions, influenced sympathetically by national characteristics and the changing features of social and political surroundings. But art is universal in its majestic progress toward perfection, regardless of geographical distinction, and has ever its chosen prophets to whom the guidance of its eternal principles is entrusted. The mantle of its revelation fell now upon one country and now upon another, and for the chosen instruments of the promulgation of its inspiration, in its next era of advancement, we have to turn to the rising school of the Netherlands.

CHAPTER III.

SECULAR SONG OR FOLK-MUSIC.

Before proceeding in the succeeding chapter to follow the progress of music through the development of the Polyphonic School, it is necessary to revert back to the origin and trace the history of the Folk-song, or music of the people, in which originated and developed a material that, when brought into contact with and moulded into true art form by the perfected theories of a later age, brought a rich dower of beauty to the unfolding

treasures of the musical art. The Folk-song—in striking contrast to the art as gradually developed in the music of the church, fettered and often mis-directed by scientific speculation, and purely intellectual theories—was the spontaneous effort of nature to give utterance to its inherent genius of poetry and music; to find a language by which to set free in expression the struggling emotions of the heart, and to voice the longing aspirations of the soul. Being of natural origin and untrammelled by scientific theories, the epic sagas of the north and the lyric ballads of the south, the love-songs, serenades and roundelays, which sprung into existence as early as the sixth century, all instinctively sought, with greater or less success, the true fount of musical inspiration, and not only gave an impulse in the right direction to musical progress in their own time, but subsequently furnished to the early Flemish schools melodies upon which they were enabled to model the tenor parts in the development of contrapuntal music. The first Folk-music was disseminated by strollers—in Italy, players and adventurers; in France, mountebanks and rope-dancers, known as *Jongleurs*; in Germany, a class of vagrants—and these were not at first the originators of song, but picked up and diffused throughout their wanderings the heart emotions of the people as they found them expressed in song in the localities through which they passed. Gradually they became the custodians of song traditions, and acquired a skill of craft which developed and improved their musical lore. From outcasts to whom the consolation of the church was refused, they became the objects of its favor, and were finally allowed to take part in the Passion Plays and Mysteries of the Churches of Germany and France, carrying the use of the vernacular into those plays which had hitherto been rendered by the priests alone in Latin; and ultimately they became associated with the the Troubadours and Minnesingers, first as accompanyists and then as disseminators of the music of their courtly patrons. Thus the Troubadours absorbed the invigorating inspirations of the heart music of the people, and the minstrels who were the true representatives of Folk-song, added to the spontaneous gifts of nature the polish and refinement derived from contact with their noble patrons.

TROUBADOURS AND MINNESINGERS.

It may be said, with some truth, that the Troubadours and Minnesingers were the first to cultivate the musical art from the pure love of art. In the

theoretical school music was an accessory of the church; with the minstrels of the people it was a vocation pursued for a livelihood. In the fourteenth century the Folk-song of the peasants of Provence was characterized by a purity of romantic element not found elsewhere, and partaking of the nature of a contented, cheerful, and sensuous people, was invested with a charm which attracted the attention of the nobles of South eastern France, to whom belongs the honor of being the pioneers of courtly song.

In the hands of the Troubadours the Provençal song was elevated by a loftier strain of sentiment and language, by a greater refinement of versification, an improved symmetry, and a more harmonious melody. The romantic element was preserved with great purity and refinement, while it acquired also an embodiment of the sentiment of christian chivalry that constituted it a powerful influence, tending to the softening and purifying of the social surroundings in which it moved. In such hands the music of the people rose to be a dignified and self dependent art, and was illustrated by many noble and distinguished men. Their song was of varied classes: the *Canzonets*, or love songs; *Serenades*, or evening songs; *Aubade*, or morning song; *Servantes*, in praise of patrons; *Roundelays*, or song with a refrain or chorus; *Dance* song, accompanying the round dances; and an idyllic creation treating of Arcadian love, called the *Pastourelle*. Count Wilhelm, of Poitiers, who formed the school or following with whom these terms originated, flourished 1087-1127 A. D.; Chatelain de Coucy, 1180 A. D.; Thibaut of Champagne, King of Navarre, 1201-1253, and Adam de la Halle, "singer" to the Count d'Artois, 1240-1286. Thibaut wrote both religious and secular compositions, and from such of these traditions as have been preserved it is evident that the Troubadours, as well as the Minnesingers, unrestrained by any arbitrary theoretical laws, instinctively and intuitively sought the diatonic scale as the basis for their musical effort. De la Halle not only remodeled the *Pastourelle* into a complete musical drama, and thus made the first crude attempt at comic opera, but is deserving of more special distinction for his efforts to establish polyphony in part compositions. In Spain and Italy the music of the Troubadours took its impress from the school of Provence, which was even reflected upon the music of the Minnesingers of Lower and Central Germany. In Northern France there arose a distinctive school, characteristic of a hardier and more adventurous race, which, in its turn, left its impress upon the art in England.

The intellectual quickening in the higher classes, associated with the convulsion of religious enthusiasm which sprung from the movement of the crusades, had a powerful influence upon the social characteristics of Germany, and not least as regards art, both in the independent development of secular song, and in the music which belonged to the knightly classes. There was a marked advance in poetic form and musical construction, developed by the Minnesingers of the twelfth century, and noted especially, in addition to the romantic tendency of the songs of the Troubadours, by a loftier and more ennobling sentiment, the leading themes being not only of the loveliness, but the virtue and modesty of woman, and of faith, loyalty and the higher attributes of nature. The Minnesingers united in their music the qualities of the Church Sequences and of the oldest dance tunes, and thus their unrestricted harmonies were in a measure guided by the theoretical element derived from the church music. They also reached a more elevated standard of poetic conception, by eliminating the feature of conventionality which largely influenced French composition. The Minnesingers, unlike the Troubadours, sang their own musical conceptions, and those who were able to improvise words and music together were termed Master-singers, the plagiarist of either words or melody being stigmatized as a "tune-thief." During the twelfth and early part of the thirteenth centuries their art flourished in its highest perfection, and may be said to have expired as a distinct existence with Heinrich von Neissen, called "Frauenlob," who died in 1318, and who, the chronicle says, was borne to the tomb by the women of Mayence, who moistened with their tears and bedewed with the costliest wines, his last resting place. His career formed the connecting link between the courtly Minnesingers and the civic Meistersingers, who now took up the burden of secular musical progress, the nobles relapsing into a period of feudal turbulence and disquietude. While the music of the Meistersingers lost somewhat of its romantic character in being transferred from the knightly classes to the burghers, it gained correspondingly by a new freedom from conventionality. It became recognized by civic authority; guilds for its cultivation were established, and public contests in poetic construction and musical composition were instituted. The system of the Meistersingers, however, was not calculated to promote true progress. They surrounded the practice of public competition by pedantic restrictions, and confined the struggling ambition of the Muse by a code of

arbitrary rules which effectually prevented any lofty flight, and closed the way to the higher walks of the art upon which the musical world was now about to enter. In the sixteenth century schools were established at Frankfort; also at Ratisbon, Heilbronn, Breslau, Danzig, and other cities, besides the celebrated school at Nuremburg. In the seventeenth century the Meistersong entered upon its period of decay, and its last surviving relic perished at Ulm as late as 1839.

While the strolling Minnesingers, who ceased to have the custody of popular music with the rise of the Meistersingers, became extinct as a class, they did not altogether disappear. They gathered in the centres of population and became town pipers; in the fifteenth and sixteenth centuries were appointed official trumpeters; acquired the rights of citizenship, formed guilds, and ultimately provided the origin of the continental town orchestras.

CHAPTER IV.

THE DEVELOPMENT OF POLYPHONY.

As we have said, the next great progressive step in the advancement of music was the development of polyphony, and this great and all-important work was confided to and carried to perfection by the schools of the Netherlands, founded about the end of the fourteenth century by Arnold Dufay, and identified in the first instance as the Gallic-Belgian school, the first of the generative group indicated in musical history under the title of School of the Netherlands. As in the evolution of music, however, there are no sharp or sudden processes, each stage of development being led up to by the gradual unfolding of previous events, it is necessary to go back to the time of Franco and to sketch briefly the progress which found its fruition in the Netherlands under successive masters, from Dufay to Josquin de Pres, and was subsequently diffused throughout all the national musical centers of Europe. We have shown how the essential features of harmony were taken up by slow degrees, the mental investigation of earnest students adding "here a line and there a precept," as the light grew upon them. The early crude efforts at part singing were based upon the true principles of harmony, long before these had come to be clearly understood. The establishment of the Mensural system, by Franco, gave an important impetus to

the cultivation in the right direction of this important feature of musical science, and a natural result was the formulation of the *contrapunctal* method out of the primitive *descantus*. The *organum* of Hucbald and the *diaphony* of Guido were in their essential elements based upon the principle of counterpoint, but the latter was impossible of attainment until the mensural system of notation supplied the means of enabling two parts, absolutely independent of each other, to act together as a completed whole with the effect of harmony. The Parisian musicians in the nineteenth century added to the discant melodic ornamentation called *Fleurettes*, by which the singers of the voice parts above the *cantus firmus* embellished the burden of the chant with pleasing effect. This led naturally and speedily to the entire independence of the upper melody, and thus began the real growth of polyphony, the basis upon which all modern music is constructed. In the early French school there were three divisions of harmonic combination, the double, triple and quadruple, (called *Discant* or *Duplum*, *Triplum* and *Quadruplum*), and signifying the number of parts. The *Discant* was a sacred *cantus firmus* for which a discant was created, or a free discant to which a lower voice might be improvised. The *Triplum* was in the harmonic form of a *Motet*, a *Rondeau*, or a *Conduit*. The *Motet* form was in use in the thirteenth and fourteenth centuries, and derived its name from the practice of providing each voice with a different burden, thus paving the way to the complete independence of the parts, a form subsequently cultivated by Josquin de Pres, and Orlando Lassus, and perfected by Palestrina. The *Rondo* undoubtedly took its origin from the Folk-song, and gave the principal theme to all the voices; it was practiced as early as Adam de la Halle, of whose compositions there are sixteen Rondos in the Montpellier manuscript. The *Conduit* was secular in character, written in two, three, and four parts, and probably designed for the organ. Under the head of *Triplum* reference may also be made to the French *Fauxbourdon*, a method of singing invented in the twelfth century, consisting of an upper and lower part moving in parallel sixths, to which was added a middle part progressing in fourths with the descant and in thirds with the bass. This was introduced into the papal choir while the Pontificate was located at Avignon, in 1309-1377, and thus introduced into Italy where it became the *Falso-Bordone*, and was greatly favored. The progressive thirds and sixths have remained in

use up to the present day, and are used by Mozart, Beethoven, Bach, Handel and other masters. The *Fauxbourdon* had an important influence in preparing the way for three-part vocal composition, for canon and imitation.

The first master of note of this period of French music was Leonin, called "Optimus organista," on account of his celebrity as organ executant of the Cathedral de Notre Dame, Paris, who was author of a treatise on organ playing, and developed the Dischant. The next was Perotin, called Perotinus Magnus, who was organist and deschan-teur; composed a number of musical works; introduced Imitation, and wrote the Church song books in use up to the time of Robert de Sabillon, who was choirmaster of Notre Dame about the middle of the twelfth century. Jean de Garlande soon after gained celebrity from works in which double counterpoint is to be found, and also defined as *perfect* dissonances the minor second, the tritone and the major seventh. Franco of Paris wrote the "Ars Cantus Mensurabilis," a treatise on mensural song, and several part songs. Phillip de Vitry, Bishop of Meaux, a celebrated theorist and composer, divided the semibreve into two minims, and introduced the crochet, and in conjunction with Jean de Muris and Guillaume de Machaut, established the *ars nova*, as contrasted with the *ars antiqua*, including numerous musical signs which greatly facilitated the freedom of movement of the polyphonic parts. The "Speculum Musicæ" of Jean de Muris (1330) shows that there were in use at that time three kinds of time, called *lively*, *moderate* and *slow*, corresponding to that later *allegro*, *andante* and *adagio*. The last master of this early school was Guillaume de Machaut, a native of the Province of Champagne, who flourished in Paris up to 1369. He was composer of the Coronation mass, written for the coronation of Charles V. of France, a work in which may be traced the origin of the style developed later by Josquin de Pres. The development in this school had now reached its highest tide. Thereafter, there was a period of decay and the center of activity in musical progress was transferred to other lands.

RISE OF THE NETHERLAND SCHOOL.

As has been stated, the great work of developing, perfecting and disseminating the system of polyphonic music was the task of the Netherland school, and the reason for the selection of the Netherland countries as the theatre of this important period in the progress of the art is obvious from historical

facts. During the period connecting the thirteenth and fourteenth centuries, and up to the end of the sixteenth, Belgium and the adjoining northern countries were comparatively free from the turbulent distractions which unfitted the more politically important nations for progress in the arts of peace. It was for them a period of comparative prosperity, and music, painting, and architecture were stimulated and fostered in company with material progress. The Netherland School had its origin from the Gallic-Belgian School, the first of the groups included under the former term, of which Zeelandia was the first great master, and Dufay, properly speaking, the founder. This school, to which had been transmitted both the doctrines of the Paris school and the influence of the lower German characteristics, was the connecting link in art-progress between France and the Netherlands. Zeelandia strove to eliminate harsh sounding intervals by the freer use of thirds and sixths, and was a writer of four-part chansons, in which he gave the high part to the treble. Dufay assigned this part to the tenor, and effected many important improvements in the tonal art, prominent among which was the substitution of secular themes in three and four part masses, in place of the prescribed *cantus firmus*. He succeeded in eliminating the copious use of parallel fifths, and unskillful harmonic changes; introduced the "open note" style of notation, and originated the system of interrupted canonic part writing, for the first time uniting with the theoretical science of counterpoint a freedom of expression which made a prominent feature of euphonic beauty as an essential element of harmony. Associated with Dufay in the establishment of the Gallic-Belgian school was Binchois, or Gille de Bins, a native of Hennegau, who was a composer of distinguished merit. Vincentius Faugues (1415-60), Firmin Caron (1420-80) and Jean du Roi (1435-85), were prominent masters of this school, which closed with the distinguished Busnois (1440-1482). Busnois was Chapelain-chantre to Charles the Bold, Maria of Burgundy and Philip the Handsome. Busnois matured the artistic devices of Dufay; introduced the element of continuity and a more systematic use of imitations, inversions and the arrangement of movements, and acquired a fame so universal that on his death eulogies were pronounced upon his services to the tonal art by Ramis and Garzoni in Italy. During this period the art of part-singing, as now perfected, had taken a strong hold upon the social life of the Netherland countries. It was encouraged by both nobility

and burghers, by ecclesiastical and lay authority, and thus an important accession was given to the influences that were impelling progress and development.

We now take up the Netherland school proper, which took up the career of musical progress with materials already so far advanced toward perfection. This school embraced in its influence French Flanders, the Flemish provinces of Belgium, Holland, including Friesland, Belgian Nuremburg, the Meuse and Valley of the Sambre and upper Burgundy, which were all included, so far as the tonal art is concerned, in a homogeneous system.

The first great master of the Netherland School, after its founder Dufay, and deserving immortal praise for his achievements, is Master Okeghem, born about 1425, and a pupil of either Dufay or Binchois. Previous to 1461 he was in the service of Charles VII, of France, was appointed Tresoirier of the Cathedral of Tours by Louis XI in 1489, and died at that place in 1512. He was a skillful master of contrapuntal devices, and a pioneer in the use of the fugue to whom Bach was probably much indebted, and elaborated and systematized into a classic art-form all the mechanical devices which had up to this time been developed. The work of Okeghem was carried on by his pupils, contemporaries and followers, Compere, Hobrecht, Brumel, Pierre de la Rue and Josquin de Pres. The great importance of the work of these masters, was a feature, began in the very earliest labors of this school, which recognized the true scope and functions of the mechanical artifices. These were made subservient to the higher object of the composition, euphony and beauty of expression embodying the idea of the work. Counterpoint was no longer an art having its highest point in the ingenuity of its construction, but a means to an end which had the true idea of music in view; and with this freedom of construction and elevation of purpose, was introduced into the tonal art, (improved as we have shown in its purely academic or intellectual features,) the distinguishing characteristic of the Folks-song, the free expression of nature—the realization in music of the thoughts, sentiments, aspirations, ambitions and impulses of the mind and heart.

In this work, by far the most important share fell upon Josquin de Pres, who besides founding the second Flemish school, and the second great period of the Netherland school, reduced the excesses to which contrapuntal devices had been carried by the zeal of Okeghem, and assigned them

their proper vocation in the elaboration of musical construction. He reduced the canonic mutation of the *Cantus* to the *Pes* or ground bass which was also made an impressive medium for the expression of deep emotions. In musical invention he was remarkably fertile, and in beauty of expression reached a plane higher than any predecessor, and excelled by few subsequent musicians. Having studied under Okeghem between 1765 and 1770 he went to Rome, where his genius excited the greatest enthusiasm. Subsequently he was *premier chanteur* to Louis XII of France, was appointed Canon of St. Quentin by Francis I, made Provost in the Netherland Cathedral at Conde, by Emperor Maximilian I, and died there in 1521. He was an industrious composer, and his compositions were universally in fashion throughout Europe. Among Josquin's superior works were five magnificent Masses "Omne Arme," "La, sol, fa, re, mi," "De Beata Virgine," "Da Pacem," and "Pange Lingua," and hymns to the Virgin of exquisite expression. He was the favorite composer of Martin Luther. Among those who were pupils or followers of Josquin de Pres, foremost was Jacob Arkadelt, who founded the first Dutch school, Perre Moulu, Jean Mouton, Jean Richefort and Nicholas Gombert, of whom Mouton, who died in 1522, wrote famous Motets and Masses, and who also had a pupil of fame, who followed the school of Josquin, in Adrian Willaert.

The fourth Flemish school, founded by Nicholas Gombert, marks a fourth period in the great Netherland school, and it was during this period largely that it entered upon its work as the disseminator of musical art in other countries. Gombert, who was a pupil of Josquin, and composed a six-part Lament on that master's death, was born in Bruges about 1495. While the destinies of the Netherlands were ruled by the German Emperors, he entered the royal service and was Musicus Imperatoris at Madrid from 1530 to 1534. He was subsequently given a sinecure office in the Netherlands where he spent the remainder of his career. Gombert was a prolific writer, and the phase of musical progress entrusted to his guidance was the complete emancipation of musical construction from the labored artifice which had clung to art form with such pertinacity, even to the work of Josquin. He did much to develop melodic beauty and artistic expression, and his achievements proved the basis of the noble work of Palestrina. Finck says of Gombert that he, "above all others, indicated the path wherein his successors in the tonal art should

walk." A contemporary and probably fellow student of Gombert was Benedictus Ducis, born at Bruges in 1480, at an early age master of a musical guild at Antwerp, a high dignity in those days, and who wrote an eight-part Motet "Pecantem me quotidie," of lofty and majestic character. Among other masters of the Gombert period, whose work was carried outside their own country, and who became the founders of schools, were Willaert, born in Franche-Compte in 1510, Cyprian de Rore, born at Malines in 1516, and Clemens, called *non papa* to distinguish him from Pope Clemens VII, who left many noble compositions, and who held a high reputation among his contemporary masters. Of the same period was the rich tone poet Christian Jans, better known as Hollander, whose compositions are among the most brilliant achievements of the Netherland school. He was especially noted for the effective euphony of his art-writing and the animation of his movements, of which his eight part Motet "Christus Resurgens" is a notable example. He was born in Holland in 1519, and carried on the work begun by Arkadelt, by founding the second Dutch school.

We come now to the culminating epoch of the Netherland school, in which its career as the dominating influence in the direction of musical progress was brought to a glorious close, and which dates from the foundation of the fourth Flemish school by the renowned Orlando Lassus. His original name was Delattre, but his father, on suspicion of false coinage, having been publicly degraded, the youth changed his name to Lassus, and was subsequently known among the Italians as di Lasso. This also led him to leave his country, and he accompanied Ferdinand of Gonzago, who had been appointed Viceroy of Sicily by Emperor Charles V, to Palermo and Milan. Through the influence of his patron he was introduced to a successful career in Naples, and subsequently was appointed Chapel-master of San Giovanni in Laterano, by the Cardinal-Archbishop of Florence. In 1543 he returned to his native town of Mons on the illness of his parents; afterwards, in company with an native nobleman, journeyed through France and England, subsequently residing in Antwerp for two years, where he greatly stimulated the enthusiasm for music and enjoyed great renown. Of his subsequent career, after 1557, we shall speak in

another place. The other masters of the Lassus period were Phillipus de Monte, born 1521, who became Canon and Treasurer of the Cathedral of Cambrai, and who, on invitation of Maximilian II, subsequently carried on his labors in Germany. Pevernage, born at Cambrai, 1543, obit 1591, was Cantor of the Cathedral of Antwerp, and said to have been the first who gave private musical performances at which compositions of Netherland, French and Italian masters were preferred. For the first of these Pevernage wrote the seven-part hymn "O virgo generosa," dedicated to St. Cecilia. Cornelius Verdonck, 1564-1625, spent his whole life in Antwerp, where he wrote a "Magnificat" for five voices, and a number of Madrigals for part singing which gained great popularity. In the latter part of the Lassus period a most prominent figure was Pieters Swelinck, especially identified with the northern protestant branch of the Netherland school, born in Deventer, 1540. He received his musical education in Italy, where his countryman, de Rore, had established a school in Venice, to which reference will be made later on, studying under that master and Zarlino, and on returning to his native land was made chief organist of Amsterdam. He is deserving of special mention as the first organ composer of note in the Netherland school. He attracted a large circle to Amsterdam, both from the Netherlands and Germany. He was the originator of the famous organ school of European renown, whose name includes Tcheidt Reinken and Scheidman, to the immortal Bach, and it was the fame of Reinken, a pupil of Scheidman, that attracted Bach to Hamburg to listen to his organ performance, thus connecting the founder of the school directly with its greatest master. Schwelink was held in such esteem by his countrymen that the Amsterdam merchants presented him with a sum of 40,000 florinus (equal to \$65,000), as a pension for old age. We have here traced the rise and progress of the Netherland school to the end of its career, closing with the end of the sixteenth century, but in order to comprehend its vast and far-reaching influence upon the world of art, we must now devote attention to its labors and achievements as a disseminating school, carried on in various countries, each of which was directly indebted to the schools of the Netherlands as the fountain of musical knowledge and progress.

CHAPTER V.

NETHERLAND MISSIONARY SCHOOLS.

While the centre of art progress remained in the Netherlands for so long a period, the fame of its schools had early been extended throughout Europe. The supremacy of the musical principles which the Netherlands masters evolved was everywhere acknowledged, and the superiority of Flemish singers was attested as early as 1476 when Duke Galeazzo Sforza invited to his court a band of thirty singers whom he rewarded munificently. Numerous singers took advantage of the demand for their services to improve their fortunes and they were soon found in the choirs at Munich, Vienna, Rome, Venice, Naples and elsewhere, spreading the fame of their country as the cradle of song, and exemplifying by their performances the beauties of the new developments of the tonal art. Foreign schools eagerly sought the services of the more distinguished masters, and many of these actuated by the pure love of service in the cause of music, gladly embraced opportunities of disseminating the light and supplanting erroneous forms and effete systems by the new and true principles of harmony. These apostles in all countries set up a new standard of musical development, and wherever they found congenial soil, established new schools, as in Munich, Nuremburg, Vienna, Naples, Florence and Rome. Dufay, himself, labored in Rome from 1380 to 1432; Johannes Cicania of Lieges is to be found at Padua in 1400, where he was connected with the University, and enjoyed great distinction among the Paduan nobility and notables of the Venetian Republic, both as a poet and musician. Faugues was known at Rome in 1447-1455. Busnois enjoyed distinguished fame in Italy, where his works were printed by Petruccio, and Jean Regis was well known at Rome, while the great Josquin de Pres carried on his work in Rome, Ferrara and Paris.

In France, which had an independent school during the sixteenth century, we find a Netherland apostle in the person of Jannequin, a distinguished composer of the Josquin period, whose earliest works consisted of Masses and Motets for the catholic liturgy. He also wrote the music for Marot's versified translation of the Psalms, but his more important work was of a kind more suited to the volatile French nature. Attracted by the whimsical compositions in which Gombert was wont to

seek relaxation from more serious labors, he took up the comic and the natural as a special work, cultivating successfully his natural talent for tone-painting, with the sounds and sights of nature for his themes. Some of his works still endure.

In Spain Alexander Agricola (1466-1527), a Belgian and pupil of Okeghem, was greatly admired and being a composer of high merit, did much to form the musical tastes of that country. Madrid was the theatre of the most brilliant successes of Gombert, who exercised a very pronounced influence upon the work of the contemporary and subsequent tone-masters of Spain and Portugal.

EARLY NEAPOLITAN SCHOOL.

The earliest of the Netherlands apostles, whose work was done abroad, and who founded a distinct school as an offshoot of the generative school, was the able theorist and composer, Johann Tinctor, a devoted follower of Master Okeghem, who was born at Nivelles, Brabant, in 1435. Beside being a practical musician, Tinctor was a profound philosopher and mathematician, as well as Doctor of Laws. He visited Naples, engaged in teaching, and attracted attention by his talent and the new method he introduced, and about 1476 was appointed chapel-master and cantor to King Ferdinand I of Naples. In this year, and that following, he published his works "De Natura et Proprietate Tonorum" and "Liber de Arte Contrapuncti," in which he ably elaborated the new discoveries in the field of music. He also published the first known musical lexicon, "Terminorum Musicæ Diffinitorium," a work of great value to the interests of the musical art. Tinctor was commissioned by King Ferdinand to visit his native country to engage singers for the royal choir, and was furnished with distinguished credentials to the French and German monarchs, and it was probably largely through his influence that so great an influx of northern singers to Italy ensued during the next century. Tinctor flourished at Naples up to 1495, the date of his death not being definitely known. Among the prominent masters succeeding him were Wilhelm Guarnerius, Royal Chapel-master of Naples in 1480, Bernhard Ykaert, Dentice, Primavera, and Luggosch. These masters built up an advanced and important school in Naples.

EARLY VENETIAN SCHOOL.

The most important contribution of the Netherlands school to the musical development of Italy, was the establishment of the early Venetian school, of which Adrian Willaert was the founder. Wil-

lært found his way to Rome in 1576, during the pontificate of Leo X. His Motet "Verbum bonum et suave," possessed such merit that it was ascribed to Josquin, then in the height of his fame, and Willært in a fit of pique went to Ferrara, where he was appointed chapel-master to Ludwig II, King of Hungary and Bohemia. In 1526 he resigned this position and took up his residence in Venice, where, within a few months, he was made chapel-master of the church of St. Mark, a position of much dignity. St. Marks had two organs facing each other, and this circumstance, accidental as a motive, led Willært to divide his choir in two, a system that subsequently became universal. The advantage which his keen perception soon recognized in this arrangement led to the practice of double chanting, and to compositions designed to elaborate the effects thus made possible. Hitherto choruses for eight voices had been well-known in the Netherland school, but the chief feature had been construction according to the strict academic rule, in which harmony was a subsidiary and largely an accidental consideration. Willært introduced the division of these compositions into two complete and independent chorales, with harmony the chief aim and predominating feature. Possessing a keen and intuitive perception as to euphonious chords, he used them to the best advantage, and sought harmonic combinations that were for the first time consistent with the requirements of polyphony as we now understand it, every movement of each part being subordinated to the controlling element of harmony in the composition as a whole. The school of Venice was ripe to receive with appreciation the new advance in art. The Venetians already enjoyed a school of painting renowned for the diversified harmony of its complex color-blending, and this gave a tendency to culture that adapted it to readily perceive the great beauties of Willært's system of tone-coloring. They called the double choir compositions of "Messer Adriano" *Aurum Potabile*, or "drinkable gold," and were enthusiastic over the creation of the form of Madrigal introduced by this master, which soon became popular all over Europe, and has ever since remained the model of subsequent work of this class. Willært was also a cultivated scholar, as is evidenced by the classical themes selected for his compositions. He acquired great renown, not only in Venice but abroad, and died in 1562. Previous to his death poems were written in his honor and addresses voted to him.

Willaert was succeeded as Chapel-master of St.

Marks by his follower, Cyprian di Rore, who had been among the choristers of the cathedral, and whose talents had caused his master to recommend him to the service of the court at Ferrara. Di Rore (known in the Netherlands as Van Rore), retained the post of St. Marks but a year when he became *chori praelectus* to Ottaviano Farnese, at Parma, where he died in the succeeding year, 1565, at the early age of forty-nine. He is deserving of special mention for his work of elaborating and systematizing the use of the chromatic scale and chromatic intervals, in which Willaert had speculated, and thus introduced a movement designed ultimately to break down the exclusive use of the old diatonic church modes, and to open up the way for a more perfect detail and a freer expression in the tonal art as a medium for depicting human emotions and impressions. Phillip Verdelot, born in Belgium, 1490, was also a distinguished member of St. Marks' choir, who wrote Psalms and Motets of merit and composed excellent Madrigals, some of which were arranged by Willaert for solo song with flute accompaniment. Jacob van Baes, born in Burges, 1565, was deputy organist at St. Marks in 1541, but subsequently removed to Vienna. He introduced the *Ricercari* art-form for organ composition, and wrote four and five-part Motets for an *a capella* choir. Jacob Berchem was a Belgian by birth who flourished in the middle of the sixteenth century at Mantua, and may be said to belong to this school. His four-part Capriccio (a polyphonic composition for voices only), to stanzas of Ariosto's "Roland," published in Venice in 1561, was the preliminary event that ushered in the Renaissance era of music.

The first great Italian pupil of Willaert was Gioseffo Zerlino, born at Chioggia, 1579, who was a learned theorist and wrote the "Institutione Harmoniche," which embraced the whole field of the scientific knowledge of the Italian tone-poets of that day, and exhaustively treated of contrapuntal and harmonic laws. Constanzo Porta, a monk, was a distinguished tone-master, and displayed a profound ingenuity and wonderful fertility in contrapuntal device. He was succeeded by the Gabriellis, who belong to a period treated elsewhere.

LASSUS AND THE GERMAN SCHOOL.

Turning our attention now to the work of the Netherland schools in Germany, we find the first apostle in the person of Jacob Vaet, who was Chapel-master to Charles V, at Vienna, in the middle of the sixteenth century, where he continued under

1750.	1760.	1770.	1780.	1790.	1800.
CLASSICAL SCHOOL.					
<p>...ative and ephemeral. In this sense it is used to distinguish the productions of this, from those of the preceding Epoch. In another sense it is the opposite of "romantic," and implies a certain style of...</p>	<p>...it is used to distinguish the productions of this, from those of the preceding Epoch. In another sense it is the opposite of "romantic," and implies a certain style of...</p>	<p>...it is used to distinguish the productions of this, from those of the preceding Epoch. In another sense it is the opposite of "romantic," and implies a certain style of...</p>	<p>...it is used to distinguish the productions of this, from those of the preceding Epoch. In another sense it is the opposite of "romantic," and implies a certain style of...</p>	<p>...it is used to distinguish the productions of this, from those of the preceding Epoch. In another sense it is the opposite of "romantic," and implies a certain style of...</p>	<p>...it is used to distinguish the productions of this, from those of the preceding Epoch. In another sense it is the opposite of "romantic," and implies a certain style of...</p>
<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>
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<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>	<p>...ach played upon a Silberman Piano forte before Frederick the Great. 54. First Dulciana by 58. First square piano made by Friederica of Gera.</p>

Ferdinand I and Maximilian II. He died probably about 1567. His writings show a mastery of choral effects and an earnest regard for euphonious expression. His chief work was a Motet, "Judgment Day," which possesses a vivid realism of the terrors of the damned, suggestive of Dante's Inferno. In conjunction with Vaet, also for some time labored Christian Jans, or Hollander, to whom reference has already been made. He wrote, as state composer, a Motet "Nobile Virtutem," dedicated to Maximilian II; also a work of similar order, "Austria Virtute," and a six-part composition on St. Paul's conversion. A collection of his sacred and secular songs, for from four to eight voices and instrumental accompaniment, was published in Munich and Nuremberg in 1570-1575. But the founder of the German schools was in reality Orlando Lassus, some particulars of whose career elsewhere have already been given. He was to German art what Willaert was to France and Italy. In 1557 he was commissioned by Duke Albert V, of Bavaria, a man of high intellectual gifts and a discriminating art patron, to bring a number of his countrymen, proficient in music, to reinforce the ducal choir at Munich, under his direction as chapel-master. The court at Munich was, perhaps, the most refined and intellectual in Europe, and was at once charmed by the congenial temper, brilliant wit, and extended knowledge of Lassus. In 1558 he married Regina Wilkeger, a maid-of-honor at court, by whom he had a family, of which the eldest, Ferdinand and Rudolph, became celebrated as composers. In 1562 Lassus was installed principal Chapel-master at Munich, then the most coveted post in the musical world. In 1563-1570 he composed his world-famed Penitential Psalms, and in the latter date, at a full meeting of the National Reischtag, he was decorated by Maximilian II with the order of Knighthood. In 1571 he was decorated at Rome with great eclat, by Pope Gregory XIII, with the knightly order of the Golden Spur. In this year he visited Paris, where he was accorded great honor by Charles IX, who conceived such enthusiasm for him, that in 1574 he was invited to bring his choir to Paris to remain permanently. The death of Charles, while Lassus was at Frankfort-on-the-Main, led him to return to Munich, when he was confirmed in his appointment for life. Albert's successor in 1587 awarded him a residence, and on his death in 1594, gave a pension to his widow. Lassus enjoyed a greater distinction during his life than any other musician, not even excepting Palestrina, and in the present century a

magnificent bronze statue was erected in his honor by Ludwig I, in Munich, where it stands near that of the immortal Gluck. As a composer his fertility was so prodigious as to exceed that of any other, before or since, he being credited with 2,500 original works. This enormous fecundity was even exceeded by the versatility of his talent, and through all his work there shines the unmistakable effulgence of genius. He, with Palestrina, towered high above all other composers of the sixteenth century. He excelled equally in the manipulation of contrapuntal device, in the ponderous polyphonic style cultivated by Josquin and Gombert, with the masterly expression of depth and grandeur in two, three, and four-part composition, as evinced in the Penitential Psalms. In chromatic adaptation he far exceeded Cyprian de Rore, and the natural beauty and musical refinement of his part-writing was unequalled. Among his works are numbered 780 Motets, of which 516 were published in seventeen volumes by his sons in 1604, 180 "Magnificates," 429 "Sacrae cantiones," Requiems, Ave Marias, Salve Reginas, and Passion music of great beauty. Ambros compares his "Stabat Mater" with that of Palestrina by saying that the latter "brings the angelic host down to earth, and the other raises fallen man to eternal heights, both meeting in the regions of the ideal." Incomprehensible as it seems, he was also the most prolific composer of humorous music of his time, and produced in the secular field 59 canzonets, 371 French songs, 34 cantiones latinæ, and 238 madrigals.

The impress of Lassus upon art in Germany was strong and invigorating, and his work was carried on by Hasler, Handl, Gumpeltscheimer and Alchinger. In concluding our notice of this school we come to the last of the Netherland apostles, and also the last of the great Netherland composers. Phillippus de Monte was born at Malines, Brabant, in 1521; was canon-tresoirier of Cambrai cathedral in 1555, and spent the greater part of his active life in Germany, being *chori musici praeffectus* to the court chapel at Prague. He was a profuse writer of both sacred and secular music. In the latter class he published nineteen books of Madrigals for five voices, and eight books of Canzonets for six voices. His sacred works show an admirable artistic command of contrapuntal artifice. With his death the traditions of the tonal art passed out of the custody of the Netherlands, and the rising school of Italy entered upon a period of musical supremacy which lasted for two hundred years.

CHAPTER VI.

PALESTRINA AND THE ROMAN SCHOOL.

The sixteenth century, which saw the erection of St. Peters at Rome, and the art-work of Michael Angelo, Raphael and Titian, also witnessed the restoration of the eternal city as the recognized centre of sacred musical culture, and entered upon a general period of Italian ascendancy in the tonal art. Before entering upon a consideration of the work of Palestrina, who was the centre and architect of this new renown, we have to go back to the two Gabrielli, the former the last of the old Venetian school, and the latter the connecting link with the art period of Palestrina. Andrea Gabrielli, who flourished from 1510 to 1586, was, in 1536, a singer of St. Marks. In 1574, by command of the Republic, he wrote two cantatas for eight and twelve voices, in honor of the visit of Henry VII of France, which were performed with imposing effect. In 1586 he was organist at St. Marks, and on this instrument made harmony the basis of his choral melodies. He wrote skillfully constructed three choir compositions, of which a "Magnificat" was heard as late as 1851. Giovanni Gabrielli, 1557-1613, was instructed by his uncle and achieved much distinction in the musical world. Leo Hasler, who did much for the Nuremburg school of the Lassus period, was his fellow student. Giovanni excelled in the blending of voice parts and instrumental music, and in his "Symphoniæ Sacræ," did much to obtain a richer tone-coloring by the association of voice and instrument, and the work of his immediate successors completed the complete independence of the latter. He published, 1593-95, a work for the organ in three volumes, entitled "Intonazioni e Ricercari." Claudio Merulo, 1532-1604, did still more to develop organ music, and furnished in his ricercati the forerunner of the fugue.

With the death of Gabrielli ended the Venetian school, and now comes upon the scene the great Palestrina, who made Rome paramount as the centre of musical culture, not only for Italy, but for the world. Rome had never ceased to be a school since the days of Gregory I, and always exerted more or less influence upon the development of tonal art, but up to the time of Palestrina, for a long period, it had drawn its inspiration and its teachers from the Netherlands.

Among the immediate precursors of Palestrina

in the Roman school were Festa, Ferrabosco, Animuccia, and above all Claude Goudimel. Giovanni Pierluigi Santi, or, as we know him, Palestrina (so called from the name of his birth place), was born, if we may trust the authority of Baini, in 1524. He was the son of peasant people, and is said to have first attracted attention as a singer. In 1540 he entered the Roman music-school under Goudimel, to whose efficient and careful instruction he, no doubt, owed much of his success. Palestrina progressed rapidly, and in four years was appointed organist and choir-master in his native town. In 1548 he married, and three years later became choir-master of the boys of St. Peters. It was during this appointment that he wrote the Masses for four voices, which enlisted the interest of Pope Julius III to whom they were dedicated, and secured for the young composer a position among the singers of the Papal Choir.

This appointment by the Pope was without precedent, as the benefits of the College were intended only for the clergy, and proved the cause of very great misfortune. His patron, Pope Julius III, died soon after making the appointment, and it was cancelled by his successor, Pope Paul IV., upon the ground that it was contrary to the laws and usages of the Church to admit a layman and married man to such a position. After holding several inferior offices, Palestrina was finally, in 1561, appointed chapel master at Santa Maria Maggiore. Pius IV appointed him "maestro compositore," and, in 1565, Sixtus V wished to make him chapel-master at the Sistine Chapel, which aroused the bitter hatred of the clergy who regarded the office as a privilege of their class. Events, however, were working in his favor. The Council of Trent had formally interdicted the complicated music of the Netherland school from use in the churches, and the Pope, Pius VI, to meet the objections raised, issued a commission of eight, in charge of cardinals Borromeo and Vitellozzi, to consider the matter. They gave a commission to Palestrina to write a Mass, in order to determine if it were possible to produce a model of sacred music that would meet the requirements of the Church and still retain the beauties of the harmonic art. Palestrina, in response, submitted three masses, the last of which was his celebrated "Missa Papæ Marcelli," named in honor of the Holy Father Marcellus for his kindness. Each of these compositions was constructed for six voices—soprano, alto, two tenors, and two basses. These masses were performed successively before the clerical

	1700	1710	1720.	1730.	1740.	1750.	1760.
Principal Epochs in the General History of Music.	EPOCH OF THE CLASSICAL SCHOOLS.						
Principal Periods and Events in the History of the Opera.	CONTINUATION OF FOURTH PERIOD. (See preceding Chart.)	12. FIFTH PERIOD. — Handel had ever attained. Loggins supplemented by Vinci. Rameau was the most era from the traditions of Lully.	produced many Operas in England. Pergolesi, Leo, Galuppi, Perez, Jo conspicuous figure in France during of Lully.	and elevated dramatic music to a higher level than it. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	employed in distinction from the tentative and ephemeral. In this sense it is used to distinguish the "Epoch of Gen."	45. SIXTH PERIOD. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.
Principal Periods and Events in the History of the Oratorio.	CONTINUATION OF FOURTH PERIOD. (See preceding Chart.)	12. FIFTH PERIOD. — Handel had ever attained. Loggins supplemented by Vinci. Rameau was the most era from the traditions of Lully.	produced many Operas in England. Pergolesi, Leo, Galuppi, Perez, Jo conspicuous figure in France during of Lully.	and elevated dramatic music to a higher level than it. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	employed in distinction from the tentative and ephemeral. In this sense it is used to distinguish the "Epoch of Gen."	45. SIXTH PERIOD. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.
Principal Events in the History of the Piano forte and Organ.	Stops by communication by R. Harris.	Four Manuels by R. Harris.	instructed a Pianoforte action.	brook.	47. J. S. Bach played upon a Silberman Pianoforte before Frederick the Great.	49. First Dulciana by J. Schuetzler.	From the invention of the Pianoforte before Frederick the Great.
Principal Periods and Events in the History of Organ, Harpsichord, and Piano-forte Music.	ERA OF INSTRUMENTAL POLYPHONY. J. S. Bach, Handel and D. Scarlatti brought this style to absolute Monophonic music was also cultivated during this period in the form of dance tunes, which attained their highest significance in the Suite.	12. FIFTH PERIOD. — Handel had ever attained. Loggins supplemented by Vinci. Rameau was the most era from the traditions of Lully.	produced many Operas in England. Pergolesi, Leo, Galuppi, Perez, Jo conspicuous figure in France during of Lully.	and elevated dramatic music to a higher level than it. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	employed in distinction from the tentative and ephemeral. In this sense it is used to distinguish the "Epoch of Gen."	45. SIXTH PERIOD. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.
Principal Events in the History of Violin and Orchestral Music.	CORELLI—SCARLATTI—BACH—HANDEL. Scarlatti established many of the principles of this period in orchestral first to change the key of the <i>Adagio</i> greatest contemporaries were A. V.	12. FIFTH PERIOD. — Handel had ever attained. Loggins supplemented by Vinci. Rameau was the most era from the traditions of Lully.	produced many Operas in England. Pergolesi, Leo, Galuppi, Perez, Jo conspicuous figure in France during of Lully.	and elevated dramatic music to a higher level than it. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	employed in distinction from the tentative and ephemeral. In this sense it is used to distinguish the "Epoch of Gen."	45. SIXTH PERIOD. Gluck effected a complete reform in the music-drama, and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.	and was the most successful contemporary in Italy. His most successful contemporaries were Zingarelli and Sacchini.
Date of Birth of Eminent English Musicians.	J. Kent.	Dr. T. ARNE. 15. J. Alcock.	25. T. Linley, Sr.	Wm. Jackson.	45. C. DIBDIN.	54. W. SHIELD.	63. S. ...
Important Events in the History of Music in England.	Dr. Blow's <i>Amphion Anglicus</i> pub.	11. Handel's "RINALDO," pro.	Handel's first Oratorio, "Esther," his first opera in England.	Handel's "Saul" and "Israel in Egypt."	Handel's "Saul" and "Israel in Egypt."	Handel's last Oratorio, "Jephthah," per-	Handel's last Oratorio, "Jephthah," per-
Date of Death of Eminent English Musicians.	8. Dr. Blow.	Dr. H. Aldrich.	23. W. C.	T. TUDWAY.	49. J.	T. ROSSINGRAVE.	58. J. T.
Date of Birth of Eminent French Musicians.	9. E. Duni.	12. J. J. Rousseau.	21. S. Bertini.	33. F. J. Gossec.	41. A. E. M. GRETRY.	51. J. P. Lemoyne.	61. E. H. M.
Important Events in the History of Music — in — France.	1. F. Couperin app'd Court Player to Louis XIV.	15. LEWIS XV. KING OF FRANCE.	Handel's first Oratorio, "Esther," his first opera in England.	Handel's "Saul" and "Israel in Egypt."	Handel's "Saul" and "Israel in Egypt."	Handel's last Oratorio, "Jephthah," per-	Handel's last Oratorio, "Jephthah," per-
Date of Death of Eminent French Musicians.	25. Lalande.	27. T. de G.	28. M. M.	32. L. J. MARCHAND.	44. A. Campra.	C. Destouches.	58. J. F.
Date of Birth of Eminent German Musicians.	1. K. H. Graun.	W. F. BACH (son of Sebastian.)	21. J. P. KIENBERGER.	31. C. Cannabich.	41. J. A. Nauman.	J. F. Tauber.	J. R. Zumsteeg.
Important Events in the History of Music — in — Germany.	1. Kuhnau app'd Cantor "St. Th."	11. Charles VI., Emperor of Austria.	Handel's first Oratorio, "Esther," his first opera in England.	Handel's "Saul" and "Israel in Egypt."	Handel's "Saul" and "Israel in Egypt."	Handel's last Oratorio, "Jephthah," per-	Handel's last Oratorio, "Jephthah," per-
Date of Death of Eminent German Musicians.	3. J. C. BACH.	22. J. KUHNAU.	23. S. Kusse.	41. J. Fux.	45. J. D. Zelenka.	J. S. BACH.	61. C. Niche.

1740.	1750.	1760.	1770.	1780.	1790.	1800.
EPOCH OF THE CLASSICAL SCHOOLS.						
and value, and is thus employed in distinction from the ten also been called the "Epoch of Gen...	tative and ephemeral. In this sense it is used to distinguish the produc...	tions of this, from those of the prece...	ding Epoch. In another sense it is the opposite of "romantic," and im...	plies a certain style of		
ed dramatic music to a his gher level than it: an music were:icipating the Op	45. SIXTH PERIOD. d. Gluck effectu d a complete reform in the music-dr exercised a potent influence upon Ital tion. His mo and Adam Hill	50. From the brilliant period which tempt was made to improve the g and Haydn's "Il ritorno di Tobia"	ng this period in France and Germ melody and bringing it very nearly da invented a new form called "melo...	any. to perfec-drama"	83. SEVENTH PERIOD. In this period Mozar t's success as a composer of opera s of Grétry and Méhul also belong tory of French Opera. Cherubini and Cima era in this era.	reached its culminating to this period in the his- representatives of Italian Op-
Grann, the Oratorio durin gced by Handel the "Mess l. Bach wrote his wonde was "Der Tod Jesu." In	this period attained the embodime ah," "Saul," "Judas Macabaeus," "Passions Music," and may be this period may also be classed the	nt of its most exalted ideal. and "Sampson" are most gen- tiful Cantatas, works of Hasse, Porpora, Fux,			"Creation" by Haydn no at- rks of Jomelli and Paisiello,	83. BEGINNING OF SEVENTH PERIOD. (See next Chart.)
ted two Pianofortes.	47. J. S. Bach played upon a Silberman Pianof	orte before Frederick the Great. 66. Zumpe inve 69. Th uare piano made by Friederica of G	Clementi composed music for the p into an improved action. pianoforte introduced into Englan d. The name "Grand" pianoforte adopted by ard constructed the first square pian	88. Broadwood patented 84. Swell to F. F. by 87. Soft ped 87. "Uprigh"	90. First piano with 5½ octaves inv Green. 94. Invention of the "I als with shifting hammer patented Stodard. 94. Broadwood made fih" grand piano patented by Landre o in France.	93. ented by Broadwood. rish 'damper by Southwell by Walton. first piano with six octaves. th.
and organ. Bach in particular, is accredited with hav- the real precursor of the Sonata-	50. TRANSITION PERIOD FROM POLY- PHONIC TO MONOPHONIC MUSIC. Emanuel Bach was the first to write for the pianoforte, and the immediate precursor of Haydn in the development of the Sonata-Form. Paradies, G. Benda, D. Scarlatti and others were less promi- nently identified with this period.	60. FIRST PERIOD IN THE DEVELOP- ment of the Sonata-Form. Haydn accepted the Form of the tuel Bach; enlarged all its parts: the various movements, and gave Marpurg, Sarti, Sacchini, J. C. B in this period.	MENT OF THE SONATA-FORM. Mozart glorified the achievements of Haydn with his wonderful gifts of perfect symmetry and proportion; elegance of detail and wealth of melodic beauty. With him the development of the Sonata-Form reached its logical limit.	80. SECOND PERIOD IN THE DEVELOP- ment of the SONATA-FORM. Moz- zart glorified the achievements of Haydn with his wonderful gifts of perfect symmetry and proportion; elegance of detail and wealth of melodic beauty. With him the development of the Sonata-Form reached its logical limit.	91. CLASSICAL-ROMANTIC PE- riod. Beethoven gave to music t out materially changing the estab- lished by Haydn and Mozart, of emotional expression. With was first, form secondary a	RIOD. the romantic element with- out materially changing the estab- lished by Haydn and Mozart, of emotional expression. With was first, form secondary a nd subordinate.
tes of Bach and Handel re- present the highest artistic achiev- mented master. In addition ed a famous school of vi most eminent pupils, Gemi	50. GLUCK-HAYDN-MOZART-BE- THOVEN. Gluck made the orchestra pow phony and string quartet, and w pre-eminent as an orchestral com in 1784, Paganini properly belong s to the next period.	63. S. Storace. 69. T. J. Clarke. 66. Dr. J. W. CA pofforth. 68. R. S	atic character and situation, but con- strated. Beethoven developed the cla of this period were -Gavines, found	tributed little to the development of ssic forms of Haydn and Mozart to er of the modern violin school—Vio	independent instrumental music. their logical limit, and in his nine gti, Baillet, Rode, Pugnani, Kreutze	Haydn created the sym- great symphonies stands and Lolli. Though born
38. J. B. 34. Dr. B. Cooke, 38. P. H. 39. Dr	45. C. DIBDIN. 54. W. SHIELD. 56. T. Linley, Jr. 57. J. Danby. 57. W. Reeve.	63. S. Storace. 69. T. J. Clarke. 66. Dr. J. W. CA pofforth. 68. R. S	ATTWOOD. 69. T. J. Clarke. 66. Dr. J. W. CA pofforth. 68. R. S	82. J. FIELD. 85. Paulina A. Mil der.		
33. Handel's "Deborah." ed new opera house in Lo 34. Handel's "ALEXA n state. 37. Handel ban EGAR'S OPERA. favor of the King. tion Anthems." 37. Lampe	Handel's "SAUL" and "ISRAEL IN EYPT." 42. Handel's "MESSIAH." 45. Handel's "Sam- 48. Carey's dramatic pie. "RULE BRITANNIA" by Arne. 49. Handel's last Opera, "Deida 41. Handel's last Opera, "Deida 43. Boyce's "Solomon." 43. Green's "Forty Selec 45. Handel again b 45. Gluck's operas 46. Handel's "Og 48. Hand 48. Nare	52. Handel's last Oratorio, 53. Handel became total ly blind. 59. Hande's last attendance at perform rising at the "Hallelujah Chorua" i 64. Mozart played be 64. Arne and Battishi 69. Sa	Webb's Gleea pub. 73. Arne first introduced 74. Dibdin's "Water 75. Dibdin's "Qua of the Mill." 76. First volum ce of "Messiah." 76. Sir John H ore the Royal family. 78. Schi ill composed "Almena." 75. Arne's last Ope	82. Dibdon projected the ere female voices in Oratorio Chorus. 84. Handel Festival at Westminster. 85. Attwood instrc ted by Mozart. 85. Hayes' "Prophecy." 88. Arnold and 89. Calcott secured all prizes awarded by 89. Ar	Arnold's "Cathedral Music" pub. Calcott instructed by Haydn. at Westminster. 84. Haydn's second v sition of the Twelve Grand Symphonies. Catch Club. 91. Beave's "Oscar and Malvin a." 91. Haydn in London; compos ed the first six Grand Sym- phonies." f Ancient Music.	
38. J. B. 34. Dr. B. Cooke, 38. P. H. 39. Dr	45. C. DIBDIN. 54. W. SHIELD. 56. T. Linley, Jr. 57. J. Danby. 57. W. Reeve.	63. S. Storace. 69. T. J. Clarke. 66. Dr. J. W. CA pofforth. 68. R. S	ATTWOOD. 69. T. J. Clarke. 66. Dr. J. W. CA pofforth. 68. R. S	82. J. FIELD. 85. Paulina A. Mil der.		
33. Handel's "Deborah." ed new opera house in Lo 34. Handel's "ALEXA n state. 37. Handel ban EGAR'S OPERA. favor of the King. tion Anthems." 37. Lampe	Handel's "SAUL" and "ISRAEL IN EYPT." 42. Handel's "MESSIAH." 45. Handel's "Sam- 48. Carey's dramatic pie. "RULE BRITANNIA" by Arne. 49. Handel's last Opera, "Deida 41. Handel's last Opera, "Deida 43. Boyce's "Solomon." 43. Green's "Forty Selec 45. Handel again b 45. Gluck's operas 46. Handel's "Og 48. Hand 48. Nare	52. Handel's last Oratorio, 53. Handel became total ly blind. 59. Hande's last attendance at perform rising at the "Hallelujah Chorua" i 64. Mozart played be 64. Arne and Battishi 69. Sa	Webb's Gleea pub. 73. Arne first introduced 74. Dibdin's "Water 75. Dibdin's "Qua of the Mill." 76. First volum ce of "Messiah." 76. Sir John H ore the Royal family. 78. Schi ill composed "Almena." 75. Arne's last Ope	82. Dibdon projected the ere female voices in Oratorio Chorus. 84. Handel Festival at Westminster. 85. Attwood instrc ted by Mozart. 85. Hayes' "Prophecy." 88. Arnold and 89. Calcott secured all prizes awarded by 89. Ar	Arnold's "Cathedral Music" pub. Calcott instructed by Haydn. at Westminster. 84. Haydn's second v sition of the Twelve Grand Symphonies. Catch Club. 91. Beave's "Oscar and Malvin a." 91. Haydn in London; compos ed the first six Grand Sym- phonies." f Ancient Music.	
38. J. B. 34. Dr. B. Cooke, 38. P. H. 39. Dr	45. C. DIBDIN. 54. W. SHIELD. 56. T. Linley, Jr. 57. J. Danby. 57. W. Reeve.	63. S. Storace. 69. T. J. Clarke. 66. Dr. J. W. CA pofforth. 68. R. S	ATTWOOD. 69. T. J. Clarke. 66. Dr. J. W. CA pofforth. 68. R. S	82. J. FIELD. 85. Paulina A. Mil der.		
33. Handel's "Deborah." ed new opera house in Lo 34. Handel's "ALEXA n state. 37. Handel ban EGAR'S OPERA. favor of the King. tion Anthems." 37. Lampe	Handel's "SAUL" and "ISRAEL IN EYPT." 42. Handel's "MESSIAH." 45. Handel's "Sam- 48. Carey's dramatic pie. "RULE BRITANNIA" by Arne. 49. Handel's last Opera, "Deida 41. Handel's last Opera, "Deida 43. Boyce's "Solomon." 43. Green's "Forty Selec 45. Handel again b 45. Gluck's operas 46. Handel's "Og 48. Hand 48. Nare	52. Handel's last Oratorio, 53. Handel became total ly blind. 59. Hande's last attendance at perform rising at the "Hallelujah Chorua" i 64. Mozart played be 64. Arne and Battishi 69. Sa	Webb's Gleea pub. 73. Arne first introduced 74. Dibdin's "Water 75. Dibdin's "Qua of the Mill." 76. First volum ce of "Messiah." 76. Sir John H ore the Royal family. 78. Schi ill composed "Almena." 75. Arne's last Ope	82. Dibdon projected the ere female voices in Oratorio Chorus. 84. Handel Festival at Westminster. 85. Attwood instrc ted by Mozart. 85. Hayes' "Prophecy." 88. Arnold and 89. Calcott secured all prizes awarded by 89. Ar	Arnold's "Cathedral Music" pub. Calcott instructed by Haydn. at Westminster. 84. Haydn's second v sition of the Twelve Grand Symphonies. Catch Club. 91. Beave's "Oscar and Malvin a." 91. Haydn in London; compos ed the first six Grand Sym- phonies." f Ancient Music.	

commission April 28, 1565. Upon them hung the fate of ecclesiastical music, for, had they failed, it was the intention to revert back to the old plainchant. Each, however, was enthusiastically admired, and upon the last above named, it was decided, should thereafter be modeled all future music for the service of the Church. He invested this music with an incomparable beauty of form and expression, freed it from the excesses of the current contrapuntal complications, simplified its construction, and intensified it by a deep and impressive human feeling that could not fail to stir the devotional emotion in the coldest heart.

The "Missa Papæ Marcelli" was solemnly sung in the Sistine Chapel June 19, 1565, the Tuesday preceding the feast of Corpus Christi, and the Holy Father is reported to have said of it, as he was leaving the chapel: "This must surely have been the harmony of the 'new song,' which the Apostle John heard sung in the New Jerusalem, and of which this other John has given us a foretaste in the Jerusalem on earth."

The new spirit which was thus infused into music by Palestrina—losing nothing that musical progress had gained, utilizing all the theoretical skill that had been acquired, stripped merely of its redundancy of method—may be best described by saying that while others, before him, had effected the triumph of form and beauty of expression over scientific attainment, he invested the whole with a deep devotional feeling, which crowned the whole edifice and gave, as it were, the breath of life, a soul, to the statue of art-beauty. So compelling was the inherent force of genius embodied in the new Palestrina style, that it was eagerly adopted all over Europe, and the period between the "Missa Papæ Marcelli" and his death in 1594, has been called the "Golden Age of Ecclesiastical Music." He founded a school of music at Rome in conjunction with Nanini, which influenced the style of European composers for a century. The masters of this school were Giovanni Maria Nanini (1540—1607), Felice Aniero (1560—1603), Giovanni Aniero, 1567; Gregorio Allegro (1586—1652), and following these the two Mazzocchi, Orazio Benvoli and Antonio Liberati. With the beginning of the sixteenth century, the polyphonic schools became extinct.

HYMNS OF THE REFORMATION.

Before passing on to the consideration of the new schools of the seventeenth century, a brief reference to the metrical hymns of the Reformed churches will be appropriate here. The Mediæval

mysteries and Passion plays, interspersed with secular themes, had taken a hold on popular favor, readily recognized by Luther, both as an influence to be utilized in popularizing the new church, and as an aid to devotional feeling. He wrote a great number of German hymns, which were set to the melodies of the day, of which the first harmonized collection was published at Wittenburg, in 1524, by Luther's friend, Johannes Walther. These were for four, five and six voices, with the melody in the tenor. In 1525 this work was reprinted with a preface by Luther himself, which did much to spread the popularity of the chorals throughout the land. Subsequent composers introduced the old church melodies with their oratorios and church cantatas, and this material was developed subsequently by the masterly genius of Sebastian Bach. Many of these hymn melodies adopted the beautiful tunes of Palestrina's "Hymni totius anni." The example of Luther was followed by Calvin at Geneva, and in France in 1565, an elaborate setting of the Psalter was issued by Goudimel (the instructor of Palestrina when he was at Rome), and which resulted in the assassination of the author in the bloody carnival of Saint-Bartholomew. The first metrical Psalter was printed in England in 1562, and was gradually improved until, in 1621, Thomas Ravenscroft published "The whole Book of Psalms," the finest of the kind in existence. The settings of this work were from Tallis, Morley, Ward, Milton (father of the poet), and Ravenscroft himself, harmonized for four voices in the purest polyphonic style.

CHAPTER VI.

THE SEVENTEENTH CENTURY.

RISE OF THE OPERA.

The seventeenth century was for music a period of great inventive activity, and, in its latter period, of creative industry. The more common use of printing, and the perfection of musical instruments and their more liberal use as essential concomitants of harmonic production, gave an impulse in new directions to musical effort. The new art centre was Florence. About 1581 a great contention existed between the adherents of the decaying contrapuntal school and the early advocates of the monodic, who aimed at the restoration of the Greek system of independent choruses. Zarlini was the last of the great masters to maintain the old order

of things, and Galilei (father of the astronomer) was the apostle of the new. He instituted the *Monody* which originated a distinct school. Therefore, when a solo was wanted, a part from a chorus was selected. Galilei's monody met the imperative requirement of dramatic music, in the provision of a medium for the expression of individual action, thought and emotion, thus creating a definite centre of interest with a characteristic expression, around which the action of a drama was enabled to revolve with coherent and intelligent meaning. This fruit of Galilei's genius was not realized altogether by him, but was left to be perfected by Monteverde. He, however, created the first pure solo songs in dramatic scenes for one voice, accompanied by a single instrument. Emilio del Cavaliere produced the first musical play, in which the whole story was musically told, about 1597, but the first opera, the first authentic employment of the new style of composition, called *Musica parlante*, or *Lo stilo rappresentivo*, is accorded to Jacopo Peri's setting of the poet Rinuccini's *Daphne*, performed in 1794, with such success that he was encouraged to produce "*Eurydice*," a musico-dramatic pastoral, performed with great eclat at Florence in 1600, on the occasion of the marriage of Henry IV of France with Maria de Medici. This work established a new dramatic form in the tonal art which at once sprung into popularity throughout Europe, and maintained the appellation "*Stile rappresentivo*" until 1650, when it became known as *Opera in Musica*, later reduced to *Opera*. In 1608 Florence, Mantua, Bologna and Venice were the centres of creation and diffusion of the new art form, and its greatest master was undoubtedly Claudio Monteverde (1568-1643), who, in 1623, was Maestro di Capella at St. Marks, Venice. Monteverde introduced the employment of unprepared discords, and especially the dominant seventh, and also the orchestral novelty of *pizzicato* passages for stringed instruments, as well as the *tremolo*, which latter innovation so astonished the players that they only performed it upon compulsion. In his "*Ariadne*" he far surpassed the efforts of Peri, and later on in 1624, his bold and original "*Tancredi*" he for the first time exemplified the capabilities of the orchestra to provide in tone-coloring that excess of dramatic movement and life which cannot be adequately portrayed by the singer alone. He allotted to stringed instruments played with the bow the important place in polyhponous instrumental music which they have ever since maintained. In 1630 Monteverde was so profoundly impressed by the horrors of the Plague that he entered the church,

taking holy orders in 1633. He still, however, maintained his connection with the lyric drama, in 1639 producing "*L'Adone*" which enjoyed great favor. Even in his 74th year, in 1642, the year before his death, he composed an opera, "*L'incoronazione di Poppea*." Monteverde was the head of a distinguished school of contemporaneous and following operatic composers, prominent among whom was his favorite pupil, Francesco Cavalli, or Caletti Bruni (1599-1676), a native of Crema, near Venice. Cavalli, who introduced ariettas and duets in place of the choruses, developed the recitative form of Monteverde, and may possibly be credited with assigning the solo soprano and alto parts of the opera to male voices. Other masters were Cesti of Tuscany (1620-69), Rosetti, Sacrati, Legrenzi, Ziani, Pallavicini, and Draghi of Ferrara.

In the early history of the opera, the performances were confined to the palaces of the nobility, who could afford the expense of such luxury, and their invited friends; but, in 1637, the Teatro di San Cassiano, the first public Opera House, was built at Venice, and by 1684 Venice had eleven opera houses, constantly crowded by enthusiastic audiences. Rome had its first opera house in 1671, its second in 1679, and its third in 1696, and the new school of art spread to Naples, Bologna and Padua, in Italy; Vienna and Dresden in Germany, and to Paris, in France, where, after failures in 1601 and 1645, it was firmly established by Lully during the reign of Louis XIV.

We may, here, refer appropriately to the influence of the Tuscan school upon other walks of art. The separation of the solo from the chorus in the Florentine Monody, was reflected upon instrumental composers. Marini, of Padua, was the first to compose solo pieces for the violin; Farina, in the middle of the seventeenth century, Vitali, of Cremona (1644—1692), Bassani, of Bologna (1657—1716), and Forelli, of Verona, elaborated this work; and Vitalli, a contemporary of the latter, introduced *variations*. The greatest violin master and the first great virtuoso, was Arcangelo Corelli (1653—1713), who perfected the sonata form, originated by Gabrielli, by the change of key to the dominant or sub-dominant in the adagio movement.

From the new principles introduced by the opera also originated the thorough-bass in musical practice, as well as sacred music.

ORIGIN OF THE ORATORIO.

The oratorio, undoubtedly, had its fundamental idea in the Miracle plays and Mysteries, the species of sacred object lessons by means of which the

Mediæval Church authorities sought to adapt to the rude comprehension of the ignorant laity the traditions of Christianity. The same year that witnessed the production of Peris' opera "Eurydice," also saw the first Oratorio, which took its name from the Oratory of the church of St. Maria in Vallicella, recently erected by St. Philip Neri, founder of the order of Oratorians. It was the work of Emilio del Cavaliere, and was called "La Rappresentazione dell' Anima e del Corpo." Its style was in the earliest monodic form, being wholly declamatory, and it was distinguished from the Miracle play by its hidden orchestra and the recitative of the dialogue to musical accompaniment, instead of being spoken. In 1622, Johannes Kapsberger, a German, and Vittorio Loretto wrote oratorios in honor of the canonization of Ignatius Loyola, the latter subsequently producing, in 1648, "Il Sacrificio d'Abramo." Cappellini, in 1627, and Laudi, in 1634, wrote oratorios, and later on, Domenico Mazzocchio's "Querimona di Santa Maddalena," had a popularity almost equal to that of Monteverde's "Lamenta d'Arianna." Giacomo Carissimi, about 1660-70, did much to advance the perfection of the oratorio, a work which was still further developed by his pupil Alessandro Scarlatti. The latter revived the discarded beauties of counterpoint, improved the form of the aria, invented the *da capo* and originated the accompanied recitative.

From this subject we may naturally revert to the later Venetian school of sacred music, of which Giovanni Legrenzi (1625-1690) was the founder and Lotti (1667-1740) the perfecter. Besides operatic writings, they performed the great work of adapting sacred music to the progressive spirit of the age, and investing it with similar attributes to those which tended to popularize the music of the Reformation. Caldora, who followed Lotti, was a prolific writer of beautiful madrigals, and composed several oratorios of merit.

FRANCE AND ENGLAND.

About the middle of the seventeenth century a distinctively national school was revived in France. Giovanna Baptista Lulli, a native of Florence, was taken in boyhood to Paris as page to Mdlle. Montpensier. He was placed by Louis XIV in charge of a violin band, and subsequently devoted himself to composition of operas. In 1762 he was commissioned to establish the Academie de Musique, where in fourteen years he produced twenty operas, which were performed with great magnificence. He invented the form of overture embracing a prelude, a figure and a dance tune, which

Handel perfected, and was the first to realize the advantages to opera of rhetorical force in recitative. He died in 1687, having established the foundation of French Grand Opera.

For many centuries the history of music in England had no particular identity. It consisted merely of a reflection from Rome or France, although as early as 866 King Alfred established a Professorship of music at Oxford. From the Norman conquest to the Reformation minstrelsy flourished. Walter Odington about 1228, Simon Tunstede, about 1410 and Robert de Handlo about 1326 were musical theorists, but the first inventor was John Dunstable (1400-1458), who performed a similar and contemporaneous work with Dufay and Binchois. In the early part of the sixteenth century there were composers of merit, Edwards, Taverner, Marbeck, Smeaton, etc., whose work was founded on that of the Netherland school. In this century originated the popularity of the Madrigal school, which became a distinctively English form of composition. Ravenscroft wrote his celebrated Book of Psalms, and Orlando Gibbons furnished a name worthy of a place in the front rank of art, and was the last of the masters of the Polyphonic school. The glee was developed from the madrigal, and the glee clubs, popular to the present day, were first formed. Although the barbarous ravages of the Puritans had destroyed nearly every vestige of musical art in England, on the Restoration of Charles II it received a renewed and invigorated impulse, and under training of Henry Cooke, Pelham Humphrey, John Blow and Michael Wise soon became recognized leaders of a new English school, of which Dr. Christopher Gibbons (son of Orlando), was a distinguished master, and Henry Purcell a leader of art, who re-organized the church music, and wrote dramatic music of great merit, of which his King Arthur was a nearer approach to the modern romantic school than was attained by any of his continental contemporaries.

We have not space in the scope of this work to reweir the progress of construction and invention in musical instruments, which it may be remarked, had at all times kept somewhat in advance of the actual requirements of composition, and the general principles of which are popularly understood.

We may also in taking leave of the seventeenth century, direct the reader to the chart illustrating, not only the principal events of the period but their consecutive connection, and which sets forth a vast amount of information that may be studied with profit and will supply all the details necessary to complete the outline here given.

CHAPTER VII.

THE EIGHTEENTH CENTURY.

The eighteenth century witnessed the most remarkable advancement in the history of the progress of the tonal art, and includes the names of some who are entitled to immortal renown. It witnessed the transfer of the seat of musical creation from Italy to Germany, the rise of French Grand Opera and the glorious epoch of Handel in England. We will first consider the medium of transition of musical supremacy from Italy to Germany. Pretorius and Schutz in the sixteenth century had devoted themselves to the cultivation of the Italian school for the benefit of Germany, and the latter introduced the new operatic style, the first performance of Rinuccini's "Daphne," set to music by himself, having taken place at Torgau in 1627. Schutz did for Germany, also, in church music what Lotti and Scarlatti did for Italy. The essential connecting link between Germany and Italy, however, was in the career of Johann Joseph Fux, who died at Vienna in 1741, and whose mission it was to harmonize in his musical works the Protestant tone-schools of North Germany with the advanced teaching of the schools of Venice and Rome. This work was continued by Zelenka, who, on advice of Fux, was sent to Venice in 1716, where he became learned in the recent theories and practice of Lotti, and the *ricercatas* and fugal compositions of Poglietti, which he introduced into Germany, thus contributing rich material to the foundation upon which the immortal Bach reared so grand and symmetrical a monument of art. At Vienna in 1718, Fux wrote his "Messa canonica," which is one of the finest exemplifications of contrapuntal skill, yet so skillfully woven that its wonderful detail is lost sight of in its majestic grandeur as a whole; and in 1725 dedicated to Charles V a treatise on counterpoint, "Gradus ad Parnassum," so valuable that from its stores Haydn, Mozart and Beethoven drew the knowledge which they applied to this branch of musical construction. Karl Heinrich Graun (1710-1759), who was Kapellmeister at Berlin under Frederick the Great, in 1740, wrote thirty operas after the new style, and sacred music second only in merit to the masterpieces of Bach and Handel. His oratorio, "Der Tod Jesu," has been sung at the Cathedral at Berlin during Holy Week, every year since 1755.

In 1714 the great Sebastian Bach, the details of

whose career will be found in another place, had established his fame, which was thenceforward augmented to the end of his career. Bach is a colossal figure in musical history. In him was consummated the tonal development of both the Catholic and the Reformed churches; he fused into a harmonious whole the best elements of all previous musical effort; applied polyphonic art-forms to instrumental music, which he wholly remodeled; freed the latter from all dependence upon extraneous influence, and originated a New Period, the brightest and most glorious of the art. In his compositions he united into a common system all the modern resources of art which had been accumulated, with the highest beauties of the polyphonic school. He left a prodigious heritage of musical wealth to enrich all subsequent art, and made Leipzig a center of musical renown which has never wholly departed from it.

A great school grew up at Vienna in this century, with which are identified the names of Gluck, Haydn, Mozart, Hummel and Meyerbeer. The musical work and influence of Gluck, who, however, crowned his career by his achievements at Paris, we treat fully in a biographical sketch in this work, and we here take up the important work of Haydn, who wrought for instrumental music an entirely new form of development, as Gluck did for the opera. To him we owe the perfection of that musical construction which we describe as the Sonata form, and which has been utilized with so much beauty by all the great composers, from Beethoven to Wagner. Haydn, it is true, built upon the work of D. Scarlatti and Bach, but he was none the less the originator. He was, moreover, the first master to recognize the orchestra as a distinct factor, with an independence moving entirely separate from the vocal element which it accompanies. True, Mozart had made important advances in this work, but it was Haydn who introduced the true use of the orchestra—to depict all the external impressions embraced in a musical setting, and upon which the beauty of the modern symphony is founded.

Haydn was succeeded by Mozart, the salient events of whose career will be found elsewhere. Like Haydn and Beethoven he founded his studies upon the "Gradus ad Parnassum" of Fux. The venomous and mean opposition of Archbishop Hyeronimus at one time drove him to Italy where, at Naples, in 1781, he produced "Idomeneo," a *dramma per musica*, of the new school of Gluck, overflowing with exquisite melody. He was recalled to Vienna,

1800.

1810.

1820.

1830.

EPOCH OF THE ROMANTIC SCHOOLS.

Principal Epochs in the General History of Music.

By Romantic is meant something striking, strange. Its root principle in art is the inherent interest of the individual, in all his moods, pe...

ularities, and experiences; as opposed to the classic ideal of good proportion and universal...

ne by Auber's "Massiniello," Rossini's "Tell," and Meyerbeer's "Hugue...

notes." Weber's "De...

Principal Periods and Events in the History of the Opera.

EIGHTH PERIOD.—Beginning of Grand Opera proper, expressive of Her...

oism and Glory. Spontini's "Vestale," 1809, was succeeded in the same li...

a Solemnis" brought into this province a depth of feeling unprecedented...

since Bach. They al...

PRINCIPAL PERIODS and Events in the History of the Oratorio.

SEVENTH PERIOD. (Continued.)—Haydn's masterpieces, the "Creatio...

n," and the "Seasons," and Beethoven's "Mount of Olives" and "Miss...

Allen invented compensating grand piano with metal tubes and plates.

er improvement (to pr...

Principal Events in the History of the Piano-forte and Organ.

Hawkins pat. an upright piano. 2. Land pat. diagonal upright piano.

11. Wornum made first cottage piano.

21. Erard pat. double escapement action. 27. Stewart pat. damp...

31. Allen pat.

PRINCIPAL PERIODS and Events in the History of Organ, Harpsichord and Pianoforte Music.

CLASSICAL ROMANTIC PERIOD. (Continued.)—The later works of Beeth...

oven show stronger emotional contrasts, and greater freedom of form; th...

erely preparing the way for the Romantic School; 27. MODERN ROMAN...

TIC PERIOD.—Mendel...

PRINCIPAL EVENTS in the History of Violin and Orchestral Music.

WEBER, MENDELSSOHN, BERLIOZ.—Weber's "Der Freischutz" and...

"Oberon," introduced many novelties of orchestration, including lead...

ng motives, fairy, spectre, and demon music, afterwards leading to gree...

t developments of des...

Date of Birth of Eminent English Musicians.

J. Gos. 2. J. Barnett. 6. G. A. Osborne. 8. H. F. Chorley.

A. Day. 12. J. P. Knight. 14. W. V. WALLACE. 18. H. C. Lit...

George IV., King. 25. Spohr's "Der Berggeist," Cassel.

H. S. Oakeley.

Important Events in the History of Music in England and Cognate Nations.

Boieldieu's Catife de Bagdad.

Cramer's "Pianoforte Studies" pub...

21. Moscheles played his M. S. Concerto.

William IV., King.

DATE OF DEATH of Eminent English Musicians.

1. J. Battiehill. 3. W. Jackson. 6. J. Alcock.

14. C. Burney. 16. S. Webbe.

21. J. W. Callcott. 26. M. Kelly.

Shield.

Date of Birth of Eminent French Musicians.

2. J. B. Duvernoy. 6. G. L. Duprez. 9. CHO...

PIN. 11. C. L. Thomas. 14. P. Croisez. 18. C. F. GOU...

NOD. 21. J. B. Weckerlin. 23. N. J. Lemmens.

J. Cohen.

Important Events in the History of Music in France and Cognate Nations.

4. Napoleon I., Emperor. 7. Mehul's "Joseph,"...

Paris. 12. F. B. von Flotow. 15. R. Franz. 17. I. LEYBAO...

Paris. 21. Nourrit's debut. 24. Charles IX., King.

30. Louis Philippe.

Date of Death of Eminent French Musicians.

Gavinies. 9. N. D...

17. E. H. MEHUL.

23. B. Bruni. 25. P. Gaveaux.

C. S. Catel.

Date of Birth of Eminent German Musicians.

J. W. Kalliwoda. 4. H. Dorn. 6. Henrietta Sontag. 9. F. M...

ENDELSSOHN. 13. R. WAGNER. 16. A. W. Ambros. 19. Fran...

z Abt. 21. D. Krug. 24. T. Kirchner. 29. J. Bl...

UMENTHAL. 32. K...

Important Events in the History of Music in Germany and Cognate Nations.

Beethoven's first grand Orchestral Symphony. 7. Weigl's "Cleopatra,"...

Beethoven's first piano-forte piece. 15. Meyerbeer studied in Venice.

Liszt's first public per. on Pf., Oedenburg. 27. Preindl's Treatise...

on Harmony. 32. Spo...

Date of Death of Eminent German Musicians.

C. F. C. Fasch. 3. F. X. Sussmayer. 6. M. Haydn. 9. J. G...

Albrechtsberger. 13. J. G. Vierling. 16. Elizabeth B...

illington. 22. E. T. W. Hoffman. 26. F. E. Fesca. 28. F. SCH...

UBERT. 32. KUHN...

Date of Birth of Eminent Italian Musicians.

V. Gabuissi. 2. V. Bellini. 5. L. Ricci. 7. M. H. Esclava.

G. CONCOENE. 13. G. Verdi. 15. F. Schira.

21. Michelle Viardot. 24. Marietta Alboni.

PINSUTI. 31. F. March...

Important Events in the History of Music in Italy and Cognate Nations.

Spontini comp. to Italian Court at Palermo.

Rossini's first opera, "Matrimonial," Venice. 16. Rossini's "Barbieri."

Rome. 25. Bellini's "Adelson e Salvini." 29. Gr...

isi's debut. Milan...

Date of Death of Eminent Italian Musicians.

N. Piccini. 2. G. Sarti. 5. L. Boccherini.

12. V. Righini. 16. G. Priestello.

24. G. B. Viotti. 25. A. Salieri.

29. L. Marchesi.

Date of Birth of Prominent American Musicians.

W. H. Oakley. 7. J. W. Moore. 7. H. W. Longfellow.

Olous Bull. 13. W. H. Fry. 15. J. Zundel. 17. A. W. Thayer.

L. O. Emerson. 23. A. D. Fillmore. 26. W. F. Sherwin.

J. P. Webster. 32. C...

Important Events in the History of Music in America.

Butterpean Music. Society, New York.

15. Handel and Haydn Society...

Firm of Ditson & Co. established. 29. First...

Musical Conventio...

Date of Death of Prominent American Musicians.

W. Billings.

16. S. Holyoke.

21. A. Law. 25. E. Mann. 28. J. Ingalls.

31. O.

1800.

1810.

1820.

1830.

1820.	1830.	1840.	1850.
<p>EPOCH OF THE ROMANTIC SCHOOL.</p> <p>In all his moods, peculiarities, and experiences; as opposed to the classic ideal of good proportions of the touch, and succeeded in the same line by Auber's "Massiniello," Rossini's "Tell," and Meyerbeer's "Hugue-bole" brought into this province a depth of feeling unprecedented</p> <p>Allen invented compensating grand piano with metal tubes and plates. 21. Erard pat. double escapement action. 27. Stewart pat. damp. 21. Collard pat. additional bridge and movable damper. 21. Heron pat. fixed string-plate. 26. Warnum pat. crank action. 22. Broadwood adopted tension bars to string-plate. 25. Broadwood pat. recoil hammer.</p> <p>freedom of form; their titles, as shown by his</p> <p>tion, including leading (1826) and Berlioz c</p> <p>18. H. C. Lart. S. BENNETT. 18. J. H. Hop. 18. Clara Nov</p> <p>ded, London. Clementi's "Gradu 19. Ros</p> <p>Webbe.</p> <p>18. C. F. GOU 18. J. H. Ravina. 19. J. E. 19. H. L.</p> <p>7. Catel's "Wallace," Paris. 21. Nourrit's debut. 24. Charles IX., King. 24. Baillot's Violin Method. 23. Auber's "Masaniello," Paris. 25. H. Bertini's "Studies." 26. Rossini comp. to King of 24. Choron founded Institution Royal de M</p> <p>17. E. H. MEHUL 17. P. A. Monsigny. 18. N. Isouard. 21. D. Krug. 24. T. Kirchner. 29. J. Bl. 29. A. G. 24. A. H. Ehrlich. 27. E. Naumann. 29. J. He 25. J. Schulhoff. 26. K. Pauer. 25. J. Strauss. 26. H. Berens.</p> <p>first mass. "lio" successfully reviv 18. Mendelssohn's first appearance in public. 24. Moscheles taught Mendelssohn. Mendelssohn's first compositions. 23. Mendelssohn's Overture. 22. Weber's "Preciosa." 27. Mendelssohn studi 18. Schelble estab 18. Donizetti's first opera, "Enrico de Borgogna," Vienna. 28. Weber's "Oberon." 29. Pag 18. Spohr's "Fa 21. Weber's "DEK FREISCHUTZ." 20. Ger 21. Schubert's "Songs" first publicly per. 21. Moscheles' "Concerto in G minor." 23. Brethoven's "CHORAL SYMPHONY." 23. Liszt's debut at Vienna. 29. Men</p> <p>18. Elizabeth B 22. E. T. W. Hoffman. 26. F. E. Fesca. 28. F. SCH 21. A. Romberg. 23. D. Steibelt. 27. BEETHOVEN. 23. J. Freindl. 26. C. von WEBER. 23. J. G. Schicht. 27. W. Müller. 25. P. von Winter.</p> <p>21. Michelle Viardot 24. Marietta Alboni. 29. Li. C. 23. G. Bottesini. 25. L. Arditi. 26. Mathilde de Marchesi.</p> <p>Rossini's "Barbiere." Rome. 25. Bellini's "Adelson e Salvini." 29. Gr 25. Malibran's debut. 29. Zin 25. Bellini's "Bianca e Fernando." 29. Ros 29. Ros 32. Bellini's "Norma." Milan. 35. Donizetti's "Lucia di Lamme 34. Bellini went to Paris.</p> <p>24. G. B. Viotti. 25. A. Salieri. 30. L. Marchesi.</p> <p>17. A. W. Thayer. L. O. Emerson. 23. A. D. Fillmore. 26. W. F. Sherwin. 28. J. C. Par 18. F. Mollenh 21. K. Bergmann. 24. J. Eichberg. 26. C. Zerrahn. 28. G. W. War 17. Bradbury. 19. S. P. Tuckermann. 24. A. Errani. 27. Richings-Bernard 17. Creatorex. 19. I. B. Woodbury. 23. N. Richardson. 25. G. F. Bristow. 29. L. M. 21. Anna Seiler. 25. M. Strakosch. 27. H. Balatka. 23. T. Hagen. 25. H. F. Miller. 27. Dr. J. H. Willcox. 22. G. W. Morgan. 25. A. N. Johnson. 27. S. Winner. 29. P. 22. M. Maretzek. 25. H. S. Cutler. 27. H. A. Wollenhaupt. G. F. Root. 22. Hermine Radersdorf. 26. S. C. Foster. 28. W. Mason.</p> <p>nd Haydn Society Firm of Ditson & Co. established. 29. First 23. Firm of Chickering & Sons formed. 23. Sacred-Music Society, New York. 23. New York Choral Society organized.</p> <p>30. J. P. Webster. 32. C. A. White. 34. C. Wolfson. 37. W. S. B. Mathews. 31. R. H. Hoffman. 34. M. Strakosch. 36. J. K. Paine. 38. O. Mayo 32. L. Damosch. 34. G. P. Upton. 39. J. 31. Millard. 32. H. C. Work. 34. K. Merz. 36. T. P. Ryder. 31. Gottschalk. 32. A. P. Wyman. 35. T. Thomas. 37. S. N. Penfield. 39. D 31. A. Baumbach. 33. H. S. Perkins. 36. M. W. Whitney. 39. S. E. 31. C. Anschutz. 33. Adelaide Phillips. 36. Heman Allen. 39. R. G. 33. F. Amadio. 35. J. M. North. 39. E. W. Thayer. 34. E. Toungée. 37. J. A. Butterfield. 34. F. L. Ritter. 38. S. B. Mills. 34. H. R. Palmer. 39. D. S. 38. P. P. Bliss. 41. J. P. Morgan. 44. G. L. Osgood. 38. F. Archer. 42. A. H. Pease. 45. O. B. Boise. 39. H. A. 42. A. H. Pease. 45. E. H. Sherwood. 39. C. Ba 44. C. Petersilea.</p> <p>Holyoke. 21. A. Law. 25. El Mann. 28. J. Ingalls. 23. J. Kimball. 26. O. Dressel. 26. J. Stickney.</p> <p>31. O. Holden. 36. D. Reed. 39. L. D 38. D. Schlesi</p>	<p>HOOLS.</p> <p>portion and universal validity of type, hence the music of this school di can express itself in music, unhampered by any other considerations th</p> <p>nots." Weber's "Der Freischutz," and "Oberon," introduced the</p> <p>since Bach. They also employed all the</p> <p>36. EIGHTH PERIOD.—Men much farther than did the same principles ov</p> <p>er improvement (to prevent jarring.)</p> <p>31. Allen pat. cast-iron frame piano.</p> <p>38. Erard int</p> <p>36. EIGHTH PERIOD.—Men much farther than did the same principles ov</p> <p>36. E. Nicolini. 37. A. Guilment. 35. C. C. SAINT SAENS. 36. L. Delibes. 38. G. Bizet. 38. B. Tour s.</p> <p>30. Louis Phillippe. 31. Herold's "Zampa," Paris. 36. Gounod studied at Paris 35. Halévy's "La Juive," Paris. 36. Chopin first met Madame Masaniello," Paris. 37. Chopin's "Concertos and Studies," Paris. 37. Gounod gained se France. 32. Berlioz's "Symphonie-fantastique," Paris. 38. Chopin ac usique. 32. Pier director of King's chamber music. 38. Berlioz's "C. S. Catel. 32. M. P. V. Garcia. 33. L. J. Herold. 37. J. F. Lesueur. J. P. RODE. 31. N. Nourrit. 34. F. W. Boieldieu. 39. C. P. Gossec. 31. R. Krentzer. 34. A. E. Choron. 39. C. P. 32. K. Goldmark. 35. N. RUBINSTEIN. 38. A. Jense Rubinstein. 33. J. Brahms. 36. L. Brassin. 39. J. R ldschmidt. 31. J. JOACHIM. H. G. von Bulow. Hinesberger. 25. Lassen. 31. J. Ascher. G. Schirmer. 31. S. Jadassohb. C. Klindworth. 32. F. Laub.</p> <p>32. Spohr's Symphony, "Consecration of Sound." 34. Schumann established his musical paper, "Zeitschrift." 43. Mendelssohn founded Leipzig Conservatory. Schumann married Clara Wieck. 45. Wagner's "TANHAUSEK," Dresden. 41. Mendelssohn Supt. sacred music, Germany. 47. F. Hiller musi oc., Frankfurt. 43. Mendelssohn's "Scotch Symphony." 42. Wagner's "RIENZI," Dresden. 41. Hiller's "Destruction of Jerusalem." 45. Liszt conducted Beethoven Festival, Bonn. [Weimar. cal cond., Dusseldorf.</p> <p>31. Mendelssohn visited Italy and France. 37. Mendelssohn marr 31. Spohr's "Violin School." 35. Spohr's "Calvary." 39. Schu 31. Meyerbeer's "Robert le Diable." 38. Wagner mu 33. Mendelssohn director of Theatre, Dusseldorf. 36. Wagner married.</p> <p>39. Rubi 36. N. Burgmüller. 39. G. 37. J. N. HUMMEL. 36. A. J. Reicha. 38. L. Berger. 37. J. H. Scheibler. 38. F. R 37. J. N. Schelble.</p> <p>31. F. Marchetti. 35. Maria Piccolomini.</p> <p>33. Donizetti's "Lucrezia Borgia," Milan. 38. Verdi settle 31. Bellini's "La Sonnambula," Milan. 36. Donizetti's "Belisario." 34. Bellini's "Il Puritani," Paris. 39. Verdi 35. Donizetti's "Lucia di Lamme 34. Bellini went to Paris.</p> <p>32. M. Clementi. 35. V. Bellini. 39. F. P 32. Felice Pellegrini. 37. N. A. Zingarelli. 36. Maria F. Malibran. 37. A. Belle.</p> <p>32. C. A. White. 34. C. Wolfson. 37. W. S. B. Mathews. 31. R. H. Hoffman. 34. M. Strakosch. 36. J. K. Paine. 38. O. Mayo 32. L. Damosch. 34. G. P. Upton. 39. J. 31. Millard. 32. H. C. Work. 34. K. Merz. 36. T. P. Ryder. 31. Gottschalk. 32. A. P. Wyman. 35. T. Thomas. 37. S. N. Penfield. 39. D 31. A. Baumbach. 33. H. S. Perkins. 36. M. W. Whitney. 39. S. E. 31. C. Anschutz. 33. Adelaide Phillips. 36. Heman Allen. 39. R. G. 33. F. Amadio. 35. J. M. North. 39. E. W. Thayer. 34. E. Toungée. 37. J. A. Butterfield. 34. F. L. Ritter. 38. S. B. Mills. 34. H. R. Palmer. 39. D. S. 38. P. P. Bliss. 41. J. P. Morgan. 44. G. L. Osgood. 38. F. Archer. 42. A. H. Pease. 45. O. B. Boise. 39. H. A. 42. A. H. Pease. 45. E. H. Sherwood. 39. C. Ba 44. C. Petersilea.</p>	<p>ffers from the Classic in stronger contrasts and more intense feeling, ex an those of directness and truthfulness.</p> <p>elements of 42. NINTH PERIOD.—In "Rienzi" Wagner took up the head of grand opera where d "Tannhauser," he enters upon his own distinctive province, drawing freely up myths for his verbal material, and employing many chrestation, and stage effects, for expressing his com</p> <p>delssohn in his "St. Paul," and "Elijah," carried the elements of dram Haydn and Beethoven. Berlioz in his "Damnation of Faust," and "In er the still wider range of dramatic characterization.</p> <p>43. Bard pat. "Capo tasto" bar.</p> <p>roduced "Harmonic bar."</p> <p>47. Broadwood inven</p> <p>ompositions of Schumann, applied the principles of romanticism in thi s province over a wide range mark the beginning of an epoch of brilliant piano-playing, afterwards c</p> <p>poems. ns in his "Treatise upon Orchestration," (1844.)</p> <p>B. Mills. 42. T. R. Prentice. 42. Oliveria Prescott. 42. A. S. Sullivan.</p> <p>Moscheles instructed W. S. Bennett. 47. Banister's First Sy 43. Balfé's "Bohemian Girl." 49. Bac 49. Bac ole Bull. Lipinski, and Balfé. 45. Wallace's "Maritana," London. 49. Mac Spohr's "Calvary," London. 49. Mac 44. Benedict's "Brides of Venice," London.</p> <p>43. Fanny Montigny. 44. E. Paladilhe.</p> <p>49. B. I. GODARD.</p> <p>nod gained grand "Prix de Rome." 48. Berlioz's "Damnation of Faust." 48. Delibes st 49. Saint Siens gained second organ (prize at Paris Cons. 49. Deli bes gained second prize for [singing.</p> <p>42. P. M. F. Baillot. 49. F. C HOPIN. 42. H. M. Berton. 49. F. A. Habeneck. 49. F. Kalkbrenner.</p> <p>41. C. Tausig. 45. A. E. Wilhelmj. 47. A. Klughardt. 41. Pauline Lucca. 45. H. Vogl. 47. P. SCHARWENKA. 42. C. A. Rosa. 43. E. Grieg. 43. Christine Nilsson. 47. Mathilde Mallinger. 42. H. Hofmann.</p> <p>William IV., Emperor. 44. Gade Cond. Gewandhaus Con's. 49. Wag "Zeitschrift." 43. Mendelssohn founded Leipzig Conservatory. Schumann married Clara Wieck. 45. Wagner's "TANHAUSEK," Dresden. 41. Mendelssohn Supt. sacred music, Germany. 47. F. Hiller musi oc., Frankfurt. 43. Mendelssohn's "Scotch Symphony." 42. Wagner's "RIENZI," Dresden. 41. Hiller's "Destruction of Jerusalem." 45. Liszt conducted Beethoven Festival, Bonn. [Weimar. cal cond., Dusseldorf.</p> <p>41. Mendelssohn visited Italy and France. 37. Mendelssohn marr 31. Spohr's "Violin School." 35. Spohr's "Calvary." 39. Schu 31. Meyerbeer's "Robert le Diable." 38. Wagner mu 33. Mendelssohn director of Theatre, Dusseldorf. 36. Wagner married.</p> <p>39. Rubi 36. N. Burgmüller. 39. G. 37. J. N. HUMMEL. 36. A. J. Reicha. 38. L. Berger. 37. J. H. Scheibler. 38. F. R 37. J. N. Schelble.</p> <p>48. Adelina Patti. 46. I. Campanini.</p> <p>Mercadante director of Cons., Naples. 48. Concone or g. Royal Chap., Turin. 44. Donizetti's last opera, "Cornaro," Naples. 44. Verdi's "Ernani." 45. Concone's Method of Harmony. 45. Pinsuti studied at Bologna.</p> <p>41. F. Morlacchi. 46. D. Dragonetti. 48. V. Gabrussi. 48. G. Donizetti. 49. Ang 41. D. Barbaja. 42. M. L. C. CHERUBINI. 48. G. Donizetti. 49. Ang 41. S. A. Emery. 43. J. C. Fillmore. 48. F. W. Root. 48. Alwina Va 43. A. Nenendorf. 48. J. Kunkel. 48. T. Presser. 43. W. F. Heath. 48. S. G. Pratt. 48. E. M. Bow man. 41. F. B. Rice. 43. W. F. Sudds. 47. T. G. Bethune, (Blind Tom.) 41. S. P. Warren. 44. Amy Fay. 48. W. W. Gilchrist. 49. Will L. Thompson. 41. E. P. Warren. 44. Annie L. Cary. 48. C. R. Adam s. 41. J. P. Morgan. 44. G. L. Osgood. 49. Em ma A. Osgood. 41. J. P. Murray. 44. Annie L. Cary. 48. C. R. Adam s. 41. J. P. Morgan. 44. G. L. Osgood. 49. Em ma A. Osgood. 42. A. H. Pease. 45. O. B. Boise. 45. E. H. Sherwood. 44. C. Petersilea.</p> <p>Firm of J. & C. Fischer established. 46. Deutsch Liederkrau organ 46. Melodeon first introduced. 44. Musical Institute organized, New York. 42. Philharmonic Society founded, New York. 49. Mary Festivals begun, Cincinnati. Association formed. 48. Firm of Le e & Walker founded, Phila.</p>	

where he was subsequently appointed Kammer-compositor to the Emperor, and produced a series of brilliant operas, including the renowned "Il Don Giovanni," and culminating in the master-piece "Die Zauber Flote." He left a vast amount of work of imperishable fame, equally superior in the epic, lyric or dramatic walks of art. All his compositions are characterized by the deepest musical learning, but this is overlooked in its characteristic individuality, and its extreme beauty of form and exquisiteness of expression.

Another giant of musical intellect born in this century in 1770, and who, in 1787, took lessons from Mozart, was Beethoven, but as his most important works belong to the present century, we shall refer to him later on. These great masters, including Handel, who belongs properly to the contemporary period of English development, overshadowed the musical world, and gave to Germany that supremacy as the centre of the art, which it has ever since maintained almost without dispute. We should also mention, in connection with the rise of the German schools of Vienna and Leipzig, the name of Johann Adam Hiller (1728—1804), who settled in the latter city in 1758. After conducting the Oratorios of Handel and Graun for the "Concert-Institut," in 1781, he secured for the Institute the new "Gewandhaus" hall, and thus became the first director of the renowned "Gewandhaus Concerts," famous throughout Europe. For the Leipzig theatre he also wrote musical dramas founded on the national "lied," and became the originator of the *Singspiel*, a form of opera analogous to the opera-comique of the French.

It should be borne in mind, however, that the work of these great masters had no adequate appreciation in the first three-quarters of the century. The efforts of Bach, Handel, Haydn and Mozart, to found a pure national school did not immediately prevail, and the general feature of this period in the current musical history was borrowed from the deteriorating influences which were at work in Italy. At the German courts, the singers were Italians, and the *ballets* French. As in Italy, the castrate male soloists and *prime donne* absorbed the operatic stage. Everything was subordinated to their ambition for meretricious display, and as they were generally court favorites, the demands of the art had to be sacrificed to their vanity and their whims. It was only, indeed, by the exercise of despotic will power, that such geniuses as Gluck and Handel were enabled to enforce an adequate presentation of their greatest masterpieces.

DECADENCE OF ITALIAN ART.

The condition to which we have just adverted was during this period the dominant feature in the schools of Italy. If we except Domenico Scarlatti and his pupil, Nicolo Porpara (1686-1766), the Italian composers, although possessing much melodic fluency, were universally crippled by the domineering mannerism of the time and the paramount sway of the singers. The emasculating and enervating tendency, which made art the slave of its servants, was not calculated to produce masters, or to develop a vigorous growth. Porpara, Pergolesi and Jomelli wrote music of a fine order, but they could not escape the prevailing blight. Gluck illuminated the page of history of the *Opera seria* before he set himself to work in earnest to reform and recreate it, and Piccini and Sacchini were, beside him, the only writers who possessed the real dramatic genius. In *opera buffe*, however, the Italian masters made greater progress, and in this walk of art Piccini, Paisiello and Cimarosa were eminent. Sarti was another master who enjoyed great fame at nearly all the European capitals both for serious and comic drama, and also had a thorough command of musical theory, in which he founded his great pupil, Cherubini.

THE FRENCH GRAND OPERA.

We have referred in the previous chapter to the establishment of the basis of the French Grand Opera by Lully about the close of the 17th century. Lully introduced the overture and in a crude way the recitative, but the chief advantage of his operas over the Neapolitan style, which with him contended for favor of the French public, was his assertion of dramatic consistency, and his resolute opposition to making the opera a mere vehicle for the display of the virtuosi. Lully was followed by Marin Marais, (1656-1728), who adopted his characteristics, and developed the melody of his arias by the employment of a more advanced art-form. But the real work of Lully was carried on by a greater genius, Jean Phillipe Rameau, born at Dijon 1733, died at Paris in 1764. Rameau was skilled in mathematics and acoustics, had a profound knowledge of musical theory, and was an expert virtuoso on the organ and clavichord. After a chequered career, in which he had the advantage of Italian study, in 1733 he produced "Hypolyte et Arice," in which he introduced such innovations upon the style of Lully as aroused vigorous opposition. It was not till 1755 that Rameau's theories were accepted as representative of the

French Opera, and then only when national pride was aroused to the necessity of a united front against the invasions of the Italian *opera buffe*. Rameau was the first to establish the division of the octave into twelve equal semitones on which all subsequent improvements in instruments having fixed sounds have been based. He developed and systematized in his harmonies the theoretical principle of the relation of the combination of tones generated by one fundamental tone, and employed musical declamation with an effect that subsequently led the great Gluck to the true solution of the establishment of harmony between music and drama.

The Coupirin family, Louis, born 1630, Francois, his brother (1631-1698), and Francois, the younger, 1668-1733 had done much to foster and promote classic music in France, and the latter, beside leaving many harpsichord works of high merit, was the author of "Pieces de Clavecin," which were approved by the great Sebastian Bach who recommended them for careful study by his pupils.

Berton (pere), born 1727, was appointed conductor of the Grand Opera in 1755 and did much to improve its traditions. He took great interest in the work of Gluck and helped to direct Cherubini in the direction of musical thought which Gluck opened up. Gossec (1734-1829), Berton (fils), born 1767, and Spontini (174 -1851) were the great composers in whom the spirit of the French revolution of the eighteenth century was realized on the operatic stage, and it may be said that the combined influence of Gluck, Cherubini and Spontini was that which gave to French Grand Opera the characteristics by which it has since been distinguished. Mehul (1763-1817) and Boieldieu (1775-1834) were also great masters at this period.

HANDEL AND THE ENGLISH SCHOOL.

We have deferred extended allusion to Handel in order to introduce him in connection with the revival of musical interest in England, which had languished since the death of Purcell. The artistic and personal career of Handel will be found traced in biographical form in this work. In 1711 he produced "Rinaldo" at the Queen's Theatre with unprecedented success, the celebrated Nicolini taking the principal part. In 1713 he presented the "Birthday Ode," adapted to English words, and thereafter cast in his lot with the English school, of which he became the central figure. His "Utrecht Te Deum and Jubilate," composed for St. Cecilia's day 1694, seems to point to the con-

clusion of a definite intent on the part of Handel to take up the work of developing English music, as Purcell left it, and his subsequent efforts proved him to be the noblest exponent of the truest English style. In 1720 he established a company under the title of "The Royal Academy of Music," which, owing to rivalry, collapsed, 1721; he, nevertheless, continued to produce operas, eighteen in number, from 1729 to 1741. However, in 1832, he entered another field in which he won a renown that left him without a compeer, either in England or indeed in Europe. No composer at any time in the history of music has approached the transcendent grandeur of Handel's Oratorios. He realizes in "Israel in Egypt" an awe-inspiring musical expression of the majesty of the works and word of God; he wrings the heart of the most callous with the wonderful pathos and sublime grief of the portrayal of the sufferings of the Crucified One in the "Messiah;" he paints in tone colors as vivid as the track of lightning athwart the lowering heavens the majestic portents of nature. To Handel is due the perfection of the tonal epic, and in his heroic works he established the use of the chorus to depict massive events, such as the fate of nations, which are beyond the power of the individual voice to portray. Cosmopolitan in the range of his genius, in search of noble themes, in all he realized those grand conceptions of national liberty which are only to be found in the English-speaking nations, and he is appropriately claimed by the English as a national hero and awarded a place among the highest of renown in Westminster Abbey.

Toward the end of the century Muzio Clementi, another foreigner of English adoption, became known as the "Father of Pinoforte Music," and performed a great work not only for England but for the musical world, of which some mention will be found elsewhere in this book. Among others who contributed to the musical development so grandly led by Handel, we may mention Thomas Augustine Arne (1716-1778) who set to music Addison's "Rosamond," Fielding's "Tragedy of Tragedies," Milton's "Comus," and who in "Rule Britannia," the finale of "Alfred," furnished England with its national air. Dr. John Christopher Pepusch set to music Gay's popular "Beggar's Opera," and wrote a valuable treatise on harmony, printed 1730. Charles Dibdin (1745-1814) composed both libretto and music of upward of a hundred operas, pastorals etc., containing charming music much of which still survives. His nautical songs were exceedingly popular. William Shield

1870.	1880.	1889.
<p>GENERAL TENDENCY OF</p> <p>shows itself in every way. A wider range of poetic ideas has been introduced in its concertos.</p>	<p>MUSICAL DEVELOPMENT.</p> <p>ought illustration through music, by means of greater contrasts, freer use of harmonies, modulations, dissonances, more numerous and widely distributed voices, and greater sensa-</p>	<p>ionalism in every direction.</p>
<p>(1865); the "Nibelungen Ring," (1876,) and "Parsifal," (1882.) ment have found expression in the multitude of Light Operas</p>	<p>These are characterized by poetic and lofty sentiment, finding expression in word, musical such as those of von Suppe, Strauss, Leoceq, etc.</p>	<p>phrasology, tone color, and scenic appointments to an extent previously unknown. Go-</p>
<p>ows the tendency towards sensationalism as decidedly as any o- of Mackenzie's "Rose of Sharon," etc.; Dudley Buck's "L</p>	<p>ther. Rubinstein's "Tower of Babel," and "Paradise Lost;" Saint-Saen's "Deluge;" Berlioz's "Te Deum," (1855,) and Verdi's "Requiem," (1874,) represent the chief works in thi-</p>	<p>department. In the lighter</p>
<p>The Liszt compositions of the brilliant school, were produced The style of piano playing has vastly increased in expression,</p>	<p>before 1850, and none of the later writers have surpassed them. The chief gain has been in brilliancy, and intelligent effectiveness.</p>	<p>n popularizing the best of these, and in the addition of a vast number of arrangements, such as Liszt's of the Schubert</p>
<p>t more elevated, organ-like, and poetic. Aside from such ins original and poetic in a high degree. No new symphonies</p>	<p>trumental pieces as Wagner's Prelude to "Lohengrin," "Ride of the Valkyries," "Waldw of a higher order, in classic style, have been produced.</p>	<p>eben," Prelude to "Tristan and Isolde," and that colossal work, the score of the "Go-</p>
<p>64. H. D. Leslie Principal of National College of Music. Bennett's Fantasia-Overture, "Paradise and Peri." 64. Sullivan's "Kentworth," written for Birmingham F 64. H. Smart's "The Bride of Dunkerron." 64. J. Benedict's "The Bride of Song." 65. Moscheles' last improvisation in public. Balfé's "Sleeping Queen." 67. Sterndale Bennett's "Wo established Tonic Sol-Fa. Coll. 67. Sullivan's "Marmion," tollf begun. 65. Jenny Lind's Concert at St. James' Hall. 64. Macfarren's "Helvellyn." Balfé's "Blanche de Nevers." 66. Sullivan's "Symphony in E."</p>	<p>Hullah Cond. at Royal Ac. of Music. Cowen's "Rose Maiden." 73. McFarren's Oratorio, "St. John, the Baptist." 72. Sir J. Goss knighted. 76. Cowan's "Pauline." 71. Sullivan, Gounod, Hiller, and Pinauti com. "On Shore and Sea." 71. Sterndale Bennett knighted. 72. Hullah Musical Inspector of Training Schools. 78. Sullivan's "Pina of man of Samaria." 74. Balfé's "Il Talsmano." 79. J. Cur 72. British Orchestral Society established. 74. Saint-Saens appeared at Philharmonic Concerts. 77. Macfarren's "Joseph." 77. Sullivan's "Sorcer."</p>	<p>irmingham Festival. Sullivan's "Martyr of Antioch." 87. Sullivan knighted. Sullivan's "Pirates of Penzance." 85. Sullivan's "Mikado." C. Reinecke cond. Philharmonic Concerts, Liverpool. in London. 83. Hullah retired. 88. Hullah retired. 81. H. Smart's "Life and Works," by W. Spark. 81. Sullivan's "Patience," London. 82. Sullivan's "Iolanthe." 85. Gounod's "Mors et Vita," per. Birmingham Festival.</p>
<p>65. M. V. WALLACE 67. G. T. Smart. 66. H. E. Dibdin. 66. W. Jackson.</p>	<p>S. GLOVER. 72. H. F. Chorley. 75. W. H. Glover. 79. H. Sma M. W. Balfé. 74. T. Hewlett. 76. J. B. Dykes. 78. Lady M. Wallace. J. Goss. 71. J. B. Chatterton. 75. W. S. Bennett. 79. Adelaide e Kemble. 71. P. C. Potter. 75. Rosa Parepa.</p>	<p>84. J. P. Hullah.</p>
<p>66. A. Thomas's "Mignon." 68. A. Thomas's "H David's "Lalla Rookh." 67. Gounod's "Romeo et Jul 67. Berlioz's Oratorio, "Le 67. Saint-Saens' "Les Noces 68. Gavaert's "Les 69. Auber's</p>	<p>71. Vieuxtemps app'd Prof. Conservatory, Brussels. 72. Saint-Saens's "La Princesse jaune." 77. Saint-Saen's "Le Timbre General "History of Music." 75. Bizet's "Carmen," Paris. 75. Massenet's "Eve." 73. Massenet's "Marie Madeleine." 76. Victor Massé's "La Nuit de Cleop de Frometee," awarded prize by International Exhibition. 73. Delibes's "Le Roi l' a dit." 76. Victor Massé succeeded Auber in</p>	<p>83. Delibes's "Lakme." Pouglin's "Universal Biography of Musicians." 81. Saint-Saens member of the Institute. French Academy. aens's "Etienne Marcel," Lyons.</p>
<p>69. A. C. L 69. H. Berl 68. A. Leduc.</p>	<p>73. L. F. Drollet. 76. A. J. Soedermann. 79. G. H. R 71. S. Thalberg. 73. C. S. Lysberg. 76. F. C. David. 78. F. Hünter. 71. D. F. S. Auber. 75. Marie Pleyel. 77. L. A. Bertin. 71. F. J. Fétis. 75. J. B. Vuillaume. 78. A. F. Lindblad. 71. A. Maillart. 75. G. Bizet. 77. A. Pilate. Camille Stamaty. 76. H. Rosellen. E. Ketterer.</p>	<p>85. Marie J. Cabel. 81. H. Vieuxtemps. 81. N. J. Lemmens. 82. J. J. Raff.</p>
<p>67. Liszt's "Wartburgfestsp 67. Rubinstein cond. Enterp 67. Liszt arr. Ungarischer M 68. Brahms's (Gerna conductor. 65. Wagner's "Tristan und Isolde," Munich. Rubinstein's "Feramors." 65. Liszt created Abbé. 65. Liszt's "St. Elizabeth." 65. Gersheims Prof. Conservatory, Cologne. 68. Wagner's "Die Raff's first Symphony, "An das Vaterland." Wagner gave concerts, Germany and Russia. 84. Wagner established in Munich.</p>	<p>71. R. Radecke Court Chapel-master Royal Opera House, Berlin. 72. Wagner settled in Bayreuth. 75. Rubinstein's "Le Démon." 74. Gernsheims director Rotterdam Conservatory. Wagner married. Liszt cond. Beethoven Festival Weimar. Raff's Comic Opera, "Dame Kobold," Weimar. 75. Rubinstein's "Die Makkabaer." 76. Fibich cond. Czech National Thea 76. Goldschmidt's "Die sieben Tods 76. Liszt's "Ungarischer Sturm-Marsch." 77. Saint-Saens's "Samson e 77. Raff director Hochconser</p>	<p>82. Wagner's "Parsifal," Bayreuth. 84. Goldschmidt's "Helianthus."</p>
<p>68. Tachakowsky P 69. Wilhelmj direct</p>	<p>71. Radecke Court Chapel-master Royal Opera House, Berlin. 72. Wagner settled in Bayreuth. 75. Rubinstein's "Le Démon." 74. Gernsheims director Rotterdam Conservatory. Wagner married. Liszt cond. Beethoven Festival Weimar. Raff's Comic Opera, "Dame Kobold," Weimar. 75. Rubinstein's "Die Makkabaer." 76. Fibich cond. Czech National Thea 76. Goldschmidt's "Die sieben Tods 76. Liszt's "Ungarischer Sturm-Marsch." 77. Saint-Saens's "Samson e 77. Raff director Hochconser</p>	<p>84. Goldschmidt's "Helianthus."</p>
<p>64. MEYERBEER. 67. T. Taglichbeck. 69. K. L 68. A. B. Marx. 68. M. HA UPTM 66. J. W. Kalliwoda. 69. B. Mohl 69. O. Jahn. 69. E. Hab 69. A. Drey schoock. 69. J. Ascher.</p>	<p>71. C. Tausig. 74. L. Plaidy. 76. A. W. Ambros. 79. A. Jen sen. 73. F. Wieck. 75. F. Laub. 77. C. F. Becker. 78. W. Maurer. 79. E. F. R 79. A. Scha</p>	<p>81. N. RUBINSTEIN. 84. L. Brassin. 88. Jenny Lind. 82. F. W. Kücken. 84. C. Reinecke. 86. F. LISZT. 83. R. WAGNER. 83. L. C. Erk. 85. A. Reichardt. 83. F. B. von Flotow.</p>
<p>65. Felecia Romani. 68. G. A. ROSSI 65. Guiditta Pasta. 67. G. Pacini. 66. A. L. Clapissou.</p>	<p>73. Donzelli. 76. J. Dessaner. 78. M. H. Eslava. 75. G. Nava. 77. F. Ricci. 76. H. Bertini. 77. E. Petrella.</p>	<p>84. M. Costa. 85. L. Rossi.</p>
<p>65. Firm of Lyon & Healy established. 67. Cincinnati Conservatory 65. Oberlin Conservatory founded.</p>	<p>New England Cons. founded. 74. Grand Cons. of Music founded New York by Eberha 71. Beethoven Cons. of Music founded, St. Louis. 77. Amateur Opera Associati of Music established. 75. Hershey School of Musical Art founded, C 71. "Belshazzar," by Butterfield. 76. Wagner's "Grosser Fests Marsch" 71. Chicago Apollo Club founded. 76. D. Buck's "Donnuno." 71. Cleveland Cons. of Music established. 76. Music Teachers' National Associ ation founded. 74. Forty-Sixth Psalm, D. Buck. 78. Kunkel's "Mus 78. Bach Society fo 71. Fisk's Jubilee Singers organized. 73. Cleveland Vocal Society organized. 73. Oratorio Society organized, New York City. 78. Symphony Society organized, New York City. Bros. established. Smith & Co., formed. & Main formed. 78. The "Musical R 78. New York Colle 78. Cincinnati Colle ge of Music incorporated. 78. Brooklyn Apollo Club organized. 78. Musical Critic,</p>	<p>83. "The Etude," (Theo. Presser,) established. 83. Campanini's appearance in America. 83. The Key Note, by J. J. King, established. D. Buck's "Golden Legend," performed. 84. American Musical Journal established. Musical Courier established. ical Review" established. 84. American Musical Journal established. Musical Herald first published, Boston. D. Buck's Quartette Club, Brooklyn. Cincinnati Music School inaugurated. record established, Ditson & Co. 86. Stoughton's Musical Society organiza 78. New York Colle ge of Music incorporated. New York.</p>
<p>64. N. D. Gould. 64. S. C. Foster. 64. W. H. Fry. H. A. Wollenhaupt.</p>	<p>72. L. Mason. 75. S. B. Marsh. 76. K. Bergmann. 74. Gen. W. Hall. 76. P. P. Bliss. 71. S. B. Pond. 71. T. Hagen. 71. S. Brainard. 72. T. Hastings. 71. H. E. Steinway. 74. Lydia Baxter. 71. J. P. Webster. 73. A. U. Hayter.</p>	<p>82. Richings-Bernard. 85. F. Mollenhauer. 82. O. Perkins. 84. H. F. Miller. 82. Adelaide Phillips. 84. Anna Bishop. 82. J. Kunkel. 84. H. C. Work. 82. T. Eisfeld. 82. J. Zundel. 82. H. W. Longfellow. 85. S. Jackson. 88. Maria Litta.</p>

(1748-1829) composed forty operas, many of them of merit. William Reeves (1757-1815) wrote nearly twenty successful operas, producing Grimaldi's famous song "Tippitiwicheh." James Hook (1746-1827), among many other works, produced "Cupid's Revenge," in 1772, and John Davy (1765-1824) composed popular operas and was author of the favorite "Bay of Biscay." In sacred music Dr. William Croft (1677-1727) published in 1724 a superior work "Thirty Anthems and a Burial Service," and Maurice Greene in 1773 published "Forty Select Anthems." He also collected a splendid series of Services and Anthems by old English composers, published, under the title of "Cathedral Music," by his pupil Dr. William Boyce between 1760 and 1778. Among less prominent musicians we may mention Jonathan Battis-hill, (1738-1801), who wrote Anthems and a glee "A paper case," which still retains popularity.

CHAPTER VIII.

THE NINETEENTH CENTURY.

Prior to the nineteenth century the power of the great masters of German music, so ineffectually realized in its current period, had come to be understood, and a truer appreciation of their immortal works had begun to prevail. True, Mozart, who had so richly endowed the music of Germany, had been allowed to die in poverty in 1791, but the nineteenth century erected monuments in his honor and his name was associated with many academical institutions of musical learning. In the eighteenth century the work of the masters in the polyphonic field for five centuries was consummated in the art productions of Bach and Handel. Haydn and Mozart created a polythematic system, which reached its perfection in the work of the great Beethoven, and which will remain, perhaps, for centuries to come, the basis of musical effort. Ludwig von Beethoven, who was born in 1770, began his great career with the beginning of the present century, and to him in a preeminent degree belongs the perfection of musical *content*, in the sonata-form—that is to say, the highest realization of music as a language of the emotions and feelings, and a vehicle for their conveyance to and impression upon others. He was endowed with a deep and powerful nature, and was imbued with a profound regard for the great ideas of Liberty, Equal-

ity and Fraternity, which have almost revolutionized the world. He infused into music a warmth and ethical sentiment never before realized and never since equalled, and leavened and widened the sphere of human emotion in music as Shakespeare and Goethe did in poetry. Up to Beethoven's time the classic element in music, that is, the beauty of Form, had predominated. While Beethoven outwardly complied with the requirements of classic form, he introduced the element of Imagination to to an extent that opened up the door to the Romantic school, of which it is proper to class him as the earliest originator.

Carl Maria Von Weber (1786-1826) is called the master of the Romantic as a recognized school of art, and his creative activity in this work was illustrated by his three operas, "Der Freischuetz," "Euryanthe" and "Oberon," in a manner that established the Romantic on an enduring foundation. What Weber did for the opera, Franz Schubert (1797-1828) did for song. While his symphonies are characterized by a wealth of beautiful ideas and a fertility of charming imagination, it was by his romantic and lyric songs that he elevated the ballad into a complete and subtle vehicle for the expression of lofty and varied emotion.

The composers of the Romantic school include the names of Felix Mendelssohn (1809—1847), Frederic Chopin (1809—1849), Robert Schumann (1810—1856), to the renowned Litz, and it was in addition adorned by many composers of first class rank. Mendelssohn, in nobility of conception and in depth of feeling, does not equal Beethoven, but in refinement, polish and elegance of form, he has no superior. Of the highest technical acquirements, he had a breadth of enlightened culture which was reflected in all his works. His creative genius is shown in an original system of romantic expression, which left a broad impress upon contemporary art, and has been a powerful influence in shaping the thought and tendency of the musical world since his time.

PERIOD OF BRILLIANT EXECUTANTS.

The improvements in the mechanism and capacity of the pianoforte effected between 1817 and 1827, accompanying the remarkable achievements of composers in the beginning of the century, which at once called forth the highest capabilities of the improved instrument and the most subtle resources of the harmonic art, led to an era of phenomenal brilliancy in pianoforte playing, which may be defined to embrace the years between 1820

and 1850. The compositions of Mendelssohn and Schumann, and, above all, the concertos and studies of Chopin, gave impulse to the development of piano-playing, and this was illustrated in a superb manner by Chopin, Liszt, Berlioz, Mme. Schumann, Thalberg and other distinguished virtuosi, who opened up to the laity the treasures of the musical art in a manner never before approached, and unfolded to the world an insight into the beauties of harmony which had been created by the great composers, and to whose treasures they themselves added a precious store. It is due to these great exemplifiers of the true functions, and of the scope and significance, of music as a fine art, that so warm an appreciation of the great composers and their work was enkindled throughout the civilized nations, leading at once to a wider recognition and a truer appreciation of the value and importance of the art as an educating, elevating and refining influence, and this in turn gave generous encouragement and stimulating impetus to the progress of musical development, which had heretofore been tardily recognized and inadequately appreciated. To the renowned Franz Liszt in particular is due an especial debt of gratitude by the world of music. He gave the reality of life to the creations of such masters as Mendelssohn and Schumann. The former said he had never before met a musician who could so perfectly express his sentiments with his fingers; the latter declared that "the piano seemed to glow under the fingers of this master." Something of what he did for music may be gathered from Richard Wagner's own words:

"At the end of my last stay in Paris, when ill, miserable and despairing, my eye fell on the score of my "Lohegrin," which I had totally forgotten. Something I felt like *compassion that this music should never sound from off the death-pale paper*. Two words I wrote to Liszt: his answer was the news that preparations for the performance were being made on the largest scale that the limited means of Weimer would permit. * * * Errors and misconceptions impeded the desired success. What was to be done to supply what was wanted so as to further the true understanding on all sides and with it the ultimate success of the work? Liszt saw it at once, and *did* it. He gave to the public his own impression of the work in manner the convincing efficacy of which remains unequalled. Success was his reward, and with this success he now approaches me, saying: "Behold, we have come so far; now create us a new work that we may go farther."

Liszt charmed the public and aroused it by an electric enthusiasm. European monarchs vied in decorating him, but everything he devoted to exalting and dignifying his beloved art, for which he demanded and secured the homage of European culture.

Among the pupils of Liszt, the more prominent were Hans von Bulow, Hans von Bronsart and Karl Tausig, each of whom attained high eminence, with special distinction in the case of the former, in the ranks of contemporary virtuosi.

THE NEW ROMANTIC SCHOOL.

The phase of romanticism in poetry exemplified in the works of Byron and Goethe, gave its impression to a new school of Romantic music through the medium of Berlioz and Wagner. The former realized the conception in music which he founded upon these poets, and upon the reading of Scott, Hugo and Dumas, in his "Damnation de Faust," "Sardanapulus," "Les Trojans," and other works, and gave an invaluable aid to art in his "Grand Traite d'Instrumentation et d'Orchestra," acknowledged to be the most valuable and instructive of its kind. The work upon which Berlioz entered, as an innovator upon the established traditions of the Romantic school, was perfected by Richard Wagner, whose name has been inseparably associated with its characteristics, and upon whom a majority of modern composers have founded themselves. Wagner's "Rienzi" in 1838 was the first in which he developed the individuality of that powerful musical dramatic gift with which he was endowed. This was still further elaborated in the "Flying Dutchman," which presents an unrivalled and marvellous power of instrumentation. The romantic vein was intensified in "Tannhauser," and in "Lohegrin," in which he introduces a new art form, in carrying the chief motivo from *pianissimo* to extreme *fortissimo*, returning by smooth degrees to the former, and giving an admirable poetic effect to the theme. The new school was, however, more essentially elaborated, and found its model, in "Tristan und Isolde." Here he divorces his work entirely from the established tradition, employing in the place of the alternation of song and recitative, and dramatic *ensembles*, a system of declamation supported by music vividly colored to conform to the spirit of the words. In this play and the "Ring des Nibelungen," he reverts from the polythematic to the monothematic system, and adopts as a foundation a method very similar to the monodic form of Monteverde. And yet, while thus deviating from the traditions established by Gluck, Mozart, Beethoven, Weber and Cherubini in the utilization of polyphonic principles, he illustrates with brilliant success the capacity of his method to arouse enthusiasm and exemplify the highest form of dramatic power. His last great work, "Parsifal," completed the triumph of a school now very generally followed, and which was still further popularized by the magic efforts of Liszt, to whom we have previously referred.

Associated with and following the Wagner enthusiasm, the musical world of Germany was largely filled with Wagner conductors, theorists and panegyrists. The chief of the first order named was Hans Richter. Von Bulow was also noted in this connection as well as a virtuosi on the pianoforte, and Hermann Levi secured celebrity as a successful Wagner conductor. Karl Frederick Weitzmann (born at Berlin 1808—died 1880) was the most prominent exponent of the musical theories of the Wagnerian school, and Franz Bendel, whose history of the composer is called "Grundzuge der Gesichte der Musik," elaborated his life and work with such success that his book had a fifth edition up to 1861, showing the extraordinary interest which Wagner, his methods and achievements, had aroused at that period. His work also reflected upon the school of vocal song, and "Wagner singers" became a distinct class, the feature of which was the adoption of a declamatory intensity in the place of the flowing melody of the aria, this being essential to the correct interpretation of Wagner music. Among these we may mention Reicherkniderman, unequalled as *Brunhilde*, who died 1847, Amalie Materna, Theresa Malter, Frau Milder and Frau Vogel, as well as Emil Scaria, Albert Nieman and Schnorr von Carolsfold. Johanna Wagner, niece of the composer, and trained in the part by her uncle, acquired fame for her portrayal of *Elizabeth*, and Mme. Schroeder-Devrient was renowned as the incomparable *Venus* in "Tannhauser."

OTHER MODERN GERMAN COMPOSERS.

Besides the great leaders of the art of whom we have made mention, the modern stage of music is filled up with figures of importance, many of whom are of high rank, but are overshadowed by the remarkable genius in which the present century has been so prolific. These may be divided into three classes, taking their impressions from Schumann, from Mendelssohn, and from Wagner, the disciples of the latter being classified as the New Romantic School.

The more prominent of the first class is Johannes Brahms, who since the death of Wagner disputes the place of honor with Rubenstein alone. He is essentially of the more modern school of composers, an exponent of classic art form. Robert Volkmann (1815-1783), a native of Saxony, a graduate of Leipsig, and who spent his career in Prague, was a musician of distinguished ability, and composed orchestral and chamber music of a high order.

Robert Franz, born in Halle, 1815, is a song writer whose compositions embody highly finished form and refined accompaniment, and of whose writing Schumann said: "There is no end to the new and refined traits that one discovers." He is also worthy of note for his admirable resuscitation of the works of Bach and Handel. Adolph Jensen (1837-1879) will be found treated in the biographical department of this work. Waldemar Bargiel, step-brother of Clara Schuman, born at Berlin 1828, was a pupil of Dehn and of the Leipsig Conservatory, and was afterward a professor of the Cologne Musical Academy. He excelled in orchestral and vocal compositions. Karl Gradener (born 1812) and Albert Dietrich (born 1829) were composers of symphonic works of worth, and Ernst Naumann (born 1732) is noted for the perfection of his chamber music.

Of the followers of Mendelssohn, the chief was Ferdinand Hiller (1811-1885), who founded the Musical Academy at Cologne, held a distinguished position in music as the chief modern exponent of the classic art form, and of all the later masters will probably be allotted by the future historian the highest place. Next in this class comes Carl Reinicke (born at Altona, 1824), who has been professor at Cologne and Conductor of Gewandhaus concerts at Leipsig, and who composed the opera "Manfred," pianoforte concertos, concert overtures, a symphony and other works admired for their polish and refinement. S. Jadassohn (born Breslau, 1831), a finished orchestral composer, Julius Rietz (born, Berlin 1812), noted for his admirable editing of the works of the Great Masters, Wilhelm Taubert (born 1811), a distinguished virtuoso, Richard Wuerst (Berlin, 1824-1881), a composer of symphonies and superior choral work, complete this list.

Max Bruch (born Cologne, 1838), Karl Rienthaler (born Erfurt, 1822), and Frederick Gernsheim (born 1839) are composers of distinction who unite the characteristics of the schools of Schumann and Wagner. The former wrote operas and secular cantatas which have been greatly admired; conducted the Liverpool Philharmonic concerts in 1880, and subsequently made a tour of the United States, after which he took up his residence in Breslau as conductor of the Orchestral Union. His operas "Hermione" and "Lorely" are well known and popular. Reinthaler acquired distinction from his oratorio "Jephthah and his Daughter," a work of recognized ability, and the romantic opera "Katchen von Heilbronn." Gernsheim is also a well

known and much admired composer of piano-forte music.

The list of Wagnerians, beside those already specially mentioned, is very extensive, the chief figure being Heinrich Hoffman (born Berlin, 1842), noted for his music-drama "Armin" and the romantic-opera "Aennchen von Tharau." Gramman, Cornelius, von Goldschmidt, Damrosch, Krug, Fassen, Nicode and Praeger are other names, all of more or less prominence.

THE FRENCH SCHOOL.

The great work of *forming* the French Grand Opera, performed by Gluck, Cherubini and Spontini, has been referred to. After them, aside from Meyerbeer and Berlioz, whose work really belonged to a larger theatre, and which we treat elsewhere, the most prominent figure was Daniel Francois Esprit Auber, whose career began in 1811 (born 1782), and continued until 1869, when he produced his last opera. Although he had so little real love of art that he was rarely present at the production of one of his own operas, yet such was his inexhaustible melody and the brilliancy of his imagination, that from 1825 to 1850, his operas surpassed all others in popularity. Among them we may mention "Fra Diavolo" (1830), "Le Domino Noir" (1837), and "Les Diamants du Couronne" (1840). Herold, Adam and Halevy were the other masters, of whom the latter occupies a higher place in art than in the popularity of the French in his day. Among the Italian composers of French Grand Opera were Sacchini, Paer, Niedermeyer, and Carafa. The catalogue of the French school concludes with the name of Charles Francois Gounod, who in his operas, oratorios and masses has done much to exalt the standard of art in France and bring to himself enduring fame.

THE ITALIAN SCHOOL.

We have described in a former chapter the deteriorating influences of the period when musical construction was dominated by the exactions of the virtuosi, called in technical phrase the "Zopf" era, and to the work of emancipation performed by Gluck, which will be found more fully treated in his biography. Among the prominent composers of the regenerated art in the present century, the first was Vincenzo Bellini (1802-1835) whose career is elsewhere sketched. His operas "Il Pirata" and "I Capuletta ed i Montecchi," "Norma" and "La Sonnambula," have a world-wide fame. Gaetano Donizetti (1798-1848), among sixty-three popular operas has won deserved dis-

tingtion by his still popular "Lucrezia Borgia" and "Lucia di Lammermoor." But Italy's greatest musical figure of the present century was Giacomo Antonio Rossini (1792-1868), whose career was not only one of brilliant triumph in Italy, but in Vienna, London and Paris. The details of his art career are elsewhere sketched, and it is sufficient to say here that while few have so thoroughly succeeded in acquiring the affection of all art contemporaries by personal qualities, as Rossini, he contributed to the general development of art by initiating the use of the rich form of *recitativo stromentato*, in the place of the old system of a simple figured bass accompanying the general recitative. With Rossini the Italian school practically expired, and since his time has achieved nothing to give it a recognized individuality in musical history, whatever the future may hold in store for it.

THE ENGLISH SCHOOL.

From the middle of the eighteenth century up to 1800, the English school of music, though adorned by John Field (in his time so little appreciated that he went to Russia to establish his fame) remained at a level of respectable mediocrity. In 1801 John Braham (1774-1856) founded an English school of Dramatic Music. He produced numerous pieces of merit, "The Cabinet," "The English Fleet," "Thirty Thousand," etc., but did little to elevate the art. Sir Henry Rowland Bishop, on the other hand, united a refined taste and a profound knowledge of the capabilities of the voice, and was a consummate master of construction in concerted movements. He wrote numerous dramatic works which enhanced his reputation and benefited the English Drama, his last being "The Fortunate Islands," produced in honor of the Queen's Wedding, in 1841. Perhaps the most popular English composer was Michael William Balfe (1808-1870). His favorite operas are "The Bohemian Girl" (1843), "Daughter of St. Mark" (1844), "The Enchantress" (1845), "The Maid of Honor" (1847), and "Satanella" (1857). These, however, are by no means up to the standard of his "Maid of Artois" (1836), in which Mme. Malibran achieved an immense success, or of his Italian opera "Falstaff" (1838). He also composed two successful works for the Opera Comique, "Geraldine" and "The Castle of Amyon." Balfe's musical importance lies in his elevation of the English Ballad Opera into a true Musical Drama, introducing dramatic music in the

place of the dialogue. William Michael Rooke (1794-1847), and Charles Edward Horn (1786-1849), also contributed to the English Opera. John Barnett was, however, by far the most important factor in the advancement of English Dramatic Music, and produced some really superior works in "Artaxerxes" (1834), "Fair Rosamond" (1837), and "Farinelli" (1838). Sir William Benedict (1804-1855), studied under Weber and produced "The Gypsy's Warning" (1838), "The Brides of Venice" and "The Crusaders" (1844), and the "Lily of Killarney" (1862). Besides cantatas and symphonies of merit, he left also two oratorios "St. Cecilia" (1860) and "St. Peter" (1870). Sir Arthur Seymour Sullivan (born in 1842; knighted on the Queen's Jubilee, 1887), is a pupil of the Berlin Conservatory, and an accomplished musician and composer. His best works are oratorios, but that by which he has achieved his widest popularity is in comic opera, his "H. M. S. Pinafore" and kindred works having an extraordinary run in England and America during the last eight years. By far the greatest figure in English musical history of this century, however, is Sir William Sterndale Bennett (1816-1875), who in 1871 was knighted for his distinguished services to music. He received every advantage in a musical education that Cambridge and London afforded, developing unusual talent. In 1833 he played his "First Concerto in D Minor" at the Royal Academy, on the occasion of the "Prize Concert," during the fourth visit to London of the great Mendelssohn, who expressed great admiration of the composition and its performance, and gave such warm encouragement to the performer that a life-long friendship ensued. In 1834 Bennett compared his "Third Concerto in C Minor" and the overture to "Parisina," in 1836 completing his overture to the "Naiades." In this year he visited Dusseldorf, Germany, and was present at the production of Mendelssohn's "St. Paul," subsequently appearing at the Gewandhaus Concerts at Leipzig, in the winter of 1836-37, in his "Third Concerto" and others of his own works with much success. He spent a year in Germany, much admired by Mendelssohn and Schumann, and enthusiastically treated by the people of Leipzig. He paid a second visit with equal success in 1840-41, when he performed at the Gewandhaus his overture to "The Wood Nymphs," "Caprice in E," for piano-forte and organ, and "Concerto in F Minor." After 1844 he devoted himself with much success to teaching, yet still composing music of high rank.

In 1849 he founded the Bach Society. In 1853 he declined the Conductorship of the London Philharmonic Concerts, and also received the degree of Professor of Music at Cambridge University. In 1866 he was elected Principal of the Royal Academy of Music and at his death in 1875 he was honored with a place in Westminster Abbey beside his illustrious predecessor in Music, Handel. Bennett was essentially a representative of the classic school, but not so rigid in adherence to its strict forms as to preclude his judicious use of the more chaste elements of romance, and his career crowns the English musical history of this century with a distinction not likely to be attained by any living composer.

PRESENT AND FUTURE.

Of the other masters of this century, the scope of their influence, and the direction and importance of their musical activity, will be found embodied in their biographical sketches, in this work. The genius of the age is not creative, in the sense of great musical discoveries. The period of development seems to have reached a climax with the immortals who connected the eighteenth and nineteenth centuries. The perfection of Phidias has not been excelled in any subsequent attainment of sculpture. The master-pieces of Michael Angelo and Titian are at once the envy and the despair of all imitators in the domain of Painting. No human intellect has ever scaled the heights so easily surmounted by Shakespeare and Goethe. Nor it is likely that in the resources of Music there yet remains any unexplored field, capable of the sublime achievements which are already a part of the history of Music.

The progress of our day is the development of detail—the elaboration of a work perfected in all its grand outlines; the diffusion of a universal musical knowledge, and the education of the masses to a realization of all that the realm of harmony holds in store for them. The genius of our age is utilitarian, and its tendency is rather to elevate and educate an ever-expanding culture to the appreciation and enjoyment of the wealth of refinement and beauty which the musical effort of the past has accumulated—a noble heritage which we seek to enjoy rather than to improve.

MUSIC IN AMERICA.

In no country has music been assigned a higher place, or a more general cultivation among the refinements of life than among our own people, who

realize its deep importance as an elevating and softening factor in domestic life; as an æsthetic influence having a pure and elevating tendency; as the highest medium for the expression of the noblest emotions, whether patriotic, romantic or devotional, and as a bond of social and artistic intercourse that possesses a charm and beauty not attaching to any other. It is, too, beginning to be understood as a means of relaxation from the swift current of daily business life characteristic of our people, which, while affording a calming and agreeable diversion from the turbulent tide of daily affairs, is also an admirable means of guarding against the deteriorating influence of the largely prevailing sedentary habits of our people upon the vocal and respiratory organs.

In no other country in the world has there been a more general or a more intelligent and appreciative enthusiasm for musical culture than in the United States during the past two or three generations, and although it is far too soon to expect such fruits as are exemplified in the grand results of centuries of European effort and achievement, we venture to say that if the genius of music is at all to plume its flight for still higher regions, as yet undiscernible to musical ambition, America will furnish the theatre of its new renown. At the outset of its career in the world of music, our country has furnished at least one master, in Gottschalk, who takes rank with the exalted genius of the highest period of trans-atlantic fame, and the historian of the future will be able to give to America in the art of music a distinctive place, no doubt as important and as unsurpassed as that which we already claim in other walks of science and art, and especially in the realm of inventive creation. Already we have furnished, in the construction of the pianoforte, marked improvements upon European methods, and we look confidently,

among the many who are attaining fame in the illustration of the capabilities of that unapproachable instrument for names that shall, before the close of this nineteenth century, be found worthy of a place among the great virtuosi who in Europe have already won renown.

IN CONCLUSION.

The reader will be enabled by reference to the charts which illustrate this work, to clearly elaborate for himself the vast detail of important facts and events with which musical history is filled up. The arrangement of this matter will be found so admirable and lucid that the current of events of art-historical interest, in their connected sequence, can be readily and clearly traced, and we commend it to the careful perusal and study of all who desire to perfect themselves in this branch of knowledge.

We also commend to attentive perusal the biographical sketches of the great masters embodied in this work. There he will be able to trace more accurately the impress upon the musical development and progress of his time of each; to enter into the spirit which actuated and animated the creative genius of the different epochs of advancement of the art, and to comprehend the conditions and surroundings under which each labored. We have here traced in imperfect outline the cumulative work of slow and laborious centuries, which have at length completed a noble cathedral of art, whose majestic proportions seem stamped with the seal of perfection; whose spacious aisles reverberate with the echoes of immortal genius, and whose lofty spire is adorned with an enchanting beauty that seems to leave, even to the imagination, nothing wanting to fill the full measure of its marvellous symmetry, but still points the aspiration heavenward.



JOHANN SABASTIAN BACH

WAS born in 1685 at Eisenach, Thuringia. His great-great grandfather, a miller by trade, came from Hungary. This old Veit Bach was a lover of music, and played the lute to the grinding of the corn. Of his two sons, Hans showed the most musical taste, and was apprenticed to the town piper, and was the first of the Bachs to adopt music as a vocation.

Hans Bach had three sons: Johann, Christoph, and Henrich, all musicians, too, ranking with the greatest; Heinrich's son, Johann Christoph, was a noted organist, and his four sons were musicians. The great Johann Sebastian himself was the son of Christoph, the brother of Heinrich.

At the time Sebastian's fame was at its height, there were no less than thirty Bachs, holding positions as organists in Thuringia, Franconia, and Saxony; yet their fame was not wide spread, owing to their shyness of society and their tastes being of the domestic order. Once a year all the Bach families met at Erfurt, Eisenach, or Arnstadt, in a great family reunion, which served to renew their mutual interest in art, and to keep warm family affection.

Music, at this time, was fostered principally by the church, and by the princes of the various German provinces, and Bach, growing up in an atmosphere of church music, could scarcely fail to become a disciple of church-organ music, and counter-point.

The accounts of Bach's youth and education are very fragmentary. The first years of his life were passed happily in the house of his parents. Many years of Martin Luther's life were passed in the vicinity of John Sebastian's home, and the country about abounded in romantic scenery, which was invested with many strange and fantastic ballads and legends.

He was left an orphan at the age of ten, and his elder brother, an organist at Ahrdruff, adopted him. The musical instinct cropped out, and his brother gave him lessons, which he easily mastered, and was eager to play out of a mysterious manuscript book, which contained pieces by many eminent composers, but his brother forbade him to touch the music, as it was too hard. But the ambitious little student stole down, after his brother had gone to bed, and proceeded to copy the precious manuscript by the light of the moon. It took him six months to perform the labor of copying the book, and when his brother found what he had been doing he took it away from him.

He had a fine soprano voice, and when fourteen years old he received an offer of the position of chorister in the Latin School of Luneberg. Here he received a fair education and saw something of the world. After his voice changed he was permitted to continue his studies at the school, probably as a reward for his industry and perseverance, and for the progress he made on the piano and organ.

At that time there was a wonderful organist named Reinken, who lived in Hamburgh, the greatest city for music then in Germany. Though considerable hardship attended the pilgrimages which he made to Hamburgh, the boy felt amply repaid when he drank in the beautiful music.

When Bach was eighteen he received the appointment of violinist at the court chapel of the duke of Saxe Weimar. He soon left this position to accept the position of organist of a new church, at Arnstadt. The salary amounted to about fifty dollars a year, but which he must have supplemented by giving lessons. How one could live on so small a salary is hard to conceive, but his happiness came from within and was not dependent on

luxuries, and the immense amount of work which he accomplished in after life was prepared for by the austere discipline to which he subjected himself in youth.

After church duties, there was much time which he devoted to self-improvement and art. He began to compose and to study the art of composition by careful examination of the works of the great masters of his time. The great genius which characterizes the later works of Bach was not very perceptible in his earlier compositions, though there are occasional gleams of it. They were somewhat conventional and modeled after the compositions then fashionable. Among the works of this period are the well-known "Capriccio," preludes, and variations on chorals. The "Freilinghausen Hymn-Book," published in 1704, contains three hundred tunes arranged and composed by him.

Bach had a rich fancy and wonderful skill which he used in playing for divine service, and sometimes the congregation were so absorbed in listening to the organist that they forgot to join in the singing. The old fogies of the church accustomed to hear things played in a more simple style, took offense, and several disputes ensued. About this time he obtained leave of absence to make a journey to Lubeck, a town about sixty German miles distant, whither he went afoot to hear the great organist Buxtehude.

Handel, Bach's great contemporary, had made a visit for the same purpose two years before, and was received with great demonstrations of respect, while Bach could only sit "humbly in a corner of the church and listen to the great organist." He stayed four months in Lubeck, instead of four weeks, and when he returned to Arnstadt, the displeased church authorities summoned him before them for a general over-hauling. He was charged with introducing "extraordinary variations" into the chorals, and with introducing a strange female singer into the choir. Bach probably realized that it was a case of casting pearls before swine, and that Arnstadt was not the place in which to begin the elevation of church music; he felt that his aspiring genius was hampered, and that the ambition of his life could not be worked out under these exasperating conditions. Besides, he was in love with a very estimable young woman, and his present salary would not permit of his marrying her.

The authorities of St. Blasius's church, at Mühlhausen, hearing him play, offered him the

post of organist in that church, with privilege of naming his own price. He accepted the post and was married the same year—1707. There were eight children by this first marriage. Bach's schemes of reforming church music proved impracticable in Mühlhausen, and he only staid long enough to make some repairs on the organ. Repairing the organ was part of the organist's duties, and Bach was a particularly skillful instrument maker, and was the inventor of two musical instruments.

About this time the duke Wilhelm Ernst of Weimar hearing him play, instantly offered him the position of court and chamber organist. Bach at once accepted and wrote a letter to the town council of Mühlhausen, expressing his gratitude for many favors, and urging as his reason for resigning the opportunity he now had of "improving church music to the honor of God."

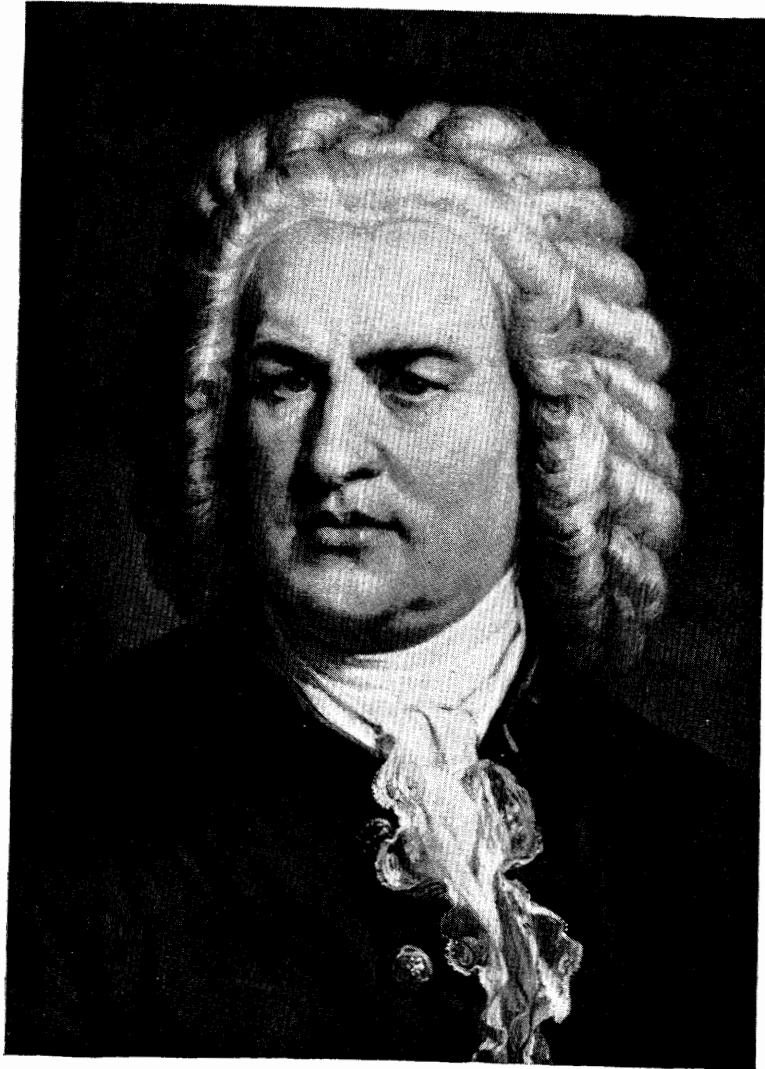
The nobility of Bach's character is apparent in his lofty aims, and the singleness of purpose with which he pursued them, unaided and alone, without one adviser or friend to appreciate his genius.

At Weimar, Bach found a more congenial atmosphere, and his efforts were stimulated by appreciative criticism.

In 1713, Bach considered a proposal from the church authorities at Halle to become organist of Liebfrauenkirch. By accepting the proposal he could devote himself more to sacred music than he could at the court of Weimar; but a set of minute directions as to how and what he must play determined him not to accept the position.

In 1717, Jean Baptiste Volumier, director of the royal orchestra at Dresden, invited Bach to come to Dresden to sustain the reputation of German art in a musical contest with a celebrated Frenchman named Marchand. Bach accepted, and the concert took place at the royal concert. The Frenchman was so overwhelmed with Bach's masterly playing that he left town the same night.

About this time Bach composed the cantata "Ein feste Burg," a composition showing a higher stage of perception than does any of his previous compositions. At the close of 1717 prince Leopold of Anhalt-Cöthen invited Bach to conduct his orchestra. He accepted, as the independence of the position would give him leisure to turn his attention to secular and instrumental music, which he felt it necessary to master before commencing his great works—the Passion music and sacred cantatas.



Johann Sebastian Bach.

At Cöthen, Bach was treated with the greatest respect by prince Leopold, and his stay at this place was very advantageous to him, as he was enabled to work out his ideas in his own peculiar style without reference to the tastes or wishes of others.

Bach's wife, a woman of many excellencies, died in 1720. Little is known of Bach's life during the following year and a half, but at the end of that time he married a young woman in whose musical education he took great interest, and many of his lighter works were composed for her benefit. There were thirteen children by the second wife. Bach wrote more instrumental music at Cöthen than he did of other kinds. Among the instrumental music were the fifteen "inventions" and the first part of the "Wohltemperirte Clavier," a work universally recognized as indispensable to piano students. This work preserved his name from oblivion through the many years in which his great sacred works were forgotten.

Bach, now at the age of thirty-eight, made the final and important move of his life. He became choir-master of the Thomas School at Leipzig, a city full of wonderful life, movement and scientific learning. There was just the atmosphere in which a man of Bach's genius and lofty aims could develop his full powers. He was musical director of several churches, and composed most of the music of the wonderfully elaborate church service of those days. To-day there are few choirs able to perform his music, and fewer congregations sufficiently musical

to appreciate it. Bach composed his greatest works at Leipzig, and was profoundly respected and appreciated by the truly great men of his time.

One of the greatest events of his life was his visit to king Frederick the Great. The great king treated him with the profoundest demonstrations of respect and reverence, a fact which shows Frederick's acuteness of perception more than does many of his battles.

Bach died in July, 1720, having become blind shortly before his death.

In his private life he was eminently pious, a faithful citizen, an affectionate father and husband.

Bach's music exerted a powerful influence on the great mass of the German people. This great protestant people were of a pious and sober character, and they delighted in the spirit of praise and thanksgiving which Bach's chorals inspired.

Bach brought the art and science of contrapuntal writing to perfection. Fugue is the highest form of this style. More thorough, musicianly knowledge and art can be displayed in a fugue of a few measures than in many modern compositions fifty times as long. The masculine character of music is best displayed in the contrapuntal style.

In all Bach's music there is not a tinge of the sickly sentimental. It is as pure, refreshing and sweet as spring water; and no matter how dry and uninteresting one of his compositions may appear when heard for the first time, it is certain to become more and more pleasing at every subsequent hearing.

ANALYSES OF BACH ILLUSTRATIONS.

PRELUDE.

IN G-MINOR.

THIS prelude abounds in beautiful melodies, "imitations," and "sequences."

The parts which require the most practice are scale-passages, and these it would be well to take out, find out what keys they belong to, note carefully the fingering, and then fall to work and get them perfect. It will help in many other pieces.

The different melodies, or "subjects," should be brought out distinctly, especially such beautiful ones as come first at the forty-fifth measure, and at several other places throughout the piece.

Particularly noticeable is the lovely cadence at measures 75-77, and again, later on, and the pretty chords of the seventh, at measures 100, etc.

Bach is essentially cheerful and healthy in his style, and the performer should play his music in that style. But there is a style, which might be termed the Market-Place Chorus style, which seems to imitate the chattering of many tongues. This is not the style of Bach, however rapid and cheerful the movement may be.

Little accents must be put on the different beats of each measure, to avoid the sound of haste, which is so ugly and unartistic.

ITALIAN CONCERTO.

IN F.

THE "concerto," as we understand it in modern times, is almost a symphony. It is written for a solo-instrument (sometimes also for several, and then called "double" and "triple" concerto), accompanied by orchestra. It generally begins with a "tutti," sometimes very long, and containing the principal subjects of the first movement; then the solo instrument makes a new beginning, and goes over the same ground in a very interesting form, with delicate accompaniment, the orchestra striking in, at the conclusion of a subject, with a vigorous tutti. Just before the end of the first and last movement comes generally a "cadenza," sometimes very long, and sometimes composed by the performer himself, or by some composer other than the composer of the concerto. These cadenzas were left, in old times, as well as the embellishments, to be composed or improvised by the performers.

This Concerto of the great Bach does not answer at all to this description, as it is for Piano (or Harpsichord) alone. Neither is it in the modern Concerto (or Sonata) form. It cannot, therefore, be analyzed as such. The first movement (Allegro Animato) has a principal subject of thirty measures, which occurs twice, at the beginning and end of the movement. The rest is made up of charming episodes and lovely melodies, sometimes imitating the subject, so fresh and clear, that one seems almost to see the dew shining on them.

The first part of this movement ends at the fifty-second measure in C-major.

The second movement is one of those lovely Reveries, or Nocturns (to use two modern terms) which occurs so often in Bach's Violin and Piano works, the embellishments rather intricate in time, but with a bass, which, while itself an exquisite melody, is remarkably regular and even in form.

The last movement (Presto giojoso,) is no more in regular Sonata-form than the first. As in that, the principal subject appears twice; at the beginning, and at the end of the movement, and in a shorter form at the end of part first, measures 65—76. Throughout the second part are beautiful reminiscences of the principal subject in different keys.

Little need be said about the manner of playing Bach's music. The first requisite is to be perfect in all the finger exercises, in the left hand as well as the right. Only thus can this "joyous" music be well played. It must be played with love, and enthusiasm. All the light and shade, that can be tastefully used, will be proper, although the instruments of those days did not admit of the gradations of tone which the modern Piano does. But the compositions of Bach, Beethoven, and such immortal composers, will never be unworthy of the greatest instruments that can be invented.

PRELUDE AND FUGUE.

IN C-MINOR.

"WELL-TEMPERED CLAVICHORD."

PRELUDE.

SOME of the Preludes of this great work are quite elaborate, abounding with passages in Imitation, and others resembling, as Prentice remarks, the Toccata. This is one of simpler form: but the harmonies are grand, and the general effect is that of some grand old German Choral sung by a congregation, and accompanied by full organ. It is an excellent finger-exercise.

FUGUE.

This is one of the brightest and most interesting fugues in this collection. Much of its charm is owing to the genial and admirable treatment of the "episode"; and Higgs, in his treatise on Fugue, says: "This Fugue furnishes an excellent example of episode made on the essential matter of the Fugue."

The subject is short, (two measures,) and bright. The fugue is a "tonal" one, one (that is) in which, "in the Answer, the subject is slightly modified, to restrain it within certain tonal limits." This we see by the first answer, (in the Soprano part,) which, while it preserves the rhythm, does not copy the figure, of the subject exactly, the third and fourth notes of the one making the interval of a fourth, in the one, and a fifth in the other.

Higgs, in the above mentioned work, has given "analytical charts" of several fugues. This is a very convenient form for studying them, and anyone can easily make one for any fugue he may be interested in. The following analysis may be sufficient here:

- MEASURES 1,2. Subject in C-Minor, in the Alto part.
" 3,4. Answer in C-Minor, in the Soprano, ending in G-Minor, with the counter subject in the Alto.
" 5,6. First Episode, separating the second from the third entry of the theme, thus preventing the monotony which might arise, if the entries all came close together. Such an Episode is called a Codetta.
" 7,8. Subject in C-Minor, in the Bass, with the counterpoint in the other parts.
" 9,10. Second Episode.
" 11,12. Subject, in the Soprano, in F-flat-Major, with the first countersubject in the Bass.
" 13,14. Third Episode, in the same key, modulating into
" 15,16. Answer in the Alto, in C-Minor.
" 17-19. Fourth Episode.
" 20,21. Subject, in the Soprano, in C-Minor.
" 22-26. Fifth Episode.
" 26-28. Subject, in the Bass.
" 29-31. Coda, with the Pedal on the Tonic.

The Episodes, in this fugue, are particularly bright and interesting. They are made up of fragments, (we might almost say, sparks) of the Subject and Countersubject.

The execution of a piece of polyphonic music, like this, should be particularly neat and clear. The fingers must not be held down an instant longer than indicated. After the student can play it pretty well on the piano, let him try it on the organ, and he will soon discover if his fingers are held down too long.

The Subject should be played in a marked style whenever it appears.

LITTLE PRELUDE.

No. 2.

IT is curious that both Bach and Schumann, who were both masters of the most scientific and difficult style of music, should both also write so much for children, and with such evident enthusiasm. It is true, that whatever Bach wrote, (and probably whatever he did,) he did as well as he could possibly do it. Still it is surprising to see such clearness, along with such skill, in the shortest of the Little Preludes. No. 1 is a beautiful little melody, and short as it is, reveals the hand of the great master, just as a few strokes of the brush reveal a Raphael or a Michael Angelo. The passages in sixteenth notes are to be played very smoothly, and the lights and shades, (the f's and p's,) should be as well attended to in this little piece as in pieces of more pretensions.

INVENTION.

No. 8 of the Two-Part Inventions.

THIS sparkling piece shows how natural the polyphonic style was to Bach. It is full of imitations, and for a while it seems bound to be a perfect Canon, as for seven bars it is. In Bach's music the left hand is not petted at all. It is exercised about as much as the right: and this invention is a very good study for the independence of the left-hand both in legato and staccato passages.

TWELVE LITTLE PRELUDES.

FOR BEGINNERS. No. 1.

THIS little Prelude was, according to Griepenkerl, written down by Bach himself, in the "little Piano Book" of his son, ("Clavier-buchlein für W. F. Bach,") probably while giving him lessons, and has, therefore, a peculiar interest for us, almost bringing the dear old gentleman before us in person.

The embellishments are those which he used, and explained, himself. That in the sixth measure is the short "shake" (g-a-g,) those in the first two measures are the same, inverted, (g-f-g,) that in the fourth measure is the "trill," preceded by the "turn," (a-g-f | g-a-g-a- | f-g- | a,) and that in the fifth measure, and at the end of the third, is the trill, preceded by an inverted turn, (d-e-f- | e-f-e-f | d-e- | (d-e-f | -e-f-e-f | d-e- | f.) All of these embellishments begin *on the beat*. In the ninth measure, the three notes of the right-hand are played, note for note, with the three notes of the turn in the left-hand.

The melody is in the left-hand, and should have all the softness and fullness of tone of a Violoncello. The accompaniment is in the right-hand. The figure is not a triplet, and therefore there is no accent on the first note of the group, but a slight one on the middle note. As will be seen, there is a good deal of variety in light and shade, throughout the piece, and it should be well observed.

The melody really ends at the beginning of the seventh measure, the rest of the piece being a "pedal point," or "pedal-bass" on the dominant, or fifth degree of the scale.

This collection is called "Twelve Little Preludes for Beginners." ("für Anfänger.") It would be interesting to see and hear those little German "Anfänger" playing pieces, some of which seem rather hard to "advanced" players of our times.

The turns and shakes in them were not put there merely to embellish, but to sustain the tone, as the instruments of those days did not produce much more tone than the violinist does when he plays "pizzicato," *i. e.*, snaps the strings.

No. 2.

This is a short and lively little exercise for those little German Anfänger. Not only the piece is short, but the phrases are short, [one measure,] and made after the same pattern, and the sections are short, (two and three measures,) so that, altogether, it is a little Prelude, with little Phrases, and little Periods, for little German Anfänger.

ECHO.

This is altogether one of the most delightful and most cheerful of Bach's short pieces. It is full of fun, and, we might almost say, of coquetry. There are at least three persons in this jovial party, as we see by the different entries of the subject.

The principal subject appears twice at full length, at measures 1-12 of Parts First and Second.

The first four, and most interesting measures of the subject, appear, besides this, three times, at measures 13-16, of Part I, and at the corresponding measures of Part II, (in the Alto,) and also eleven measures from the end, in the Bass.

The second subject appears at the seventeenth measure, and continues to the end of Part I., and through the corresponding measures of Part II, except that in Part II, it is made eight measures longer, by four new measures, and by the first subject popping in for four measures after that.

GIGA.

FROM THE FIRST PARTITA.

THE Gigue, or Giga, was the last of the different movements which made up the old "Suite", and "Partita". They were all Dance-tunes; but the Gigue was generally the most interesting of the whole; and, while divided, like the others, into two parts, the first ending in the Dominant, it had often the character of the "Fugue", and was thus, as Naegeli says, "a lively piece, with a solid construction, resembling a dance movement, yet possessing also a deeper interest for the Connoisseur."

There were several different kinds of Giges, the English, Spanish, (which were called "Loure"), and the Italian. The latter is the one we find in Handel and Bach.

Accustomed as we are to the rather undignified jollity of the modern jig, we are surprised to find so much beautiful music in the Giga's,

and other dances of old times. Those which we know, however, are movements in the old "Suite", which was the forerunner of the "Sonata". Probably our ancestors danced sometimes, at least, to music less beautiful, and less artistic.

This Gigue of Bach's from the First Partita, is one of the most exquisite pieces of the kind. It is slower than the Giga generally was, being Allegretto Moderato, and is much more a Song than a Dance. It is in two parts, the first ending on the Dominant, like other Giga's. It is composed chiefly of very short phrases, sweetly strung together. In the second part is a charming chromatic passage, leading back to the first subject. It must all be played with great sweetness and evenness of touch, and with nuances of light and shade, corresponding to the rise and fall of the melody.

BOURREES.

(FROM THE SECOND ENGLISH SUITE.)

No. 1.

AMONG the dance-tunes which we meet in the old Suites and Sonatas, is the Bourree, which Mattheson describes as having "a cheerful and merry character; more fluent, smooth, sliding, and connected than the Gavotte, with an easy, though not vulgar, movement." There are several fine Bourrees in the Violin Sonatas, in the Violoncello, and Trumpet Suites, etc., besides these two, from the second English Suite.

The cheerfulness of Bach's music is really phenomenal. When most other composers write in Minor keys, we feel that we are entering into a Tragedy, if only a mild form of one; and some music is sad, even in Major keys. But Bach is almost always bright and cheery, whether he trudges along in a major or a minor key. This was to be expected, certainly in a jolly dance like the Bourree, but we find the same healthy, cheerful tone in the fugues, arias, and indeed, in everything this good man put his hands to.

A good deal of study is necessary, not only to play the legato passages (especially those in the bass) very smooth, but those passages which are, not exactly staccato, but "non legato," such as the passage in eighth notes, beginning at the seventh measure, and the similar passages in the left hand. This "non-legato" is much easier on the Violin; being done by taking "separate bows," not staccato, (or *martele*;) but smooth. This style of bowing is especially appropriate in classical music, such as Bach and Beethoven, in which a more staccato bowing, whether "martele" or "sautille," would be in bad taste.

No. 2.

This has a more modern air about it than No. 1. There are beautiful chords of the seventh in it, at the fourth, fifth, ninth, eleventh, thirteenth, and fourteenth measures of the second part. Bach used this chord in the most exquisite manner, as, e. g., in the Kyrie of the great B-Minor Mass.

This Bourree is almost entirely legato, making a pleasing contrast to No. 1, with which it is associated, and which is repeated, after it.

PASSEPIEDS.

(FROM THE FIFTH ENGLISH SUITE.)

Nos. 1 AND 2.

IF the Passepied, Mattheson says, "The character of the Passepied indicates an approach to negligence; it ought to show a certain vacillation and unsteadiness, not passion or excitement, but such negligence must be expressive not of ill-humor and caprice, but of good-nature and joviality."

We can actually see some of this "vacillation" in these Passepieds. First, in the frequent and transient changes of harmony: for in a few measures we find the keys of E-minor, G-major, D-major,

B-minor, A-minor, E-major, and B-major, alternating with each other, every few measures. Secondly, there are little passages in "imitation," as at the third measure, in the left-hand, which seem to be about to go on like the right-hand subject, and then stop. Then, thirdly, the frequent changes from *f* to *p*, or *vice versa*, add to this "vacillation": and with all this, there does really go, too, a kind of negligence, a "dolce far niente," or "nonchalance," which is characteristic, and charming.

— GEORGE FREIDRIC HANDEL —

ONE of the greatest of all musicians was born at Halle, Lower Saxony, in Germany. The correct date of his birth is February 23d, 1685, but it is often incorrectly given as 1684. Though born in Germany the scene of his labor was England. Schoelcher says: "I would observe that the life of Handel can only be written, and his works studied, in England. There only, is he well and widely known; there only, is he sung and played, and venerated as he deserves to be."

His musical talent manifested itself very early. He sang as soon as he could speak. His father was a surgeon and viewed with alarm these early manifestations of what he considered low instincts. "Music" said this astute pill-proprietor, "is an elegant art and a fine amusement; yet, if considered as an occupation, it has little dignity, for it has for its subject nothing better than mere pleasure and entertainment." Every musical instrument was banished from the house, and the child was not permitted to attend any place of amusement or even the public school, for fear he should learn the rudiments of music.

But when Nature has dedicated one of her subjects to music, human cunning cannot thwart her. The attempts to crush the musical instincts of the child, only served to intensify them, and the child managed to conceal a dumb spinet (piano) in an attic and there he would practice after the rest of the family were asleep. Without other guidance than Nature, at the age of seven he found himself to be a remarkable player.

The father first learned of his son's accomplishment when on a visit to the reigning Duke of Saxe-Weisenfelds. Young George Freideric accompanied him and being unable to resist the temptation of trying the Duke's Chapel organ, he was overheard and brought trembling before his father

and the Duke. The Duke was enraptured with the boy's playing and not only pronounced him a genius but went on to extol the art of music. Music thus dignified by praise from so lofty a personage as the Duke influenced Handel's father to give his consent to his studying with Zackau, the organist of the Cathedral of Halle.

Zackau carefully grounded him in general principles and then together they analyzed the works of all nations, schools, and styles, Zackau treating the boy as an equal. Handel in the meantime learned the harpsichord, the violin, the organ, and what he preferred to all, the hautboy. At length Zackau confessed that his pupil knew more than he did, and advised that he should be sent to Berlin; so at the age eleven he went to Berlin to place himself under Attilio and Bononcini. The homage which he received here convinced him of his superior genius; but this knowledge instead of inflating him with pride only made him more thirsty for musical acquirements.

He was soon recalled to Halle, where he remained studying alone until 1703, when he went to Hamburg. Here he at first played the *violin di ripieno* in the orchestra of the opera house. For a joke "he acted the part of a man who knew scarcely enough to count five. But the harpsichordist being absent, he allowed himself to be persuaded to replace him, and, to the astonishment of everybody present, he proved himself to be a great master of that instrument." Soon after this, the place of organist at Lubeck became vacant by the retirement of the great Buxtehude. Handel went to investigate the chances of his succeeding to the position. He found as one of the conditions to his obtaining the place that he must marry the retiring organist's daughter. He was actually ungalant enough to decline competing for the position.

Handel made the acquaintance about this time of young Mattheson, a composer, singer, actor and writer, and secretary of the British minister at Hamburg. He could write an opera, sing it, and during the intervals, conduct it, presiding at the harpsichord. When his opera of Cleopatra was produced in the opera house he sang the part of Antony. After Antony died he wished to supersede Handel at the harpsichord. Handel declined, perhaps ill-naturedly. Mattheson was naturally very indignant, and on the way out of the theatre he cuffed Handel on the ear. Both drew swords, and hacked at each in a very scientific manner, we suppose. Fortunately Mattheson's sword was shivered on a large metal button on his adversary's coat. This terminated the quarrel, and the two young men became warm friends.

In 1705 Handel's first opera, *Almira* was produced, Mattheson singing the principal parts. This opera was soon followed by *Nero*, *Daphne*, and by *Florinda*. All were successful.

When Handel was about twenty-one, he went to Florence, Italy. Here he produced *Roderigo*, for which the Grand Duke presented him with a service of plate and a purse containing a hundred sequins. From Florence he went to Venice, where he met Domenico Scarlatte. At the request of the Venetians, he wrote in three weeks *Agrippina*, which was received with great enthusiasm. It was in this opera that Handel first introduced the French-horn, it having just been invented.

He next went to Rome, where he wrote several works, among them the *Resurrezione*.

In Rome, as elsewhere, he associated with the greatest personages, both in rank and talent. Cardinal Pamphili wrote a poem in which he calls Handel Orpheus. Portions of much that he wrote at this time were, in after years, transferred to his later works.

Handel now again visited the principal Italian cities in search of employment. Being a Lutheran he was not suited to the needs of the country; so he returned to Germany. At Hanover the Elector, who afterward became George the First of England, was charmed with him, and offered him the position of chapel-master with a salary of fifteen hundred ducats. This he accepted upon condition of being allowed to visit England. This was agreed to and he arrived in London late in the year 1710.

There was at this time a great deal of satirical wit being expended upon the subject of Italian words in the operas which were being produced in

England. Addison and Steele were prominent in the attack.

Schoelcher, in his life of Handel, says in commenting on the theme: "In spite of all this, the luxury of an Italian opera has not yet been abandoned; nor will it ever be in any civilized country. The audience think much less of the words that are sung than of the manner in which they are sung and set to the music. The poem only serves to indicate the situation; the words which express that are understood without difficulty, and it is easy to perceive whether the composer has properly interpreted them. The idiom of all operas, and of Italian operas especially, is the music—a universal idiom. Who knows the author who wrote the words of any single lyric masterpiece in Germany, France, or the banks of the Tiber? What libretto has been so good as to survive the failure of the score? Or what libretto so bad as to injure a fine score?"

However, the public clamored for Italian opera. Handel received a libretto made out of the episode of *Rinaldo and Armida* in Tasso's *Jerusalem*. He wrote the music in two weeks. It was first produced on the 24th of February 1711, and met with great success. The air "*Lascia che io pianga*" will remain a gem to the end of time. The publisher of *Rinaldo* made \$8,000 from its publication—Handel did not; so he went to the publisher and said: "My dear sir, *you* shall compose the next opera and *I* will sell it."

Handel returned to Hanover for a few months but the recollection of his triumphs in England determined him to obtain a new leave of absence, and he again returned to London. He was commissioned to write two songs of "solemn thanksgiving" on the occasion of the Peace of Utrecht.

This was a high honor, as there was a law to the effect that a native composer, the official composer of the chapel royal, should write such songs. The compositions were a *Te Deum* and *Jubilate*, with English words. Nothing so grand and masterly had ever been heard in England, and the Queen rewarded him with a life pension of \$1,000.

Handel was so charmed with life in London that he forgot his promise to the Elector to return soon, and when the latter became king of England he was somewhat inclined to be cool toward Handel. Being informed that there was to be a picnic on the Thames, and that the king would be there, Handel wrote twenty-five little pieces of concerted music now known as the "Water Music."

This music was executed by a band of musicians in a barge which followed the royal boat. Under the influence of the music which the king at once recognized as Handel's, the monarch felt his anger soften and he soon effected a complete reconciliation with his truant chapel-master. He bestowed a second pension of a \$1,000, and soon after, the Princess added a third for the same amount.

From this time until 1720 there is not much known of Handel's life. The latter date is about the time he wrote those "gigantic inspirations" the *Chandos Te Deums* and the *Chandos Anthems*. These contain eleven overtures, thirty-two solos, six duets, one trio, one quartet, and forty-seven choruses. Handel reduced some of these anthems, among them being the celebrated one "as pants the hart." Among other compositions are the opera *Radamisto*, *Suites de pieces pour le Clavecin*, including the *Harmonious Blacksmith* and the *Coronation Anthems*.

Handel had saved \$50,000 out of the profits of his works and this he put into operatic ventures which did not succeed very well. A rival manager got hold of a neglected manuscript of one of Handel's compositions called *Esther*. It was extensively advertised, Handel determined to share in the profits if the piece produced any; so he had posted up, his own advertisement, reading as follows:—"By His Majesty's Command."

"At the King's Theatre in the Haymarket, on Thursday, the 2d of May, will be performed the sacred story of *Esther*; an oratorio in English, formerly composed by Mr. Handel, and now revised by him, with several additions, and to be performed by a great number of voices and instruments."

Great was the success of *Esther* the oratorio. It is the great event in the history of music in England. The oratorio is now as essential to the Englishman as is his roast beef and "God save the Queen." It was the success of *Esther* that led Handel to compose other oratorios. In the meantime the serenata *Acis and Galatea* was produced. It met with only moderate success. *Saul* was first produced in January 1739. It was written the

previous year together with another oratorio, *Israel in Egypt*. The former contains the celebrated Dead March.

Neither of these oratorios were appreciated when first produced. Handel feeling hurt at the lack of appreciation of his greatest works, and there being a league banded against him, decided to go to Ireland. Musical societies in Dublin always gave their entertainments for the benefit of charitable objects. "For the benefit and enlargement of poor distressed prisoners for debt" he promised to give an oratorio. The great and immortal *Messiah* was the one written. Charles Jennens was the writer of the words. It was first given April 13th, 1742. It was completely successful. A journal of that day says:—"It was allowed, by the greatest judges, to be the finest composition of music that ever was heard."

Handel returned to England, where he wrote many more immortal oratorios. His genius came to be universally acknowledged. Like his great contemporary, Bach, he became blind before his death. In spite of his blindness he made many additions and corrections to his works. Returning home from a performance he was seized with exhaustion and taking to his bed, died, April 13th, 1759.

Schoelcher says:—"Grandure is the distinctive characteristic which dominates over all the compositions of Handel. Even in the exquisite gracefulness of *Acis and Galatea* there is a latent vigor, a certain solemnity of style, which elevates whilst it chains the mind. Writers all concur in speaking of him as a 'colossus' a 'giant' a 'man mountain.' Of all musicians, no one has better realized the dreams of those heavenly songs which glorify the Majesty of Jehovah."

"And, in conclusion, George Freidric Handel has done honor to music, at least as much by the nobility of his character as by the sublimity of his genius."

"He was the incarnation of honesty; the most terrible adversities could not compel him to pass through the fire to Moloch.

He was a man for the eternal delight and instruction of humanity."

ANALYSES OF HANDEL ILLUSTRATIONS.

FUGHETTA.

THE Fughetta is a short fugue, without the development of that form. The Exposition is like that of the fugue, but the rest of the piece is more or less abridged, or only sketched out. The Fughetta does not, however, any more than the Fugue, allow of a change into the free style.

In this Fughetta of Handel's, the subject is short and interesting. The answer is tonal, the difference between subject and answer first

appearing in the third measure, in which the melody proceeds by conjunct instead of disjunct intervals. It is in four parts, and the "Exposition" (that part which is occupied by the first entries of the subject and answer), ends at the sixteenth measure. Here occurs a "redundant" entry of the upper voice. The rest of the piece is merely an "episode," made from the subject.

This is quite an easy piece, a good preparatory study for the more elaborate Fugue.

FUGUE.

THE more common form of the Fugue is that in which there is one subject with its answer, and the counterpoint which first appears as an accompaniment to the answer, generally in the same part as the subject, and afterwards, preserving more or less its identity, here and there throughout the piece. Some of the grandest Fugues, such as that in B-minor, (Well-tempered Clavichord, Vol. II, No. 24), are of this kind. In other Fugues, and this one of Handel's is such an one, there are two distinct subjects, beginning either simultaneously or nearly so, and continuing equally prominent through the Fugue, each having its stretto, or strettos, etc. This form is called the "Double Fugue," as distinguished from the "Simple Fugue."

The best way of studying a Fugue is to write it out on at least as many lines as there are parts to the Fugue, and to make the notes of the subject, answer and countersubject, larger and heavier than those of the simple counterpoint or accompanying parts. Unfortunately the different entries of the subject or countersubject can not be made prominent on the organ, or, in many cases, on the piano. In a Quartett of Voices or Instruments, or in the Orchestra, this can be done perfectly, and makes a Fugue much more interesting to the listener.

On writing out this Fugue it will be noticed that the subject begins on the dominant, and the answer on the tonic, and that the first two notes of the one are at the interval of a fifth, and of the other of a fourth. By this we know it to be a "Tonal," as distinguished from a "Real"-Fugue, in which the answer is exactly the same as the subject, as, e. g., in the Fugue in C-sharp minor of Bach. Secondly, the counter-subject appears almost immediately (at the third measure), and appears very often throughout the piece, and always on the third measure after a new entry of the principal subject. This is a sign of the "Double Fugue." The Episodes, as at measure 15, etc., are largely made from the countersubject. At measure 9 appears the first Codetta, performing its usual kind office of putting off the third entry of the subject, and thus whetting our curiosity as to when the next entry is coming.

There are two Strettos in both subjects in this Fugue; the first at measures 32-34, and the second in the last nine measures. In the 48th measure the two subjects appear arm in arm. Such a Fugue is not easy to play, and requires long practice.

LARGO.

IN all the vast repertory of the works of Handel, which, altogether, make a collection of one hundred volumes, there is nothing more grand, more dignified, or more beautiful, than this celebrated "Largo." It is best known as a violin solo, accompanied by orchestra or by strings, piano and organ. With the exception of the voice, which every other instrument can only hope to imitate, the violin has no equal in the rich and flexible tone, and varied expression, which it is capable of, and none other can give, as it can, to this beautiful Aria, that spirit of tender affection which belongs to it. The piano can only feebly imitate the voice and the violin, since it can not sustain or swell its tones. But by proper practice and method, it can approximate to those more richly gifted instruments. It is well fitted to give the arpeggio chords of the accompaniment.

The "Largo" is the first Aria (for Tenor), in the opera of Xerxes ("Serse"). The words sung by Xerxes are beautiful, and by reading them over we can arrive at a better idea of the expression of the piece,

than by merely playing it with a conventional "con espress" style. The scene is "A Terrace at the side of a most beautiful garden, in the midst of which is a Plane-tree."

Xerxes is discovered standing under the Plane-Tree. He sings (in "recitative,") Ye tender and beautiful leaves of my beloved tree, for thee may Fate be bright. May neither thunders, nor lightnings, nor tempests ever outrage thy sweet peace, nor the cruel South winds touch thee with cruel blasts.

ARIA.

Never was shade of any tree sweeter to me, dear and lovely tree.

We can see, from reading these words, that, beautiful as the piece is, executed on the violin, or piano, with a fine full tone, as many violinists pride themselves upon doing, it must be much more beautiful and touching when inspired by the poetic and loving words of Xerxes.

MISCELLANEOUS.

SONATA.

G-minor.

D. SCARLATTI—TRANSCRIBED BY TAUSIG.

RIDLEY PRENTICE, in "the Musician," says of the Sonatas of Scarlatti: "The term Sonata is here used as a sense widely different from what we are accustomed to attach to it. Derived from the Italian *sonare* (to sound) it signified, in the first instance, a piece played on an instrument, as distinguished from one sung. This was at the beginning of the seventeenth century. Gradually it came to be applied to a collection of short pieces for the Harpsichord. Of these there were two sorts—the Sonata di Chiesa (church sonata), consisting of slow, solemn movements and fugues; 2. the Sonata di Camera (Chamber Sonata), consisting of lively pieces in dance-form, e. g., the Allemande, Sarabande, Gavotte, etc., which received later the name of Suite de pieces. Purcell was one of the first English writers of Sonatas. The Sonatas of Domenico Scarlatti are mostly in one movement."

Fetis says of his musical works: "The compositions of Kuhnau, particularly the sonatas, are of a fine style, in which we perceive the traditions of the great school of German organists of the seventeenth century. Their character is more religious than impassioned. We must not look in them either for the forms or the character of the modern sonata, the model of which did not exist until it appeared in the works of C. P. E. Bach. The sonatas of Kuhnau are the ancient serious composition, which they contrasted formerly with the so-called *suites*." Of Scarlatti the same writer says: "Scarlatti made more use of the crossing of the hands than any pianist of his time." In fact, he kept it up, Fetis says, until he grew too fat to do so comfortably. Then he composed pieces which did not require so much crossing, and were, consequently, easier. The sonata in G-minor is an exquisite specimen of his compositions in this branch. The ideas are fresh, refined, and interesting, as much so, indeed, as many compositions of the present day, and perhaps even more so.

HANDEL'S "MESSIAH."

THE story of the Savior, which forms the theme of this oratorio, is told entirely in the words of Holy Writ. There are in all fifty-seven numbers, consisting of solos, duets, quartets, choruses and orchestral pieces, but in order to shorten its performance, it is customary to omit many of these.

This work was divided by its author into three parts, the first of which describes the foretelling of the Savior and his birth, the second his atonement for sin, and, triumph over the grave, while the third is expressive of the thankfulness and immortal hope of a redeemed world.

In the following description a subdivision of the first and second parts is made, so that the oratorio may be regarded as divided into five parts, viz: The Prophecies, The Advent, The Atonement, The Triumph, and Thanksgiving.

The Prophecies. The mind of the listener is prepared for the sublime vocal numbers of the oratorio by a solemn overture of two movements, the first composed of massive chords from the full orchestra, the second a rapid fugue for the strings alone. "Comfort ye my people. Every valley shall be exalted, the waste places made plain," sings the tenor, and in the beautiful sustained notes of voice and instruments are pictured the broad stretches of hill and valley of the waiting world.

Then like the voice of a multitude comes the chorus, "And the glory of the Lord shall be revealed, and all flesh shall see it together."

But a note of fear enters amid the rejoicing in the bass aria, "But who may abide the day of His coming," the music alone of which is a perfect tone-painting of its text. In awe and terror sound the words: "He is like a refiner's fire, and who shall stand when he appeareth!" while the orchestra trembles like the flames. In the same severe strain follows the impressive chorus, "And he shall purify the sons of Levi." Then in happier mood the contralto sings of "Emmanuel—God with us—Say unto the cities of Judah, Behold your God!" and joyfully responds the chorus in the same words. The bass song now takes the mind to wander with "The nations that walked in darkness and dwell in the shadow of death." In this song the melody seems to grope its way through obscure realms of tone until the triumphant close "Upon them hath the light shined."

Then with its glad announcement of "For unto us a child is born—a son is given;" its stately motive, "And the Government shall be upon His shoulders;" its unequalled bursts of "Wonderful Counselor! The Mighty God! The Everlasting Father! The Prince of Peace!" comes the closing chorus of the prophetic scene in this great drama.

The Advent. Telling of the fields, peaceful and silent in the moonlight—of the shepherds with their flocks on the Judean hills, come the strains of the Pastoral Symphony from the orchestra. Then, through the stillness is heard a voice telling the wonderful story of how the angel appeared, and told of the Messiah's birth. "And suddenly! there was with the angel a multitude of the heavenly host" and with a burst comes the angelic chorus, "Glory to God in the Highest." "Good will towards men" is echoed from one choir to another, and the flight of the heavenly messengers back to the skies is pictured by a beautiful *decrescendo* in the orchestra.

"Rejoice greatly Daughter of Zion, behold thy King cometh unto Thee" sings the soprano in happy measures. "Then shall the eyes of the blind be opened;" He shall feed his flock like a shepherd" is the theme of a beautiful contralto song, and to close all come the high appealing notes of the soprano melody, "Come unto Him and ye shall find rest unto your souls," followed by the chorus: "His yoke is easy and His burden light."

The Atonement. An indescribable solemnity pervades the opening numbers in the second part of the Oratorio.

The first chorus, "Behold the Lamb of God, that taketh away the sins of the world" seems in its slow, despairing phrases, the voice of the universe standing aghast, unable to comprehend the tragedy to be enacted. The pitiful story is carried on by the contralto in that saddest of songs, "He was despised." Reluctantly the phrases follow each other: "Rejected of men—a man of sorrows," and sadly follows the chorus, "Surely He hath borne our griefs and carried our sorrows; the chastisement of our peace was upon Him, and with His stripes we are healed." "All we like sheep have gone astray—and the Lord hath laid on him the iniquities of us all;" the closing words being set to one of the most marvelously impressive *adagio* passages ever written.

A single voice sings "All they that see Him laugh Him to scorn," and the chorus, in vivid contrast with the tender strains just heard, personate the jeering multitude in the mocking shout, "He trusted in God—let Him deliver Him if he delight in Him."

The tenor sings "Thy rebuke has broken His heart; He looked for some to have pity on Him, but there was no man to comfort Him." "Behold and see if there be any sorrow like unto His sorrow." Then come the words: "He was cut off out of the land of the living," and the beautiful soprano song, "But Thou didst not leave His soul in hell, nor didst thou suffer thine Holy One to see corruption," and the story of the suffering and death of the Messiah closes.

The Triumph. "Lift up your heads ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in" are the words of the triumphant angelic chorus. Following this a chorus "Let all the angels of God worship Him, and a bass song "Thou art gone up on high" are generally omitted. The spread of the Christian religion is now told by two descriptive choruses: "The Lord gave the word—great was the company of the preachers" and "Their sound is gone out into all lands" separated by a charming soprano aria "How beautiful are the feet." But the nations "furiously rage together, the Kings of the earth rise up against the Lord and His anointed," and in the bass song, voice and orchestra unite to picture the rage and strife of the nations of the earth. Then come the prophetic words: "He that dwelleth in Heaven shall laugh them to scorn." "Thou shalt break them with a rod of iron" followed by the majestic strains of the sublime chorus "Hallelujah! for the Lord God omnipotent reigneth."

Thanksgiving. Were the oratorio to have ended with the part just described it could not have been said to be in the slightest degree incomplete, and it is one of the many proofs of the transcendent genius of its author that he was able to follow such a climax with another part which still deepens the profound impressions made by what has passed.

In beautiful contrast to the tremendous close of the preceding part comes the matchless song for soprano, "I know that my Redeemer liveth." Following it a solemn chord preludes the grave quartet, "Since by man came death." Then with a joyous burst of melody glad voices sing "By man came also the resurrection of the dead." Again the quartet, "For as in Adam all die" and the answering chorus "Even so in Christ shall all be made alive." Then comes the dramatic recitative, "Behold! I tell you a mystery. We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet;" and the thrilling bass song "The trumpet shall sound and the dead shall be raised" with its awe inspiring trumpet obligato. The three following numbers, "O Death where is thy sting;" duet for alto and tenor, "Thanks be to God;" chorus and "If God be for us;" soprano aria, though beautiful, are seldom performed, and the oratorio closes with the triumphant final chorus, "Worthy is the Lamb that was slain to receive honor and power and glory forever." Amen.



George Friedrich Handel.

BOURRÉE

3

All^o vivace.

A moll.

J. S. Bach.

PIANO.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The piece is in 3/4 time and A minor. The first system includes the tempo marking 'All^o vivace.', the key signature 'A moll.', and the composer 'J. S. Bach.'. The score features various dynamics such as *p*, *crêsc.*, *f*, *dim.*, and *tr*. It includes numerous fingering numbers (1-5) and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign, with two endings marked '1' and '2'.

* Bourrée: Bauertanz der Auvergne. (Aus den engl. Suiten)
Anth. class. № 14.

First system of the musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking of *mp* and contains a melodic line with various ornaments and fingerings (e.g., 2, 132, 3, 3, 4, 1, 2, 1). The bass staff contains a supporting line with fingerings (e.g., 4, 3, 1, 3, 2, 1, 2, 1, 1) and dynamic markings including *f*, *p*, and *cresc.*

Second system of the musical score. The treble staff continues the melodic line with fingerings (e.g., 4, 1, 3, 4, 1, 4, 5) and dynamic markings like *f*. The bass staff provides accompaniment with fingerings (e.g., 5, 5, 1, 3, 2) and dynamic markings including *f*.

Third system of the musical score. The treble staff features a melodic line with a trill (*tr.*) and dynamic markings like *cresc.* and *f*. The bass staff has a supporting line with fingerings (e.g., 5, 2, 4, 1, 3, 4, 1, 3, 4, 2, 3, 1, 3, 1, 4) and dynamic markings including *f*.

Fourth system of the musical score. The treble staff starts with a dynamic marking of *p* and contains a melodic line with fingerings (e.g., 3, 2, 3, 3, 3, 3, 3). The bass staff has a supporting line with fingerings (e.g., 4, 3, 1, 4, 1, 4) and dynamic markings like *cresc.*

Fifth system of the musical score. The treble staff begins with a dynamic marking of *dim.* and contains a melodic line with fingerings (e.g., 5, 1, 3, 2, 2, 2). The bass staff has a supporting line with fingerings (e.g., 1, 4, 1, 4, 3, 1) and dynamic markings like *p*, *cresc.*, and *poco a poco*.

Sixth system of the musical score, concluding the piece. The treble staff features a melodic line with a trill (*tr.*) and dynamic markings like *f*. The bass staff has a supporting line with fingerings (e.g., 3, 1, 1, 3, 2, 1, 3, 2, 5, 1) and dynamic markings including *rit.* and *rit.* The system ends with a double bar line.

BOURRÉE II.

All^o non troppo.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The first measure starts with a piano (*p*) dynamic. The second measure is marked *dol.* (dolce). The notation includes treble and bass staves with various note values, rests, and fingerings (1, 2, 3, 4).

Second system of musical notation, measures 5-8. Measure 5 continues the *dol.* marking. Measure 6 is marked *p*. There is a repeat sign (double bar line with dots) between measures 6 and 7. Measure 8 ends with a fermata. Fingerings are indicated throughout.

Third system of musical notation, measures 9-12. Measure 10 is marked *ff.* (fortissimo). The notation features more complex rhythmic patterns and fingerings (1, 2, 3, 4, 5).

Fourth system of musical notation, measures 13-16. This system continues the melodic and harmonic development with various note values and fingerings.

Fifth system of musical notation, measures 17-20. The piece concludes with a final cadence in measure 20, marked with a double bar line and repeat dots. Fingerings are clearly indicated for the final notes.

Bourrée I Da Capo.

Fughettes.

Moderato.

G. F. Händel.

I.

CARL PHILIPP EMANUEL BACH.



HE most noted of the great John Sebastian's four distinguished sons. He was known as the Berlin or Hamburg Bach, to distinguish him from his brothers, Johann Christian, Johann Christoph Friedrich, and Wilhelm Friedemann. They were known as the English or Milanese Bach, the Buckeburg Bach, and the Halle Bach, respectively.

The English Bach was the first of that illustrious name to break family ties and see the world. After a sojourn in Italy where he wrote a great deal of light vocal music, he went to London where he remained until his death. Here he wrote many operas, masses, psalms, and piano compositions. He was a thorough musician and many of his compositions bear the Bach "trade mark." When the boy Mozart visited London, Bach was very kind to him and prophesied his future greatness.

The Buckeburg Bach at first studied law, but his musical predilection drew him into the regular Bach vocation and he received the post of Capellmeister at Buckeburg where he remained till his death. He was a modest, retiring man, and composed much excellent music, principally oratorios and passion music.

The Halle Bach is generally spoken of as the most talented of all the brothers. Unfortunately, he was utterly devoid of all those honorable traits of character which were so characteristic of the Bach family. He was the greatest organist of his time, a consummate master of the theory of music, fugue, and improvisation. He filled at different times many enviable positions, but lost them all through inattention to duty and finally died in the most abject poverty.

The Berlin Bach, or Carl Philipp Emanuel, was born at Weimar, March 14th, 1714. His talents in general, were so remarkable that his father gave him a university education, with the design of having him follow the law. But his thorough

knowledge of music led him into musical circles, and he finally abandoned law and became musical leader in the court of Frederick the Great. Here he used to accompany the great warrior who played the flute during the piping times of peace. When the Seven Years War came on Emanuel went to Hamburg and directed the music in one of the churches. His influence in music was great. His compositions mark the transition period from Bach and Handel to Haydn and Mozart.

There were *no* giants in those days. The reaction from greatness, force, and originality had set in, and the tendency was toward neatness, smoothness, high finish, and formal construction. In Emanuel Bach's music is seen more clearly than in the music of his contemporaries the lines which Haydn and Mozart were to follow out to their highest development in the classical period. In his compositions are found the germs of those forms which under the treatment of his great followers grew to such astonishing heights—the sonata-form, the new treatment of the orchestra, and the homophonic thematic movement.

Bach's literary culture, his pleasing manners, his enthusiasm in musical matters, and the irresistible prestige of the Bach name and fame, all tended to make his opinions weighty ones in the musical world. His music was esteemed as highly as that of his father, a fact which is greatly to the discredit of the musicians of those days. He composed in all the departments of music—orchestral works, oratorios; passion music, cantatas, sacred and secular songs, sonatas and trios for the clavier (piano). In the latter he introduced the principles of the new technique which John Sebastian had formed. This was the equal development of all the fingers, with the stroke proceeding from the lower joints, the hand remaining perfectly quiet. These principles were more fully developed by Clementi, Hummel, and Liszt, and are the foundation of modern piano playing.

With commendable devotion, Emanuel set to work to collect and preserve the manuscript works of his father. The catalogue compiled by him is the authentic source of information as to the number and variety of John Sebastian's works.

Bach's music is characterized by cheerfulness, intelligence, and a high finish. Many of his piano and orchestral pieces have been quite recently republished, and even after a lapse of over a hundred years they are found to be exquisitely charming and popular.

He died at Hamburg, December 14th, 1788.

In 1843, at the inauguration of the monument to the memory of the great J. S. Bach, an old man of eighty-four was among those who assisted in the ceremonies. This was Wilhelm Friedrich Ernst Bach, the sole surviving member of that illustrious family. He also had been active in the musical world—had been Capellmeister in Berlin, and teacher of the royal children.

With his death, in 1845, the descendants of John Sebastian Bach became extinct.

ANALYSES OF C. P. E. BACH ILLUSTRATIONS. SOLFEGGIETTO.

THE Solfeggietto of Carl Philipp Emanuel Bach is very similar in spirit and style to many of his father's "Preludes," only perhaps lighter, and, if one might so express it, more secular in character. It is built up out of three or four leading figures. Those of the first two measures constitute the principal subject or motive. In the third and fourth measures they are repeated an octave higher. In measures 9-12 the contents of these first four measures are repeated in the key of G-minor; in measures 14-20 they occur again, this time in F-minor. At the end, measures 31-35, they occur again in the original key, like a "return theme." The second principal ingredient of this piece is the arpeggio figure in measures 5 and 6. This, however, is nowhere repeated without change. The third most important idea is the figure in measure 14, which occurs

again in measures 16, 26, 27, 28, and 29. In measures 22-24, inclusive, a somewhat dramatic interruption of the movement takes place, and a strong effect is produced by the octaves in the bass. This is the climax of the piece. Much can be made of this piece by judicious variations of tone-quality and force. The harmonic idea, measure 14, etc., needs to be done delicately, "harmonicso." The sixteenth notes of the principal motive must have melodic quality, and not sound like passage notes or embellishments. In short, while the piece does not possess anything that can be called a melody, its harmonies are so cleverly managed as to suggest a melody, just as those do in the lovely prelude in C-major, in the first book of Bach's Clavier, and its rhythmic development is so spirited that it is capable of affording a great deal of pleasure even now, more than a century after its original composition.

SONATA.

THE first sonata of C. P. E. Bach, in the collection edited by Hans von Buelow, (Peters edition, No. 276) is especially interesting inasmuch as it was undoubtedly the model upon which Beethoven formed his first sonata, in Opus 2, the one in F-minor. The motives are similar, and the entire conduct of the principal movement is similar. In this piece we find the sonata form wanting only a freer lyric flow in the cantabile passages, and a bolder contrast, to render it a satisfactory art form. The first movement of the sonata is what has been called Mr. W. S. B. Mathews "Sonata Piece," corresponding to the German "Sonatasatz." The term means the principal movement of a sonata, the movement which gives character to the whole work, as distinguished from that other use of the term sonata to signify the entire work, of which perhaps only one movement is in a real sonata form. Of this there is more said in connection with the analyses of Beethoven works, which see. The sonata piece is derived from the ancient binary form, that of all gavottes, sarabandes, etc., of Bach and his predecessors. It was in two divisions, the first terminated by a cadence into the dominant or the relative major, at the double bar, after which the first part was repeated before going on after the double bar. The part immediately following the double bar, while based upon the principal melody of the work, was always in the dominant or in some foreign key, leading later to a partial return of the principal melody in its original form. The sonata piece has been developed out of this by lengthening the divisions, adding secondary and contrasting subjects, and elaborating the part after the double bar into a fantasia upon the principal motives of the work, followed by a complete repetition of the entire part preceding the double bar, the only difference being that of restoring the key of the second subject to the principal key of the piece, and changing the closing formula to correspond.

In this sonata of Emanuel Bach, the outlines are already apparent, although the contrasts are still slight between the different subjects. It opens with an arpeggio figure, singularly like that opening the Beethoven sonata already referred to. In measure 16 a secondary subject appears, relieved by strong syncopations in measure 20. This takes the place of what after Mozart's time were called by the Germans "The Song Periods," or the second subject. In measure 25 the concluding paragraph begins, leading to a cadence in C-minor, at the double bar. Here occurs a repeat, allowed for in numbering the measures following the double bar. The observance of this repeat was considered a point of great importance in the composer's day, the persistence of musical impressions being somewhat less than now, in average musical ears, and the disposition to follow the modulation intelligently being stronger than

now, interest of this kind taking the place of emotional interest with which we now follow music. After the double bar in measure 67 the "elaboration," as we now call it, begins. It is a free fantasia upon the motives already employed, and it will be a good exercise for the student to analyse the work and refer each motive to its source. The elaboration continues for thirty measures, and at measure 97 the original subject is brought back, and the entire first part repeated, as already indicated, the keys being changed in the secondary and concluding subjects, in measures 104 and in 114. The repetition of this part after the double bar, indicated by the marks, need not be observed. The object of the first repetition was to afford the hearer sufficient acquaintance with the original material to enable him to follow the elaboration appreciatively.

The second movement is marked *Andante Cantabile* and is in common time. It has to be played broadly, and with as much song effect as possible. Especial care must be taken to render the melodic ideas of the left hand part with a good quality of tone. As, for instance, in measures 8, 9, etc. The first part concludes in measure 10, at the hold. This mark takes the place of the double bar, the plan of this movement being nearly the same as the one before it. The idea following this hold, in C, is the same as the leading melody at beginning, but the treatment is entirely different, as will be seen. In measure 22 the leading motive of the following movement is suggested in the treble. In measure 24 it comes in the bass. In measure 29 the theme is begun again, in its original form, but in measure 33 it is given up in favor of a new idea. From this point on to the next movement there are only fragments, which must, however, be played delicately and carefully. When so played they convey the impression of leading to something beyond. The finale marked *Andante Grazioso*, is in F-minor, and in form is not unlike the two movements already described, excepting that it has a little more of a Rondo swing. This, however, must not be taken too rapidly. It should go about 84 for eighth notes. In measure 17, after the double bar, the usual free fantasia occurs, and the piece ends without the introduction of any new matter, whatever. If well played, this piece will be found to possess many beauties of somewhat mild and unpronounced character. It is, however, so far inferior to Beethoven in contrast and vigor, to Mozart in lyric interest, and to Haydn in spontaneity and vivacity, that to modern ears it sounds somewhat antiquated. It can be made interesting only by great care in the touch. The real reason why this piece and others of its day makes so little impression upon a modern hearer, is to be found not so much in the manner of treatment as in the want of emotion which permitted the writer to carry his thought within so narrow bounds. It does not move, simply because itself is so little moved.



C. P. Emanuel Bach.

Solfeggietto.

Ph. E. Bach.

Prestissimo.

mf

p

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) and *f* (forte). Includes fingerings (1, 4, 5, 3, 1, 5) and slurs.

Second system of musical notation. Treble clef, bass clef. Includes fingerings (1, 4, 4, 5, 1, 3, 2, 5, 1, 5, 3, 1, 4, 2, 1, 2, 5) and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*. Includes fingerings (4, 5, 1, 2, 1, 2, 1, 2, 3, 5, 1, 4, 1, 3) and a section marked 'a)'. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *p*, *f*. Includes fingerings (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 2, 2) and slurs.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes fingerings (1, 4, 1, 5, 5, 5, 4, 2, 1, 4, 4) and slurs.

Sixth system of musical notation. Treble clef, bass clef. Includes fingerings (1, 3, 5, 1, 4, 4, 1, 4, 3, 1, 2, 5) and slurs.

Seventh system of musical notation, marked 'a)'. Treble clef. Includes fingerings (1, 4, 3, 1, 2).

❖ CHEVALIER DE GLUCK ❖

AMONG the "immortals," whose signal achievements in the advancement of musical progress have crowned them with imperishable renown, there is none whose fame illumines the scroll of musical history with a more glorious luster than that accorded, with common consent both by his contemporaries and by posterity, to Christophe Willibald Gluck, more commonly known as "Der Ritter von Gluck" (Chevalier de Gluck). He was born July 2, 1714, at Weidenwang, near Neumarkt, in the upper Palatinate. From his twelfth to his eighteenth year he attended the Jesuit school of Kommotow, in Bohemia. The first field of his musical activity was in the Church of St. Ignatius attached to that seminary. His studies comprised lessons on the organ and harpsichord and in violin and vocal music, and in addition to a scientific training he thus received a preliminary equipment admirably calculated to fit him for the career which the future had in store for him. In his eighteenth year he went to Prague, where he continued his studies both in science and music till the assistance rendered by his father was withdrawn, when he resorted to tuition and maintained himself by furnishing dance music for the village fairs, still continuing his musical studies under Czernhorsky, and learning the viol. He had already begun to exhibit qualities of more than ordinary merit, both in the development of his musical talent and in the superiority given him by his genius and his education to his surroundings. In 1736, his ambition directed him to Vienna, the musical centre of the world to which he belonged, where he was received by his patron Prince Lobowitz, and thus came to the notice of Prince Melzi, of Lombardy, an ardent lover of music, who took him to Italy, and enabled him to continue the prosecution of his musical studies at Milan, under San Martini or Sammartini, who has been called the model of Haydn. San Martini's field was chamber music, but the dramatic instinct in Gluck was irrepressible, and he soon entered upon an industrious labor of composition, producing eight operas from 1741 to 1745, in conjunction with Metastasio, a distinguished poet and one of the most accomplished librettists of the day, but though they were received with great favor and achieved a distinguished

and growing reputation for Gluck, if we except "Alexander in Italy," they possessed no peculiarities of style differing from the ordinary *opera seria* of the day. To the favorable reputation acquired by "Artaserse," Gluck owed an invitation by the Directors of the Haymarket Theatre, in London, to visit the English metropolis, and thus in 1745 he became composer for that opera house. He produced for the Haymarket (1746) "La Caduta de Giganti," and subsequently remodeled his Cremona opera "Artamene." Handel who assisted in their production is said to have expressed a contemptuous opinion of Gluck's methods, asserting that he "knew no more counterpoint than his cook." A very partial success was followed by a distinct fiasco in his pasticcio "Pyramo e Thisbe," by which he hoped to suit the English taste, and to this fact is largely due the impulse that led him to an entirely new and original field of labor in which he was to achieve for himself immortal fame and for the musical world one of its noblest inheritances. Gluck began to reflect upon the cause of his failure, and the light dawned upon him in which he began to realize that something more was wanting to musical drama, beside the excellence of the musical parts. He at this time paid a visit to Paris and became acquainted for the first time with the classic traditions of French opera and studied for himself the declamatory style. These qualities, as embodied in some of the operas of Rameau, impressed themselves deeply upon his mind and coming in train of the reflections in which he had already been engaged, definitely shaped in his mind that reform of whose necessity he had become convinced. He did not, however, enter at once upon the work to which he had resolved to devote himself; on the contrary, it was more than fifteen years before he embodied in his compositions the new theory which he had formed, and which was to found the true school of dramatic opera.

It is foreign to our purpose to follow him through an unusually happy domestic career, which ensued upon his marriage in 1750. In 1754, on the occasion of a grand entertainment of Empress Maria-Theresa and her husband, by Duke Joseph-Frederick of Saxe-Helburghausen, on command of the latter, he wrote the music for the play of "La Cinesi," composed by Metastasio for the

occasion, having just previously been appointed Ducal Capell-Meister. This work resulted in his appointment as Court Capell-Meister, by Maria-Theresa, with a stipend of 2,000 florins. In 1754, he again entered upon a period of creative activity, producing in Rome the operas "Il Trionfo de Camillo" and "Antigono," in recognition of which he was knighted by the Pontiff, receiving the Order of the Golden Spur, and thereafter his published works were inscribed: "Der Ritter von Gluck." For the imperial court, at Vienna, he wrote the operas "La Danza" and "L'Innocenza giustificata" (1755) and "Il Re Pastore." From 1755 to 1760, so far as compatible with his position, he lived in retirement. In 1760, in response to a commission to write a "Serenata" for the marriage of Archduke Joseph, subsequently emperor, with Isabella of Bourbon, princess of Parma, he produced "Tetedi," which was performed in magnificent style before the court. In 1761 he produced the grand ballet of "Don Giovanni, or the Libertine," upon the name and plot of which Mozart subsequently founded his famous opera, and in 1762, for the opening of the opera-house at Bologna, he wrote, still in conjunction with Metastasio, "Il Trionfo de Clelia," at the performance of which he himself conducted.

Gluck now concluded that his fame was founded with sufficient security to give weight to the new art principles which he contemplated enunciating; that the time was ripe for the introduction of the revolution into which it was necessary to plunge the established musical traditions, and that he was no longer able to sacrifice his convictions of what constituted true art to the conventional requirements, deference to which he had hitherto observed in his compositions, at the expense of his higher, and more artistic conceptions. In October of 1762, he produced at Vienna his "Orfeus ed Eurydice," the first of the great works in which his genius founded its glorious renown. This work was inscribed in the original score "Dramma per Musica," or a musical drama, for the first time repudiating the title "Opera seria" as a descriptive. Gluck was favored at this time in the elaboration of his new ideas by associating with his work Raniero di Calzabigi, an Imperial Councillor and a man of distinguished literary and classical attainments, and who formulated the libretto of Orpheus, according to the suggestions of Gluck. In spite of the radical innovations embodied in this play, its power and beauty were so preeminently remarkable that it at once commanded the most enthusiastic ap-

plause. This work was followed by "Alceste" (1767), and "Paris and Helen" (1778), which, while also meeting with distinguished favor, yet began to elicit the disapproval and criticism of the adherents of the old school. The distinguishing characteristics of these new works were the definite subordination of the incoherent effects of the *opera seria* to a dramatic unity and continuity of the whole; the assertion of truthfulness where superfluous ornamentation had been supreme, and an intense realization in orchestral accompaniment of the sentiments, passions, incidents and situations of the drama. The drama was no longer merely an incident of, or an excuse for, a series of concert performances, but the powerful and prevailing element, finding adequate and harmonious expression in the musical accompaniments. The orchestral parts embodied the most vivid and graphic sound-paintings of passion and incident that had yet been achieved, and the unity of the whole formed the grand foundation on which the glorious superstructure of modern dramatic music has since been securely erected, in all the beauty and symmetry of the perfection it has attained.

Gluck was, however, disappointed somewhat in the failure of the Viennese to appreciate and comprehend the true greatness of these works. Jealous and envious critics cast disparagement at them, and people who went to the opera for frivolous amusement were disappointed at the serious and lofty performances which thrilled them with emotions, or excited them with passions, at which they were half-frightened. He, therefore, turned his attention to Paris, having been convinced by his former visit and observation that a more appreciative field was there open. The national characteristics of the French adapted them to grasp dramatic force with greater readiness. La Harpe had already somewhat educated them in the direction of the goal to which Gluck was defining the road, and there musical principles were understood and treated as a science by master minds like Rousseau. He enlisted the cooperation of Bailly du Rollet, an attache of the French Austrian Embassy, and taking up the *Iphigenie en Aulide* of Racine for the title and theme of his composition, Gluck, from 1772 to 1774, engaged himself in the production of that great masterpiece. They experienced great difficulty in enlisting the favorable attention of the administration of the Paris Grand Opera, but finally, through the intervention of Gluck's patroness, Maria Theresa, her son Joseph, king of Rome, and the Dauphine (afterward the queen of unhappy memo-

ry) Marie Antoinette, "Iphégenie en Aulide" was first performed at the Paris Grand Opera House April 19, 1774, Gluck being then in his sixtieth year. It met with precisely the same success and the same difficulties that had distracted the Viennese over "Alceste." A section was carried away by enthusiasm at its tragic intensity, its dramatic power and the noble majesty of its harmonies. The exclusively French and the Italian forces united in depreciation, but the court favored Gluck. "Orpheus" was produced and elicited unrestricted favor. The circle of Gluck's adherents increased, and soon his rehearsals were crowded with the cultured and the nobility. The opposition was the more embittered by his success. They brought Piccini from Italy, a talented musician; the court and society was divided into two hostile camps, and the contentions were conducted amid continued scenes of indescribable excitement and vehemence. Gluck himself, while frequently visiting Vienna, lent constant enthusiasm to his ad-

herents, and the events animated him with new inspiration, which culminated in the grand effort "Iphégenie en Tauride," produced September 23, 1777. It was the climax and the last but one of his great creations of reformed art, and by the commanding majesty and power of its incomparable portrayal, broke down the last barriers of opposition and swayed the whole public with an electric enthusiasm. It was a flow of genius which commanded the admiration of even Piccini himself, and there was no one longer left to contest the sceptre of superiority with the great master. The last of the six great works which constitute the pillars of his immortality was "Echo and Narcissus," produced September 21, 1779, but though containing splendid numbers, it paled in the light of his previous performance and did not arouse the same attention. Gluck was engaged in a tone drama "The Danaides" when he was seized with a mortal illness, and died November 15, 1787.

ANALYSES OF GLUCK ILLUSTRATIONS. OVERTURE TO IPHIGENIA IN AULIS.

Ch. W. von Gluck.

ARRANGED FOR PIANO, BY F. X. CHWATAL.

ALTHOUGH cotemporaneous with Dr. Arne and Dr. Arnold, Gluck's music is much more modern in style than theirs. His Overture to Iphigenia in Aulis, e. g., is more advanced, in point of composition, than the Overture to the Surrender of Calais, by Dr. Arnold (op. 33), and still more so than the Overture to the "Fairy Prince," by Dr. Arne. These, it is true, are light operas or operettas, while the operas of Gluck belong to the "Grand Opera." The Overture to Iphigenia reminds us of the overtures of Mozart; of *Don Juan*, *Figaro*, *Titus*, etc. It begins, like *Don Juan*, the "Magic Flute," etc., with a slow movement of a few measures. An Allegro, very much in the style of Mozart, follows, and continues without any other change of tempo to the end.

The Andante is in strict polyphonic style: divided between the wind and stringed instruments.

The first subject of the Allegro appears six times during the piece, in C, G, and A. An episode of eleven measures (m, 10 of the Allegro) connects this subject with another interesting one (m, 21), and then comes the second entry of the first subject (in G). A long episode (29 measures), the composition and orchestration in it quite interesting, connects this entry with another in A.

These are the principal subjects in this overture, repeated several times each.

"CHE FARO SENZA EURYDICE."

(Orfeo.)

In this beautiful Recitative and Aria, from *Orpheus*, by Gluck, Orpheus laments the death of his beloved wife, Eurydice. She had died, and he had gone down to the lower world to beg Pluto to restore her to him. To the musician who could lame wild beasts, and move rocks and trees by his beautiful music, the God could refuse nothing; and he had consented to his taking Eurydice back to earth with him; but on condition that he would not look at her until they had reached the upper earth. But alas! neither Eurydice nor he could keep their resolution. They exchanged one loving glance, and poor Eurydice died a second time. Before she had well come to life again, the gates of dark kingdom shut upon her, and Orpheus never saw her again. At least that is history. But the kind librettist of the Opera, with "Poetic license," brings her back for the second time, and Orpheus and Eurydice enjoy a long and happy life together.

Dear wife! Eurydice! My wife! Alas, she lives no longer. I call her in vain. Wretched me! I have lost her again, and this time forever! Oh! wicked law! Oh! death! oh! cruel recollection! I have no one to help or counsel me! I behold (oh! fearful vision!) only the gloomy aspect of my horrible situation. Be satisfied. Cruel fate! I am desperate.

ARIA.

What can I do without Eurydice? Where go without my beloved? Eurydice! Eurydice! Oh, ye Gods, answer me! I am forever thy faithful lover! What can I do without Eurydice? Where go without my love? Eurydice! Oh, Eurydice!

Alas, no help comes to me, either from earth or from heaven.

The music to these exclamations of a loving and heart-broken husband is wonderfully beautiful. It lies in the rich middle register of the Contralto voice. In deciding what expression we shall give to the song, let us remember that it is Orpheus, an old character in the mythical history of Greece, who is our hero, and not an Edgardo, or a Raoul; a Grecian Statue, not a modern romantic painting. There should, therefore, be an expression of calm dignity, as well as of romantic love and passionate grief, in the performance of this song. It should be deep rather than fiery. The passage in measures four and five, and elsewhere, must not be in the least hurried, but every note full and sweet.

Nº 23.
JPHIGÉNIE EN AULIDE.

Gluck

Andante

OUVERTURE.

The first system of the Overture is written in C major, 2/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a simple harmonic accompaniment. The system concludes with a fermata over the final chord.

The second system continues the Overture with a mezzo-forte (*mf*) dynamic. The melodic line in the right hand becomes more active, incorporating more grace notes and slurs. The left hand accompaniment remains steady.

The third system marks a change in tempo to Allegro tenuto (*Allegro ten.*). The dynamics increase to fortissimo (*ff*). The right hand features a more rhythmic and energetic melodic line, while the left hand has a more complex accompaniment with triplets. A measure number '44' is written below the staff.

The fourth system continues the Allegro tenuto section. The right hand has a melodic line with slurs and grace notes, while the left hand features a prominent triplet accompaniment. Dynamics include *sf* and *ff*.

The fifth system continues the Allegro tenuto section. The right hand has a melodic line with slurs and grace notes, while the left hand features a prominent triplet accompaniment. Dynamics include *sf* and *ff*.

The sixth system continues the Allegro tenuto section. The right hand has a melodic line with slurs and grace notes, while the left hand features a prominent triplet accompaniment. Dynamics include *sf* and *ff*.

The seventh system concludes the Overture with a piano (*p*) dynamic. The right hand has a melodic line with slurs and grace notes, while the left hand features a prominent triplet accompaniment. The system ends with a fermata over the final chord.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with trills (tr) and slurs. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble staff continues the melodic line with trills. The bass staff features a section marked *ff ten.* (fortissimo tenuto), with a change in the bass line.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with a section marked *sf* (sforzando).

Fourth system of musical notation. The treble staff features a series of chords. The bass staff has a rhythmic accompaniment with a section marked *ff* (fortissimo).

Fifth system of musical notation. The treble staff has a melodic line with slurs and a section marked *p* (piano). The bass staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment.

Seventh system of musical notation. The treble staff has a melodic line with slurs and a section marked *f* (forte). The bass staff has a rhythmic accompaniment with a section marked *p* (piano).

4

4

ff *f*

ff

p

tr *f*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex rhythmic pattern of eighth and sixteenth notes. The bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation. The treble staff continues with intricate rhythmic patterns, while the bass staff features a more melodic line with some rests.

Third system of musical notation. The treble staff shows a dense texture of sixteenth notes. The bass staff includes a triplet of eighth notes.

Fourth system of musical notation. The treble staff has a continuous stream of sixteenth notes. The bass staff consists of a simple quarter-note accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with slurs and a dynamic marking of *p*. The bass staff has a dense texture of sixteenth notes.

Sixth system of musical notation. The treble staff contains a melodic line with slurs and trills. The bass staff has a rhythmic accompaniment of eighth notes.

Seventh system of musical notation. The treble staff has a melodic line with slurs and trills. The bass staff features a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth-note patterns in the treble and a steady eighth-note accompaniment in the bass. Dynamic markings include *f* and *f*.

Second system of musical notation, featuring a treble and bass clef. The music consists of chords in the treble and eighth-note patterns in the bass. Dynamic marking includes *ff*.

Third system of musical notation, featuring a treble and bass clef. The music consists of a melodic line in the treble and a dense eighth-note accompaniment in the bass. Dynamic marking includes *p*.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of a melodic line in the treble and a dense eighth-note accompaniment in the bass.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords in the treble and eighth-note patterns in the bass. Dynamic marking includes *f*.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of a melodic line in the treble and a dense eighth-note accompaniment in the bass. Dynamic marking includes *p*.

Mozart

Seventh system of musical notation, featuring a treble and bass clef. The music consists of a melodic line in the treble and eighth-note patterns in the bass. Dynamic markings include *f*, *f*, and *f*.

First system of musical notation. Treble clef with a *cresc.* marking. Bass clef with a *f* marking. The system contains two staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation. Treble clef with a *f* marking. Bass clef with a *f* marking. The system contains two staves with complex rhythmic patterns and dynamic markings.

Third system of musical notation. Treble clef with a *f* marking. Bass clef with a *f* marking. The system contains two staves with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation. Treble clef with a *f* marking. Bass clef with a *f* marking. The system contains two staves with complex rhythmic patterns and dynamic markings.

Fifth system of musical notation. Treble clef with a *f* marking. Bass clef with a *cresc.* marking, followed by *f*, *p*, and *f* markings. The system contains two staves with complex rhythmic patterns and dynamic markings.

Sixth system of musical notation. Treble clef with a *f* marking. Bass clef with a *f* marking. The system contains two staves with complex rhythmic patterns and dynamic markings, including sixteenth-note runs.

Seventh system of musical notation. Treble clef with a *f* marking. Bass clef with a *f* marking. The system contains two staves with complex rhythmic patterns and dynamic markings, including sixteenth-note runs.

STRING QUARTET—In D. Minor.

Op. 76, No. 2.

THIS is one of the favorite quartets of the great Haydn, who indeed may be styled the Father of the Sonata, the Quartet, and the Symphony, although he did not originate them. To appreciate this beautiful quartet, let us listen to what Fetis says of the music of Haydn. "Haydn is justly considered one of the greatest composers of modern times: his works have done more for the development of the resources of instrumental music than the productions of hundreds of other composers who had preceded him. His imagination does not boast of an extreme originality: it appears sometimes at first sight, to be too simple and bare: but soon we see that it was conceived, with developments, which make it a great and beautiful creation. Everywhere it is bright and clear, and we see the most perfect art in all the transformations of this thought, so simple in appearance, and in their putting-together. Always rich, without ever being diffuse, in ideas, Haydn knew better than any one else, the proper proportions of a piece, according to the nature of his subject: he never leaves anything out that we should want in: nor does he ever allow us to regret that he did not stop sooner. That we may well understand the merit of the symphonies and quartets of this great artist we should know what this kind of composition had been, in the hands of his predecessors, or of the companions of his youth. . . . Although not devoid of merit, the works of these musicians seem all to be cast in the same mould. Always the same forms, the same arrangement, the same order in the return of ideas. Even the melodies have so much resemblance, that it is almost impossible to distinguish the style of one from that of the other. One Italian composer alone, named *Sammatini*, seems to have exercised some influence in directing the ideas of Haydn, in his youth. . . Haydn had heard symphonies of Sammatini in his youth, and had been struck with the elegance of the ideas which were scattered in profusion through them, and with the clearness of the style. There is reason to believe that he took them at first for models: but soon his genius soared higher and the mark of his originality impressed itself so well on all that went forth from his pen, that his starting point was forgotten. His first sonatas for piano, trios, quartets and symphonies, have little compass: but in their proportions we see already a complete plan, great clearness of thought, and elegance of forms. And now comes a curious and interesting sight: viz. the gradual and progressive enlargement of the ideas of the artist, which conducted him, by degrees, to the twelve great London symphonies, the fifty last quartets, admirable models of conception and of composition.

In the branch of instrumental music, the compositions of Haydn sparkle with an indescribably pure, true, and natural sentiment, which we find no where else. Mozart is more passionate, more magnetic; Beethoven has more fire, more energy, more imagination: but no one has that sweet and quiet charm, that ease in utterance, which is the mark of a pure soul, which are found in the works of this great man."

The Quartet chosen for our consideration is often called by Germans the "Quinten Quartet" from the fact that the principal subject proceeds by fifths. These broad and simple intervals, in half-notes, appearing at first in the first violin part, and afterwards in all the other parts, in turn, give to the whole movement a style of grand and quiet majesty, like that of an Egyptian Temple, or of a vast Christian Cathedral.

The principal subject consists of a period of twelve measures: The first four measures loud and grand, the next soft and delicate. The period ends (mm. 11-12), in loud, vigorous style. This is succeeded by a bright episode of 12 measures, (13-24), with the subject of the fifth in the viola, second violin, violoncello, and first violin, in turn. This is, in fact, a new subject, in connection with the first one. This period ends with a crescendo and forte, and to it succeeds, by a sudden change, a new and sweet subject, of only eight measures, (25-32), which Ferdinand David used to interpret with the greatest delicacy, especially the sighing passage of the 27th and 30th measures. From this short and lovely vision, we are awakened to take part in the noisy but cheerful outer world, by the episode, with reminiscences of the principal subject (32-48), followed by a brilliant coda of eight measures, which ends the first part.

The second part begins, as usual, with the development of the principal subject. First the violoncello has the fifths in contrary motion, then the first violin has the same in direct motion, and now

the first and second violins pull in different directions, then together. At the 7th measure the first violin has the bright subject (m. 13 of the first part), while the second keeps on with the fifths. Then the cello and viola talk to each other in fifths. And now (m. 12, 2nd part), we have a curious passage, viz: the subject "by diminution," and in the form of a "canon" "in the fifth below" for two measures: i. e. the fifths are in double time, ("diminution"), and the Viola begins the fifths just *after* the Second Violin, and plays exactly the same as it, (gc, fb-flat, ea), but a fifth below it, ("Imitation in the fifth below.") This is like the "Stretto" of a Fugue. We have more of this "Canon" at mm. 16-19, between the two Violins on one side, and the Viola and Cello on the other, and the Second Violin, getting a little capricious, comes always a little after the first, and yet does not choose to wait long enough to be in another "canon" (as it would be if it came with its first note on the second of the First Violin). And now we come to an exquisite part of this long episode. At about m. 24 (Part II), begins a long diminuendo (according to the masterly interpretation of David), not quite calm at first, but a little uneasy, as when a quiet sheet of water is ruffled for a few moments by a stone thrown in it. This is pictured to us by the many fifths which we hear, not perfect fifths, as before, but "diminished." It is these weird, uncanny intervals which cause the ripples on the quiet melody of our first subject. But at m. 28, the last ripple has subsided, for the Cello comes in with the quiet perfect fifths again, and increases, perhaps, the effect of Egyptian vastness, by the *consecutive* fifths (not heard simultaneously it is true). The Cello has quieted the waters, but now the First Violin gently takes the wand from the Cello, and waves it softly over the lake himself (David marked it piano—pianissimo), and absolute peace is restored.

And now when he sees all is right again, he starts out afresh (first satisfying himself that "all is well," m. 36-37), merrier than ever. The first subject returns, at m. 42, but does not end with a full close, as at first, but merges into a period of development which brings in different passages which we have met before. The last sixteen measures of the movement form a brilliant coda.

The next movement is a lovely Andante ("o po tinto Allegretto") in the form of a Song or Theme, with a variation and a coda. The first period, in D-major, is a short one, only four measures, repeated. The second begins in B-minor, and is five measures long. Then follows a short transition passage of two measures, which, under David's bow, became a mere whisper, and the part ends with the first melody. The third part is an Episode, formed principally from a figure in the second part, and lead back, whisperingly again, to the theme, which now takes the form of a very graceful solo variation for First Violin. This ends by a "deceptive cadence," (Trug-Cadenz), on the chord of the relative minor (B-minor), and the rest of the movement is a beautiful coda, in which each instrument has a pleasing part.

The "Menuetto" is a good specimen of a perfect canon in the octave. The Violins begin with the healthy, cheerful theme (Haydn, like Bach, could write cheerful things in the minor mode), and after they have gone on for a whole measure, the Viola and Cello, who had, apparently, not been attending, strike in and play exactly the same melody an octave lower, keeping a measure behind the Violins the whole time. This is a regular form of composition. The Canon can be at any interval, and is still more interesting in some smaller ones than in the octave. The Trio which follows is bright and joyful, only at the beginning of the second part seems to arise a little doubt, and the question passes along through the quartet: "Is it all right?" and they whisper about it, until it is scarcely more than a raising of the eyebrows, (*ppp*, m. 17-18, Part II). "All right," they all shout at once (m. 19-20), and away they go again, the first violin so merry that before he knows it he is in the ninth position, where some men's fingers are as good as "wrapt in perpetual snow."

The Finale does not belong strictly to any of the usual forms. It is not in Rondo form, although it seems to promise it at first, nor to the variation form, nor quite to the modern "first-movement" form." It begins with a Theme (D-minor), in two parts, each repeated; the first of eight, the second of twelve measures. This subject appears once again in the same key, and once very beautifully in a varied form, in D-major. The whole movement is more of a free Violin solo than a concerted piece. The Coda (the last nineteen measures) is a brilliant Violin passage.



Christophe W. Gluck.

— JOSEPH HAYDN —



AS born April 1, 1732, at Rohrau, Austria. His parents were poor, but industrious, and brought up their children to habits of cleanliness, order, work, and religion. There were nineteen children, of which Joseph was the second.

The father was fond of music, and accompanied himself on the harp when he sang, though he could not read notes. Before little Joseph was six, he could sing all the songs he had heard his father sing, and frequently accompanied himself in perfect time with two sticks in imitation of a violin.

One day a relative, named Frankh, noticed Joseph's fine voice and his sense of time, and proposed to take the child under his care, and make a musician of him. The mother seriously objected, because she wanted Joseph to become a priest, but the father was delighted, as he hoped to see his son become a musician, a calling he fairly worshiped.

So Joseph went to Hamburg with his cousin, who was a very thorough teacher, and in time became an excellent singer, and also learned to play on several instruments. Haydn in after years, expressed his gratitude at having had such a severe and excellent teacher in his childhood.

When Haydn was eight, George Reutter, Capellmeister as St. Stephen's, Vienna, heard his sweet voice, and at once offered him a place as chorister to St. Stephen's. He was overjoyed at the opportunity to go to Vienna, that paradise of musicians. Here he studied violin, piano (clavier),

and singing. He also studied Latin, reading, writing, and "religion." He received no regular instruction in harmony and composition, but used to spend much time in studying out the principles of the former, of his own accord, and whenever he could get hold of any music-paper he would compose. He was full of mischief and delighted in playing tricks. He once climbed to the top of the new palace, which was in process of erection, and was detected by the Empress Maria Theresa who chanced to be looking out of a window near by. She recommended her Capellmeister to give "the fair haired block-head a good chastising."

The Empress greatly admired Haydn's singing until his voice began to change, and then she declared it reminded her of a young cock trying to crow.

He was now of no use as a singer, and one day he was detected cutting off the pigtail from a fellow chorister's wig. This gave the choir-master an opportunity to give him a good caning and his dismissal at the same time. The poor boy was thus thrown upon his own resources. He rented a little room in an attic, and with no friend but a little old piano, began teaching a few pupils and studying composition in earnest. He studied the compositions of Emanuel Bach, and completely mastered their style.

He made many friends, and, in 1752, he composed his first mass. In the same year he set to music a comic opera of Felix Kurz's, and was quite well paid for it.

Haydn made the acquaintance of Porpora, a noted singer of the day. For the sake of his instruction, Haydn went to live with him and performed the duties of valet. At Menndorf, Gluck noticed the talent of Porpora's servant and advised him to go to Italy. He continued to study and compose, but without any regular instruction, using Fux's "Gradus" as a foundation. A wealthy amateur, Von Furnburg, invited him to take up his residence at his house, which he did, and here composed his quartet (1755). Haydn next received an appointment as musical director at the country seat of Count Morzin. Here in 1759 he composed his first symphony.

In 1760 Haydn had the misfortune to marry a woman who had not the least particle of sympathy for her husband's artistic pursuits. They lived unhappily and had no children.

In 1761 Haydn became *capellmeister* to Prince Esterhazy, with whom he remained to the end of life. Prince Nicholas Esterhazy was a great lover of music and performed so well on the baryton that Haydn was kept busy writing new pieces for that instrument. He even devoted some time to learning the instrument himself, and one day, thinking to please the Prince, he played a selection before that august personage, but the Prince disapproved of a rival and Haydn, much chagrined, gave up his attempt at virtuosity on that instrument. Haydn's works now began to be known all over Europe and his salary was raised to £70 a year. He was spoken of as "our national favorite." His compositions up to 1766 comprised 30 symphonies, 12 minuets for orchestra, concertos, trios, sonatas, variations, 4 Italian operettas, and a grand cantata. About this time the Prince built "Esterhaz," a country place costing 11,000,000 gulden and described as having no rival in the world but Versailles. Here Haydn composed all his operas and the greater part of his instrumental works. In speaking of his seclusion and its compensating advantages Haydn says: "My Prince is always satisfied with my works; I not only have the encouragement of constant approval, but as conductor of an orchestra I make experiments, observe what produces an effect and what weakens it, and am thus in a position to improve, alter, make addition or omissions, and be bold as I please. I am cut off from the world, and am forced to become *original*."

The Prince was very generous with his musicians and paid good salaries. He would generally take his orchestra with him when he visited

Vienna or Presburg. The Empress Maria Theresa visited Esterhaz in 1773 and to her Haydn dedicated a new symphony and it is now known by her name.

In 1779 when his opera, "L'Isola disabitata," was produced, he was nominated a member of the Accademia Filarmonica at Modena. Haydn's operas were generally written for special occasions or for particular persons, and in passing judgment on them this must be borne in mind. He himself says: "My operas are calculated exclusively for our own company, and would not produce effect elsewhere." Haydn had pressing invitations from London to visit England. Finally Salomon obtained his promise to visit England. He arrived in London New Year's Day, 1791. Here he was received with the most flattering attention. Lords and ladies, noted artists, musical societies, all joined in showing him attention. When he attended the Handel Commemoration in West Minster Abbey he was completely carried away with the grandeur of the performance and when the full power of the Hallelujah Chorus burst upon him he wept like a child, and exclaimed: "He is the master of us all." In July the honorary degree of Doctor of Music was conferred on him.

On his return to Austria, Haydn set to work to compose an oratorio after the style of Handel. He was then sixty-three years old. He worked slowly and calmly, remarking tranquilly, "I am long about it, for I wish it to last long." At the end of two years it was completed, and on Easter, 1798, the "Creation" was given in the hall of the Schwartzenburg palace. The success of the oratorio was instantaneous. All the German papers united in pronouncing it a profound effort of genius.

Haydn's musical labors ended with a second oratorio, "The Seasons." It is superior to the "Creation" in its quartets, but inferior in loftiness and grandeur. In 1805, Haydn ceased all composition, having become too feeble to work out his musical ideas. On the 31st of May, 1809, he died, universally loved and honored. Haydn was very religious. He prefaced his compositions with mottoes like the following: "*In Nomine Domini*," "*Soli Deo Gloria*," or "*Sans Deo*."

An incomplete list of Haydn's compositions consists of 118 symphonies, 44 sonatas, 83 quartets, 19 operas, 15 masses, 24 concertos, 163 pieces for the bariton, 5 oratorios, 42 songs, 39 canons, 365 old Scotch songs, and various other instrumental forms.



Joseph Haydn.

In Haydn's Music the most prominent characteristics are, originality of ideas, geniality, an exquisite fancy, fine effects in light and shade, and perfect ease and grace in the movement of the whole. The humorous element is often strong, and in one of his symphonies there is an effect that bears out the anecdote told in regard to it. To amuse his prince, Haydn had the orchestra perform a new symphony, which the players had not yet rehearsed. One by one the players came to a standstill owing to their part not having been written out. Finally all had stopped except the first violin, who all at once found himself playing alone, much to his mortification and the amusement of the others.

Before the time of Haydn there was no such thing as an orchestra composed of so many differ-

ent instruments. Haydn set himself the task of increasing the number of instruments, and improving the style of orchestral compositions. In the matter of tempi he made some improvements that made the musical fossils of Vienna gape with amazement. The *andantino* he made into the *allegro*; and the fast movements he made into the *prestissimo*.

The form of the symphony, as he wrote them, remains the artistic model which composers have patterned after since the time of Haydn. The same is also true of the quartet.

Haydn may not have risen to the sublimest heights in his compositions, but so high and even is their grade of excellence that they will always remain to humanity a source of the keenest pleasure and delight.

ANALYSES OF HAYDN ILLUSTRATIONS.

SONATA.

IN E-MINOR.

THE "Sonata" is the most important and complete of all Musical Forms, for the Piano-Forte. It is the perfect flower, of which the old-fashioned "Fantasias," "Rondos," "Toccatas," and "Suites," were the buds. Even the Symphony is more perfect, only because, on account of the number of instruments, it is capable of greater development. Marx calls it the "Keystone of all Musical Forms"; and Kruger considers that from it, (with the Song and the Prelude,) all other forms have been developed. As Elterlein, Koestlin Marx, and others, remark, the Piano is the ideal instrument for the Sonata: for on that instrument we can have melody and harmony combined. If the Organ were capable of more rapid articulation, it would be, on account of the immense addition to the means of execution derived from the foot-pedals, and the many different stops, the instrument of instruments, as it certainly is, in Fugue and Church Music.

The term, "Sonata" (from the Italian, "sonare", "to sound,") was applied to a piece which was *played* by the instruments, not sung. The old "Sonata" resembled the modern form, in its being a collection of movements, but these were, in the old Sonata merely the dance-airs of the time. One of these old dances is still preserved in the modern Sonata; viz. the Minuet.

The development of the ancient into the modern form was gradual; beginning, about the end of the seventeenth century, with Biber, Corelli, and Kuhnau; after whom came Mattheson, Scarlatti, Durante, the great John Sebastian Bach, Padre, Martini, and Emanuel Bach, the son of the great Bach. The latter is, by many credited with being the originator of the modern Sonata. Dr. Parry, (in Grove's Dictionary,) disputes this. But certain it is, that, at about the period in which Emanuel Bach flourished, the Sonata took that definite form, which it now possesses, and which Haydn, Mozart, and Beethoven beautified, without adding to it.

THE modern Sonata generally consists of three or four movements. When there are three, they are: the First movement, Slow movement, and Finale, which latter is often a Rondo. The fourth movement is the Minuet, or Scherzo, which comes between the Slow movement and the Finale. In some of the very greatest Sonatas (as the "Sonata Pathétique," the great Sonata op. 34, the "Kreutzer" Sonata, etc., of Beethoven), there is no Minuet or Scherzo, while in others, as in the great Sonata in C-sharp minor, etc., the Scherzo is one of the most beautiful parts of the work, while in the beautiful sonata, Op. 31, No. 3, there is both a Scherzo and a delicious Minuet.

This Sonata has only the three movements which are essential to the Sonata-form.

The first movement is a "Presto," with the following plan:

- DIV. 1. 1-6. First Subject, ending in E-Minor.
7, 8. Repetitions of measure 6.
9-29. First Subject repeated, and ending in G.
- DIV. 2. 30-35. Second Subject, ("Tributary") in G.
36-42. Same repeated, the 5th measure lengthened into two.
42-45. Coda.
- DIV. 3. 46-78. Working-out of the first and second subjects.
- DIV. 4. 79-94. Return of first subject in E-Minor.
- DIV. 5. 95-108. Return of second subject in E-Minor.
- DIV. 6. 109-127. Coda.

Like Bach's works (and in general, of course, like all difficult music) Haydn's Sonatas presuppose well-practiced fingers. Like Bach too, Haydn is cheerful and healthy. Both were good men, and good men are generally cheerful. The second movement is an Adagio; one of the slowest, as it is marked, $\text{♩} = 50$.

It is a beautiful song, embroidered, as it were, with graceful embellishments. It is in two parts, with a principal subject of eight measures, and a second subject of twelve in the first part. The second part begins with the working-out of the two subjects (measures 21-31), then follows (measure 32) the Return of the first subject, in the original key, and, as before, a second subject, and, in the last five measures, chords leading to the Finale. The word, Attacca, means that there is to be no stop between the movements. The last movement is a Rondo, and like all of Haydn's, innocent (this one has a special mark, "Innocentemente,") and light-hearted. The analysis is as follows:

- SUBJECT. 1-8. Principal subject in E-Minor, ending in G.
9-18. Second Part, — [A second melody at measure 9, is repeated a note lower, at measure 11, then come two measures from the first part.]
- FIRST EPISODE. 19-26. Second Subject, in E-Major, ending in B-Major.
27-30. Second Part, in E-Major.
31-32. Two measures, leading to
33-40. Third Part, repeating part of first part, and ending in E-Major.
- SUBJECT. 41-58. Same as 1-18.
59-68. Variations on the preceding ten measures.
69-75. Eight measures from the first and second parts of subject.
- EPISODE. 76-99. Variations on second subject.
- SUBJECT. 100-107. Third entry of first subject.
108-135. Variations.

2

Abkürzungen: H.S. bedeutet Hauptsatz, Zw.S. Zwischensatz, S.S. Seitensatz, Schl.S. Schlusssatz, D.S. Durchführungssatz, M.S. Mittelsatz, R.G. Rückgang, Ü.G. Uebergang, Anh. Anhang, I. II. III. 1ter, 2ter, 3ter Theil eines liedförmigen Satzes.

Joseph Haydn.

Sonate
Nº 7.

Presto. M. d. M. ♩. = 100.

The musical score for Sonata No. 7 by Joseph Haydn is presented in six systems. Each system consists of a piano (treble clef) and bass (bass clef) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Presto' with a metronome marking of 100 quarter notes per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked 'H.S.' and 'p'. The second system has 'poco rall.' and 'a tempo' markings. The third system is marked 'f'. The fourth system has 'f'. The fifth system has 'p'. The sixth system has 'cresc.' and 'ff'. The score includes various musical notations such as slurs, ties, and dynamic markings.

S.S. *p*

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a series of chords and melodic lines with fingerings indicated by numbers 1-5. The bass staff begins with a bass clef and contains a similar harmonic accompaniment. The dynamic marking *p* (piano) is placed at the beginning.

p *cresc.*

The second system continues the musical piece. It features the same two-staff format. The dynamic marking *p* is at the start, and *cresc.* (crescendo) is written above the bass staff. The notation includes various note values and fingerings.

Schl.S.

The third system is marked "Schl.S." (Schlussakkord, final chord). It consists of two staves with a treble and bass clef. The music concludes with a final chord in the treble staff and a sustained bass line.

D.S. *p* *cresc.* *f*

The fourth system is marked "D.S." (Da Capo, repeat). It features two staves with a treble and bass clef. The dynamic markings *p*, *cresc.*, and *f* are present. The notation includes complex rhythmic patterns and fingerings.

p *mf*

The fifth system continues the piece with two staves. Dynamic markings *p* and *mf* are used. The notation features a mix of eighth and sixteenth notes.

mf *p* *mf*

The sixth system consists of two staves with dynamic markings *mf*, *p*, and *mf*. The notation includes various note values and fingerings.

p *f*

The seventh system is the final system on the page, consisting of two staves. Dynamic markings *p* and *f* are present. The notation concludes with a final chord and bass line.

First system of musical notation, featuring a treble and bass staff with complex fingerings and slurs.

Second system of musical notation, including a piano (*p*) dynamic marking.

Third system of musical notation, including lyrics "cre - scen - do" and performance directions like "poco rit." and "a tempo".

Fourth system of musical notation, including a "cresc." dynamic marking.

Fifth system of musical notation, featuring complex fingerings and slurs.

Sixth system of musical notation, including lyrics "cre - scen - do" and a "cresc." dynamic marking.

a) Nach der Fermate noch eine ziemliche Pause zu machen.

S.S.

ff

p

a)

p

cresc.

p

Schl.S.

f

dim.

p

a) Nach der Fermate noch eine kleine Pause.

Adagio. M.d.M. ♩ = 30.

First system of musical notation. Includes markings: H.S. 3, mezza voce.

Second system of musical notation. Includes markings: cresc., perdendosi, pp.

Third system of musical notation. Includes markings: S.S., mf, p, mf.

Fourth system of musical notation.

Fifth system of musical notation. Includes markings: p, cresc., ppp, tr, a).

Sixth system of musical notation. Includes markings: mf, dim., p, D.S., mf.

Seventh system of musical notation. Includes marking: m.v.

p *m.d.* *m.g.* *mf*

p *cresc.* *dim.* *ritard.*

a tempo. *H.S.* *m.v.*

mf *p* *m.s.*

p *cresc.* *p* *cre - scen*

p *f* *do*

tr *ü.G.* *ff* *ff* *p*


a) a)

FINALE.

Molto vivace. M. d. M. ♩ = 120.

The musical score consists of eight systems of music. The first system is for the piano, marked *p* *Innocentemente* and *legato*. It includes fingerings (1-4) and a trill (*tr*). The second system features a forte (*f*) dynamic in the piano part and a piano (*p*) dynamic in the violin part. The third system shows a piano (*p*) dynamic in the piano part and a fortissimo piano (*ffp*) dynamic in the violin part. The fourth system includes a mezzo-forte (*mf*) dynamic in the piano part and a trill (*tr*) in the violin part. The fifth system is marked *b)* and features a piano (*p*) dynamic in both parts. The sixth system includes a crescendo (*cresc.*) and decrescendo (*dim.*) in the piano part, and a mezzo-forte (*mf*) dynamic in the violin part. The seventh system features a forte (*f*) dynamic in the piano part and a trill (*tr*) in the violin part. The eighth system concludes the piece with a final cadence.

a) Die Begleitung gehörig unterzuordnen.

b) Bei raschem Tempo werden Mordente zwischen zwei Noten von solcher Geltung besser auf diese Weise  ausgeführt.

The sheet music consists of seven systems of two staves each. The first system is marked *H.S.I.* and *p*. The second system has a *p* dynamic. The third system includes a *f:p* dynamic and a *tr* marking. The fourth system features *cresc.* markings. The fifth system has *p* and *tr* markings. The sixth system includes *f:p*, *mf*, and *S.S. var* markings. The seventh system has *cresc.* and *dim* markings.

n : Nach der Fermate noch eine kleine Pause zu machen.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Dynamics include *mf*, *cresc.*, *f*, and *mf*. Fingerings are indicated with numbers 1-5. An annotation 'a) 2' is present at the end of the system.

Second system of musical notation. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *p* and *f*. Annotations include 'H.S. I. 2' and 'tr' (trill). Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *p* and *f*. Annotations include 'I var.', 'fp', and 'tr'. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *p*. Annotations include 'II. 2'. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *fp*. Annotations include 'II. var.'. Fingerings are indicated with numbers 1-5.

Seventh system of musical notation. Treble clef, key signature of two sharps, 7/8 time signature. Dynamics include *cresc.* and *f*. Annotations include 'tr'. Fingerings are indicated with numbers 1-5.

Abkürzungen: H.S. bedeutet Hauptsatz, Zw.S. Zwischensatz, S.S. Seitensatz, Schl.S. Schlusssatz, D.S. Durchführungssatz, R.G. Rückgang, Anh. Anhang, Ü.G. Uebergang.

TOCCATA.

Prestissimo. M. M. $\text{♩} = 96.$

H.S. *mf* *cresc.* *f*

a) *f* *legato*

sf *p* *cresc.* *f* *sf*



b) Das Zeichen ∞ bedeutet hier die gleiche Verzierung wie sie vorher in Noten ausgedrückt ist

The first system of music on page 73 consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, marked with *sf* (sforzando) and *ten.* (tenuto). The lower staff is in bass clef and provides a rhythmic accompaniment, also marked with *ten.* and *sf*. Fingering numbers (1-5) are visible above and below the notes.

The second system continues the piece. The upper staff features a melodic line with *sf* and *ff* (fortissimo) markings. The lower staff has a more rhythmic accompaniment with *sf* markings. Fingering numbers are present throughout.

The third system shows a continuation of the melodic and accompaniment lines. The upper staff has *sf* markings. The lower staff maintains a steady accompaniment with *sf* markings. Fingering numbers are clearly visible.

The fourth system introduces a *dolce* (dolce) marking in the upper staff, indicating a softer, sweeter tone. The lower staff has *mf* (mezzo-forte) markings. Fingering numbers are present.

The fifth system features a *p* (piano) marking in the upper staff, followed by a *mf* marking. The lower staff has *mf* markings. Fingering numbers are present.

The sixth system continues with a *mf* marking in the upper staff. The lower staff has *mf* markings. Fingering numbers are present.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many slurs and fingerings (e.g., 5 2, 4 3, 2 4, 3 4, 4 2, 4 2, 4 2, 4 2, 4 2). The bass clef contains a supporting line with slurs and fingerings (e.g., 1 3, 1 3, 1 3, 1 3).

Second system of musical notation. The treble clef has a melodic line with slurs and fingerings (e.g., 2 1, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2). The bass clef has a supporting line with slurs and fingerings (e.g., 4, 3, 4, 3, 4, 3, 4, 3, 4, 3).

Third system of musical notation. The treble clef has a melodic line with slurs and fingerings (e.g., 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2, 4 2). The bass clef has a supporting line with slurs and fingerings (e.g., 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). A *cresc.* marking is present above the treble clef.

Fourth system of musical notation. The treble clef has a melodic line with slurs and fingerings (e.g., 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). The bass clef has a supporting line with slurs and fingerings (e.g., 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). A *D.S.* marking is present above the treble clef, and *sempre legato* is written above the treble clef.

Fifth system of musical notation. The treble clef has a melodic line with slurs and fingerings (e.g., 1 4, 5 3, 1 4, 1 4, 3 2, 3 1, 3 2, 3 1). The bass clef has a supporting line with slurs and fingerings (e.g., 1 4, 3, 3, 1, 3, 2, 3, 1).

Sixth system of musical notation. The treble clef has a melodic line with slurs and fingerings (e.g., 1 4, 5 3, 1 4, 1 4, 3 2, 3 1, 3 2, 3 1). The bass clef has a supporting line with slurs and fingerings (e.g., 4, 3, 2, 3, 1). A *cresc.* marking is present above the treble clef.

3 3 2 1 2 4 2 1 2 3 3 2 1 2 4 2 1 2 4 2 1

sf *dimin.* *poco cresc.*

2 1 2 4 2 1 2 1 2 1 2 1 4 2 1 5 1 2 5 2 1 2 1

più cresc. *f* *mf*

5 4 1 4 3 4 2 1 4 2 1 4 1 2 5 2 1

3 1 2 5 2 1 5 2 1 5 2 1 5 2 1 4 1 2 5 4 1 2 5 2 1 4 1 2

5 3 1 3 2 5 4 1 2 3 4 1 2 3 2 1 4 3 2 1 4

sf *f* *dim.*

p *m.d.* *m.g.* *H.S.*

First system of musical notation. Treble clef, bass clef. Dynamics include *f* and *sf*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Second system of musical notation. Treble clef, bass clef. Dynamics include *f* and *legato*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Third system of musical notation. Treble clef, bass clef. Dynamics include *ff*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *sempre ff*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *sf*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *dolce* and *mf*. Fingerings are indicated with numbers 1-5. A slur covers the first two measures.



Niccolò Paganini.

≡ MUZIO CLEMENTI ≡

THOUGH of Italian birth, Clementi belongs very distinctly to English musical history, in which his name occupies a conspicuous post of honor. He was born in 1752 in Rome, where his father was a jeweller, who soon perceived the musical bent of young Clementi's inclinations, and encouraged the boy in the development of his talents. Under Buroni and Cordicelli he had made such progress in theory and practice that he was successful in a competition for the position of organist in a church. His studies were continued under the supervision of Carpini, and at the early age of fourteen he composed a mass which was performed in public, and elicited marked admiration and created some sensation. At this period he attracted the attention of an English gentleman named Bedford (or Beckford), who secured the consent of his father to take him to England, agreeing to defray the expenses of his education and to introduce him into musical circles in London. At the house of his patron in Dorsetshire he remained until 1773, pursuing his studies, and earnestly devoting himself to practice on the pianoforte. So thoroughly had he equipped himself for his career, that when he came before the public at London his success was brilliant and spontaneous, and almost without precedent in that conservative musical world. For two years he acted as conductor of the Italian opera, and in 1781 started on a tour of the continent, opening with a series of concerts in Paris, which were attended with gratifying success, and meeting with equal favor at Strasburg, Munich and Vienna. At the Austrian court he was received with great distinction by Emperor Joseph II, at whose instance he engaged in a competitive trial of skill at the pianoforte with Mozart. The result was undecided, it being conceded that Clementi was the superior in technique, but that in the beauty and passion of expression Mozart was unapproachable. Mozart himself, in his letters, criticized Clementi's playing with harshness, while the latter spoke in great admiration of his rival's exquisite touch and sweetness of expression. Indeed, it is noticeable that ever after, both in performance and composition, Clementi endeavored to put more soul and less

technique into his work. Soon after he returned to London, where, for twelve years he engaged in work as virtuoso, conductor and teacher, his reputation bringing in rich fees from the children of the aristocracy, and enabling him to amass a handsome fortune. He engaged in the business of piano-forte manufacturer and music publisher, ultimately with great success. In his employ had been for some time his apprentice-pupil, John Field, the author of the famous Nocturnes, who had by 1800 developed such remarkable skill as a musician that in 1802 Clementi took him in his company to the European capitals, where they met with flattering attention. The most distinguished success of the master and pupil was at St. Petersburg, where they aroused the greatest enthusiasm, and here Field remained permanently, having been offered a flattering position and brilliant prospects at the Russian court. Clementi, returning to Germany, made a lengthened sojourn at the Prussian capital, where he numbered among his pupils the subsequently celebrated Meyerbeer, Zeuner, Alex. Kleugal and Ludwig Berger. With the two latter, he paid a visit to Russia, but in 1810 returned for good to London, and devoted his time and business capacity to the affairs of his house, and his leisure and recreation to the work of composition. He spent the winter of 1820-21 at Leipzig, where he was accorded great praise and honor. He composed symphonies which were successfully produced, but none of them seem to have been published, being lost in the enthusiasm for Haydn; but his fame rests securely upon the unequalled "Gradus ad Parnassus," a series of 100 superb studies, which remains to the present day the acknowledged basis of the art of piano-playing. He lived to reach eighty years, was three times married, had children in his old age, retained his musical and intellectual faculties up to the last, and, at a dinner given in his honor in 1828, was able to arouse enthusiasm by the brilliancy of his execution. Moschelles, in writing of this, says: "Smart, Cramer and I conducted him to the piano. Everyone's expectation is raised to the highest pitch, for Clementi has not been heard for years. He improvises on a theme from Handel, and carries

us all away to the highest enthusiasm. His eyes shine with the fire of youth; those of his hearers grew humid." His technique was described as unequalled in his time, and would be remarkable even under the advanced methods of the present day, he was noted for an exquisite legato, and elastic and vivid touch. He died full of years and

honors March 9, 1832, and, at the concert given by the Philharmonic in commemoration of his death, the *Recordare* of Mozart was a leading feature of the programme, so that his erstwhile rival and once harsh critic was thus made at last to hang a wreath upon the monument of his fame.

ANALYSES OF CLEMENTI ILLUSTRATIONS.

TOCCATA.

THIS of the Toccata, Pauer says: "The name Toccata is derived from the Italian *toccare*, 'to touch.' The toccata is a piece in which a certain passage or figure is repeated over and over again, either in the *strict* or the *free* style." . . . "The toccata has been greatly improved and enriched by Sebastian Bach, whose celebrated Organ Toccatas are not unlike Fantasias."

The Toccata of Clementi answers this description very well.

The principal subject is a very rapid melody, in triplets, very much like a Tarantella.

A new subject appears at the 26th measure. After the repetition of this first parts, we have a long episode, in sixteenth-notes, and afterwards triplets, all legato, which brings us back to the first subject. The performance of this piece must have been preceded by long study in scales in double-notes in right hand and in scales in left hand.

GRADUS AD PARNASSUM.

I.

THIS is an admirable collection of exercises, and one which every pianist should master. While they are real studies, they are not dry. On the contrary, and principally on account of their skillful composition, and their fine harmonies, they are interesting, both to the player and to the listener. Even Nos. 1 and 2, which are merely five-finger exercises for each hand, are interesting for this reason.

The first direction for No. 1, in the Von Bulow Edition, is: "Strike all the notes with equal force." It might be better to use a different expression; since the better way of securing a good touch is not to "strike" but to "press" the keys. Probably the expression "strike" ("anschlagen") is used here in a conventional, and not quite precise, sense; we might almost say, in a Pickwickian sense. The second direction is: "This Etude should be practised both legato and staccato," and the third, that "the passage from the white to the black keys should not be noticeable. Some persons seem to have the impression that it is not necessary to practice an exercise, especially a five finger one, with a *sweet* tone. This is a sad mistake. No matter what we play, and on what occasion we set our-

selves to play on an instrument, we should never produce a harsh or disagreeable sound. If we never do so when practising, we shall never do so when playing our fine Nocturnes, and Fantasias, and Concertos.

II.

An Etudes very similar to No. 1 for the left hand. Towards the end, both hands work together, mostly in "contrary motion." The double notes in the right hand, near the end, and the left hand passages in the last measures need special practice.

III.

Von Bulow says that the passages in this exercise should be "articulated with such sharpness and distinctness as almost to give the impression of a very fine and light Staccato."

The student should also be very conscientious about always taking the right fingering in these "broken chords." Many carelessly use the third (middle) finger, now and then, in place of the fourth (ring) finger. It will be observed, too, that some of the sixteenth notes have double stems. They are, therefore, quarter notes, and should be held out accordingly.

MISCELLANEOUS.

MOMENS MUSICALES, Schubert, (op. 94.)

THE "Momens Musicals" are well known and well beloved by musicians for their exquisite grace and beauty. They are loved as the rose-bud or the violet are loved, or some fair young person, for their freshness, and their delicacy.

Alas for the pleasures of this life! They must not last too long, and any more than its pains, or they satiate us. There are many, even musicians, whose love for the "Heavenly Symphony," (in C,) of Schubert, as well as his Trios, Quartets, Quintets, and other works, is somewhat alloyed with ennui, because "they are too long." And they are very long, and would have been more perfect had they been confined within narrow limits. This was almost the only fault of Schubert, his "sweetness long drawn out."

There is nothing of this rather formidable lengthiness in the "Momens Musicals." Nos. 1 and 6 are in the form and style of a Minuetto, No. 2 is something of a song without words, No. 3 might pass for a little march, a good deal in the style of the celebrated "Marche Hongroise," (for four hands.) No. 4 would make a good Etude, and No. 5 is an excellent Scherzo. But while they are short, we can see even in them, how carefully Schubert formed, nursed and brought out the sweetness of his beautiful little subjects. He uses the little figures and phrases, (as, for example, those in the first two measures of No. 1,) again and again, but always in a different way, so as to be ever new and fresh. In these pieces, too, we can see how Schubert must have loved the harmony of sweet chords, and how beautifully he disposes his chords, so that they always sound clear and sweet.

The legato chords in No. 2, are hard to play smooth and light. To see what the effect should be, the lower notes may be left out of the right-hand part in the first measures, for a little while, and the rest played several times delicately and legato. Then the lower notes may be added.

In several places we meet chords very hard to read, such as those in the middle part of No. 4, (the "Etude,") at the twelfth measure, where we enjoy the luxury of hearing, (a greater luxury for the ear than for the eye,) the chord of eight flats, which on the piano, is exactly the same as the chord of four-sharps.

The first part of this number is to be played legato, and very even, in marked contrast to the next, (the "Scherzo,") which is very staccato, and very brilliant. The crescendos must be well observed. Too frequently, in solo- and orchestra-pieces, the crescendos and diminuendos are sadly neglected, and sometimes the whole piece becomes a tedious mezzo-forte affair throughout.



Maria S. Z. C. S. Cherubini.

— MARIA LUIGI CHERUBINI. —

MARIA Luigi Zenobio Carlo Salvatore Cherubini is a name eminently entitled to a first place among those who are acknowledged as the great masters of the *renaissance* period of the musical art. He was born at Florence September 14th, 1760. His father was *maestro et cembalo* (accompanyist) at the Pergola. Cherubini himself says: "I commenced learning music at six years, composition at nine; the former I was taught by my father, the latter by Bartholomew Felici and his son Alexander." Italian operatic music was then at the condition of degradation from which Gluck was endeavoring to rescue it, and young Cherubini seems to have had an early appreciation of the lapse of the Italian school from its old grandeur and dignity. When eighteen years of age, he attracted the attention of Leopold, grand-duke of Tuscany (afterward Leopold II of Austria), a distinguished patron of art and a lover of music, by whom he was sent in 1787 as a pupil to the learned composer and theorist Sarti, at Bologna. Sarti himself had been a pupil of Padre Martini, one of Italy's greatest contrapuntists, and had little in common with the prevailing style of the *opera seria*. Under this master's guidance, Cherubini acquired that deep and thorough knowledge of the art which subsequently distinguished his compositions with so marked an attribute of finished mastery. Though he had composed a mass at thirteen, he may be said to have begun composition under Sarti's guidance. Sarti employed him at first to supply the score for the minor characters in his dramatic works, in itself an admirable school for the new beginner. As he himself said in after life: "It is to Sarti's advice and example that I owe my education in counterpoint, both in sacred and dramatic composition." His first independent work was an *opera seria* "Quinto Fabio," performed in 1780, "Armida" and "Adriano in Siria" in 1782, and others of a similar kind. These works offered nothing new in the school of art, but they were marked by a purity and charm of melody which gave him an individuality, and commanded for him a dignified place among his contemporaries. His fame was extended, and, in 1784, he was invited to London,

where he wrote two works for the Italian Opera: "La Finta Principessa," which was accorded a favorable reception, and "Giulio Sabino," which was attacked by the critics with savageness, and abused equally by the public. Mortified, he went to Paris, and, after a short stay, to Italy, where, at Turin, in 1787, he produced *Iphigenie en Aulide*, the last of his compositions in the *opera seria* style. In 1887 he went to Paris, then in the midst of the contest between Gluck and Piccini. Though an Italian, he found in the new school of Gluck that which was to lift the dramatic opera out of the decay and perversion which he had long recognized and deplored, and his serious conscientiousness compelled him to give his adhesion to the new and elevated order of things, and, accordingly, 1788, he produced "Demophon," (libretto by Marmontel) in which he first broke loose from the frivolity of the Neapolitan school. This was applauded by the connoisseurs, but failed to catch popular favor; but, in 1791, "Lodoiska," which was really the first great work in the second period of the composer's career, met with a brilliant reputation, and greatly enhanced the composer's fame and popularity, which, in 1797, was securely established by the culminating work of this period, the grand tragic opera "Medee," one of the most striking masterpieces of idealism in the catalogue of musical achievements. It embraces in profuse abundance these peculiar features which are now recognized as distinguishing the master's work, vivid warmth and tone-coloring, great power, wonderful resource and originality of harmonic changes, and masterly development of the plot to the climax. In 1800 he published "Les Deux Journees," a work of high merit, though out of the new class of compositions, embracing grand opera effects with the plot of an opera-comique, the play illustrating the horrors of the Revolution, of which he himself had personal experience, having, in 1794, been dragged from his house and paraded about the streets by a band of ruffians who forced him to provide music for their delectable orgies. "Les Deux Journees" is a recognized masterpiece of comic opera.

While all Paris was in rapture over the genius of the master, he had excited the dislike of Na-

oleon who aspired to musical amateurship, and was as autocratic in that as in other affairs. Cherubini, however, in matters of his art, was an even more imbedding dictator than the First Consul. After being appointed Dictator, while receiving the masters of the conservatoire, Napoleon offensively praised the music of Paisello, remarking that that Cherubini's was too noisy, upon which the master replied: "I perceive, citoyen-consul, that you love only that music which allows you to think over, without interruption, the affairs of state." In 1805, he went by invitation to Vienna, to compose an opera for the Imperial Theatre, and here again his artistic enterprise was interrupted by the entrance of Napoleon with his victorious army after Austerlitz. "Since you are here, M. Cherubini," said Napoleon, "we will indulge in some music," and the composer was compelled to conduct concerts at Schonbrunn, comparatively without reward. After the production of "Faniska" in 1806, Cherubini returned to Paris, where he lapsed into a period of morbid indolence, busying himself with his lessons at the Conservatoire. While in Vienna he was received with affectionate regard by the patriarch Haydn, for whom he felt the most profound veneration, and also met Beethoven. In honor of Haydn's memory he subsequently wrote a funeral cantata, which was performed with elaborate celebration at the Conservatory, which has been a subject of admiration ever since, and on which, after its 200th representation he was the subject of an address of congratulation by a deputation of French musicians headed by

Gretzy. To resume, he was aroused at last from his artistic apathy in 1809, when, while staying at the country seat of Prince de Chimay, he was requested to write a religious composition for the dedication of a church. He refused, but secretly set to work and produced a "Kyrie" in F major, for three voices, which he subsequently elaborated into his great mass in F. Thus after his active career as a composer had apparently terminated, he appears in a third school of art, in a new creative field, in which he rapidly achieved a brilliant distinction. Among his leading sacred compositions are prominent the Coronation Mass for Charles X. for which he was created an Officer of the Legion of Honor, and afterwards advanced to higher rank; a mass in C. major, and his two Requiems, one in C. minor (specially intended for his own burial), and one in D. for male voices only, with orchestral accompaniment. This is the greatest of his sacred works, and indeed is one of the most terrible and awe-inspiring creations of modern art, having been appropriately described as a sound painting of Michael Angelo's "Last Judgment." In 1822 he was elevated from the rank of professor and inspector of the Paris Conservatory to the dignity of its director, a position which though sixty-two years of age at the time of its acceptance, he held for twenty years. Among the French masters of note whom he taught were Auber, Halevy, Adam, Carafa and Fetis; he was revered by Rossini and Mehul, and his opinion sought by both Mendelssohn and Hiller. He died March 15, 1842, and the public funeral with which he was honored was attended by the wealth, culture, art and nobility of Paris.

ANALYSES OF CHERUBINI ILLUSTRATIONS. OVERTURE TO FANISKA.

NO man ever took greater pains to compose well than Cherubini. We are told that for eleven years of his youth he devoted himself to writing anthems, etc., on "plain-chant," as studies, and his compositions show the profound student. He was great in Opera, in Fugue, Church-music, and, indeed, everything he put his hand to. Of his opera of "Faniska," Fetis says: "The beauties of this work excited the admiration of the artists of that city." (It was produced in Vienna). "Haydn and Beethoven declared that the author of this beautiful score was the first dramatic composer of his time. The French musicians, even Mehul himself, united in this praise." The instrumentation of Cherubini is as perfect and exquisite as every other branch of his writing. In his overture to "Medea," he uses no Trumpets or Trombones, in the "Wassertraeger" he has three Horns and one Trombone. In his other overtures he employs the usual four Horns and three Trombones. But he does not use them to make a noise, but only to heighten the coloring of his instrumentation, and he uses the "brass" sparingly. He uses his instruments as carefully and delicately as does a great painter his colors. Looking over his scores we see, and almost hear, passages for that fascinating family of instruments, the flutes, hautboys, clarionets, bassoons, and horns, answered by another passage in the string-quartet. Even in loud passages he is sparing in the use of his instruments, so that when they do come in all together, the effect is as grand as anything of Meyerbeer's or Wagner's. The overture to "Faniska" begins with a slow movement (Largo assai), bringing in many of the instrumental effects referred to. This movement is the introduction to the main movement, which is an "Allegro." The main subject of this movement in F contains 36 measures. This part of the overture is bright and charming, with a graceful melody and

pleasing harmonies. An episode of nine measures connects this subject with the next, beginning at m. 45 of the Allegro. This is in D-minor. After eight measures we have passages from the first subject, in "in imitation" (m. 53-59). The episode continues to m. 68, where a new subject, in E-flat, preceded by an introductory passage of five measures, appears; a smooth and graceful melody, in the Celli and Bassoons, with staccato accompaniment in the upper instruments, they join in with the Celli, and soon have the solos themselves (83-98) in an episode, which leads to a return of the melody, and this is connected by another episode with the subject of m. 45, this time in F-minor, m. 123, and to this succeeds, after a few soft measures of transition, the main subject, (147). At 154-157 are pretty passages in imitation, from the E-flat; and here, if we did not notice it before, we see that this subject in E-flat is based on very much the same figure as the main subject. We also notice that the treble in these "imitations" are in contrary motion to the bass, i. e., the figure is reversed. At 162 we meet a motive which we heard before, in the episode before the subject of m. 68, and from here on, for some 50 measures, we have about the same as before, except that it is set a fourth higher. At m. 220, of the Allegro, we meet a trace of another old acquaintance, the episode of m. 35 (of the Allegro), and at 240, another; but these are all parts of a well-written and interesting episode, bringing the principal subjects of the overture. Even at 256 we can detect a resemblance to the first subject, reversed. At 264, counting in the four repeated measures, begins the Coda, which forms a brilliant ending for full orchestra, to this fine overture. The arrangement in this collection for the Piano is unusually interesting. Generally such arrangements are "stale and unprofitable." Still, no Piano arrangement can give the beautiful effects, the fine coloring, and great variety, of the Orchestra.

N° 16
LES DEUX JOURNÉES.

(Cherubini)

Andante molto sostenuto

OUVERTURE.

ff pp *p* *ff pp* *ff* *p*

p *f p* *ff* *p*

p *fz p* *p*

p *fz p* *p* *fz p* *p*

sp *f* *p* *fz p* *p*

f *ff* *f* *ff* *f*

cresc poco a poco

123

Allegro

The first system of music consists of two staves. The upper staff begins with a piano (*ff*) dynamic and contains a series of chords and melodic fragments. The lower staff starts with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes. The system concludes with a piano (*ff*) dynamic marking.

The second system continues the piece. The upper staff shows a more developed melodic line with various ornaments and phrasing. The lower staff maintains a steady accompaniment of eighth notes, providing a rhythmic foundation for the melody.

The third system introduces a more complex texture in the upper staff, with rapid sixteenth-note passages. The lower staff continues with its eighth-note accompaniment, which becomes more active in this section.

The fourth system features a decrescendo (*dim*) in the upper staff, leading to a piano (*p*) dynamic. The lower staff has a more active accompaniment with some sixteenth-note runs.

The fifth system shows a change in dynamics, with a forte (*f*) marking in the lower staff. The upper staff continues with melodic lines, some of which are accented.

The sixth system concludes the page with piano (*p*) dynamics in both staves. The upper staff has a melodic line with some grace notes, while the lower staff provides a final accompaniment.

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of chords. The dynamic marking *p sempre* is written above the first measure. Below the first five measures, the dynamic *ff* is written.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment becomes more active. The dynamic *ff* is written below the first four measures.

Third system of musical notation. The right hand features a more complex melodic line with many slurs. The left hand accompaniment is also more intricate. The dynamic *ff* is written below the first measure.

Fourth system of musical notation. The right hand has a very active melodic line with many slurs. The left hand accompaniment is also very active. The dynamic *ff* is written below the first measure. A *sf* marking appears in the right hand towards the end of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is active. The dynamic *sf* is written below the first measure. A *p* marking appears in the right hand towards the end of the system.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is active. The dynamic *sf* is written below the first measure. A *p* marking appears in the right hand towards the end of the system.

Seventh system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is active. The dynamic *sf* is written below the first measure. A *p* marking appears in the right hand towards the end of the system.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line, while the bass clef part provides a rhythmic accompaniment. A dynamic marking of *cresc* is present in the right hand.

Second system of musical notation, continuing the piece. The right hand features a more complex melodic line with some chromaticism, and the left hand continues with a steady accompaniment. A dynamic marking of *ff* is present in the right hand.

Third system of musical notation, showing a continuation of the melodic and accompanimental lines. The right hand has a melodic line with some grace notes, and the left hand has a dense accompaniment. A dynamic marking of *fz* is present in the right hand.

Fourth system of musical notation, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *fz* is present in the right hand.

Fifth system of musical notation, showing a melodic line in the right hand and a rhythmic accompaniment in the left hand. Multiple dynamic markings of *fz* are present in the right hand.

Sixth system of musical notation, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *fz* is present in the right hand.

Seventh system of musical notation, showing a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *ff* is present in the right hand.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a dense texture of sixteenth notes. A *dim.* (diminuendo) marking is placed above the treble staff in the third measure. The bass staff continues with a steady accompaniment.

The third system shows a change in dynamics. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

The fourth system continues with complex textures in both staves. The treble staff has many beamed notes. Dynamic markings include *f* and *p*.

The fifth system concludes the page. The treble staff has a melodic line with slurs. The bass staff has a more active accompaniment. Dynamic markings include *sempre p* (sempre piano) and *ff* (fortissimo).

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, accented. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of musical notation. The right hand continues the melodic line with some grace notes. The left hand has a more active accompaniment with eighth notes. Dynamics include *ff* and *f*.

Third system of musical notation. The right hand features a complex, rapid melodic passage with many sixteenth notes. The left hand provides a rhythmic accompaniment. Dynamics include *f* and *ff*.

Fourth system of musical notation. The right hand has a dense texture with many chords and sixteenth notes. The left hand continues with a steady accompaniment. Dynamics include *p* (piano) and *f*.

Fifth system of musical notation. The right hand has a very active melodic line with many sixteenth notes. The left hand has a complex accompaniment. Dynamics include *f*, *p*, *f*, and *fi* (fortissimo).

First system of musical notation, featuring a treble and bass staff. The bass staff begins with a forte (*f*) dynamic marking. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, including a *cresc* (crescendo) marking in the bass staff.

Fourth system of musical notation, featuring a fortissimo (*ff*) dynamic marking in the bass staff.

Fifth system of musical notation, showing dense chordal textures and complex rhythmic figures.

Sixth system of musical notation, continuing the intricate piano accompaniment.

Seventh system of musical notation, concluding the page with sustained chords and rhythmic patterns.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and some moving lines.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with some grace notes, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a series of eighth-note patterns, and the bass staff has a consistent accompaniment of chords.

Fourth system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff features a more complex accompaniment with some chords marked with a forte (*f*) dynamic.

Fifth system of musical notation. The treble staff has a melodic line with some rests, and the bass staff has a dense accompaniment. A tempo marking *piu stretto* is present above the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff has a consistent accompaniment.

Seventh system of musical notation, the final system on the page. The treble staff has a melodic line with some slurs, and the bass staff has a consistent accompaniment. The piece concludes with a double bar line and a fermata over the final notes.

WOLFGANG AMADEUS MOZART



AS born in Salzburg in 1756. His father, Leopold Mozart, was a thorough musician, and the author of a celebrated violin method. Leopold and his wife were considered the handsomest couple in Salzburg.

Both Wolfgang and his sister, "Nannerl," were musical prodigies. Wolfgang was younger than his sister and is universally acknowledged to have been the most precocious of all musical prodigies. Little Mozart was a most affectionate and kind-hearted child. He would ask a companion ten times a day if he loved him, and if his playmate answered only in fun that he did not, the tears would instantly glisten in the little fellow's eyes.

Mozart's passion for music manifested itself when he was only three years old, and from that time his little games and amusements had to be accompanied with some sort of music. It is said that when he carried his toys from one room to another, he would insist on some one playing or singing a march.

His father was a very excellent man and was as careful of Mozart's moral and mental training as he was of his musical education. Mozart composed when only five years old. His ear was so accurate that he could distinguish between two sounds that varied only by an eighth of a tone. He could name any key struck on the piano without seeing it.

When he was but six years old, his father began traveling with the two little prodigies, to show these "wonders of God" to the people. Munich was first visited, and then their father took them to Vienna, to show them to Maria Theresa, who was very fond of music. When they were shown into the presence of the great Empress, little Wolfgang sprang into her lap, and throwing his little arms

around her neck, kissed her. He told the beautiful and ill-fated Marie Antoinette, when she assisted him from the slippery floor on which he had fallen, that she was good and he would marry her.

On his journeys from place to place, Mozart's instruction in music was continued. He learned the violin and organ as well as the piano. In Frankfort, Mozart played before Goethe, the same great man before whom, many years afterward, the similarly precocious Mendelssohn played. In Paris, Mozart was allowed to fondle and kiss the princesses as much as he wished, but when he tried to hug the pompous Madame de Pompadour, she repulsed him, probably for fear he might rub some of the paint off her face or disarrange her "Pompadour" coiffure. Mozart was very much hurt by this rebuff and wanted to know, "Who is that person, that won't kiss me? The empress kissed me."

In 1764, they went to London, and were so kindly received that they remained a long time, and Mozart took singing lessons and soon mastered the beautiful Italian style of melody. A great musician, named Bach, son of the great Sebastian Bach, told Mozart's father, that many a *capellmeister* had gone to his grave without knowing as much as little Wolfgang then knew about music.

In 1766, they returned home to Salzburg, by way of Amsterdam, where Mozart was allowed to exhibit his talents "to the glory of God," as Leopold Mozart facetiously commented, probably to give a hit at the Amsterdammers for being so stingy. This journey was of infinite value to Mozart, however, even if he did not make much money by it. Travel always broadens the mind, and gives experience in the ways of the world. The beautiful scenery, the fine palaces, the noble church structures, and all the beautiful things of art, seen on their jour-

ney contributed to make Mozart's music characteristic for its harmonious beauty, and universal intelligibility.

When Mozart was about twelve, the Emperor, Joseph, set him the task of writing an Italian opera—*La Finta Semplice*, but owing to the intrigues of his jealous fellow-musicians, the work was not produced. His father now determined on going to Italy, where Mozart was better appreciated, and where he had won such success in childhood. Composers were better compensated in Italy, at that time, than anywhere else. The best singers in the world were in Italy, and for operas, Italy ruled the world. The second journey was like the first—a complete success. The boy's playing was so wonderful that at one place the simple people thought he must be a wizard, and insisted that he remove a ring from his finger, believing that to the ring was due the power he had over the instrument.

In Milan he was asked to compose an opera, which he did, and for which he received one hundred ducats and his board and lodging free during the time he was composing it. At Bologna, he called upon Padre Martini, the most profound musician of the age. Martini gave him to solve some difficult and intricate musical problems which would have staggered most musicians living. Mozart displayed such wonderful skill and knowledge in handling them that Martini was overcome with astonishment at the power of the young musician. Mozart never had to study the things appertaining to his art. He only needed a suggestion and intuitively he grasped the whole idea.

In Rome, Mozart played before the Pope, who was so delighted with Wolfgang's playing that he conferred on him the order of the Golden Spurs. The Philharmonic Society of Bologna made him a member of that celebrated society.

Mozart wished to settle in Italy, where he had achieved so many successes, but the Archbishop of Salzburg ordered him home along with his father, who was *capellmeister*. They had to return, as rulers in those days were prone to be despotic with their subjects. This Archbishop appears to have been a mean, niggardly person. Mozart had a great dislike for him. He hated Salzburg on that account and also because his musical colleagues were a low, drunken set of fellows, and it disgusted him to associate with them.

When Mozart was twenty one, he obtained an unwilling permission to leave Salzburg. He went to Munich, but his youth and inexperience were

against him. He then went to Mannheim, where he hoped to write an opera,—one that would be purely national in character. Here he had several love experiences, and his heart-life began to cause his art to take on a deeper and richer hue. He went to live in the family of Fridolin von Weber, uncle of the great C. M. von Weber. Mozart was greatly in love with Aloysia, one of the daughters, and his attachment inspired some of his most beautiful songs.

He now became familiar with suffering and disappointment, but it only served to deepen and broaden his sympathies. Music to touch the heart, must come from the heart. Mozart's father opposed this affair of the heart and pointed out the "duty he owed to his talents," and urged him "not to let himself be ensnared by the beauty of a woman and die in a room full of suffering and hungry children."

A sonata bears the date "Paris, 1778." And in Paris, whither Mozart had gone with his mother, he realized that his love for Aloysia was not immortal. Here was raging the controversy between the two schools of opera—those who were with the reforms of Gluck, and those who were disciples of Paccini.

Mozart's pecuniary success in Paris was small. Intrigues kept him from reaping the fruit of his artistic successes. He was not diplomatic and his prospects were dreary enough, a fact that partially accounts for his accepting the post of *capellmeister* in hated Salzburg. He composed much of great excellence while here. In 1780, he received with much joy an invitation from Munich to compose an opera. *Idomeneo* was the result. It was greatly admired and showed the effect of ideas imbibed while in Paris. Gluck's reforms, which were in the direction of complete harmony of words and music, were here carried out with great fullness and beauty.

In 1781, Mozart received orders from the Archbishop, to repair to Vienna. The Archbishop desired Mozart's presence that it might lend *eclat* to the figure he desired to cut before the other great potentates in Vienna. None of them had such a renowned person as Mozart in their household. Mozart was delighted to go to Vienna, as he wished to communicate with Emperor Joseph in regard to a new opera. The great personages of Vienna received him with great kindness and respect. The Archbishop, however, refused him permission to give a concert or to meet any of the nobles. He was humiliated and put down on all



Wolfgang A. Mozart.

occasions. He had to sit at table with the servants. His patience at last gave out and in a dispute with the archbishop, that low-lived ecclesiastic called him "a scamp, young blackguard, and an idiot!" Mozart demanded his release, and was literally kicked out of the house by Count Arco, master of the household. To add to his anguish of mind, his own father sided against him. Mozart was now independent, at least, as a recompense for the insults that had been heaped upon him.

Mozart's art thrived in Vienna, but he almost starved. Emperor Joseph expressed a wish for a German opera, though he much preferred the Italian opera as a matter of personal taste. Mozart went to work and wrote the "Elopement from the Seraglio." About this time, Mozart realized that he was deeply and tenderly attached to Constance Weber, sister of Aloysia. He met with opposition here also. First his father, then the girl's mother, then her guardian interposed to prevent their union, but this time true love and abiding faith prevailed and they were married.

The new opera was produced in 1782, and the audience was carried away, enraptured, with the exquisite beauty of the music. The Italians, with the despicable knave, Salieri, at their head, grew alarmed at the threatening prospect. It looked very much like annihilation of Italian opera and with it, their bread and butter. Emperor Joseph was weak enough to allow himself to be influenced by Salieri to the extent of having the opera taken

from the stage. He thought there were too many notes in it.

Mozart wrote a great deal of instrumental music about this time—piano quartets, etc. He also began the opera of *Figaro*. It was received even better than his others, but he was so pinched with poverty that he had to go without fire. Mozart seems to have had a premonition of his approaching end, for his next opera reflects "life's tragic close." *Don Giovanni* was written for the Prague public, who had shown great kindness to Mozart. In this opera Mozart portrays that universal consciousness that all things human and of earth are transitory.

About this time was the meeting of Mozart and Beethoven, then a youth of sixteen. Mozart predicted the future world-wide fame of the young musician. The remaining years of Mozart's life were clouded with suffering and want. He visited Leipzig, where he first realized the greatness of Bach's works. He composed another opera, the *Magic Flute*, and the great *Requiem*. This last work he predicted would be his own Requiem. His strength gave way, and he believed himself to have been poisoned by Salieri, though the latter denied it on his death bed. Mozart died in 1791, and though a Catholic, he was denied a christian burial because he was a mason. His grave is unknown. Thus lived and died one who had inestimably enriched humanity with the treasures of his angelic heart. The world is better for Mozart's having lived in it.

ANALYSES OF MOZART ILLUSTRATIONS.

FANTASIA.

In C: Minor.

THE form of the Fantasia (as the name indicates) is not restricted by rules as strict as those for the Sonata. This, one of the greatest works of the kind, is one of the freest. It is called "Fantasia in C-Minor," but it has less to do with that key than with any other.

The first measure is in C-minor, and then, after every other key has been attended to, the original one "bobs up serenely" at the sixteenth measure from the end, and then, except for about three measures, keeps at home.

Meanwhile, in the two first movements, there have been at least thirty keys represented, most of them only for a measure or two.

Yet, so skillfully is the piece written, that such a frequent changing of key, far from injuring the effect, adds a charm to it, by giving it the character of a reverie or a dream.

And now for a few hints about the proper performance of it. Great attention should be paid to the marks of expression. In many cases the first note of the measure, or phrases, is marked *f*, followed

immediately by *p*. This gives a grand and mysterious effect, and reminds one of the Statue scene in "Don Giovanni."

The octaves in the bass must be played as legato as possible, by means of changing the fingers.

The sixteenth and seventeenth measures of the adagio are to be played sweetly and tenderly.

Persons with small hands can take the *f* sharp with the thumb of the right hand, instead of trying to do it with the left hand, and failing. All embellishments of a melody, as in the lovely one in D-major, are to be played very delicately. The melody itself is played with full, sweet tone.

The Allegro begins and ends in very brilliant style, in marked contrast to the Adagio.

The Andantino is one of the sweetest movements that Mozart ever wrote. The "Piu Allegro" again is very brilliant, and, towards the end, is full of contrasts of light and shade.

MINUET FAVORI.

MOZART.

THE Minuet was a slow and graceful dance, and, like the Polonaise, the dance of the court and the nobility. It was one of the movements in the Symphony, the Sonata, and the Quartett. It was followed by the "Trio," (which was originally written for three parts, whereas the minuet was only for two.) After the Trio came the minuet again.

The parts of the minuet are not repeated when played the second time.

The minuets of Haydn are remarkable for their cheerful tone; those of Mozart are refined and graceful. This one is a remarkable example of perfect grace, variety of expression, and exquisite melody.

The Minuet generally consisted of two eight-bar parts, and the Trio the same, or with a short Coda, leading back to the repeat of the Minuet. The Minuet, in this case, has the usual eight-bar sections, while the Trio is lengthened by the repetition of the first part, introduced by sixteen preparatory measures, and this repetition is itself repeated. The Minuet is then repeated as usual.

The whole piece must be played sweetly and elegantly. Every motion of the hands must be graceful. The accents on the first beat of the bar, in minuets, waltzes, and dance music generally, are what gives the chief grace to them. Without those accents, the piece is heavy and uninteresting. The second part of the Trio affords the shading to the bright lights of the Minuet.

SONATA

In A, (No. 9, Cotta Edition.)—MOZART.

THIS Sonata begins with a very lovely Air with variations, and is as perfect and as polished as anything of Mozart's. The air and each variation have a little "Symphony," or "Tutti," marked *f*, at the end of them, (on the 17th and 18th measures,) as if played by an accompanying orchestra. The variations are of that kind which keep pretty close to the melody and harmony of the Air, unlike those variations, (such as the "Études en forme de variations" of Schumann,) which are full of the spirit of the Theme, but have little of its melody or harmony. The Variations, besides being exquisite in form and melody, make excellent études too, not as hard as "Études Symphoniques," referred to above, but as practical. In them one can study exact phrasing, evenness of touch, in both hands, detached octaves, the rhythm (in an easy form) of four notes to three, elegant playing of embellishments, and fast runs, and correct management of the fast appoggiatura. These come everywhere *with the note in the bass*. The arpeggio-chords in the last variation are to be played very *marcato*, and in the final chords, (also arpeggio,) the two hands begin and end together.

The Minuet has a principal and second subject, the development of the subject, and the return of the same, just as in the first movement of the Sonata.

As usual, the second subject is in the key of the dominant in the first part, and in the original key in the second. Although so short a "First Movement," it is, nevertheless, a very perfect and finished thing, and as graceful as any Minuet could be. The Sequences in the first and second parts are very interesting. In a Minuet there must be a well defined accent on the first beat of every measure. Indeed, this applies to every dance-tune.

The beautiful melody of the Trio receives an additional charm from the imitation passages of two measures, which repeat it in a higher octave. Care should be taken to hold out the notes of the melody (the quarter-notes,) to their full value. The Final is a brilliant movement, and must be played with life and abandon. It is well suited to be an orchestra piece, with cymbals and an occasional tap of the bass drum, and is often played in that arrangement.

RONDO IN D.

MOZART.

THIS is not in strict Rondo-form. The subject appears only once in its complete form. Every other entry is incomplete. The one in G-major is only the last eight measures of the subject, and the one in D-minor only the first twelve. But the numerous entries of the subject, varied as they are, gives the impression of a Rondo, and it is as interesting, if not more so, as any, more regular, piece. Everything about it is graceful and finished, polished, as Horace says, in the "Ars Poetica," "ad unguem."

The appoggiaturas all come on the beat, and with the note in the accompaniment. As the turns are put *over* the notes, they begin with the note above the actual note. When a turn is put *between* one note and the next, the first note is played *before* the turn. A case of this occurs at the fifth measure, only that in most editions this turn is not indicated, but written out.

MISCELLANEOUS.

"AUF DEM WASSER ZU SINGNE."

SCHUBERT-LISZT.

THIS is a Barcarolle, and gives us a beautiful picture of the rippling waters of the lake. It is not to be played too fast, as it is marked "Allegro Moderato." The translation in the Peters Edition is quite tolerable in this song, and we can get the expression from them.

This transcription is a difficult one, on account of the duties which devolve upon the wrists. They are kept busy from beginning to end. Liszt has lengthened the short final symphony of Schubert into a long and almost orchestral one of thirty-nine measures.

MEERESTILLE.

SCHUBERT.

MEERESTILLE is one of the most picturesque of the songs of Schubert; and Liszt's transcription gives to the picture whatever might be wanting in the original. The deep bass chords seem like waters many fathoms deep, and we hear the everlasting hum of the ocean in the chromatic passages of the left hand.

The notes of the melody at the 9th and 10th, and the following measures, which are put in the lower staff, are intended to be played by the left hand. It seems almost better, however, to play the first in the left, and the second in the right hand, so that the left hand may have time to go down to the depths of the sea quietly and becomingly.

Sonata quasi una Fantasia

Op. 27. N^o 2. Cis moll
von
L. van Beethoven.

Sonata quasi una Fantasia

Op. 27. N^o 2. C sharp minor
by
L. van Beethoven.

I. Adagio sostenuto. (M.M. ♩ = 52.)
sempre pp e con sordini.

Aus den Concertprogrammen Hans von Bülow's. 3.
From the Concertprogrammes by Hans von Bülow. 3

- a) Es ist klar, dass die Oberstimme als Gesangspartie einen nachdrücklicheren Anschlag erheischt, als die begleitende Triolenfigur und die erste Note der letzteren nie den Eindruck einer Verdoppelung der Melodie in der unteren Octave hervorbringen darf.
- b) Häufigerer Pedalgebrauch als der vom Herausgeber mit Beschränkung auf das Wesentlichste vorgeschriebene ist statthaft, doch ist es nicht eben rathsam, die Originalbezeichnung *sempre senza sordini* d. h. ohne Dämpfung, gar zu buchstäblich zu nehmen

- a) It is clear that the upper voice, as melody, demands a more energetic touch than the accompanying triplets and the first note of the latter must never produce the impression of a reduplication of the melody in the lower octave.
- b) It is allowable to make a more frequent use of the pedal than is set down by the edition, who has limited it as much as possible, still it is not so advisable to take too literally the original directions, „*sempre senza sordini*“ that is, without damper.

1

marcato ma sempre p

pp

cresc.

dimin.

una corda

pp

Sil basso sempre ten.

a)

pp

cresc.

dim.

espress.

p

mf

dim.

una corda

più marcato del principio

poco riten.

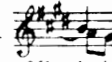
a tempo

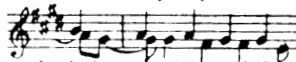
pp

grave

a) Der Spieler hüte sich vor einem ängstlichen Zurückgleiten der Hand. Eine pedantisch strenge Beobachtung des Taktmaasses ist bei dieser gleichsam in freier Phantasie sich ergehenden Periode ohnehin nicht am Platze.

a) The player must guard himself from an anxious sliding back of the hand. A pedantically strict observation of time is all the same not in place in this period, which moves in free fancy.

a) Die mit einem kleinen Querstrich bezeichneten Noten eignen sich zu längerem Verweilen, so dass sie Vorhaltsbedeutung empfangen, z. B.  wie überhaupt eine Ausbeutung der Mittelstimmen gemäss den Gesetzen des Wohlklanges und der Modulationenfolge im ganzen Stücke anempfohlen wird.

a) The notes with a small stroke above them are suited for a longer stop, so that they acquire the value of retardation, for example:  It is especially recommended to make the best use of the middle voices in the whole piece according to the laws of euphony and the sequence of modulations.

II. Allegretto^{a)} (M. M. $\text{♩} = 56$.)

The musical score is presented in five systems. Each system contains a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is two flats (B-flat major). The tempo is marked 'Allegretto' with a metronome marking of quarter note = 56. The score includes various dynamic markings such as *p*, *pp*, *mf*, *cresc.*, *dolce*, and *espr.*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.


a) *Allegretto* heisst: *poco Allegro*. Die Bewegung darf die eines mässigen Menuett-Tempo nicht überschreiten, ganz wie es bei den analogen Sätzen der Sonaten Op. 2 N^o 1 u. 2, Op. 10 N^o 2, Op. 14 N^o 1 (späterer nicht zu gedenken) der Fall ist. Dieses Anti-Scherzo ist eben ein lyrisches „Intermezzo“ zwischen zwei tragischen Nachtstücken. Franz Liszt's bekannte geistreiche Bezeichnung „une fleur entre deux abîmes“ giebt den Schlüssel zum richtigen Vortrage.

b) Sorgsame Beachtung verdient die zweifache Aufgabe der rechten Hand: gesangvolle Führung der Melodie, anmuthig leichtes *Staccato* in der sich dem Parte der linken Hand als dritter Factor zugesellenden Unterstimme.


a) *Allegretto* means: *poco Allegro*. The movement should not exceed that of a moderate minuet time, just as is the case in analogous passages of the Sonatas Op. 2 N^o 1 and 2, Op. 10 N^o 2, Op. 14 N^o 1. (not to mention later ones). This Anti-Scherzo is just a lyrical „Intermezzo“ between two tragic night pieces. F. Liszt's well known clever designation „une fleur entre deux abîmes“ gives the key to the right execution.

b) The twofold task of the right hand deserves careful consideration: tuneful management of the melody, pleasant light *staccato* in the lower voice accompanying it on the part of the left hand as a third factor.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The first system is marked with dynamics *p*, *pp*, and *fp*, and includes fingering numbers (5, 4, 3, 4, 5, 4, 5, 4) and fingerings for the bass line (1/2, 1/3, 1/4, 1/5, 3, 4, 2). A section labeled 'a)' is indicated. The second system includes *fp*, *cresc.*, *p*, *pp*, and *dolce*. The third system includes *p*, *mf*, and *p*. The fourth system includes *espr.*, *cresc.*, *sf*, and *p*. The fifth system includes *pp*, *dolce*, *p*, *cresc.*, *sf*, *riten.*, *a tempo*, and *pp il seguente b)*.

a) Ein sehr verbreiteter dilettantischer Irrthum, den leider an dieser Stelle (wie an anderen) die sonst so verdienstliche Ausgabe des Herrn Lebert aufrecht erhält, ist die Meinung dass an abwärts steigenden Octavengängen ein innigeres *Legato* durch Fingertausch bewerkstelligt werden könne. Gerade das Gegentheil wird durch die folgende Manipulation:  erzielt; die zunächst ins Ohr fallende Oberstimme wird auf das Fühlbarste unterbrochen. Mit einer geringen Muskelspannung der Handfläche — die nicht schwieriger zu lernen ist, als der Positionwechsel auf einem Bogeninstrument — lässt sich vollständig auskommen.

b) Unmittelbarer Anschluss des Finale ist für die Gesamtwirkung ebenso unerlässlich als bei den ersten beiden Stücken.

a) A very general dilettante error, which unfortunately in this place (as in others) has been upheld by the otherwise so deserving edition of Herr Lebert, is the opinion that a more perfect *legato* can be effected by change of fingers in octave passages moving downward. Just the opposite is attained by the following manipulation:  the upper voice falling first on the ear is most sensibly interrupted. — With a small muscle expansion of the hand — which is not more difficult to learn than is the change of position on a string instrument — it is to be accomplished completely.

b) The immediate following of the Finale is just as indispensable for the general effect as in the first two pieces.

III. Presto agitato. M.M. $\text{♩} = 88$.

The musical score is written for piano and bass. It consists of six systems of two staves each. The first system is marked 'a)' and 'b)'. The music is in 3/4 time and features rapid sixteenth-note passages, triplets, and dynamic markings such as *p*, *sf*, *f*, and *cresc.* Pedal markings are also present throughout the piece.


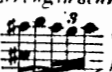
- a) Dieser Lauf muss bis zu dem jähen Schlage auf dem vierten Viertel des zweiten Taktes beinahe geisterhaft leise im gleichmässigen „piano“ gespielt werden und schon um der Deutlichkeit willen so wenig *legato*, als es irgend die grosse Raschheit des Zeitmasses gestattet.
- b) Der zweite Schlag hat nur die Bedeutung des Wiederhalls, der Repercussion des ersten. Anders verhält es sich in Takt 8 – wegen der Ueberleitung zu Neuem.

- a) This passage must be played most equally „piano“ ethereal until the rapid stroke on the fourth crotchet of the 2^d bar and already for the sake of distinctness as little *legato* as the great speed will permit.
- b) The second stroke has only the significance of a resound, the repercussion of the first. It is otherwise in bar 8 – as it leads over to something new.

a) Diese Verzierung ist ihrer unabänderlichen Ausführungsweise gemäss ausgeschrieben worden. In der linken Hand vermeide man es, den Grundton wiederholt zu markieren, ein Accent ist nur erforderlich bei seinem ersten Eintritte.

b) Einen längeren Triller als  (oder ) gestattet die Bewegung im Verein mit der erheischten Kraft schwer.


a) This embellishment has been fully written out in accordance with its unalterable manner of execution. The repeated marking of the fundamental note must be avoided in the left hand; an accent is only necessary at its first occurrence.

b) The rapid movement in conjunction with the required strength scarcely admits of a longer shake than:  (or )

The musical score is divided into five systems, each with a treble and bass staff. The first system starts with a forte fortissimo (*ff*) dynamic and includes a *Ped.* instruction. The second system features a *sfz* dynamic and a *ped.* instruction. The third system includes a *f* dynamic and a *ped.* instruction. The fourth system has a *p* dynamic and a *simile* instruction. The fifth system includes *cresc.* and *decresc.* markings. The score is marked with various fingerings and pedaling symbols.


a) Nur mit diesem, freilich etwas mühsamen, Fingerwechsel ist vollständige Deutlichkeit der Doppelterzen zu erreichen.

b) Es versteht sich von selbst, dass ein taktmässiges Herunterhämmerm dieser „leidenschaftlichen“ Achtel im ästhetischem Sinne inkorrekt sein würde. Indem man die erste Hälfte des Taktes, wozu namentlich die besondere rhythmische Bedeutung des zweiten Achtels auffordert, gewichtiger (somit freier) spielt, und die zweite Hälfte ein wenig beschleunigt, wird sowohl die Takteinheit als solche gewahrt, als auch der psychischen Erregtheit die gebührende Rücksicht gewährt.

c) Eigentlich ist die, einen überaus innigen Vortrag fordernde melodische Phrase wohl so zu verstehn:  also langathmiger, als sie notirt ist.

a) Complete distinctness of the double thirds is only to be obtained by this change of fingers which is certainly rather troublesome.

b) It is self-evident that a hammering in strict time of this „passionate“ quavers would be incorrect in an aesthetic sense. While the first half of the bar, where the special rhythmic significance of the second quarter in fact demands it, is played with more importance (freely) and the second half a little accelerated, the unity of time is preserved as such as well as consideration due to the psychological excitement.

c) The melodious phrase, demanding a rendering with extremely intense feeling, is really to be understood:  thus longer drawn out than noted.

a) Die wörtliche Ausführung ist:

- b) In der gewohnheitsmässig vorgeschriebenen Wiederholung des ersten Theils erblicken wir eine erkältende Tautologie.
- c) Die Bewegungsfigur ist hier, wie vier Takte später, in der rechten Hand durchaus accentlos zu spielen, nur bei wichtigeren Modulationen z. B. der Ausweichung von Fis moll nach G dur und zurück können einzelne charakteristische Intervalle ein wenig hervorgehoben werden. Eine Verwandlung der Figur in ein unbestimmtes Tremolo verbietet sich andererseits natürlich von selbst.

a) The literal execution of it is

- b) In the repetition prescribed in accordance with the usual custom we perceive a chilling Tautology.
- c) The moving passage is to be played here, as also four bars later thoroughly without accent in the right hand, only in more important modulations as for example the transition from F sharp minor to G major and back, can single characteristic intervals be a little more brought out. A change of the passage into an uncertain Tremolo is of course forbidden.

Musical notation system 1: Treble and bass clefs. Bass clef starts with *p mf espress.*. Fingerings: 1 4 2, 1 4. Dynamics: *ten.*

Musical notation system 2: Treble and bass clefs. Treble clef starts with *cresc.*. Bass clef starts with *fp pp espress.*. Dynamics: *ten.*

Musical notation system 3: Treble and bass clefs. Bass clef starts with *ten.*. Dynamics: *ten.*, *cresc.*, *sf*, *sf*

Musical notation system 4: Treble and bass clefs. Treble clef starts with *f*. Bass clef starts with *sf*. Dynamics: *dimin.*, *sf cresc.*, *sf*, *sf*

Musical notation system 5: Treble and bass clefs. Treble clef starts with *cantabile*. Bass clef starts with *fp*. Dynamics: *f*, *p tranquillo*

Musical notation system 6: Treble and bass clefs. Treble clef starts with *un poco più animato*. Bass clef starts with *p*. Dynamics: *cresc.*

tranquillo

54

p

pff

rit. *molto tranquillo*

ten. ten.

p *pp*

una corda

pff *p*

pff *p* *pff* *f*

f *dimin.* *f* *cresc.*

ten.

f *lunga*

f *pff*

p espress.

cresc.
Ped.

Ped. *Ped.* *f Ped.* *f Ped.*

dr *f* *f* *f*

p *cresc.*
ten.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble and bass clef with a key signature of two sharps (F# and C#). It features dynamics such as *p*, *ff*, and *cresc.*, along with articulations like accents and slurs. Fingerings are indicated with numbers 1-5. A section labeled 'a)' is marked with a triangle and a star. The second system continues with similar dynamics and includes a *ten.* marking. The third system is primarily in the bass clef, showing complex rhythmic patterns with fingerings like 1 2 1 2 1 and 4 3 2 1 4. The fourth system includes the instruction *simile* and dynamics like *p cresc.* and *f p cresc.*. The fifth system also features *simile* and dynamics like *f p* and *decresc.*. The sixth system concludes with the instruction *piu tranquillo espress* and dynamics like *p* and *ff*.

a) Bei der analogen Stelle im ersten Theile ist diese Periode vier taktig, während sie hier nur drei Takte einnimmt. Es liegt kein Grund vor, das Eine oder Andere zu Gunsten gleichmassigen Zueschnittes abzuändern. Beides ist gut, und knappere, konzisere Gestaltung bei Wiederholungen ästhetisch gerechtfertigt.

a) In the analogous passage in the first part this period consists of 4 bars, while here of only 3. There is no reason why the one or other should be altered in favour of a symmetrical pattern. Both are good, and a shorter, more concise form is aesthetically justified in repetitions.

Tempo I.

a) Diese zweite Fermate darf noch länger gehalten werden als die vorhergehende. Ferner muss vor dem Wiederbeginn des zweiten Hauptmotivs eine kurze Pause eintreten — aus akustischen Rücksichten, abgesehen von ästhetischen — welche durch \frown über dem Taktstriche angedeutet ist

a) This second pause may be held on longer than the preceding. A slight rest must also take place before the recommencement of the second chief motive, on acoustic considerations apart from aesthetic ones, which is shown by the \frown above the bar stroke

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two sharps (D major). The piece begins with a *pp* dynamic and a tempo marking of *espress. in non troppo appassionato*. The first system features a continuous eighth-note melody in the right hand and a bass line with chords in the left hand. The second system introduces a *dolente* (pained) character with a *ten.* (ritardando) marking. The third system continues with *ten.* and leads into a *cresc. agitato* section. The fourth system is marked *vigoroso.* and *f* (forte). The fifth system features a *pizz f.* (pizzicato forte) marking. The sixth system concludes with a *pizz f.* marking and a final cadence. Pedaling is indicated by *ped.* markings and wavy lines. Fingerings are indicated by numbers 1-5. An annotation 'a)' is placed at the end of the sixth system.

) In der Verstärkung eines nach Analogie der D moll Sonate Op.31. N° 2. (erster Satz) dem vierten Viertel erteilten Accentes durch Accordgriffe der linken Hand liegt keine Impietät, auch nicht gegen den Buchstaben des Tondichters. a) There is no impiety in strengthening the accent placed on the fourth crotchet by adding cords to the left hand according to the analogy of the D minor Sonata Op. 31. N° 2 (1st movement) it is not even contrary to the letter of the composer.

5 4 3 2
1 2 3 4 5 6
Ped. *ff* *m.s.* *m.d.*

(sempre Pedale) *tr a* *decresc.*

Tempo I ma tranquillo.

Adagio. b) *pp sostenuto* *p*

ugualmente piano

animato e tempestoso *cresc. ed incalzando* *ff* *sf*

a) Der Herausgeber führt diese Cadenz rhythmisch folgendermassen aus, wodurch sich das nothwendige *Ritardando* von selbst ergibt.

b) *Adagio*: doppelt so langsam, als die *Prestobewegung*, nicht langsamer.

c) Man vermeide ein *Crescendo* in den vorhergehenden Takt. Das *For*te muss jähplötzlich eintreten, wodurch wir im Kleinen noch einmal das Bild der Hauptsätze erlangen: die tiefe Schwermuth des *Adagio*, die wilde Verzweiflung des *Finale*.

a) The Editor executes this cadence rhythmically in the following manner, by which the necessary „*Ritardando*“ follows as of course

b) *Adagio*: double as slow as the *Presto* movement, but not slower.

c) A *crescendo* must be avoided in the preceding bars. The „*forte*“ must come in very suddenly, by which we attain in small once again a representation of the chief parts: the deep melancholy of the *Adagio*, the wild despair of the *Finale*

❖ LUDWIG VON BEETHOVEN ❖



AS baptized December 17, 1770, at Bonn. He was probably born the 16th.

He came of a musical family; his father and grandfather were both members of the Court band of the Elector of Cologne, at Bonn.

His father was a tenor singer, and his grandfather Capellmeister.

The grandfather was a man of many good qualities, and was greatly loved by little Ludwig. The father, however, was given to drink, and his family had a hard time of it. Beethoven showed a talent for music at the age of four, and his father immediately began giving him instruction, and kept him at his practice with great severity.

It is told that if, on the father's return from singing at the chapel late at night, he found that Ludwig had not done his full time of practice, he would pull him out of bed, and compel him to complete it. His study of the ordinary branches of education, reading, writing, arithmetic, and Latin, ceased at thirteen.

In 1779 he was given lessons by Pfeiffer, a tenor singer whose instruction was of much benefit to him. His general education was assisted by Zambona, who took some interest in the peculiar boy. Van den Eeden, the Court organist, taught Beethoven the organ, but in 1784 this organist was succeeded by Neefe, a much finer musician, and a sensible and kindly adviser of Beethoven.

Beethoven became so proficient a musician that, when only eleven and a half years old, he could fill Neefe's place whenever there was occasion to do so. Neefe says of Beethoven that "he plays with force and finish, reads well at sight, and plays the most of Bach's well-tempered clavier," a statement which means a great deal to anyone who knows what the "well-tempered clavier" is. He continues:

"this young genius deserves assistance, that he may travel; he will certainly become a second Mozart."

About this time Beethoven made a trip to Holland with his mother, and played in many private houses. It is believed that Mr. Cressener, English *charge d'affaires*, assisted them to do so with a present of 400 florins.

When Beethoven was twelve he was made conductor of the opera band. It shows the confidence felt by the Elector in Beethoven's musical ability, to place so young a boy in such a responsible position. It was of great benefit to Beethoven in the way of practice and experience, and familiarized him with all the resources of the orchestra.

He composed considerably at this period, and much of great excellence, but up to the age of twenty-two, his compositions, as compared in quantity and quality with what Mozart, Schubert, or Mendelssohn had written in the same period of life, are few and inferior. However, his friends had unbounded faith in the boy, and believed that whenever he chose, he could compose wonderful things. His improvisations on the piano were wonderfully affecting, and his modulations entirely novel and original. Heller, a fine tenor singer in the chapel, once boasted that no accompanist could throw him off the key. In Holy Week, 1775, Beethoven modulated so originally that the boasting singer had to come to a full stop. The joke was a good one, and such as Beethoven delighted in.

When Beethoven was about sixteen he visited Vienna, and was presented to Mozart and the Emperor Joseph. When Mozart heard him extemporize on a theme he gave him, he predicted that the boy would make a noise in the world some day. His mother died, and he returned to Bonn.

Matters were in a distressing state in the Beethoven family. The father was losing his voice and drinking harder than ever. Beethoven has been often seen assisting his father out of the gutter. It was ordered that the father's salary be paid over to the son, which shows how early Beethoven's responsibilities began, and also the confidence the authorities had in the boy's uprightness.

About this time he made the acquaintance of the von Breuning family, and the acquaintance made through his giving lessons to the girl and youngest boy soon ripened into intimacy. It was of the greatest benefit to the boy, thus to be taken into so excellent and refined a family. Madam von Breuning was a mother to him, and did everything in her power to supply the refining influences which the boy lacked at home. His taste for literature developed here, especially for English authors. He was somewhat uncouth, and very abrupt and unconventional in manner; but there was a fascination about him that made him attractive even to the most fastidious. Count Waldstein, a young nobleman, was Beethoven's most devoted follower, and to him Beethoven dedicated the "Waldstein" sonata (op. 53.) Countess of Hatzfeld was another intimate friend.

In 1788 the Elector formed a national theatre, at which the greatest operas were produced. Beethoven played second viola in addition to his duties as organist. Among other members of the band were Reis, the two Rombergs, Simrock, and Stumpff, musicians whose names are often mentioned by Beethoven's biographers. During the next four years he became familiar with the whole range of operatic literature. In the autumn of 1791 the Elector took his company of musicians on a journey along the Rhine. The beautiful scenery and pleasures of the trip made a lasting impression on Beethoven. It was at this time that he heard the Abbe Sterkel play. He was much pleased with the Abbe's graceful style, and afterwards imitated it when he improvised.

In 1792 Beethoven went to Vienna to study under Haydn. Influential friends had called the Elector's attention to the matter and Beethoven was permitted to go to Vienna, his pay to be continued. He studied counterpoint, and 245 of his exercises are preserved. The lessons from Haydn were of no great benefit to him.

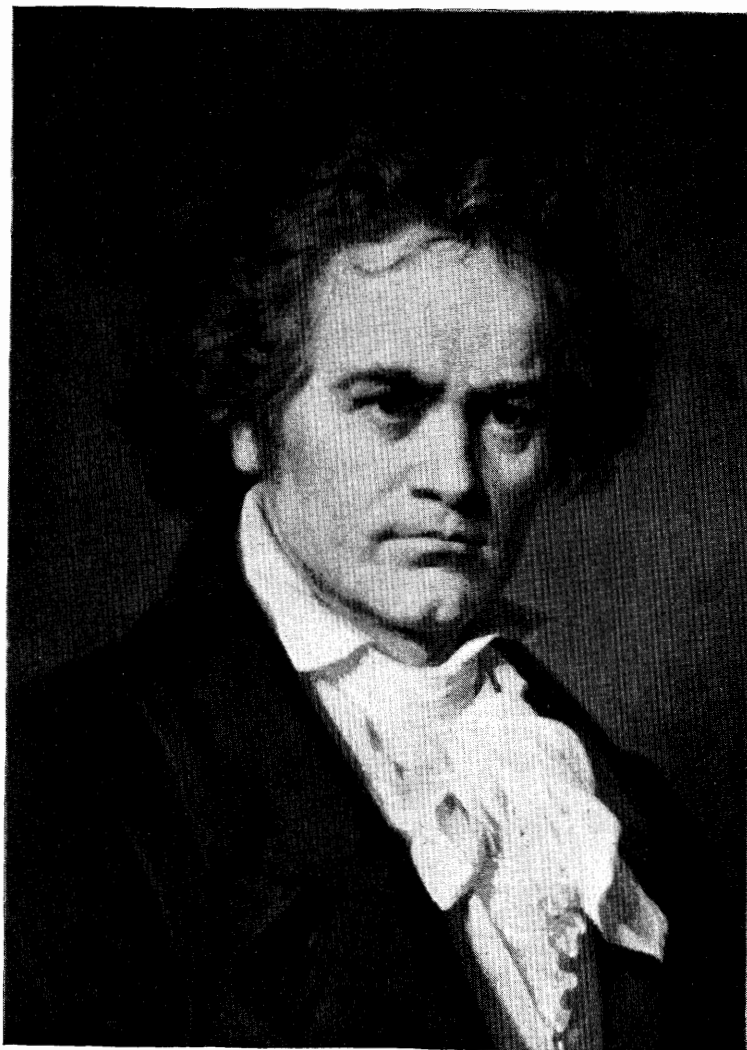
He supplemented them by secretly taking lessons from Schenk. Finally he left Haydn entirely and took lessons from Albrechtsberger. Beethoven and his teacher didn't agree very well, because the

former horrified Albrechtsberger by scoffing at some of the old-established rules of Harmony. He remarked to a friend that Beethoven had learnt nothing, and would never amount to anything. Beethoven seems to have studied some under Salieri, for Moscheles relates that once calling at Salieri's rooms he found a card on which Beethoven had written: "The pupil Beethoven has been here." This was after Beethoven had written some of his greatest works and his fame was wide-spread. He never returned to Bonn, and all his compositions up to the time he went to Vienna are placed in the first of the three periods into which it is customary to classify Beethoven's works.

Beethoven's mind now began to work on a higher plane. By means of his art he began to give expression to the ideas of life. His mind was all for the grand and sublime. He longed for a higher intellectual existence, such as he believed could be found in North Germany, where mind and conscience still ruled. He made the journey to Berlin in 1796, and was received very graciously. He was much disappointed in the character of the North, for instead of manliness of character and the spirit of Bach, he found triviality, voluptuousness and the Italian, ruling in music. He returned to Vienna determined "to be a great man sometime;" that is, the greatness which he failed to find in the world he would achieve in his works.

Beethoven was aware of his own greatness, and would insist on kings and emperors treating him as their equal, if not their superior. He considered the mind and heart the test of nobility. The general public did nothing for musicians in Vienna at that time. A musician had to depend on the patronage of the nobles and wealthy merchants. Beethoven stood on terms of equality with the greatest families of Austria, and until wars wasted the means of these families, he was munificently provided for. He lived some of the time at the Prince Lichnowsky's, who settled a yearly allowance on him of twelve hundred marks. Prince Esterhazy was his special patron. Count Fries, Countess Keglevics, Princess Odescalchi, Countess von Thun, a Russian Count Browne, Prince Lobkowitz and many others of equal rank, were devoted to him with a constancy almost incredible when we remember the ungraciousness and even contempt with which Beethoven treated them in his gloomy moods.

The sonata *Pathetique* 1799, is dedicated to Lichnowsky and is the first composition of that period in which Beethoven began to look upon music as a



Ludwig von Beethoven.

voice from within, calling man to the highest plane of life. Among the first great works of this period are the *Eroica* symphony and the opera of *Fidelio* with the Leonore overture. The *Eroica* or Heroic symphony was composed in honor of Napoleon Bonaparte whom Beethoven believed to be a great hero; but when the news came that Napoleon had proclaimed himself emperor, Beethoven tore off the dedication and trampled the symphony under foot. He afterward dedicated it to the memory of a Hero.

Beethoven, in the zeal of composition, would forget his physical wants entirely and would go without dining until he was exhausted. In 1796, he contracted a severe cold from sitting in a draught, and from this dates the beginning of his deafness which gradually came upon him. The anguish of mind and sorrow to which this affliction subjected him, brought him down to the depths of despondency, and he was tempted to commit suicide. The long struggle with sorrow and the ensuing victory are expressed with wonderful power in the C minor symphony.

To add to his trials, a nephew left to his care, turned out to be an ungrateful and vicious youth

and to Beethoven's endeavors to make something of the youth and to leave him provided for, are due the few instances in which Beethoven's character suffered from the imputation of mercenary motives. Beethoven's sorrows left their impress on his works; and what work is immortal without the deep human interest which sorrow imparts?

Beethoven composed nine symphonies each one greater than the preceding one. There are sketches of a tenth which he intended for the London Philharmonic Society. England had a juster appreciation of Beethoven's music during his life than Austria had, and on his death-bed, when in great destitution, he received one hundred pounds from the Philharmonic Society. Beethoven died on the 26th of March, 1827.

The compositions of the third period include the 9th symphony, the five piano sonatas, op. 101 to 111, the quartets, op. 127 to op. 135. Beethoven was the greatest master of modern instrumental music (orchestra and piano compositions). He was greatest because he was unequaled in giving expression to the emotions of the human heart. His works are immortal because they speak the language of the heart and the heart is the same in all ages.

ANALYSES OF BEETHOVEN ILLUSTRATIONS.

SONATA.

IN C-SHARP MINOR, OP. 27, No. 2.

("Sonata quasi una fantasia.")

DIFFERENT interpretations of this great work are given; but as it is the remarkable power of music to suggest different trains of thought to different persons, we need not tie ourselves to any particular story, but weave a romance for ourselves. We can hardly fail, however, all of us alike to hear a story of deep but restrained sorrow in the first movement, of gentle consolation in the second, and of passionate and impetuous grief in the last; and as Love is the mainspring of our life, we can all easily imagine a story of disappointed affection in this Sonata. Let us then suppose a man cruelly disappointed in his affections. The Adagio would fill his whole heart with sadness, with unavailing "thoughts of love and longing." But all sorrow can be dissipated, at least for a time, and the exquisite Allegretto, if played with all the tender and varied expression which belongs to it, would naturally recall, sweetly and soothingly, to his mind, moments of happiness now forever vanished. And now the dream comes to an end, and there succeeds a deeper sadness than before, rendered only more agonizing by the short banishing of the sad reality by the sweet dream of former happiness. This torrent of tumultuous sorrow is expressed in the Presto, in which the agony of the suffering heart seems to take the form of peals of thunder, each one ending with sharp reports, and blinding flashes of lightning; and these are silenced, now and then, only to allow us to hear the fierce palpitations, or the half-smothered cries of the broken heart.

It is not every performance of this Sonata that can call up these emotions. Very few can do this. But all can try. And let us now seek how we are to play it.

The first movement does not look hard. It is easy to read. There are no difficult passages to take out and work upon. Many think they have learnt it, as soon as they can play the notes. But how is it to be played? Imagine the melody (of all *songs* the most expressive) sung by the most perfect of voices, and accompanied by instruments, each one the most excellent of its kind. This perfect voice, these excellent instruments, we must imitate as near as possible on a very imperfect instrument.

We must take pains to make the melody prominent, yet subdued; pathetic, yet restrained. We must make the upper part of the accompaniment distinctly sonorous, yet entirely subordinate to the song. And, lastly, our bass-notes must indicate the long, sustained notes of the Basses of the Orchestra, and yet be so soft as to be rather felt than heard.

The melody must be brought out by *pressing* the keys with the fingers, and holding out the notes to their utmost value; while the accompaniment must be played softer, and in a different style. We must remember, too, that while we are to abstain from anything that is melo-dramatic, in expression, we are not to be cold. We can express the pathos of the idea, not only by the sympathetic touch, but by such nuances of light and shade, as any poetical mind (and the true musician is a poet) would intuitively make; as e. g. in the seventh measure, where a world of expression is given by a proper accent, at the second note, and again in the 8th and 9th measures, by a perfect *diminuendo*; and so for the 16th and 22d measures. It is scarcely necessary to call attention to the bringing out of the melody at the

SONATA.—Continued.

28th and succeeding measures, and to the broken chords, which must not be monotonous, but must be an orchestral "Tutti," worthy of the "Solo," which precedes and follows it.

It is a safe rule to follow, that when a passage rises, to the eye, it rises, in volume of tone, to the ear.

Beethoven did not mark one *accelerando* or *rallentando* in the Sonata. Yet it would be absurd to play this great "Fantasia" through in strict Metronome time: and to say just where you should vary the tempo would only lead to a stiff and conventional way of playing it. This must be left to the good taste and judgment of the performer. Let him, however, out of piety to the great composer, refrain from the ridiculous and pompous rubato so often used in the Presto at the 43rd measure, by superficial and conceited players. Of the Allegretto, Lenz says: "Amateurs, by the dozen, regularly make the mistake of putting an accent on the longer notes in this movement. The movement of the bass notes in the second part of the Trio must be like the smooth, legato notes of two violoncelli." Liszt was the first to finger these double notes as they are now fingered, ($\frac{2}{5} \frac{1}{4} \frac{2}{5} \frac{1}{4}$)

The majority of musicians too, confound the signs of *sf* and *fp*, thereby losing one of the finest effects in music.

After what has already been noticed, incidentally, about the Presto, little remains, to be said. Note that the broken chords—the "peals of thunder" referred to above—are not marked "crescendo," and that only the first of the two chords is *sforzando*.

There is no moment of consoling distraction in this Finale. It is all excitement from beginning to end.

The following is a good analysis of the first and last movements of this Sonata, by Ridley Prentice:

ADAGIO.

- | | | |
|-----------|--------|-------------------------------------------------------|
| Div. I. | 1-5. | Introduction, in C-sharp minor. |
| | 5-9. | First subject, in C-sharp minor, and E-major. |
| | 9-15. | Continuation, in E-minor and B-minor. |
| Div. II. | 15-23. | Second Subject, in B-major and F-sharp minor. |
| Div. III. | 23-42. | Working-out. |
| Div. IV. | 42-46. | Return of first subject, in C-sharp minor and E. |
| | 46-51. | Continuation, in E-major, and C-sharp minor. |
| Div. V. | 51-60. | Return of second subject, in C-sharp major and minor. |
| | 60-60. | Coda, in C-sharp minor. |

FINALE.

(IN FIRST MOVEMENT FORM.)

- | | | |
|-----------|----------|---------------------------------------------|
| Div. I. | 1-44. | First subject, in C-sharp minor. |
| | 15-20. | Introduction to |
| Div. II. | 21-43. | Second subject, in G-sharp minor. |
| | 43-57. | Tributary, in G-sharp minor. |
| | 57-63. | Closing subject, in G-sharp minor. |
| | 63-64. | Passage, leading to |
| Div. III. | 65-101. | Working-out. |
| Div. IV. | 102-115. | Return of first subject, in C-sharp minor. |
| Div. V. | 116-137. | Return of second subject, in C-sharp minor. |
| | 137-151. | Tributary, in C-sharp minor. |
| | 151-136. | Closing subject, in C sharp minor. |
| | 157-200. | Coda, in C sharp minor. |

MINUET.

FROM SONATA, OP. 81, NO. 8.

THIS cheerful and graceful Minuet is the more interesting, because Beethoven used that form comparatively seldom. There are only five or six Minuets in his Piano-Sonatas, and one in the Sonatas for Violin and Piano. Lenz says we might imagine the Minuet to be an arrangement for the Piano from some Orchestral Symphony in the style of Mozart. He compares the beginning to a Violoncello solo: while the Trio can only be given to the Brass-instruments, which, in the second part, rise in a grand crescendo, on seven consecutive chords of the minor ninth. The first part of the Trio reminds one of the exquisite duet between the Stringed and Wind Instruments in the second part of the Minuet of the Eighth

Symphony. We should remember that, besides the few marks of expression that are given, there are many others which are left to the taste of the performer. There are many little crescendo's and diminuendo's, as the notes ascend and descend. For there is no more monotony in music than in the forest, where no two leaves are alike; or in our own thoughts.

A delicate little Coda seems to shut the doors between us and the brilliant and stately assemblage of dancers.

To ascertain whether or not you are playing a piece like this, neatly, try it on the organ, and if you have a habit of holding down the keys over the proper time, the organ will soon remind you of it.

LARGO.

SONATA, P. 7.

- | | | |
|---------|--------|------------------------------------------------------------------------------------------------|
| MEASURE | 1-23. | First subject. |
| | 24. | Transition to 2d subject. |
| | 25-32. | Second subject in A-flat. |
| | 33-36. | Fragment of the same in D-flat. |
| | 37-46. | Episode, bringing in modulations of the Principal subject. |
| | 47-50. | Transition to (Measure 51-73) Principal subject in the original key, and slightly embellished. |
| | 74. | Coda. |
| | 85. | Finale of Coda. |

Listening to this magnificent movement has transported some, in imagination, to the aisles of some vast Gothic church, and to others has seemed like mighty struggles in a mind, alternating with moments of calm. We might imagine it to be a scene in one of the Greek poet Aeschylus' gigantic Tragedies; but certainly not the final one, for our Largo ends calmly, as a Pagan tragedy, with no hopes of a future state of happiness, could not do.

Here, as in other, similar movements, we must imitate, as nearly as possible, by a proper pressure of the fingers, the sustained notes of the Organ, or of the Orchestra. Every tone of the Melody must be perfectly developed.

All chords, when not to be played as Arpeggios, must be played precisely together, as in the first measure, and in the more extended ones in the 9th and 11th measures.

Embellishments, such as the one in the 12th measure, and in the similar one, in the repeat of the Subject, are to be played very delicately. In the 19th and 20th measures the rests must be held out to their full value, and the staccato must not be pounded into, but pulled (as it were) out of the instrument; so for the staccato bass, in the 24th and following measures. Notice the very impressive decrescendo in the 36th to 40th measures. The accompaniment to the melody is beautifully varied in the last four measures; with harmonies less simple than those which Beethoven generally uses.

ANDANTE.

IN F.

THIS Andante has no opus-number, but if it was written, as it is said to have been, to be the slow movement of the great "Waldstein" Piano Sonata, and afterwards, the present Adagio

Molto substituted for it, we can fix the number of the opus accurately, as the Sonata is opus 53. There is good authority, also, for the assertion, that it was originally composed for String-Quartet; and it has been published, [as No. 35,] in that form by G. Andre, of Offenbach. And the one claim need not cancel the other, since we know that Beethoven, as well as Schubert, used several of his favorite works in more than one form. Two examples of this, are the theme of the Finale of the Third Symphony, (*Sinfonia Eroica*.) and the menuetto of the Septett.

This Andante has very much the character of those beautiful Minuet-movements, ("Tempo di Menuetto,") of which we find specimens in the works of the great masters, such as that in the Sonata for Violin and Piano, op. 30, No. 3, etc. From the repetition of the principal subject, it might at first be taken to be a rondo, but, as a minuet is always repeated after the Trio, and as the tempo and character of this piece is much more that of a minuet than of the ordinary Rondo, we may as well decide to rank it as a "Tempo di Menuetto."

The principal subject of both the first and second part of the "Minuet," is a short figure, or phrase, of one measure, a slow "short-shake" in fact, (c-d-e). A beautiful episode in D-flat major,

connecting the second part with the re-entry of the first, surprises and charms the ear, by the sudden modulation from the key of one to that of five flats, and by the beauty of the idea, a pianissimo passage of distant trumpets. The several appearances of the first subject have always a different bass, variations of the first one. The first part of the "Trio" like the Minuet, is in the style of a measured dance-movement: the second is a graceful melody, with a beautiful accompaniment in sixths and tenths, in the middle voices. At its last appearance, the subject is interrupted, and leads us, by slow chords, to a Coda. Just as this part is dying away, ending in almost a whisper, or a sigh, it seems to revive for a moment, and shows that it still has some vitality, by making a sudden and beautiful modulation, from F to G-flat, and then returning beautifully, and naturally, and with perfect simplicity, to the original key.

We may select the following passages for especial practice: the fourth entry of the subject, with its polyphonous accompaniment, the passage at the beginning of the second part of the "Trio," the left-hand accompaniment to the fifth and sixth entries of the subject, the octave passages following that, and the beginning of the Coda. To acquire facility in octaves, one should practice some simple five-note exercise, or scale, in octaves, very soft and slow, every day. This is a much better method, than to practice, spasmodically, an octave passage in the piece one happens to be engaged in at the moment.

ANDANTE CON VARIAZIONI.

(VIOLIN AND PIANO.)

From the "Kreutzer Sonata," Op. 47.

THIS is the second movement of the great "Kreutzer" Sonata, so called from its having been dedicated to his friend, the young violinist Kreutzer (not to be confounded with the celebrated violinist and composer Kreutzer, nor with the opera composer of that name). It is written "in stilo molto concertante quasi come d'un concerto," in a very "concertante" style, like that of a concerto. This Andante, with variations, makes quite an independent and perfect piece by itself, and besides being exquisitely beautiful, offers many good points for practice to both the pianist and violinist. The Andante consists of two parts, or periods. 1. Measures 1-16, eight measures for piano alone, and the same repeated for violin and piano. 2. 17-54. This second part is subdivided into three sections; a, 17-22; b, 22-27 (ending with a codetta, 27, leading back to the first melody); c, 28-35, repetition of the first melody; and this 17-35 is repeated as before, by violin and piano. The violin takes up the melody, also, at the beginning of c, playing an octave higher than the piano. There are things, not only in the next world, but even in this one, which are too beautiful, too perfect, to be described, and even to be fully appreciated when heard, except perhaps by a few. On our travels we come across scenes, views from lofty mountains, or in quiet valleys, which fill our whole soul with pleasure, enthusiasm, and admiration, not to speak of adoration for the author of so much beauty, and a feeling of love for our fellow-men for whom, as well as for us, all this lovely scenery was created. It whets our appetite for what is beyond this life, remembering that that will be infinitely more perfect and beautiful than this which we see in the eyes of our flesh. After having enjoyed this rapturous pleasure for awhile, we begin to wish our friends who are at home could enjoy it too, and we seize our pencil and tablets to tell them all about it; but, alas, has not Horace told us: "Montes parturiunt, nascitur ridiculus mus?" What do we write? For the most part a long catalogue of adjectives, and those mostly in the superlative degree, and we can give only a faint and disappointing idea of the magnificent things we have seen.

So it is with music, and, in particular, with this heavenly melody. (Adjective number one). It enchants us, fills us with every delightful emotion, and yet we can but faintly describe it. The best we can say is: go and hear it, or, better still, study it, and see for yourself how beautiful it is. And in studying it, we should pay particular attention to the following details: The exact playing of the chords, which are to be played precisely together, just as we expect the four instruments of a quartet to play simultaneous notes precisely together; 2, the sweet and sympathetic tone, with the sforzandos, not loud but only a little louder than the preceding note; 3, the trills, and 4, all the other marks of expression. The same remarks about a sweet tone, apply in even a higher degree to the violin. The first variation is for piano, with a very delicate accompaniment by the violin. There are two kinds of trills in it: the long trill, with the finishing notes, connecting with the next note, and the short trill of three notes (including the one in the text). The staccato notes are not so brilliant as they are elastic and well rounded off. The legato octaves are to be fingered according to the rule.

Var. II. is for the violin. In this, too, the staccato is not the sharp and brilliant "martele," nor the jumping "saltato," but merely detached. The wrist is to be loose, and all must be played gently, without any excitement, or attempt at concert-brilliance. In fact the lovely expression of the theme belongs to all the variations.

Var. III. and IV. are "Concertante" (i. e., not solo, but about equally divided between both instruments. In var. III. the double-notes in the piano part are *legatissimo*, and should be fingered in legato style, as also the legato octaves. The remarks, in the analysis of Chopin's March, and other pieces, apply particularly here, the first principal accent being on the first beat of the 4th measure. In Var. IV. we have the rhythm of three notes to two (m. 3, etc.) trills, and arpeggios in the piano, and the same with very high passages in the violin, which must be prepared for by daily practice of scales in two and three octaves.

AZALIA, OR ALMACKS WALTZ.

THIS sweet waltz is grand and stately, and at the same time plaintive, and, in the middle part, like a song. The touch must be very sweet to bring out the beautiful melodies of Beethoven. The tempo of Beethoven's waltzes is quite different from those

of Strauss, as is also the expression, for the Azalia waltz is the very antipode of the Blue Danube waltzes. The Valse Lente of Delibes is slow, like the Azalia, but otherwise it is as different from it as is the waltz of Strauss. Another style of waltz again is the Valse Caprice of Rubinstein, the waltz of Mozkowski, and the waltzes of Chopin.

— JOHANN LUDWIG DUSSEK —

AMONG the distinguished composers and pianists who connect the traditions of the seventeenth and eighteenth centuries was Johann Ludwig Dussek, the son of a musician of repute at Czaslau, in Bohemia, born February 9, 1761. His father was choir-master in the collegiate church of Czaslau, and both his brother Franz and sister Veronika, were proficient organists, and thus surrounded by musical sympathies, he had the most favorable opportunities for the development of a musical talent which he evinced from his earliest childhood. He studied pianoforte at five years, and the organ at nine, and was soon able to assist his father on the latter instrument. Shortly after this he was placed as a choir-boy at the convent of Iglau, where he was instructed in counterpoint by Spenar, the choir-master. Subsequently he entered upon a general course of study at the Jesuits' college, and is said to have taken the degree of bachelor in philosophy at Prague. He had also continued his studies in music with excellent results, and, in 1779, made a short engagement as organist at the church of St. Rhombaut, Mechlin, on the conclusion of which he went to Holland, first as organist (his last engagement as such) in the church at Berg-op-Zoom. He then appeared at Amsterdam, where he gave pianoforte recitals with such brilliant success that he was soon invited to the Hague, where he was appointed to teach the children of the Stadtholder, and accorded considerable distinction. During the year he remained there he produced three concertos and twelve sonatas for pianoforte highly spoken of in critical circles. Ambitious for further distinction, and anxious to provide himself with the best equipment, he now went to Hamburg, where he received instruction from Emmanuel Bach, second son of the great Sebastian Bach. After a year here, in which he acquired an enthusiastic veneration for the great master, whom he made his model, he appeared in Berlin, where he engaged the Prussian capital in admiration at his pianoforte performances. He next projected a tour to Russia, but finally accepted an advantageous engagement with Prince Radziwill, of Lithuania, in whose service he remained two years. In 1786 he appeared in Paris, where he created great enthusiasm by his performances, and enjoyed the special patronage of the ill-

fated Marie Antoinette, but threw up flattering offers of preferment at the court, in order to visit his brother Franz in Italy. At Milan he earned applause as an executant, both on the piano and the harmonium, and in 1788 returned to Paris, designing to take up a permanent residence there, but the ominous presage of events which ushered in the Revolution drove him to London, where he remained for twelve years. Here his genius was quickly recognized, and he realized the greatest and most solid and satisfactory successes of his career, both as composer, performer and teacher. He became, not only the idol of popular enthusiasm, but the [favored of fashionable teachers, and in the circle of musical art, the centre of attraction to whom all deferred. Of the esteem in which he was held for his artistic and personal qualities, we may judge from the following letter, addressed to the elder Dussek, at Czeslau, at a time when the great Haydn was engaged upon his symphonies for Salomon :

"Most worthy friend.—I thank you from my heart that in your last letter to your dear son, you have also remembered me. I, therefore, double my compliments in return, and consider myself fortunate in being able to assure you, that you have one of the most upright, moral, and, in music, most eminent of men, for a son. I love him just as you do, for he fully deserves it. Give him, then, daily, a father's blessing, and thus will be he ever fortunate, which I heartily wish him to be for his remarkable talents. I am, with all respect, your sincere friend,
"London, February 26, 1792. JOSEPH HAYDN."

In 1792 Dussek married a daughter of Domenico Corri, a musician and harpist, the lady having been associated with the great artist at the London professional concerts. This led to a business co-partnership with a relative of his wife in the establishment of a music publishing house. The result was disastrous both to his fame and fortune. Possessing a remarkable gift of spontaneous fluency in composition, he wrote for the mere purpose of sale, thus degrading the art he was so well calculated to adorn and producing a prodigious quantity of work utterly unworthy of his genius. Bankruptcy came to the relief at least of his musical reputation, and he was compelled to flee to the continent. In 1800 and 1801 he gave professional concerts at Hamburg. In 1802, after playing with distinction at Prague, accompanied by his sister (now Mme. Cianchettini), he visited his paternal home at Czeslau, remaining for some with his father. In 1803 he resumed his desultory career, and became acquainted with Prince Luis Ferdinand of Prussia, with whom he formed an intimate

friendship. The death of the Prince on the field of Saalfeld, three years later, deprived Dussek of his patron, but gave to pianoforte music one of its noblest ornaments, in the beautiful "Elegie Harmonique," which he composed as a tribute of the heart to his dead friend and fellow artist. He then entered the service of Prince von Ysenburg as court and chamber musician, and in 1807 resigned from this position to enter upon similar service with M. Talleyrand, Prince of Benevento, at Paris. Here he had an adequate salary, a position of consideration and ample time to devote to composition. He occasionally gave concerts, and in 1808, at the Odeon, created a genuine sensation by giving the Parisians for the first time an adequate illustration of the resources of the pianoforte, of which Fétis said: "The broad and noble style of this artist, his method of 'singing' on an instrument which possessed no sustained sounds, the neatness, delicacy and brilliancy of his play, in short, procured him a triumph of which there had been no previous

example." Dussek remained with the Prince of Benevento until compelled by his last illness to seek a resort at St. Germain en Saye, where he died of gout March 21, 1812, attended in his last hours by his friend and countryman, Neukomm.

As a composer he possessed a striking originality and distinguished powers, and a few of his works rank among the most valued of the pianoforte classics. His master-pieces, "The Invocation," "The Farewell" and "The Harmonic Elegy," possess beauty of musical thought and expression which has rarely been equalled. Unfortunately, his desultory habits, lack of application and the ease with which melody flowed from his pen, prevented him from realizing for posterity the full splendor of his genius. In his methods of execution he set an example which left a permanent impress upon piano-playing. That he was the first to place his instrument sideways upon the concert platform is a fact of more curiosity than of historical importance.

ANALYSES OF DUSSEK ILLUSTRATIONS.

DUSSEK'S LA CONSOLATION.

Opus. 62.

ONE of the most beautiful and satisfactory of all of Dussek's pieces is the charming Andante, "La Consolation." It is in rondo form, in the key of B-flat. The principle subject enters at the beginning, and extends through three periods of eight measures each, ending in measure 24. The melody needs to be played expressively, and with due observance of the varieties of touch indicated by the phrase marks. The second period, also, must be considerably louder than the first, in order to relieve this part of the piece from the monotony which would otherwise characterize it. The dissonances upon the beat in measures 8, 16 and 24, must be accented, and their resolution, the vanishing tone of the phrases, played softly and delicately, yet without allowing the resolution of the melody to remain unobserved by the hearer. In other words, these little phrases must be delivered as nearly "portamento" as the piano can imitate a good singer. In measure 25 the second subject enters, in B-flat minor, a cantabile melody with a contrapuntal accompaniment in the bass. This counterpoint must be played softly and delicately, and with a certain distinctness, so that the listener can easily follow it. In the second period, beginning measure 33, the counterpoint stops, and the melody passes into the relative major, D-flat, and in measures 35 and 37 there are pretty effects produced by playing the melody legato and the accompanying chords staccato, with a finger touch. In measure 47 the counterpoint is resumed. This division of

the work comes to an end at measure 58, and the original theme is taken up in measure 59, and somewhat varied in the melodic treatment. This ends in measure 90. Then comes the third subject in E-flat major. This, after one period, turns into passage work, in measure 97, which, in turn, in measure 107, introduces a melodic idea in syncopation, which must be carefully done, the left hand meantime carrying the measure accent. A syncopation is a rhythmic effect consisting of a cutting into or cancelling the measure accent. It always, or nearly always, depends upon the true measure being carried in the other hand. In modern music there are syncopations for both hands at the same time, the author relying upon the persistence of the rhythmical impression in the hearer to enable him to comprehend the rhythm, even when thus cut up. This, however, never takes place in compositions of the classic school. There when an author desires to syncopate, he always takes care to explain it by carrying the true measure in the other hand, which, for that reason, must not fail to do its office of accentuating justly. The principal subject returns again in measure 126. In these numbers the repetitions are not counted, and the second endings are counted in place of the first. The second period of this subject, measure 142, is considerably amplified. In measure 158 the concluding paragraph begins. The entire piece, although devoid of anything which can be considered sensational in the present condition of piano playing, is very lovely, as well as valuable for purposes of instruction.

SONATINA.

In C-Major. (Opus 20. No. 2.)

THE movement of this work is determined by the eighth notes in the bass, which must have a speed moderate enough not to sound hurried, yet fast enough to indicate a somewhat vigorous movement. This "eight-note motion," or "half-pulse motion," is the prominent feature of the rhythm for twenty measures, where it gives place to a quarter-pulse motion, which, of course, must be made precisely twice as fast as the other, or if anything, a little faster still. The principal subject ends in measure 20. The second subject, in G-major, there begins, but it is not independent, remaining throughout in the key of C, but upon the dominant for the most part. At measure 32 the principal subject returns. The conclusion begins in measure

42. The second movement is a very neat rondo. The principle subject, proper, consists of a single period, sixteen measures. This is followed by a period in C, very legato, and this by modulating a passage in C-minor, and this in turn by passages leading in measure 47 to the entrance of the principal subject again. In measure 63 a third subject begins in the key of F. This is developed at considerable length to measure 143, where there is a measure of rest. Then in measure 144, the principal subject is resumed. The entire division up to measure 62 might be regarded as constituting the principal subject, in which case the part between 17 and 46 would be considered as an interlude.

Nº 1. La Matinée. Rondo.

Prélude.
Allegro, ma non troppo. $M.M. \text{♩} = 104.$

J. L. Dussek.

Musical score for the Prélude section. It consists of two staves (treble and bass clef) in 2/4 time. The key signature has two sharps (F# and C#). The tempo is 'Allegro, ma non troppo' with a metronome marking of 104 quarter notes per minute. The piece starts with a forte (*f*) dynamic and includes various articulations like accents and slurs. Fingerings are indicated with numbers 1-5. The section concludes with a *rit.* (ritardando) marking.

Rondo.
Allegramente. $\text{♩} = 120.$

First system of the Rondo section. It consists of two staves in 2/4 time. The key signature has two sharps. The tempo is 'Allegramente' with a metronome marking of 120 quarter notes per minute. The section begins with a piano-piano (*pp*) dynamic and includes a 'HS.' (Hauptsatz) marking. Fingerings and slurs are clearly marked throughout the system.

Second system of the Rondo section. It continues the two-staff notation. The dynamics increase to forte (*f*) and fortissimo (*ff*). A 'legato' marking is present in the bass line. The piece features intricate fingerings and slurs across both staves.

Third system of the Rondo section. It continues the two-staff notation. The dynamics are marked as forte (*f*). The system includes a first ending bracket labeled '8' and various articulations and slurs.

Fourth system of the Rondo section. It continues the two-staff notation. The system includes a second ending bracket labeled '8' and concludes with various articulations and slurs. The piece ends with a final cadence.

First system of musical notation. The treble staff contains a melodic line with numerous fingerings (3, 4, 5, 4, 5, 3, 4, 2, 3, 2, 2, 4, 3, 3, 4, 3, 2, 3, 4, 5, 4) and a piano (*p*) dynamic marking. The bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with fingerings (5, 3, 4, 2, 3, 2, 2, 4, 5, 3, 4, 2, 3, 2, 2, 5, 3, 4, 2, 5). The bass staff includes the lyrics "cre - scen do" and dynamic markings *f* and *p*. Fingerings (1, 2, 3, 1, 2, 1, 3, 1, 2, 1, 3, 1, 2) are indicated for the bass line.

Third system of musical notation. The treble staff continues with fingerings (1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5). The bass staff includes the lyrics "cre - scen do" and dynamic markings *p* and *f*. Fingerings (5, 3, 2, 5, 3, 2, 5, 3, 2) are shown.

Fourth system of musical notation. The treble staff continues with fingerings (1, 4, 1, 3, 2, 1, 1, 3, 1, 3, 3, 5, 2, 1, 1, 3, 1). The bass staff includes the lyrics "di - mi - nu - en - do" and dynamic markings *ff* and *p*. Fingerings (1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1) are shown.

Fifth system of musical notation. The treble staff continues with fingerings (1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1). The bass staff includes dynamic markings *p*, *f*, and *ff*. Fingerings (5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5) are shown.

Sixth system of musical notation. The treble staff continues with fingerings (1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1). The bass staff includes dynamic markings *f* and *ff*. Fingerings (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5) are shown.

55. *mf* *p*

This system contains the first six measures of the piece. The right hand features a melodic line with various ornaments and fingerings (1-5). The left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics range from mezzo-forte (*mf*) to piano (*p*).

cre - 1 - *scen - -* *do 1 -* *f*

This system contains measures 7 through 12. It includes vocal lyrics: "cre - 1 -", "scen - -", and "do 1 -". The right hand continues with melodic passages, while the left hand has a more active accompaniment. The dynamic *f* (forte) is indicated at the end of the system.

f *mf*

This system contains measures 13 through 18. The right hand has a melodic line with a fermata over the final note. The left hand features a complex accompaniment with many sixteenth notes. Dynamics include *f* and *mf*.

f

This system contains measures 19 through 24. The right hand has a melodic line with a fermata over the final note. The left hand features a complex accompaniment with many sixteenth notes. The dynamic *f* (forte) is indicated.

f

This system contains measures 25 through 30. The right hand has a melodic line with a fermata over the final note. The left hand features a complex accompaniment with many sixteenth notes. The dynamic *f* (forte) is indicated.

f *f*

This system contains measures 31 through 36. The right hand has a melodic line with a fermata over the final note. The left hand features a complex accompaniment with many sixteenth notes. The dynamic *f* (forte) is indicated.

8

dimi - nuen do

mf

This system contains the first two staves of music. The upper staff features a melodic line with a dotted line above it and a fermata over the first measure. The lower staff provides a harmonic accompaniment. The lyrics "dimi - nuen do" are written below the first staff, and the dynamic marking *mf* is placed below the second staff.

8

This system contains the next two staves of music. The upper staff continues the melodic line with various fingering numbers (3, 4, 5, 4, 1, 2, 3, 4, 3, 1, 3, 4) indicated above the notes. The lower staff continues the accompaniment. A fermata is present over the first measure of the upper staff.

R.G.

p

mf

This system contains the next two staves of music. The upper staff begins with the marking "R.G." and a dynamic marking of *p*. The lower staff continues the accompaniment with a dynamic marking of *mf*. Fingering numbers are visible above and below the notes.

p

cre - - -

This system contains the next two staves of music. The upper staff has a dynamic marking of *p*. The lower staff has a dynamic marking of *mf*. The lyrics "cre - - -" are written below the first staff. Fingering numbers are present above the notes.

scen - - - do - - -

ff

This system contains the next two staves of music. The upper staff has a dynamic marking of *ff*. The lyrics "scen - - - do - - -" are written below the first staff. Fingering numbers are present above the notes.

dimi - - nuen - - do

p

pp
rallent. un poco

This system contains the final two staves of music. The upper staff has a dynamic marking of *p*. The lyrics "dimi - - nuen - - do" are written below the first staff. The lower staff has a dynamic marking of *pp* and the instruction "rallent. un poco". Fingering numbers are present above the notes.

ff > *dimi - nuen - do* p

ff

ff

Coda. 8 *mf* p *cresc.*

8 *p* *rf* *pp* *rf* *pp* *ritard. un poco*

a tempo *ff* *Fine.*

≡ FERDINAND HILLER ≡

OF ALL the eminent modern composers, Ferdinand Hiller is in an especial sense a chief exponent of the classic methods in the musical art, and is appropriately termed a leader of the modern classical school. He was born of Jewish parentage, at Frankfort-on-the-Main, October 24, 1811. His first musical lessons were on the violin; his teacher, Hofman, confining his work to the formation of his pupil's taste, by playing the sonatas of Mozart and Beethoven. His genius soon manifested itself, and at ten he played in public a concerto of Mozart, and at twelve had begun to compose. His parents, being wealthy, had designed for him a professional education, but were persuaded to allow him to devote himself to the development of the talents with which nature had equipped him, and he accordingly studied piano-forte under Aloys Schmitt, and harmony and counterpoint under Vollweiler. In 1825 he was placed with the distinguished teacher Hummel, at Weimar. The latter severely criticised his earlier compositions, but Hiller possessed a buoyancy and self-confidence in his future that refused to be discouraged, and Hummel's strictures served but to redouble his zeal and application, both in the study of music and literature. In 1827 he accompanied Hummel to Vienna, where he became acquainted with Beethoven, and witnessed his reconciliation, on his deathbed, with Hummel. While there he published his first work, a piano-forte quartett, written in Weimar. After a short sojourn at Frankfort, where he enjoyed advantageous intercourse with Schelbe, at the earliest moment he pushed on to Paris, at that time the centre of art and literature, taking up his residence at the French capital in 1828. With the exception of a brief interval, caused by the death of his father, he remained in Paris from that date to 1835, and here he enjoyed the inestimable advantage of the friendship and intimate association of Rossini, Meyerbeer, Chopin, Cherubini, Berlioz, Borne, Heine and Nourrit; also resuming an acquaintance

with Mendelssohn, whom he had met as a boy at Frankfort, which ripened into an intimate friendship. His easy circumstances, literary acquirements and generous sentiments, no less than his distinguished and recognized talents, conspired to place him on good terms with all, and he undoubtedly profited by the association. He had an individual share in moulding the progress of French musical culture. He was the first to play Beethoven's E-flat Concerto in Paris, and his performance of Bach and Beethoven did much to extend knowledge and appreciation of their works in France. His classical soirees, given in company with Baillot, aroused much interest and attention. Returning to Frankfort, he conducted the Cæcilien-Verein during Schelbe's illness, in 1836-7, subsequently proceeding to Milan, where he met Liszt and Rossini. Here he set to music the libretto of "Romilda," by Rossi, which was produced at the Scala in 1839, but did not meet with success. He was, however, engaged at this time upon a greater effort, his master-piece, "The Destruction of Jerusalem," completed in the same year. The signal merit of this *chef d'œuvre* so strongly attracted the attention of Mendelssohn that he induced Hiller to pass the winter of 1839 in Leipsig, superintending preparations for its production, which occurred April 2, 1840, with the most brilliant success, repeated at Frankfort, Berlin, Dresden, Vienna, and Amsterdam. 1841 he spent at Rome, studying the old Italian music under Baini, after which he returned to Germany and conducted the Gewandhaus Concerts at Leipsig, in 1843-4, subsequently, at Dresden, producing the operas "Traun der Christnacht" and "Conradin." He, during this time, was in intimate association with the Schumanns, David, Joachim, and other eminent artists. In 1847 he was appointed Capellmeister at Dusseldorff, and in 1850 accepted a similar post at Cologne, where he founded the Conservatorium and became its first Director, which position he retained up to his death on May 10, 1885. His influence as teacher, com-



Ferdinand Hiller.

poser, conductor and author, gave a decided impetus to the progress and character of musical progress in the Rhenish provinces and advanced Cologne to the front rank as a musical centre, in recognition of which, in 1877, a patent of nobility was conferred upon him by the King of Wurtemberg.

The works of Hiller are voluminous, reaching 183, and among them many of first-class merit, the chief of which are the oratorios "Saul" and "The Destruction of Jerusalem," which may be fairly ranked with those of Mendelssohn. His cantata, "Ver Sacrum," is also of a high order of excellence. Among his distinguished pupils were Max Bruch and Fr. Gernsheim. His multifarious work, both in composition, reminiscence, literary papers, etc., attest the versatility of his talent, and in all these

avenues of labor it may be said that he touched nothing that he did not adorn. Of all the adherents of the classical form in composition who distinguished the period from 1830 to 1865, Hiller ranks next to Mendelssohn, and his work is to a lesser degree than that of others characterized by the spirit of romanticism which pervaded Mendelssohn and those who founded upon him. His influence, extended to a recent period, had undoubtedly much to do in preserving the standard of musical art from the deterioration with which the, at one time, unduly excessive influence of Italian opera—involving the loss of its higher functions and sentiment in exclusive devotion to brilliant effects in execution—seemed to threaten it.

ANALYSES OF HILLER ILLUSTRATIONS.

IMPROMPTU.

Op. 40.

AN Impromptu is supposed to be a piece thrown off at a moment's notice, without previous study or planning. It does not, therefore, belong necessarily to any particular form, but two of the most celebrated pieces by this name that we know, the Impromptu of Chopin, and this one, are very much in Rondo form.

In this Impromptu of Hiller's, e. g., the principal subject appears three times, besides an incomplete appearance near the end. This principal subject is a very smooth and graceful melody, with phrases of one, two, and four measures. As it is not a Rondo, but only "a la Rondo," we need not expect a very distinctly rounded-off subject. It is lost in a long episode, formed at first from graceful fragments of the subject, and ending in a strongly marked subject, in chords. To this succeeds the second entry of the subject, which ends by a brilliant

scale passage on the chord of the sixth, changed by the F-natural of the treble into the chord of six-five. This is resolved upon the chord of C-major. Then follows, by an abrupt modulation, a melody which for beauty and romantic expression is equal to anything that was ever written. It would be a perfect solo for the English horn, somewhat in the style of Marguerite's sad aria in the *Damnation of Faust*, of Berlioz, only less sad and more romantic. One such an exquisite idea as this is enough to give a composer his place among his fellows. A beautiful Cadenza on the chord of the diminished seventh, leads back to the first subject. The lovely English horn subject appears again, and ends, as before, on the beautiful diminished seventh, and the Impromptu ends with a brilliant flourish, leaving us deep in love with some ideal Laura.

IMPROMPTU.—"Zur Guitarre."

Op. 97.

ZUR GUITARRE," along with the other Impromptu, analyzed above, deserves to rank among the best of Impromptus. It may be classed with those pieces which imitate different sounds, instruments, or phenomena of nature, and with the higher class of them; those namely, which are not too realistic, but which imitate rather by suggestion than by the precise reproduction of the sound. To this higher class belong, e. g., such movements as the storm, and other things in the Pastoral Symphony of Beethoven, scenes from William Tell, the "Kind im Einschlummern" of Schumann, and others. Some other imitative pieces, like Battle-scenes, etc., are too much like our modern plays which introduce dogs and other animals on the stage, a barbarism against which Goethe preached so earnestly.

In this elegant impromptu of Hiller's, we have enough imitation of the guitar, along with a fine melody, to make it a charming and

fascinating piece. If by the term "classical" we choose to mean music which will not be laid on the shelf with inferior music, contemporary with it, these two impromptus of Hiller's certainly deserve that title. For there is nothing antiquated, nor jejune, in style about this Impromptu, nor the cradle song of Hiller's. An examination of "Zur Guitarre" shows us a graceful and charming melody, with an introduction, final symphony, and many pleasant interludes, by an imaginary guitar. The phrases are only one measure long. The phrases at measures seven and eight, are each of one measure, the first ending on the small note d, played by one (imaginary) instrument, and answered by another at measure eight. The slurred octave passage at measure fifteen, etc., imitate sufficiently well the gliding on the guitar, as also passages like those in measures thirty-five to forty-one.

CRADLE SONG.

Op. 66.

WE may divide this little Berceuse or Cradle Song into four parts, First, from measure 1-16, a Period, made up of Phrases of two measures; Second, a period of 8 measures, consisting of one-bar phrases, i. e. a figure is repeated three times, in three different pitches. At measure 25, an episode of 5 measures leads back to the first melody. A very quiet coda, which would certainly lull any reasonable child to sleep, and give it sweet dreams besides, begins at measure 38. There are several beautiful points in this Cradle Song besides the fine melody, which might at first escape attention, and which give it the dreamy, quieting character which is so beautiful; first, the rocking bass, which goes through the whole piece without any interruption. Hiller must have known by experience, that if you interrupt a

song or the rocking of the cradle an instant the baby is sure to wake up, and spoil some fine musical idea, perhaps even a new Berceuse. But this same bass serves another purpose, by a happy inspiration, still more ingenious. The first quality in the bass mentioned above refers more to the cradle, the second to the mind of the occupant. The bass, also, through the whole piece, gives an effect of syncopation, which, united to the melody, and to the syncopation in the lower notes of the left hand part, sometimes with it and sometimes on a different beat, gives the piece that indefinite and dreamy character which is so appropriate, and which keeps the baby in a state of uncertainty whether to go to sleep or not, which very uncertainty causes it to succumb in spite of itself. To produce the full effect we must observe all the legato marks, the phrasing, and the light and shade.

ZUR GUITARRE.

IMPROMPTU.

Moderato.

Ferd. Hiller Op. 97.

Pianoforte.

The musical score is arranged in four systems, each with a treble and bass staff. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The tempo is marked 'Moderato' and the dynamics 'Pianoforte'. The second system continues the piece. The third system is marked 'dol.' (dolce) and features a '53' fingering instruction above the treble staff. The fourth system is marked 'dolces' and also features a '53' fingering instruction. The score includes various musical notations such as notes, rests, and fingerings.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a complex melodic line with many slurs and ornaments. The left hand provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated with numbers 1-5. A *Ped.* (pedal) marking is present at the end of the system.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues with melodic lines, including a triplet. The left hand has chords and a triplet. Dynamics include *cresc.*, *f*, and *mf*. A *Ped.* marking is present.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a triplet and a complex melodic line. The left hand has chords and a triplet. A *cresc.* marking is present.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a triplet and a complex melodic line. The left hand has chords and a triplet. Dynamics include *f* and *poco rit.*. A *Ped.* marking is present.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a triplet and a complex melodic line. The left hand has chords and a triplet. Dynamics include *dolce* and *ten.*. A *Ped.* marking is present.

1 4 2 3 4 1 3 5 5 4 5 1 3 2 1 4 2 3 4 1 4 2 3 1 3 2 3 1 4 2 3 4 4 2 3 1 2 1 2 5 4 3

f *dolce*

5 4 2 1 3 1 2 5 4 3 1 5 4 2 1 3 5 3 5 2 4

f *ten.* *dolce*

5 4 3 1 2 4 4 3 1 2 4 4 3 5 4 5

5 4 4 5 4 5 4 3 1 3 1 2 1 2 2 4 2 4

f *f* *tr* *espressivo*

ten. *p* *Dimin.* *pp* *ppp*

Ad. * *Ad.* * *Ad.* *

JOHANN BAPTIST CRAMER

OF the older composers in the English school whose work belongs largely to this century, among the most prominent was J. B. Cramer, who, though born at Mannheim, Germany, February 24, 1771, was essentially English in his education, sympathies and tendencies. He was the son of Wilhelm Cramer, who belonged to a family of musicians. The elder Cramer was a violinist of great note, who was a pupil of Johann Stamitz, Sr., and of Cannabich. A year after the birth of Johann Baptist, Cramer settled in London where he had a distinguished career, having been leader of the King's band, and at the Opera and Pantheon, and acquiring celebrity as leader of the famous Handel Festivals at Westminster Abbey in 1784-'87. Young Cramer was thoroughly grounded in the elementary principles of music and in the use of the violin by his father, but exhibiting a marked preference for the pianoforte was wisely placed under the best instruction and was fortunate in having for his teachers Benser and Schroeter, and especially Muzio Clementi, with whom he remained till 1774, when the latter entered upon his public career. Both the efforts of his preceptors and the natural bent of his talent and musical taste led him to cultivate the field illustrated by Handel, Bach, Scarlatti, Haydn and Mozart, and his mind was thus formed upon the most elevated standards of art, and the characteristics of thoroughness and profundity of artistic thought, which afterwards distinguished his compositions, established. In composition and theory, although he had lessons in thorough-bass from Abel in 1785, he was largely dependent upon self-education, which was based upon the study of Kimburger and Morpurg. In 1788, Cramer entered upon a series of professional tours on the Continent, where he established a distinguished reputation as an executant, returning at intervals to London. In 1826 he established the music publishing house of J. B. Cramer & Co., which engaged in the publication of classic music, as well as of Cramer's own compositions. He subsequently resided for some years in Paris, but in 1845 returned to London and remained till his death on April 5, 1858.

During Litz's visit to London in 1841, Cramer executed a duet in company with that great virtuoso, and frequent references to him are found in the letters of Beethoven and Moscheles. Ries has recorded that John Cramer was the only executant of whom Beethoven had any opinion of respect. He possessed a remarkably quick perception, and had an astonishing faculty of playing music at sight. In his execution his adagio expression was most exquisite, and he had developed by cultivation a unique ambidextrous quality in the use of his hands, which enabled him to give a range of expression and degree of perfection to legato passages which was much admired.

Of his works, it may be said that, though of a high order of merit, they failed in those enduring qualities which immortalize the compositions of the great masters. His 150 sonatas, and other works possessed only fugitive attractions; were practiced in their day because they were fashionable; have passed away and been forgotten. He, however, occupied one field of labor with a distinction that will be as lasting as the study of the science of music prevails. His "84 studies in two parts of 42 each," as a work of didactic value, has only been surpassed by Clementi's celebrated "Gradus ad Parnassum." It has passed through many editions, one of which was edited by Von Bulow, and both its great usefulness and its artistic merit and interest are conceded by all musicians who have resorted to it, and there are few who have not profited by its admirable lessons of example and musical significance. Many of these etudes have a spiritual quality of their own, and are essentially *lieder ohn worte*. A distinguishing feature of all his compositions is their striking musical solidity; he produced nothing in which could be found the taint of coarseness, weakness or insipidity, and in these respects he resembled Hummel, with whom he might have ranked had he possessed a more fertile faculty of invention, or a more fluent facility of expression. He has, however, a recognized place as one of the fathers of pianoforte music, and in the distinctly English school may be ranked next to Clementi as a factor in the promotion of the musical art in England.

ANALYSES OF CRAMER ILLUSTRATIONS.

ETUDES—CRAMER.

No. 1.

THIS is an exercise, principally for passages, played by both hands together, and not in octaves, but in thirds, sixths, etc., in direct and contrary motion. Dull as this sounds, the etude is really interesting. Cramer's ideas and harmonies are healthy and manly, and all his etudes have this to make them pleasant practice.

Passages for both hands together, such as finger exercises, scales, arpeggios, and, in general, all hard simultaneous passages, should *always* be thoroughly practiced, at first, by the hands separately. Then when we come to put the hands together, we shall find our work more than half over. The first chord begins in both hands together, and is played arpeggio note with note. An even, strong, healthy touch is necessary to a proper performance of it.

No. 3.

This is an exercise for the right hand. It is to be played perfectly legato, with a gentle accent on the first note of every group, just as in the first Etude of op. 45, by Heller. In the left hand the half-note (minim) is to be held out during the whole measure.

Cramer's harmonies are fine, so that his etudes are as interesting as so many pieces. Yet they are bona fide exercises. In No. 3 the harmonies are particularly pretty. The chords are easily picked out. In m. 1, e. g., the first four (thirty-second) notes form, with the bass, the chord of D-major with the appoggiatura b; the second group is the chord of the dominant seventh, without the third, and with the tonic (d) as pedal-bass. In m. 2 the first chord is that of the seventh on the second degree, (the e is not necessarily an appoggiatura here, at least it belongs to the chord); the second the chord of D, and so on.

MISCELLANEOUS.

"CHILD FALLING ASLEEP."

"Kinderscenen," No. 12.—SCHUMANN.

THIS is as perfect a picture of the sleepy child as if it were painted on canvass. Indeed, it is more perfect, for no picture could represent that growing drowsiness of the poor child, as this wonderful little piece of music does. To every one who has tried, when a child, to keep awake beyond his bed-time, it must recall distinctly his struggles, ending in utter defeat. How sleepy even the first measures are! How deliciously, and with what truth of expression, that first *partial* defeat comes over us, where the major mode makes its entry. It brings that first nap back to us, as if it were an event of yesterday. We are fast sinking into utter oblivion, when some slight noise—some movement of the older people in whose company we are

belated—disturbs our slumbers for a moment, and then we drop off into our sleep for the night, and we are carried off to bed in our mother's arms. And this time our total "defeat" is wonderfully painted by the unexpected apparition of one chord, that of A-minor, appearing, at first without its "fundamental bass," (in the second inversion,) and finally with just one touch of it.

Throughout the whole piece are little phrases of "Imitation." These must be distinctly brought out. Yet, while everything must be distinct, it must all be subdued. The air in E-major must be brought out by a gentle, but firm pressure of the fingers. On the whole, to play this piece with the proper expression, we must put ourselves, in imagination, entirely into the sleepy child's place.

ANDANTE GRAZIOSO.

HAYDN.

A lovely little melody, cheerful, and innocent, with simple, everyday harmonies, "not too good for human nature's daily food," but good enough for the most fastidious human being. But even in this simple melody, there are devices for pleasing the ear, even though they may not be noticed. The "Sequences," e. g.,

at measures 5 and 6, 13 and 14, and again at measures 21 and 22, help to keep up the interest. It should be observed that many of the notes are double-dotted, making them seven times as long as the next (thirty-second) notes. By observing this in the second part, the melody of the left-hand comes out very distinctly.

ALLEGRO.

THIS is a bright and lively little movement, fit to be the music for some ballet, in which the dansuse touches the floor with only the tips of her toes; or for a merry ring of children, holding each other's hands, and merrily bobbing up and down, not one of them keeping still a moment, either with their feet, hands or tongues. The first part is a Period of eight measures, divided into two sections of four measures, or four phrases of two measures. The second part

begins with the development of the subject, the bass moving in contrary motion to the treble, just as some of the children are jumping up while others are coming down. The third and fourth measures of this part form a sequence with the first and second. This is followed by another sequence, at first legato, and the repeat staccato. An episode of ten measures follows this, and leads to the return of the subject. A Coda of ten measures closes this merry piece. The echo at the sixth measure from the end must not be overlooked.

INVITATION TO THE DANCE.

WEBER.

THIS is one of the most popular pieces in the repertory of the pianist. As a Concert-Waltz it has, perhaps, no superior, although it has not the allurements in it, the *invitation to dance*, of a Strauss waltz. There is but one Strauss, just as there is "nur eine Kaiser-stadt."

The piece is too well known to require much analysis. Everybody is familiar with the request and acceptance of the introduction; though not everybody interprets it as poetically as the subject de-

mands. Arranged for Orchestra, it is extremely effective and brilliant, especially if not taken at too break-neck a tempo. To take a piece as fast as possible, merely to show off one's execution, shows a pretty low state of musical feeling and intelligence. All grace and elegance are sacrificed to vanity, and the graceful motions of the dance are entirely lost. But there are people who chaff at a Valse Lente's being played any slower than a jig, and who prefer a Minuet in the tempo of a Galop. To such, Weber did not extend his "Invitation to the Dance."

ÉTUDE I.

J.B Cramer.

Allegro. (M.M. ♩ = 132.)

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and the instruction *sempre legato*. The piece features a variety of rhythmic patterns, including sixteenth-note runs and triplet figures. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics change throughout, including *dimin.* (diminuendo), *cresc.* (crescendo), and *p* (piano). The score concludes with a final cadence. The page number 178 is printed at the bottom center.

ETUDE III.

Moderato. (♩ = 100.)

p sempre legato

p

First system of musical notation. The right hand features a complex melodic line with many slurs and fingering numbers (2, 4, 2, 2, 4, 1, 2, 4, 2, 2, 3, 4, 3). The left hand has a simpler accompaniment with notes and rests. A *cresc* marking is present in the right hand.

Second system of musical notation. The right hand continues with intricate fingerings (2, 2, 2, 2, 1, 4, 5, 2, 1, 4, 5, 1, 3, 4). The left hand has notes and rests. A *dimin* marking is present in the right hand.

Third system of musical notation. The right hand has a melodic line with slurs and fingerings (1, 4, 3, 1, 2, 1, 2). The left hand has notes and rests. A *p* marking is in the left hand, and a *cresc* marking is in the right hand.

Fourth system of musical notation. The right hand has a very active melodic line with many slurs and fingerings (1, 3, 2, 1, 4, 2, 5, 1, 4, 2, 5, 4, 1, 2, 4, 3, 1, 5, 4, 1, 2). The left hand has notes and rests. A *f* marking is in the left hand, and a *dimin* marking is in the right hand.

Fifth system of musical notation. The right hand has a complex melodic line with many slurs and fingerings (2, 5, 4, 1, 2, 2, 1, 1, 2, 1, 1, 2, 5, 1, 2, 2, 1, 4, 2, 1, 4, 2, 1, 5, 2). The left hand has notes and rests.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (2, 1, 5, 4, 2, 1, 5, 4, 1, 2, 1). The left hand has notes and rests. A *pp* marking is in the left hand. The system ends with a double bar line and repeat signs.



Gaspard L. P. Spontini.

— GASPARD LUIGI SPONTINI —

GASPARD LUIGI SPONTINI, the celebrated Italian dramatic composer, was born at Majolati, near Ancona, in the Roman states, in 1778. In common with many great composers, his genius exhibited itself in his childhood. When, at the age of thirteen, he entered the Conservatory of Ter Pieta, at Naples, then under the direction of Sala and Trajetta, he had already mastered the elementary theories of music under the celebrated Padre Martini, at Bologna, and Boroni, at Rome. In one year he was nominated a master at La Pieta, and at seventeen composed the opera buffa, "I Puntigli delli Donne," which met with such an enthusiastic reception that all the managers of Italy competed for his productions. Thus brought into prominence, he entered upon a career of uninterrupted success, producing in the following year, "Gli Amanto in Cimenti," at Rome, "L'Amor Secreto," at Venice, and again at Rome, the music of Metastasio's drama, "L'Isola Disabilitata," which was first produced at Parma. While carrying out an engagement at Naples, he met Cimarosa and studied under him for five years, also publishing during that period a number of compositions. He then went to Palermo, where he produced an opera seria and two opera buffe for the Theatre Royal, while the Neapolitan court was established in that city. He subsequently left Sicily and went to Rome, and again, on invitation, to Venice, producing "Il Peloso e l'Audace," for the Holy City, and "La Metamorphosi di Pasquale" and "Chi piu guarda, me no vedi," for the Bride of the Sea. He had, up to this time, put upon the boards of the principal theatres of Italy, with uniform success, eleven comic and three serious operas, and he now, in 1803, turned his attention to Paris, where he was destined to achieve his highest fame and to establish for himself a place among the great masters of creative genius. Fortunately for his future, Spontini arrived in Paris at a time when a growing discontent of native talent against the Italians who invaded their field was at a culminating point. His first opera, "Julie," had little success, but the second, "La Petite Maison," the libretto of which was of questionable morality, aroused on its first performance an access of rage that led the audience

to storm the stage and destroy the properties. This was, as we say, fortunate, because it stimulated Spontini to energy and aroused the slumbering genius that had hitherto been content with a passing popularity. He successfully produced "Milton," reorganized "Julie" in 1805, so that it received sixty performances, and was made court composer and taken under the patronage of Empress Josephine. Put upon his mettle by the criticism of his appointment as a foreigner, he bent his talent to the work of writing a cantata, in 1806, in honor of the victory of Austerlitz. This heroic theme and the splendid and congenial libretto of Jouy, opened up for him the field to which his genius was naturally adapted, and in his magnificent work, the "Vestale," he erected an imperishable monument to his own fame, and established a distinct feature of music, in an embodiment of the sentiment of glory and heroism into artistic musical expression, which has left a definite impress upon all similar work up to the present day. It was the age of military glory and the heroism of the period was for the first time given an adequate art representation. On its production, Spontini's opponents had organized a *claque* to disturb the performance, but the effect produced by the overture was such that all opposition was overborne and the opera was completed amid the most tremendous enthusiasm. The directors of the Conservatoire awarded him the 1000 francs bestowed every ten years upon the composer of the best grand opera, and this was supplemented by 10,000 francs from the Emperor's privy purse. "Vestale" was followed in 1809 by "Ferdinand Cortez," and subsequently by "Olympia," which, however, was only presented in 1819, when Napoleon was at St. Helena, and the high tide of military enthusiasm had subsided to the unsympathetic ebb of peace and civic prosperity. In Paris Spontini had married a daughter of Sebastian Erard, who proved a faithful and congenial partner of his subsequent fortunes.

Frederick William III of Prussia, who had been impressed with Spontini's productions during the occupation of Paris by the Allies in 1814, invited the master to Berlin in 1819, appointing him "General Musik-Director," court composer and conductor of the Royal Opera, with

an income of \$6,000. June 26, 1820, he entered upon his new career, conducting the opera "Ferdinand Cortez," and subsequently "Vestale" and "Olympia," and these operas being congenial to the triumphal spirit prevailing in Prussia after the overthrow of Napoleon, were appreciated with the utmost enthusiasm, and particularly in the case of "Olympia," on the performance of which he was greeted with a shower of flowers and laudatory verses. In 1822 an equal success greeted his "Nurmahal;" but after this he declined in favor, having antagonized popular sentiment by his resistance to the Weber's national productions, and in a war which ensued with his critics, a commission was appointed by William IV to arrange matters, for alleged contempt of which Spontini was sentenced to imprisonment. The King overruled the judgment, liberated Spontini from his functions and allowed him his income and titles; but Spontini could no longer endure residence in Berlin. He visited his native place in 1838 to find himself almost forgotten in Italian music; returned to Paris, where the coldness of his reception was con-

trasted with the honors heaped upon Rossini and Meyerbeer; and, when it seemed as if he had outlived his fame, he was gratified by a revival of his greatest works in Germany. The "Vestale," "Cortez" and "Olympia" began a new life on the German stage, with all their former popularity. In 1844 he was invited to Dresden to conduct his operas, and in 1847, on invitation of the committee of the Great Rhenish Musical Festival at Cologne, he conducted scenes and choruses from "Vestale" and "Olympia" amid almost unprecedented enthusiasm. He died at his native place, January 24, 1851, having a short time previous received an ovation from the artists of Rome.

Spontini's highest efforts were devoted to the embodiment in music of the grandest forms of the heroic and the tragic, representing the surging contentions of uprising masses with imposing power, and yet in chaste and classic beauty. Like Mozart he took for his model the majesty of classic Rome, which he portrayed in as vivid and plastic a manner as evidenced by Gluck, in another field, in depicting the individual nobility of the Grecian heroic age.

ANALYSES OF SPONTINI ILLUSTRATIONS.

SPONTINI'S OVERTURE TO "FERNANDO CORTEZ."

THE pianoforte arrangement of Spontini's Overture to "Fernando Cortez" gives rather an unsatisfactory idea of the vigor and tone-color of the original. Nevertheless, if played with considerable force, and a careful observance of the marks of expression, especially of the long crescendos implied, it will be found more than ordinarily interesting. This overture consists of five prominent melodic ideas. The principal subject appears in measure five, after four measures introductory by the kettle drums. Its accents fall upon the chord of the diminished seventh, upon the seventh degree of the scale, throughout the first period. This shows that Spontini had anticipated the modern romanticists in appreciating the force and strongly appealing character of this great harmonic ingredient of the musical sensationalism of the last half century. This vigorous idea is relieved with a lighter interlude, beginning in measure 27. At measure 35 the principal idea occurs again, as also at measure 203. The second subject is of a softer character, and it probably loses

more by reduction to the monotonous tone color of the piano than perhaps any other part of the work. It begins in measure 57, in the key of F-sharp minor, and recurs again, in the key of B-minor at measure 221. In measure 85 begins a march movement, in the left hand, which must be capable of a pleasing effect when delivered by orchestra. This continues to measure 112, and occurs again in the key of D-major, in measure 232. At measure 113 there is a strong motive forming what is now called a partial conclusion, bringing the first part of the overture to an end upon the dominant of the principal key, with a sonorous *fermato*, at measure 147. Here follows a sort of intermezzo in place of an elaboration. The motive is of a very chromatic character, and it must receive its proper, appealing expression, at each of the numerous repetitions. At measure 203 the principal subject is resumed, from which point to the end no new matter is introduced beyond that of something extending the partial conclusion of the first part. The whole work extends to 323 measures.

OVERTURE TO SPONTINI'S VESTALE.

THE overture to the opera of "The Vestale," Spontini's first great success, is lighter in its construction than the one already analysed. It opens with a slow movement, *Andante Sostenuto*, extending to thirty-four measures. The first motive affords an example of an effect of which Spontini made great use. The first tone is a unison of the full orchestra on D, begun fortissimo and gradually diminished by the cessation of one instrument after another, until at the end of the second beat of the second measure only a soft tone is left. This entire movement abounds in chromatic passing notes and passing chords. In measure 35 the principal movement of the work begins, *Presto assai agitato*, in D-minor. At the 57th measure the clarinet has a pretty motive which is passed around to one instrument after another, forming the principal material of the fol-

lowing division of the work up to measure 91, where he again arrests attention by one of those long diminishing blasts before alluded to. Several of these follow with a chromatic bit of melody between. In measure 99 the bassoon has a pleasing melody in A-minor, changing in measure 121 to A-major, thus relieving the work of monotony which the minor key might otherwise produce. At measure 156 the key changes again to the minor, and the principal subject of the quick movement is brought back. This gives place, in measure 181, to a pleasing responsive treatment between the horns and violins, in D-major, upon a dominant pedal point, in the course of which the principal motive is introduced in the major key, leading to the concluding paragraph, beginning in measure 212 and ending at measure 255. This overture is very bright, and it is easy to understand how it might have pleased the susceptible Parisians of 1806, as we are told it did.

Allegro vivace.

OUVERTURE.

The musical score is written for piano and violin. It begins with a piano introduction in the left hand, marked *pp*, which builds up to *ff*. The violin enters with a melodic line in the right hand. The tempo is *Allegro vivace*. The score consists of eight systems of music. The piano part features a variety of textures, including chords, arpeggios, and melodic fragments. The violin part provides a melodic counterpoint to the piano accompaniment. The score concludes with a final cadence in the piano part, marked *p*.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a dense, rhythmic accompaniment. A dynamic marking of *pp* is present at the beginning.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a *cres.* (crescendo) marking in the middle of the system.

Fifth system of musical notation, including a *p* (piano) marking in the treble and a *pp* (pianissimo) marking in the bass.

Sixth system of musical notation, featuring a *tr* (trill) marking above the treble staff.

Seventh system of musical notation, concluding the page with various musical notations and dynamics.

5

poco a poco cresce.

cres

f *ff* *f*

f *f* *f* *f* *f* *ff*

f *f* *f* *f* *f* *f*

ff *f* *p* *f* *p* *f*

The first system of musical notation features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) leading to a fortissimo (*ff*) dynamic. The bass clef part starts with a fortissimo (*f*) dynamic and includes accents (*>*) and a piano (*p*) dynamic.

The second system continues the piece, with the treble clef part featuring fortissimo (*f*) dynamics and the bass clef part featuring fortissimo (*f*) and fortissimo (*ff*) dynamics.

The third system shows the treble clef part with fortissimo (*f*) dynamics and a crescendo (*cres.*) leading to fortissimo (*ff*). The bass clef part features fortissimo (*f*) dynamics.

The fourth system features fortissimo (*f*) dynamics in both the treble and bass clef parts.

The fifth system continues with fortissimo (*f*) dynamics in both parts.

The sixth system features fortissimo (*f*) dynamics in both parts.

The seventh system features fortissimo (*f*) dynamics in both parts.

4 7

First system of a piano score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a complex accompaniment with many sixteenth notes. Dynamics include *f* and *p*.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score. The treble staff has a more active melodic line. The bass staff continues with dense accompaniment. Dynamics include *pp*.

Fourth system of the piano score. The treble staff features a melodic line with slurs and accents. The bass staff has a steady accompaniment. Dynamics include *pp* and the instruction *poco a poco cresce.*

Fifth system of the piano score. The treble staff has a melodic line with slurs. The bass staff continues with accompaniment. Dynamics include *cres* and *f*.

Sixth system of the piano score. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *f* and *ff*.

Seventh system of the piano score. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *f* and *ff*.

pp

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music begins with a piano (*pp*) dynamic marking. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line.

Second system of musical notation, continuing the piece with similar textures and dynamics.

Third system of musical notation, showing increasing complexity in the right hand's texture.

cres. f

Fourth system of musical notation, marked with a crescendo (*cres.*) and a forte (*f*) dynamic. The right hand features dense, rapid sixteenth-note passages.

f f

Fifth system of musical notation, maintaining the forte (*f*) dynamic. The right hand continues with intricate sixteenth-note patterns.

f cres.

Sixth system of musical notation, marked with a forte (*f*) dynamic and a crescendo (*cres.*). The texture remains dense and rhythmic.

f

Seventh system of musical notation, marked with a forte (*f*) dynamic. The piece concludes with a final cadence in the right hand.



J. H. Hummel.

— JOHANN NEPOMUK HUMMEL —

HIS celebrated composer and pianist was born November 14, 1778, at Pressburg in Hungary, and was the son of a humble musician who gave him such instruction as he was able in the rudiments of the art. In 1785 the elder Hummel was appointed conductor of orchestra at the theatre of Schikaneder, the friend of Mozart, and librettist of the "Magic Flute." In this way the boy came under the attention of the great master, who, attracted by the evident superiority of young Hummel's musical faculties, took an interest in his welfare, received him into his house for a considerable period, and devoted himself to the formation and development of his musical tastes. Hummel exhibited a remarkably intelligent comprehension of the invaluable instructions with which he was favored, and soon acquired a proficiency that amply rewarded the master for his care. In 1788, with his father, he started out on a tour of Germany, Denmark, Holland and England, young Hummel producing a most favorable impression in art circles by his artistic pianoforte performances, and winning the enthusiastic applause of amateurs. In 1795 he resumed his studies in Vienna under Albrechtsberger, who taught him counterpoint, and having also the benefit of the direction of Salieri and the advice of Haydn in composition. In 1804, he was appointed orchestral conductor to Prince Esterhazy, assuming the work which Haydn had supervised, and continued in this position for eight years. During this time he was industriously employed in the continued study of the art, as well as in composition, in which he was prolific.

In 1816 he appeared again in public as a piano virtuoso, and was immediately greeted with an extraordinary success. Not only was his brilliant playing enhanced by a remarkable faculty of improvisation, universally admired, but his larger works became exceedingly popular, and in that age of musical prodigy, at a time when Beethoven was endowing the art with his choicest gifts, Hummel was adjudged among the foremost of the masters, and even ranked with Beethoven. In Prussia in 1822, he was accorded an unparalleled ovation, and visits to Paris in 1825 and 1829, Belgium in 1826, and even in conservative London in 1830 and 1833, were marked by the same unprecedented enthusiasm: especially cordial was the reception which

greeted him on his previous visit to Russia, 1820. This distinction, however, the calmer and more disinterested judgment of succeeding generations withholds from him, and it is to be undoubtedly ascribed to his recognized position as the friend of Mozart, and the chief conservator of that master's traditions, as well as his brilliant powers as an executant and the ease with which he excelled in musical composition. It is, however, to be noted that the optimistic view taken of Hummel by his contemporaries was not wider of the mark from his true relation to art history, than the pessimism to which some modern art critics resort, in depreciating his indisputably superior abilities. In truth, while he was most thoroughly equipped in every branch of the art, his fame must rest principally upon his powers as an executant, and the methods as a teacher which produced such famous artists as Henselt and Ferdinand Hiller. His individuality as a composer is confined to a particular "brillante" style of treatment of pianoforte parts, and he cannot be said otherwise, as a composer, to have been gifted with the "divine afflatus" under whose spell the masterpieces of the immortals were produced. He possessed neither unusual powers of invention, nor a great creative faculty, and had no conception of the passion inseparable from the art. The eminence which he attained in the musical world in which he lived is a curious instance of the fallacy of contemporary judgment, though it rarely errs in the direction which sought to divide equal honors between composers so wide apart in importance as Hummel and Beethoven.

Among his compositions are tragic and comic operas, two grand masses, a graduale and one offertorium, of which the latter survive and are to be found still in use in the churches of Austria. It has been said that his tragedies are without passion and his comedies without humor; but all his work is distinguished by a purity and correctness in style that make them profitable to the student. Of vastly greater importance and more creditable to his originality are his pianoforte compositions, two concertos, in A and B minor, and sonata in F sharp minor, and also his chamber music which possesses superior merits, especially in the case of his trios, and a septet which has become a permanent celebrity.

ANALYSES OF HUMMEL ILLUSTRATIONS.

RONDEAU FAVORI.

Op. 11.

THE subject in this Rondo is clearly cut. The principal subject, of eight measures, appears four times, only slightly varied in some places. The entries are at measures 1-9, 25-33, 103-111 and 179-187.

The episodes consist largely of fragments of the main subject, as in the first one, at measure 9, and again at 17, etc., and, again, in the second episode, at measure 52, where we have the figure of the third phrase (measure 4) of the subject, and at 56, which is a variation of the preceding. In the last episode (111-178) there are imitations of

the main subject in both hands. In the coda, too, (187 to the end) we have the same imitations. The principal points for practice are the phrasing, which is the soul of all music, the passages in either hand, especially in the left hand, at measures 17-20, the trill for both hands together, at measures 45, and the long trill before the last entry of the principal subject. At the end of this trill the difficulty is increased by the regular figure of 8th notes, which the right hand thumb has to play, while the middle finger of the same hand is trilling.

MISCELLANEOUS.

DU BIST DIE RUH. Shubert-Liszt.

THIS is an exquisite transcription of an exquisite song. It is to be played "molto espressivo ma semplice," very expressively but with simplicity. The symphony after the second verse is a long one. It is to be played "sempre dolce e legato molto," always sweet and very smooth, "senza agitazione," without agitation, and "ben pronunziato il canto," the melody well brought out. At

the fourth measure before the next verse it becomes louder and agitato.

At the third verse: "Oh! fill completely this pavilion of my eyes, which is illuminated by thy glance alone; Oh! fill it quite!" Liszt translates the light of the maiden's eyes into music, by brilliant, sonorous chords, ending with bright chords of F-major. This transcription is one of the easier ones.

SERENADE.

(Shakespeare.)

SCHUBERT-LISZT.

IN the first verse, Liszt adheres pretty closely to the original, merely adding a few "agreements" (to use the expressive French term) in the accompaniment. In the second verse, which peoples the heavens with the "brilliant army of the stars taking turns in watching over thee," the middle accompaniment seems to represent that innumerable host of stars. And the anxious expectation of all these stars to receive the greetings of those stars, thine eyes," is

expressed by broken chords staccato and abrupt: "Sempre piu cresc," "molto fuoco" (very fiery), marcatissimo, and (at the words "eye-stars"), "brillante." Here the direction is "brillante, leggiero, ma ben articolato il canto," brilliant and light, but the song well articulated. To awake the "sweet maid," the musician uses ascending arpeggio passages, reaching almost to highest notes of the piano. The method of practicing such arpeggios is suggested in another analysis.

AVE MARIA.

SCHUBERT-LISZT.

THIS is the Prayer of our collection, and that we may play it according to the intentions of the composer let us read the words:

Ave Maria! gentle virgin, listen to a maiden's prayer, From this wild and barren rock, shall my prayer to thee be borne.

Then shall we sleep in safety until morn, no matter how cruel men may be.

Oh! Virgin, behold a virgin's cares.

Ave Maria!

Ave Maria! undefiled, when we sink down on this rock to sleep, And thy protection covers us over, The hard rock seems soft to us.

If thou but smile, the perfume of roses floats through this damp cave,

Oh! Mother, hear the prayer of thy child!

Oh! Virgin, a virgin calls thee!

Ave Maria.

Ave Maria! Pure maid! The bad spirits of the earth and air, chased by the grace of thy eye, can not dwell with us here.

We will bow us to our fate,

Since thy holy consolation hovers over us.

Deign to incline thine ear graciously to a maiden

To the child who prays for her father!

Ave Maria!

This beautiful prayer is enough to enable us to play Liszt's transcription with feeling. The melody is put in a middle line for convenience in reading it. The notes which have the stems turned up are to be played with the right hand, the others by the left. Liszt directs us expressly to give due prominence to Schubert's song (il canto sempre marcato ed espressivo), and to put his own part in the background (gli accompagnamenti sempre dolcissimo), the accompaniments always very soft and sweet.

SERENADE.

SCHUBERT-LISZT.

HERE are a few songs which, by universal consent, rank highest of their kind—facile principes. These are the Tenor Aria in the Opera: "Il Matrimonio segreto," by Cimarosa; the "Il miot esore," in the "Don Giovanni" of Mozart; the "Slumber Song," in "Masaniello" (Auber); the Tenor Aria in the Huguenots (Meyerbeer), and a few other opera songs; the "Adelaide" of Beethoven, and, among Serenades, this immortal one of Schubert, "Lightly plead my songs all night to thee."

How light, bewitching and pleading they are! and how sweet the little symphony at measures 9 and 10.

"Whispering slender branches rustle in the moonlight clear" (17-20.)

Every measure is full of beautiful and tender romance, including the lovely symphonies at the end of each verse. The greater part of Liszt's transcription is written in a twofold manner, one easier than the other.

The second verse is marked "quasi Violoncello," that is, we are to imitate the beautiful pleading tone of the violoncello; and no tone of any instrument excels that of the A-string of that instrument.

The arpeggio chords, which come after the violoncello verse, and other similar passages, and the chromatic passage near the end, are to be whispered ("effleuree") rather than spoken.

RONDEAU FAVORI.

J. N. HUMMEL. Op 11.

Allegro scherzando.

PIANO.

do.

cres - cen -

a Tempo.

rallent.

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5.

Second system of musical notation, including dynamic markings *sf* and *cresc.* (crescendo). It features complex rhythmic patterns and fingerings.

Third system of musical notation, starting with a *p* (piano) dynamic marking. It contains dense sixteenth-note passages in both hands.

Fourth system of musical notation, beginning with a *sf* (sforzando) dynamic marking. The music is highly rhythmic and technically demanding.

Fifth system of musical notation, starting with a *ff* (fortissimo) dynamic marking and ending with *decresc e calando* (decrescendo and calando). It features intricate sixteenth-note runs.

First system of musical notation. Treble clef, bass clef. Dynamics include *p dol* and *p*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble clef, bass clef. Dynamics include *fp*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, bass clef. Dynamics include *fp* and *p*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f*, *p*, and *mf*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, bass clef. Includes triplets and slurs. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble clef, bass clef. Includes triplets and slurs. Dynamics include *CFES*. Fingerings are indicated with numbers 1-5.

The musical score consists of six systems of music. The first system includes a vocal line with lyrics "cen - - - do." and a piano accompaniment. Dynamics include *f*. The second system continues the piano accompaniment with various fingerings. The third system features a trill (*tr*) and a piano (*p*) section with *espress.* articulation. The fourth system continues the piano accompaniment. The fifth system includes a piano (*p*) section with *dol.* and *legato assai.* markings. The sixth system includes a piano (*p*) section with *cresc.* and *f* markings, and a final piano (*p*) section with a ten-measure phrase.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *fp* and *fp*.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *f* and *cres*. Lyrics: *cen do il*

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *p*, *calando.*, and *dolce.*

First system of musical notation, consisting of a grand staff with two staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff contains a bass line with chords and some melodic movement.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes the lyrics "cres - - - - cen - - - -".

Third system of musical notation. The upper staff features a dense texture of sixteenth notes. The lower staff includes the lyrics "do f".

Fourth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a bass line with some triplets and slurs.

Fifth system of musical notation. The upper staff has a melodic line with some slurs. The lower staff has a bass line with chords and some melodic movement.

Sixth system of musical notation. The upper staff has a melodic line with some slurs. The lower staff includes the lyrics "cres - - - - cen - - - -".

do . . . ul *f*

This system features a vocal line with lyrics "do . . . ul" and a piano accompaniment. The piano part includes a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. A dynamic marking of *f* (forte) is present.

This system continues the piano accompaniment from the previous system, showing intricate sixteenth-note patterns in the right hand and a steady bass line. A dynamic marking of *f* is visible.

p *sempre.*

This system shows the piano accompaniment with a dynamic marking of *p* (piano) and the instruction *sempre.* (sempre). The right hand has a melodic line with some trills, while the left hand has a rhythmic accompaniment.

p *più* *cresc.* *f* *perendosi.*

This system includes dynamic markings *p*, *più*, *cresc.*, *f*, and *perendosi.* The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and slurs.

p

This system continues the piano accompaniment with a dynamic marking of *p*. It features a complex texture with many sixteenth notes in the right hand and a rhythmic bass line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a slur and a flat sign. The bass clef contains a rhythmic accompaniment with a slur and a '4' marking.


Second system of musical notation. The treble clef has a melodic line with fingerings '4', '5', '5', '1', '2', '1' and a slur. The bass clef has a rhythmic accompaniment with a slur.

Third system of musical notation. The treble clef has a melodic line with fingerings '2', '7', '7'. The bass clef has a rhythmic accompaniment with fingerings '1', '1', '3', '4'. Dynamic markings include *sempre.*, *più.*, and *cresc.*

Fourth system of musical notation. The treble clef has a melodic line with a slur and dynamic markings *f*, *p*, and *dol.*. The bass clef has a rhythmic accompaniment with fingerings '1', '4', '1', '3' and a slur.

Fifth system of musical notation. The treble clef has a melodic line with dynamic markings *p* and *pp*. The bass clef has a rhythmic accompaniment with a slur and dynamic marking *p*. The system concludes with a double bar line.

— JOHN FIELD —

 ONE cannot survey the career of John Field, composer and executant, consider the indisputable evidences of his exceptional talent, and the important relations which he bore to the development of a school of music in which others, who built upon his foundations, have achieved such brilliant distinction, without a feeling of regret that the early conditions in which his career was shaped had not been of a more encouraging nature. He was born in Dublin July 16, 1782, of a family of musicians, being the son of a violinist engaged at the theatre at Dublin, who was himself the son of an organist. The grandfather taught him the rudiments of music and grounded him in the pianoforte, but so far from finding the work congenial, so unmerciful was the labor of practice imposed on him by his tutor that he attempted to run away from home, but was, however, soon forced back by the greater miseries he elsewhere encountered. The father, subsequently, made engagements in Bath and London, and in the latter place apprenticed the youth, for a premium of 100 guineas, to Clementi, and he became salesman in the pianoforte shop of Clementi & Co. Here he had the advantage of the instruction of Clementi, though the interest of the latter appeared to be somewhat selfish, since even when—being taken by his master to Europe, in 1802—he astonished the musical circles of Paris by his wonderful rendering of the pages of Bach and Handel, he was kept in the ware-room, where he is described by Spohr, who saw him in Russia, to which country the journey was continued, as “a pale, melancholy youth, awkward and shy, speaking no language but his own, and in clothes which he had far outgrown, but who had only to put his hands upon the keys to cause all these drawbacks to be at once forgotten.” However, Clementi returned from Russia in 1804, and Field remained in St. Petersburg, and entered upon an independent career, meeting with great success, being much sought after and receiving large fees. Both here and in Moscow, where he gave concerts in 1823, he met with distinguished

favor, and soon had established for himself the highest reputation of his time. Meantime he had devoted himself industriously to composition, and produced sonatas and concertos of acknowledged merit. In 1832 he visited London, and gave a concerto of his own composition at the Philharmonic being received with much distinction. He extended this tour to Paris, thence through Belgium and Switzerland, to Italy, where he gave concerts at Milan, Venice and Naples. He met here with ill success. His lack of social opportunities in his early and unsympathetic English associations, ill fitted him to recommend himself to the good graces of polite Italian society. He was suffering from disease; gave himself up to intemperance; lay in a deplorable condition in the Naples hospital for nine months, whence he was rescued by a Russian family named Raemow, on condition that he should accompany them to Moscow. On his way to Russia, Field performed at Vienna, and animated by the hope of a renewed career, his shattered mind revived its powers, and his rendering of the Nocturnes threw the Viennese musicians into transports of delight. This was his expiring effort; the foundations of his health had been thoroughly undermined by sickness and misfortune, and shortly after his arrival at Moscow, he died in January, 1837.

Beside being one of the first of contemporary virtuosi, the compositions of Field evince a musical talent of the highest order; but it is by his famous Nocturnes that he has established for himself a special niche in the gallery of musical greatness. In these he originated an entirely new school in music. It was his model upon which Chopin built immortal renown. He first freed the lyrical, sentimental element in music from the cold restraints of classic form, and gave to musical posterity a type of melody that comes closer, perhaps, to the hearts of the people than any other. The Nocturnes formed the music of Chopin, and gave paternity to the whole family of lyric pieces, the songs without words, ballades, impromptus and fantasia, which have since filled so large a space in musical creation.

ANALYSES OF FIELD ILLUSTRATIONS.

FIFTH AND ELEVENTH NOCTURNES.

FIELD is credited with being the originator of that dreamy and romantic form of composition, the modern Nocturne, or, at least of having given that name to those musical poems which he and Chopin have made so famous. There are many slow movements, certainly, in the Symphonies, Quartets, Sonatas, and other compositions of the great masters, which have the form and style of the Nocturne, but have not been so denominated, and are parts of more elaborate compositions. An older form of "Notturmo" (or "Serenata") was a favorite one with some of the best composers. Mozart wrote twelve serenades, Beethoven two, and Spohr one Notturmo. Brahms, too, has written a fine Serenade. These Serenades and Notturnos (they were the same thing) were not pieces of one movement, like the modern nocturnes, but consisted of from four to eight movements. Beethoven's Serenade, for violin, viola, and violoncello, is in six movements and is as beautiful and effective as a quartet.

Field (the predecessor of Chopin by twenty-nine years) was the first to play and publish them as independent pieces. It is not probable that he intended at first to compose such pieces for publication. Many of them, as Fétis remarks, "are doubtless only vague reveries, in which the inmost sentiment of the artist confided itself to the piano, by a kind of instinctive motion of the fingers."

Later, when his health began to fail, and he no longer had the strength to play his Concertos in public, he played nothing but these exquisite Nocturnes, and it is impossible to describe the fascination they had when he played them. It was poetry, romance, painting, and everything else that is beautiful, all combined in one. These Nocturnes were not all made according to one pattern. Chopin perfected that pattern (the Nocturne), and gave it a more decided (a more uniformly romantic) character.

Field's and Chopin's Nocturnes are exquisite creations, but resemble each other in little except the outward form. Field's are soft,

dreamy, refined, but not romantic, while Chopin's are the very essence of Poetry and Romance. The two Nocturnes in this collection belong to the most famous.

No. 5 is a sweet song without words, naive and simple. The phrases are short. At the end of each verse is a very beautiful refrain, or symphony, in simultaneous chords, played in what Von Bulow calls the *Legata-Staccato* style: detached, but not staccato. The *cresc.* and *dim.* must be well observed, and a very little "rubato" is almost essential to it. The figure in the second verse, of four notes to three, must be played precisely as written. No other way of doing it, to get around the difficulty, is admissible. But, "en revanche," when it is acquired in one case it is acquired for all.

The eleventh Nocturne is longer than the fifth. It is more dreamy and more of a Serenade. The symphonies between the different periods are very beautiful. Arranged as an Ensemble piece, with the melodies and symphonies distributed among the several instruments, it is an exquisite thing.

The principal points for practice are:

1. The triplet accompaniment in the left hand, which must be very even, with a delicate accent on the first note of the triplet.
2. The sweet, singing tone of the melody.
3. The four-to-three passages, which must be perfectly done.
4. The light and shade throughout the piece; and
5. The proper use of the two pedals.

Among the other sixteen of Field's Nocturnes, Nos. 1, 4, 6, 10, 13, and 14, are especially beautiful. Fétis, in his life of Field, says that never were productions of art more different than the works of Field and of his master, Clementi; that while those of the latter showed more originality, they were comparatively cold, while the compositions of Field, though less original, had more tenderness, more dreamy poetry, and more charm for the heart. It is provoking, he adds, that we can not give in words an idea of the invisible fascination which there was in these Nocturnes when Field played them himself.

SIXTEENTH NOCTURNE.

THE Sixteenth Nocturne, resembles more the "slow movement" of a Sonata, or Concerto, than it does a Nocturne. It is divided thus: (1.) An introduction of eight measures. (2.) The principal subject covers twenty-three measures. It consists of two sections, the first of eight measures, the second of eight too, but with a codetta of seven measures, thus making it fifteen measures. A Cadenza of four measures brings us to a long Episode (twenty-eight measures), which leads into a second subject, in G. It has a curious

accompaniment, all in one chord, and with the same fundamental bass note. This is succeeded by another Episode (m. 73), which begins with the motive of the introduction, and goes off into an elegant improvisation reaching the principal subject at measure 121. This repetition of the subject is the same as the twenty-three measures, 9-31, slightly varied by embellishments, with a longer codetta. The rest of the piece is a coda.

MISCELLANEOUS.

"SEI MIR GEGRUSST."

SCHUBERT-LISZT.

DISREGARDING the silly, meaningless words of the Peters Edition of Schubert's songs, let us, as elsewhere, take a literal translation of our song:

- Measure 9-12. Oh! thou who hast been snatched away from me, and from my kisses,
13. Let me greet thee,
 15. Let me kiss thee,
 17. (*pianissimo*.) Let me kiss thee,
 - 19-24. Thou whom only my greetings of longing desire can reach, let me greet thee,
 - 25-28. Let me kiss thee, let me kiss thee!
 - 30-36. Thou who wast given to this heart by the hand of Love, taken away from this my bosom,
 - 37-40. Let me greet thee with this torrent of tears!
 - 41-44. Let me kiss thee, let me kiss thee,
 - 48-50. To spike the distance which has cruelly put itself between thee and me, to separate us,
 - 51-53. In spite of the cruel powers of Fate.
 - 54-55. Let me greet thee!
 - 56-59. Let me kiss thee, let me kiss thee,

- 61-67. As thou in that loveliest spring-time of Love didst meet me with greeting and with kiss,
- 68-73. Let me greet thee with the most glowing outpourings of my soul,
- 74-77. Let me kiss thee, let me kiss thee!
- 79-82. One breath of love effaces time and distance,
- 83-84. I am with thee!
- 85-86. Thou art with me!
- 87-90. I hold thee embraced in these arms,
- 92-93. Let me greet thee!
- 94-97. Let me kiss thee, let me kiss thee!

The words of the first verse in the Peters edition, are:

Angel of beauty, || Deep in this bosom, || Fond love and duty, || Ever shall dwell, || Ever shall dwell! || Keep for me only || Those vows so tender, || Oh! I feel lonely, || Dreading farewell, || Dreading farewell!

And so on, ad nauseam. And to these words we are expected to sing this exquisite music. It is not necessary to say much about the performance of this piece. If we get saturated with the sentiment of the words, and if we follow all the signs of expression, especially the echoes, at each second "Let me kiss thee," we shall play it all right.

NOCTURNES

par
J. Field.
N^o 3.

Un poco Allegretto.

PIANO.

The musical score consists of five systems of piano and bass staves. The first system includes the tempo marking 'Un poco Allegretto.' and the performance instruction 'sempre legato' with a piano dynamic 'p'. The second system continues the piece. The third system features a 'dim.' (diminuendo) instruction. The fourth and fifth systems conclude the piece with various musical notations including slurs, accents, and dynamic markings.

First system of musical notation, featuring treble and bass staves. The music includes dynamic markings such as *f* and *sempre p*. Fingerings are indicated by numbers 3 and 4 above notes.

Second system of musical notation, continuing the piece with treble and bass staves.

Third system of musical notation, including the tempo marking *Piu moderato.* and the dynamic marking *cresc.* Fingerings 3, 1, 2, 1, 2 are shown above notes.

Fourth system of musical notation, featuring dynamic markings *f* and *dim.* Fingerings 1, 2, 3, 1, 2, 3 are shown above notes.

Fifth system of musical notation, including dynamic markings *cresc.*, *rit.*, and *p*.

First system of musical notation. Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *cresc.* marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff has a rhythmic accompaniment. A *sf* marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *cresc.* marking is present in the treble staff.

Fourth system of musical notation. Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *dim.* marking is present in the treble staff, and a *sempre cresc.* marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass staves. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *cresc.* marking is present in the treble staff, and a *dim.* marking is present in the bass staff.

pp poco ritard.

rit.

rit. dim.

sempre cresc. rit.

dim. ppp

NOCTURNE.

Nº 5.

Andante.

John Field.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/8. The piece is marked "Andante" and begins with a piano (*p*) dynamic and a "cantabile" instruction. The score includes various musical notations such as slurs, ties, and ornaments. Performance instructions include *pp*, *mf*, *cresc.*, *dim.*, and *pp*. The piece concludes with a *dim.* instruction. Fingerings are indicated by numbers 1-5 above or below notes. The bass staff contains numerous ornaments, some marked with an asterisk (*). The score is printed on a page with a page number of 209 at the bottom.

mf p

Ped.* Ped.* Ped. 1 4 *Ped. *Ped. 1 4 * Ped. 1 4 *Ped. *

Ped. 1 4 * Ped. *Ped. 1 4 *Ped. 1 4 *Ped. 1 4 *Ped. 1 4 *Ped. *Ped. *

pp mf

Ped. *Ped. * Ped. 1 4 *Ped. *Ped. * Ped. * Ped. 1 2 *Ped. *

p pp

Ped. 1 3 *Ped. * Ped. * Ped. * Ped. 2 * Ped. *Ped. *Ped. *Ped. *

pp

Ped. * Ped. * Ped. *

p dim. pp ritard

* Ped. * Ped. *



John Field.

RONDEAU BRILLANT .

C. M. von Weber .

Op. 62 .

Moderato e con grazia .

Planoforte.

mf *ten.* *ff* *mezzo voce* *mf* *ten.* *ff* *ped.* *ten.* *p* *grazioso* *legato*

First system of musical notation, featuring a treble and bass clef. It includes a complex melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with chords and a 7-measure rest.

Second system of musical notation, featuring a treble and bass clef. It includes a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5, 8) and a bass line with chords. A dynamic marking of *mf* is present.

Third system of musical notation, featuring a treble and bass clef. It includes a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5, 8) and a bass line with chords. Dynamic markings include *Red.* and asterisks.

Fourth system of musical notation, featuring a treble and bass clef. It includes a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5, 8) and a bass line with chords. Dynamic markings include *Red.* and an asterisk.

Fifth system of musical notation, featuring a treble and bass clef. It includes a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5, 8) and a bass line with chords. Dynamic markings include *f* and *Red.*

Sixth system of musical notation, featuring a treble and bass clef. It includes a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5, 8) and a bass line with chords. Dynamic markings include *stacc.*, *Red.*, and *brillante*.

Seventh system of musical notation, featuring a treble and bass clef. It includes a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5, 8) and a bass line with chords. Dynamic markings include *Red.*

Musical score system 1, first system. Treble clef, key signature of two flats, 3/4 time. Dynamics include *pp* and *Red.*. Performance instruction: *dolce con grazia*. Fingerings and articulation marks are present.

Musical score system 2, second system. Treble clef, key signature of two flats, 3/4 time. Fingerings and articulation marks are present.

Musical score system 3, third system. Treble clef, key signature of two flats, 3/4 time. Fingerings and articulation marks are present.

Musical score system 4, fourth system. Treble clef, key signature of two flats, 3/4 time. Fingerings and articulation marks are present.

Musical score system 5, fifth system. Treble clef, key signature of two flats, 3/4 time. Dynamics include *Red.*, *ten.*, *lusing.*, and *mf*. Performance instruction: *Red. ten. lusing. mf*. Fingerings and articulation marks are present.

Musical score system 6, sixth system. Treble clef, key signature of two flats, 3/4 time. Dynamics include *Red.*, *ten.*, and *ff*. Performance instruction: *Red. ten. ff*. Fingerings and articulation marks are present.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *leg.* and *ten.*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation, starting with the instruction *mezza voce*. It contains complex rhythmic patterns and dynamic markings like *f* and *ten.*.

Third system of musical notation, featuring a *ten.* marking and a *f* dynamic marking. The notation includes slurs and various note values.

Fourth system of musical notation, containing *ten.* markings and a *ben tenuto* instruction. It includes dynamic markings like *f* and *leg.*.

Fifth system of musical notation, featuring a *tr.* (trill) marking and multiple *leg.* markings. The system is filled with intricate melodic lines.

Sixth system of musical notation, concluding the page with a *leg.* marking and complex melodic passages.

First system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *red.*. Fingerings and articulation marks are present.

Second system of musical notation. Treble clef, bass clef. Dynamics include *red.*. Fingerings and articulation marks are present.

Third system of musical notation. Treble clef, bass clef. Dynamics include *sempre fortissimo* and *red.*. Fingerings and articulation marks are present.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *red.*. Fingerings and articulation marks are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *red.* and *ff*. Fingerings and articulation marks are present.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *red.*, *pp*, and *ten.*. Fingerings and articulation marks are present.

First system of musical notation. Treble clef with a key signature of two flats. The right hand features a complex melodic line with many slurs and fingerings (e.g., 1 2 3 2 1 3, 2 1 2, 2). The left hand plays a steady eighth-note accompaniment. A *ten.* marking is present above the right hand.

Second system of musical notation. The right hand continues with slurs and fingerings. The left hand has a consistent eighth-note pattern. A *molto tranquillo* marking is placed above the right hand. Pedal markings (*Ped.*) are located below the left hand.

Third system of musical notation. The right hand has a more active melodic line with slurs and fingerings. The left hand accompaniment remains. A *cresc. ed acceler. poco* marking is above the right hand, and a *poco* marking is below the right hand. Pedal markings (*Ped.*) are below the left hand.

Fourth system of musical notation. The right hand features a very active, rapid melodic line with many slurs and fingerings. The left hand accompaniment is also active. A *f* dynamic marking is at the start, and a *ff* marking is later. A *ten. stacc. e cresc.* marking is above the right hand. Pedal markings (*Ped.*) are below the left hand.

Fifth system of musical notation. The right hand continues with a rapid melodic line. The left hand accompaniment is steady. A *mf* dynamic marking is above the right hand. A *ten.* marking is above the right hand. Pedal markings (*Ped.*) are below the left hand.

Sixth system of musical notation. The right hand has a rapid melodic line with slurs and fingerings. The left hand accompaniment is active. A *ff* dynamic marking is above the right hand. A *ten.* marking is above the right hand. Pedal markings (*Ped.*) are below the left hand.

Musical notation for the first system, featuring piano and forte dynamics and 'Ped.' markings.

Musical notation for the second system, including 'cresc.', 'ff brillante', and 'Ped.' markings.

Musical notation for the third system, showing 'Ped.' markings and asterisks.

Musical notation for the fourth system, including 'Ped.' markings and asterisks.

Musical notation for the fifth system, featuring complex rhythmic patterns and fingerings.

Musical notation for the sixth system, including 'Ped.' and 'p' markings.

dolce con grazia

5 2 3 Ped. 5 * Ped.

8 Ped. Ped. Ped. * cresc. Ped. *

cresc. ff

1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 1 2 3 4

Ped. * Ped. * Ped.

ff sin al Fine

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff Ped. *

❖ CARL MARIA VON WEBER ❖

WAS born at Eutin, December 18, 1786. He was a feeble infant suffering from hip-disease. His father, Franz Anton von Weber, had been financial councillor and district judge to the Elector of Cologne—not that he knew any law or had any ability as a financier, but because he was a jovial fellow, a good companion and a nobelman to boot. Having lost his position, and spent his wife's fortune, he set out on a theatrical tour. His wife died of humiliation, and his luck going from bad to worse, he was compelled to accept the post of "town musician" at Eutin.

Though now fifty years old, he married a beautiful young girl of sixteen. She had been tenderly reared, and the privation which she now had to endure, brought on melancholy and homesickness. Under these trying circumstances, Carl Maria was born. The child could not walk till he was four, but his father, having recognized his talent for music, at once began to train him, determined to make of him an infant prodigy like Mozart. In a few years, his father started with him on a tour through the German provinces, where he excited much surprise by his remarkable playing and singing.

The wandering life led by the Webers during these years was most unfavorable to the healthy development of the child. His mother died from the effects of privation and her husband's harsh treatment. His teachers were changed with every change of residence, and the irregular hours he was obliged to keep, combined with insufficient food all conspired to undermine a by no means robust constitution, and in after years he easily yielded to the disease which carried him off.

There was one advantage in thus early in life,

learning all the ins and outs of theatre management,—he became so familiar with the requirements and resources of the stage that the result was a high degree of dramatic power in his later works.

His father set him to composing early, and he composed trios, sonatas, variations, songs, a mass, and an opera called the Bower of Love and Wine. There are no means of judging the merit of these compositions as they were destroyed by fire, but it is safe to assume that they were without much merit, judging by some compositions that came even later in life.

He was fortunate enough about this time to be placed under a really excellent teacher. This was Kalcher, organist to the Munich court. Weber writes of him in the following words:—"I owe chiefly to the clear, gradually progressive, careful instruction of Kalcher, the mastery and skill in the use of art means, principally with regard to pure four-part writing, which ought to be so natural to the Tone Poet if he is to make himself and his ideas intelligible to his hearers just as orthography and rythmical measure are necessary to the Poet."

When Weber was fourteen, he and his father fell in with an inventor named Sennefelder who had discovered the art of lithography. Sennefelder took a fancy to the Webers and took them into partnership. Weber thought his fortune was now made, for he could be author, printer, and publisher all in one, and he studied the art of lithography so carefully that he was able to make several improvements on it.

Had old Franz Anton been able to agree with Sennefelder, the world would probably never been the possessor of *Oberon*, *Der Freischutz* or *Eury-anthe*, but they fell out and Weber returned to his theatrical ventures.

In 1800 Weber wrote the music to an opera, the libretto of which was given him by Steinsberg, the manager of a theatre in Carlsbad. The opera was entitled the *Dumb Girl of the Forest*, and was performed at Freiberg the same year, but made no effect. The next year Weber studied with Michael Haydn at Salzburg, and wrote another opera entitled, *Peter Schmall and His Neighbors*. This opera failed also, notwithstanding it was highly commended by Haydn and Concertmeister Otter, who wrote at the end of it "*Erit mature ut Mozart.*" In 1803 Weber turned up in Vienna, where his father, instead of placing him under such sound musicians as Albrechtsberger or Haydn, chose a superficial fellow like the Abbe Vogler. This man at the time was considered by society people as the equal of Gluck, but Beethoven pronounced him a charlatan and an unprincipled humbug. All that to-day is remembered of his opera *Samori* is a set of variations written by his pupil Carl Maria von Weber.

In 1806 he entered the service of Duke Eugene, of Wurtemberg. The following seven years he spent in performing his duties to the Duke and in composing. He remodeled the "*Dumb Girl of the Forest*" and produced it under the title of "*Sylvania.*" This was followed by "*Abu Hassan,*" which was quite successful and was well received in London.

Weber also composed several symphonies, and other instrumental music while in the employment of the Duke. In 1813, he was called upon to re-organize the opera at Prague. After he had accomplished this task, he received a flattering offer from Dresden to establish the German opera on a firm footing in that city. Here he wrote the great "*Freischutz,*" but its first production was in Berlin in 1822. It at once raised Weber's name to a pinnacle of fame. The airs from the opera were whistled and sung all over Germany. In answer to a congratulatory letter from a friend, Weber wrote, "I am delighted that my '*Freischutz*' has given you pleasure. I need the approbation of men of merit to stimulate me to activity. Carried to my present height by the storm of applause, I am ever in fear of a fall." In England, it was equally well received, being played night after night to crowded houses.

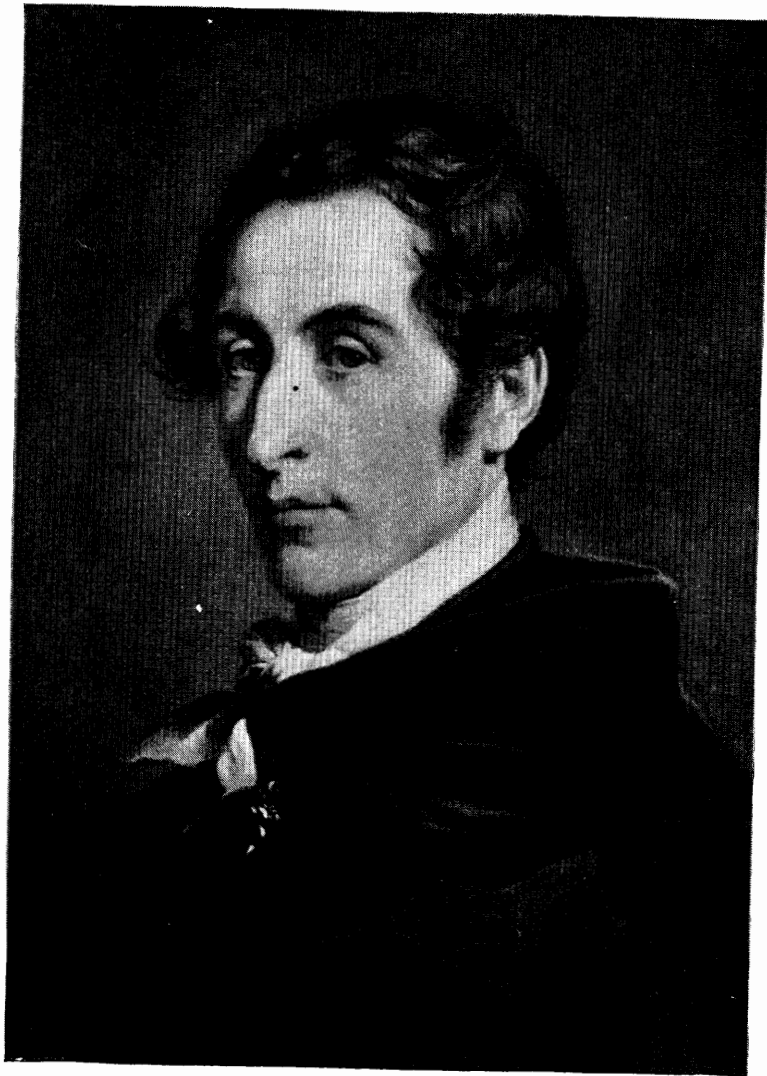
"*Freischutz*" was immediately followed by "*Preciosa*" which was also well received in Germany, but failed in England and France, owing to the impossibility of adequately translating the libretto. The drama is based on a Spanish tale of Cervantes. The next year followed the great

"*Euryanthe.*" It was bound not to be immediately popular, for the great element of popularity was wanting; namely, ease of comprehension. Every body admitted that it was excellent—must be excellent, because Weber could not write anything that was not excellent; but its excellencies were of a different kind from those of "*Freischutz,*" and something like "*Freischutz*" was what the people wanted. "*Euryanthe,*" to be appreciated must be heard often, and by performers who can easily master its great difficulties.

In 1825, Mr. Kemble, manager of the Convent Garden Theatre, London, and Sir. George Smart commissioned Weber to write the opera of "*Oberon*" for the above-mentioned theatre. Weber was to superintend its production the following spring. He consulted his physician about the advisability of his going to such a climate. The physician frankly told him that he would not live a year in the climate of England; whereas, if he gave up all composing and exertion and went to Italy, there was a possibility of his living several years. "Then," said Weber, "I shall certainly go to England, for by so doing, I shall be enabled to make money enough to keep my family from destitution. If I should go to Italy, all I could hope to gain would be a few years of miserable existence, and die in the end and leave my family to starve."

He was received with the kindest attention in London, and took up his residence at the house of Sir George Smart. The opera "*Oberon*" after a thorough preparation, was produced on the 12th of April. The success was so pronounced and Weber was so delighted that he immediately sat down and wrote to his wife. "My best beloved Caroline, through God's grace and assistance I have this evening met with the most complete success. The brilliancy and affecting nature of the triumph are indescribable. When I entered the orchestra, the whole house, which was filled to overflowing, rose up, and I was saluted by huzzas, and the waving of handkerchiefs, which I thought would never be done. They insisted on encoring the overture. Every air was interrupted twice or thrice with bursts of applause."

Weber received in all about a thousand pounds from "*Oberon.*" His retiring nature was much in the way of his being particularly successful in gaining many invitations to play at the parties of the aristocracy, and consequently he was deprived of that source of income which was generally open to foreign artists in London.



C. F. von Weber.

The benefit concert which was given on the 26th of May, was not well attended, and the disappointment, together with the fatigue and worry of his previous labors, brought on a state of exhaustion from which he could not rally, and on the morning of June 5th, 1826, Weber's friends found him dead in his bed.

Moore says: "Weber's fancy loved to wander in the regions of enchantment, and to embody the

wild and fantastic images of German superstition. He gloried in delineating the wild and savage aspects of nature."

As a composer, Weber is little below Mozart, Wagner, or Beethoven. In disposition he was gentle, retiring, and affectionate; his mind was highly cultivated. Great would be the void in art had Weber never lived.

ANALYSES OF WEBER ILLUSTRATIONS.

OVERTURE TO DER FREISCHUETZ.

HAUER says of the "Overture:" "This form may be divided into the old, (French and Italian,) and the modern overture. The composer Lully (1633-87,) the founder of the French Opera, was also the inventor of the so-called *French Overture*. Its form consisted of a movement in common time, generally called the "grave" (gra-ve,) (solemn or heavy,) followed by a fugue, which may be set in another key, and in different time; after the fugue, part or whole of the grave is repeated. This form became so popular, that Handel, Bach, Keiser, Telemann, Hasse, and other composers of the eighteenth century adopted it....The Italian overture, as introduced by Scarlatti, was quite different; it consisted of three distinct movements, the first and last of which were fast....The modern overture may be divided into three classes: the *Opera Overture*, the *Artistic Overture*, and the *Concert or Programme Overture*. The Opera Overture has been perfected by Mozart, Weber, Spohr, and others, with great attention and care; whilst the Italian and French composers did not bestow much attention on it," etc.

"Der Freischuetz" is one of the most beautiful and graphic of overtures. The subjects are mostly taken from the opera, beautifully put together. It opens with an introduction of eight measures, principally in the "Quartet," (stringed instruments.) This is followed by a lovely melody for horns, accompanied by the quartet. This introduction and melody do not occur again in the opera. But now the peaceful, every-day life of the village, represented by this quiet introduction, is rudely disturbed by the appearance of Samiel, the evil spirit. Just at the end of this first period, a mysterious tremolo in the quartet, with wierd notes in the clarionets and bassoons, and ominous pizzicato notes in the basses, interrupt the melody. This passage, occurring several times in the opera, announces the apparition of Samiel. The violoncello plays a sad, wailing strain, passing through several harmonies, until it reaches the next subject, an important one in the opera. This is a "Molto Vivace," in C-minor; a restless, gloomy air. In the opera it is Max, the young lover, who sings it. Here the

clarionet plays it, and the hautboy answers it, with a little figure like the sighing of the wind. After an episode, full of uneasiness and restlessness, comes a fortissimo passage, which occurs again in the opera, when Caspars casts the sixth bullet, and when the whole heaven becomes black as night, and the storm breaks out with all its fury. In the midst of this terrific convulsion of nature, a clarionet (solo) plays a lovely melody, of which Berlioz says: "What more beautiful example could I give of the application of some of these nuances, than the dreamy phrase of the clarionet, accompanied by a tremolo of the stringed instruments in the middle of the overture of Der Freyschuetz! Is it not the lonely maiden, the light-haired betrothed of the hunter, who, lifting her eyes to heaven, mingles her tender plaint with the noise of the deep forests agitated by the storm?" Max, too, sings a melody something like this in the Wolfsschlucht scene. The beautiful melody in E-flat, at the conclusion of the storm, is sung, in the opera, by Agatha, in the Scene and Aria, (the Prayer scene,) after she has heard the distant horns, announcing the return of her lover.

The storm motive appears again, after an episode of fourteen measures, but in a less gloomy key, being now in E-flat major, but still rough and stormy. Then the sweet, hopeful song of Agatha breaks through the storm again, in the clear key of G-major, and that, in turn, is smothered by the dismal, infernal melody of Samiel, and then the storm of the sixth bullet again breaks out, with fragments of Max's despairing song, after Samiel has disappeared. Again the demon appears, after a tremendous passage of the whole quartet in unison, but now he seems to fade away, with low mutterings, while the first violins, and then the violoncelli, play a beautiful, quiet melody. One note, pizzicato, on the basses, and he is gone altogether, and the joyous part of the opera asserts itself. There is a bright introduction of eight measures of loud, clear chords in C-major, and then another passage of the violins, but happy and triumphant, this time, and then we hear the happy song of Agatha, and thus the overture ends.

RONDEAU BRILLANT.

THE principal subject of this very brilliant piece occurs three times in the course of it, at measures 1-20, 66-80 and 142-149. Another very interesting subject appears at measure 48, and again 28 measures before the end of the piece.

Fragments of these two motives occur here and there throughout the piece, and brilliant passages for both hands connect these with the two principal subjects. In the performance, special attention should be given to the phrasing, and to the brilliant style which belongs to the piece. Fortissimo passages, as at the fifth measure, sound all the louder and more brilliant if the first note only is played fortissimo, and the rest not so loud. The legato passages at the 9th and following measures must be played very even, and the longer

notes must be held out to their full value. When, also, notes have double stems they must be held out. The scale passages must, of course, be perfectly even, with accents at the beginning of the measures, and the rapid passages in contrary motion must be accented as marked. The phrasing of the thirty-second notes after the second subject, (more difficult on the piano than on the violin,) must be carefully observed. The flourishes after the second entry of the principal subject are played soft; only the first notes of each measure being loud. In the long passages preceding the short entry of the subject in the bass, there is always a decided crescendo and diminuendo, as the passages rise and fall, to the eye, and there is a strong accent on the highest note of each passage.

ROMANCE,

L. Spohr.

22. *Larghetto.* *dolce* *p*

System 1 of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (bass and treble clefs) in the middle, and a bass clef staff at the bottom. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a complex, rhythmic accompaniment in the grand and bass staves.

System 2 of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (bass and treble clefs) in the middle, and a bass clef staff at the bottom. The key signature has three sharps. The music continues with melodic and accompanimental lines. A dynamic marking of *p* (piano) is present in the middle staff.

System 3 of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (bass and treble clefs) in the middle, and a bass clef staff at the bottom. The key signature has three sharps. The music continues with melodic and accompanimental lines.

System 4 of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (bass and treble clefs) in the middle, and a bass clef staff at the bottom. The key signature has three sharps. The music continues with melodic and accompanimental lines.

un poco piu vivace *mf*

Tempo I. *pp* *Tempo I.* *pp*

ritard. *ritard.*

a tempo *a tempo*

pp *pp*



Louis Spohr.

❖ LOUIS SPOHR ❖

WAS born in 1784, at Woltershausen, Germany. His father was a physician, and played the flute quite skillfully. His mother was a fine singer.

The love of music was early awakened in the child by hearing them perform together of an evening. He sang duets with his mother when only four years old. His father bought him a violin, on which he made such rapid progress that he soon was able to play trios with his parents. A French amateur, named *Dufour*, was his first teacher. The rapid progress he made soon decided his parents to devote him entirely to music. He was therefore sent to Brunswick, and studied violin under Kunisch, and harmony under Hartung, who at first rebuked Spohr for trying to compose, telling him to "learn something first." This was good advice, as Spohr soon acknowledged. He studied scores and soon learned to write harmony correctly. He was allowed to play in the Theatre Orchestra, where he became familiar with the compositions of some of the masters. His teacher, Kunisch, soon insisted on his studying the violin under Maucourt, who was considered the best violinist in Brunswick.

His father, having a large family to support, could do no more toward his education and decided to send him to Hamburg to shift for himself. Spohr readily took to the idea, as he had before him the example of his father who in youth had been thrown on his own resources.

So, full of hope, he set out for Hamburg with a little pocket money and a letter of introduction to Professor Busching. When the latter read the letter, he exclaimed: "What madness to send a boy of fourteen into the world, trusting merely to luck!" This so dashed his hopes that he set out afoot for home. When nearing his destination he became ashamed of himself for having given up so easily; so he went boldly to the Duke of Brunswick and applied for a position in the orchestra, and to back up his application he played a concerto of his own composition. The Duke was delighted with him, and at once took him under his care. He remained in the orchestra until the Duke placed him under Francis Eck, a traveling violin virtuoso. With Eck, Spohr traveled around to different cities, all the while studying with great zeal, sometimes practicing ten hours a day. In

this manner he succeeded in acquiring such mastery over his instrument that he was able to play Concerto-music at sight. Between whiles he painted, wrote, read, and composed. Among the things composed at this time are his first violin concerto, and three violin duets. He began to find that he was entirely outstripping his teacher, and a good critic one day said, "Eck is your superior as a virtuoso, but you are more of a musician than he."

With his teacher he went to St. Petersburg, where he mentions meeting Clementi and his pupil, John Field. Here he spent a most enjoyable season in studying the wonders of that ice-bound city. From St. Petersburg he returned to Brunswick, where he astonished and delighted all by his marvelous playing. At Brunswick he found Rode, the great violinist and composer. He at once applied himself to the task of imitating that great master in his style of playing and composition. This he soon accomplished. The Duke appointed him First Violin in the orchestra. In contemplation of a concert tour he composed the D-Minor Concerto, the A-Major Concerto, and a set of variations. In the fall of 1804, he set out for a tour of the German capitols. He met everywhere the greatest success. In Leipzig, his reputation in Germany was established by the following account of the concert written by Rochlitz, the editor of the Musical-Journal: "The Concert given by Herr Spohr afforded us a treat such as, so far as we can remember, no violinist, with the exception of Rode, ever gave us. Herr Spohr may without doubt, rank among the most eminent violinists of the present day, and one would be astonished at his powers, when his youth is considered, were it possible to pass from a sense of real delight to one of cold astonishment. His Concerti rank with the finest existing, whether as regards conception, soul and charm, or in respect of precision and firmness. His peculiarity inclines mostly to the grand and to a soft dreamy melancholy. Herr Spohr can execute everything. As regards correctness of play, it is here, as may be presupposed, as sure fundamental principle; a perfect purity, surety and precision, the most remarkable execution; every manner of bowing, every variety of violin-tone, the most unembarrassed ease in the management of all these, even in the most difficult

passages; these constitute him one of the most accomplished of all virtuosi."

In Berlin, Spohr met Bernhard Romberg, the great violoncello player and composer. One day after Spohr had finished a Beethoven quartet, Romberg asked, "How can you play such stuff as that?" In Berlin he also met Dussek and "the little Beer" afterward known as the great composer Meyerbeer.

In 1805, Spohr was installed as Court-Director to the Ducal Court at Gotha. Here he met Dorette Scheidler, a girl of 18, and a most masterly player on the harp. He fell in love with her and they were married soon afterward. Spohr wrote much for the harp and violin. About this time he wrote an opera "Die Prufung" (The Trial). It was performed and pleased every one but Spohr. He now confined himself to instrumental composition for some time, writing the Fantasia, op. 35, Variation, op. 36, the Fifth Violin Concerto, op. 17, and a Pot-Pourri, op. 22.

He set out with his wife on a concert tour,—at Weimar playing before the court, and the poets, Goethe and Wieland. In Prague they were received with the greatest honors. In Munich King Maximilian presented them with diamonds of great value. In Stuttgart Spohr met Von Weber, and the acquaintance ripened into a life-long friendship. Spohr's European reputation was now established. In 1813 he accepted the position of Director of the Theatre "an der Wein," Vienna. Here he met

Beethoven, who had become almost totally deaf. In speaking of the great composer, he says: "His constant endeavor to be original and to open new paths, makes his works become more eccentric, unconnected, and incomprehensible. There are people who imagine they can understand them, but I am not one of them. I firmly believe that Beethoven is wanting in aesthetic feeling and in a sense of the beautiful." How liable to error are the greatest of critics!

About 1816, Spohr made a tour through Italy, and then became director of the theatre at Frankfurt on the Main, but he did not remain long. After several artistic tours he finally brought up in London in 1820. In 1822, he was appointed director of the court orchestra at Cassel, where he composed his opera, Jessonda. He continued to reside at Cassel through a wonderfully long and active life. Among the compositions which he wrote here, may be mentioned the operas, "The Alchemist," "Pietro von Albano," "The Crusaders," the "Historical Symphony," the symphony, "The Seasons," the "Double Symphony," "The Consecration of Sound," the oratorio, "The Fall of Babylon."

Spohr's influence on violin playing has been very great. The school he founded was the largest and most vigorous of all the German schools. Its principles are fully set forth in his "Violin School" which was first published in Vienna in 1831. He died in 1859.

ANALYSES OF SPOHR ILLUSTRATIONS.

ROMANCE.—("Die Rose.")

SPOHR, the father of the German school of the Violin, of which Ferdinand David, (according to Lampadius, his "favorite pupil,") Joachim, Kempel, Wilhelmy, Schradiek, and a hundred others, are representatives, was not only the greatest violin-player of his time, but was also a great and versatile composer. If, as we are informed, he was victorious, in a contest with Paganini, as to which was the greater player, the judges deciding that Spohr was the greater *Musician* in his playing, he would, a fortiori, have won the prize for his compositions. For, while Paganini's works are very interesting as specimens of immense difficulties which no one but

Paganini could ever entirely overcome, and while his instrumentation is excellent, the compositions of Spohr take a far higher rank. He wrote an extraordinary number of elaborate compositions, including Operas, (such as Faust, Jessonda, etc.,) Symphonies, (of which the one entitled "Die Weihe der Töne," the "Consecration of Music," is the best known,) Quartets, Quintets, and Octets, Duets for Violin and Harp, Violin and Piano, and two Violins, as well as many admirable Violin Solos: and all of these show the hand of the great master.

The Romance, ("Die Rose,") one of his most beautiful songs, is presented here as a transcription for Violin and Piano, and easy for both instruments.

VIOLIN CONCERTO.

No. 8.

THIS is the celebrated "Gesangsscene," a favorite of all Violin-players. It is not in the most formal shape of the "Concerto," not being divided in any very definite way. It opens with a majestic Tutti, and the Solo Violin begins on the 28th measure, with a long and beautiful Recitative, well calculated to show off to advantage the rich and sympathetic tone, which is peculiar to the Spohr-school. After this comes an exquisite Adagio, introduced by the orchestra, (or Piano,) and then taken up by the Solo-Violin. The beautiful melody is enriched with many embellishments, (which should be played very delicately, as is always the case with embellishments.)

A new subject follows, (in A-flat,) also introduced by the accom-

paniment: beginning, in the Solo, with bold passages, on the G and E strings, and bristling with rapid flourishes, in "broken chords." A legato passage of five measures leads back to the Adagio motive, which is now still more embellished than at its first appearance. A long Recitative, in double notes, (which should be prepared for by much daily practice in double notes and octaves) follows this Adagio. The movement now changes to an Allegro Moderato, and the Accompaniment has a long Tutti, leading to the most brilliant part of the Concerto. Here we have passages, brilliant with trills, staccato scale-passages, arpeggios, and octaves. This is interrupted by an episode of about a page in length, and then the brilliant subject strikes in again, and the Concerto ends with a long Cadenza in double notes.

ETUDE V.

Paganini-Liszt.

Allegretto.

PIANO.

p
(imitando il Flauto.)

(imitando il Corno.)

p *f* *p* *p*

non legato

3 2 1

2 3

f

The musical score consists of five systems of piano accompaniment. The first system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music is marked 'PIANO' and 'Allegretto'. The first system includes the instruction '(imitando il Flauto.)' and a dynamic marking of 'p'. The second system includes '(imitando il Corno.)' and a dynamic marking of 'f'. The third system features dynamic markings of 'p', 'f', and 'p'. The fourth system is marked 'non legato' and includes fingering numbers 3, 2, 1 in the right hand and 2, 3 in the left hand. The fifth system concludes with a dynamic marking of 'f'. The score is written for piano with treble and bass staves.

marcato .

p

This system shows the first two staves of music. The upper staff contains a series of chords and melodic fragments, while the lower staff provides a bass line. The tempo marking 'marcato' is placed above the first measure, and the dynamic marking 'p' (piano) is placed above the fifth measure.

f

marcato

This system continues the musical piece. The upper staff features more complex chordal textures and melodic lines. The dynamic marking 'f' (forte) is placed above the third measure, and 'marcato' is placed above the fifth measure.

sempre

This system shows the third and fourth staves. The lower staff has a prominent bass line with some double notes. The tempo marking 'sempre' is placed above the fifth measure.

marcato

This system shows the fifth and sixth staves. The upper staff continues with intricate chordal patterns. The tempo marking 'marcato' is placed above the first measure.

This system shows the seventh and eighth staves, concluding the page's musical content. The notation continues with complex textures in both hands.

First system of musical notation. The treble clef staff contains a series of chords and arpeggiated figures. The bass clef staff contains a melodic line with a triplet of eighth notes (fingered 3, 2, 1) and a single eighth note (fingered 1). A piano dynamic marking (*p*) is present.

Second system of musical notation, continuing the piece with similar textures in both staves.

Third system of musical notation, featuring a more active bass line and a piano dynamic marking (*p*) at the end.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material.

Fifth system of musical notation. The treble clef staff features a *glissando* (glissando) and a trill (*tr*) marked with an 8. The bass clef staff continues with a melodic line.

glissando.

p
con bravura.

tr

This system features a grand staff with a treble and bass clef. The right hand begins with a glissando of sixteenth notes, indicated by a dotted line and the word "glissando.". The left hand plays a rhythmic accompaniment. The system concludes with a trill in the right hand, marked "tr", and a dynamic marking of "p con bravura.".

This system continues the piece with intricate sixteenth-note passages in both hands, featuring various articulations and slurs.

This system contains more complex sixteenth-note figures, with some notes marked with "4" and "2" to indicate fingerings or accents.

glissando.

tr

f

This system includes another glissando in the right hand, followed by a trill marked "tr" and a dynamic marking of "f".

glissando.

This system features a final glissando in the right hand, continuing the technical demands of the piece.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The notation is dense, featuring frequent sixteenth and thirty-second notes, often beamed together. Slurs are used extensively to group notes across measures. The piece concludes with a *crescendo* marking in the first system of the fifth system, indicating a gradual increase in volume.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a melodic line with a long, sweeping slur and a piano (*p*) dynamic marking.

un poco animato.

Second system of musical notation, showing a piano accompaniment with a piano (*p*) dynamic marking and some numerical markings (1, 2, 3, 4) below the bass line.

Third system of musical notation, continuing the piano accompaniment with various rhythmic patterns.

Fourth system of musical notation, featuring a *marcato.* dynamic marking and a piano (*p*) dynamic marking.

Fifth system of musical notation, concluding with a *perdendosi -* marking and a forte (*f*) dynamic marking.



Niccolò Paganini

≡ NICOLO PAGANINI ≡

IT IS seldom that any one man can claim the distinction of having it universally conceded that in the whole world there is not, nor ever has been, his equal. But such is the reputation of Nicolo Paganini. His fame spread through the civilized world with the dazzling flash of a meteor, but it did not go out in sudden darkness; for forty years did this extraordinary man's art shine on the world of music like the sun. All lesser lights were extinguished. His was the perfection of art.

This man who revealed to humanity the world of dreams was born February 10th, 1784, at Genoa, the same city in which, years before, was born the man who was destined to reveal to humanity a material world.

When Paganini was an infant, his sweet and gentle mother had a dream, in which it was revealed to her that her son would become the greatest violinist in the world. She told her dream to the father, a cruel, grasping man, who at once began to enforce a system of crowding his talented son's development. To this enforced development is due the destruction of Paganini's mental and moral equilibrium and life-long ill-health. He was of a very delicate and nervous organization, and when four years of age, had an attack of catalepsy which so closely resembled death that he was placed in his shroud and preparations made for burial. His own temperament fired his ambition and urged him on to an excessive and unhealthy application. When his spirits flagged his father beat him, and kept him practicing till he was exhausted. Starvation was even tried to further his precocity.

When he was nine he made his first appearance at a concert, where he played some variations on a French air, *La Carmagnole*. His triumph was so great that his father was stimulated to further exertions in his behalf. A new teacher must be found who could advance the boy farther. It is told how the father took the young marvel to Rolla, a celebrated musician at Parma. Rolla was con-

fined to his bed, and while the father was negotiating with him for lessons, little Nicollo in the next room took up the master's violin and played off, at sight, some immensely difficult music, which he found lying on the desk. Rolla listened in amazement. Finally he exclaimed, "I can teach him nothing."

Ghiretti was then applied to and gave him three lessons a week in harmony and counterpoint. But with Paganini masters were a superfluity. The unerring instinct within, his untiring industry, his boundless ambition, impelled him onward and upward with a speed and thoroughness that no teacher could hinder or assist. He would practice twelve hours at a stretch, repeating difficult passages over and over again in every imaginable way, until he dropped from exhaustion. Nature had given him a perfect hand, an exquisite sensibility, and an inexhaustible fountain of emotion—inconstant study did the rest. In 1797 his father took him on a concert tour. Money flowed in, which the parent dutifully pocketed. He had already composed much, having, when only ten years of age, written twenty-four fugues and a number of other compositions so difficult that nobody but himself could play them. In 1798 he went off on his own responsibility to give concerts. He was everywhere overwhelmed with applause and attention. Finding himself free from restraint and with plenty of money, he plunged into all sorts of dissipation. He drank, he gambled, and at the age of seventeen his passion for gambling was so strong that everything—money, jewels, rings, watch, had slipped through his fingers. The only thing left was his beloved Stradivarius violin, and three francs. Staking his three francs on the lucky card he won 160 francs, thus freeing himself from the necessity of selling his violin. He, himself, says: "From this time I abjured gambling, to which I had sacrificed a part of my youth, convinced that a gamester is an object of contempt to all well-regulated minds."

Shortly after, Paganini, was presented with a Guarnerius violin. This instrument he played the rest of his life, and when he died he left it to the city of Genoa, on condition that no other musician should ever play on it. It is still on exhibition under a glass case in the above-mentioned city.

Up to the time he was twenty, Paganini seems to have been satisfied in accomplishing all that previous musicians had done; now he set about to do what no other musician had ever dreamed of doing. While in the service of the Grand Duchess Eliza of Tuscany, he had leisure to devote himself to the series of experiments which resulted in the production of those marvelous effects which have ever been the marvel and mystery of the musical world. The most ridiculous and absurd stories are told of how he acquired his power over the instrument—how he murdered his mistress and being imprisoned for years with no companion but his violin, acquired his skill in solitude. All falsehoods, every one of them. Paganini's morals were up to the average of morals in the loose state of society in which he was reared. He always did his duty as a man, as a son, and as a friend. When he was thirty, he left his position at court and started on his concert tours. It is said that he never practiced after he was thirty. He was very partial to the climate of Italy, and spent as much of his time there as he could. In all the cities of Europe he met with the same unqualified success. Money flowed into his purse and honors were heaped upon his head. His avarice is often quoted, but certainly the man who goes down into his pocket and takes out 20,000 francs to give to an unrecognized composer, can not be wholly lost to generous feelings.

Haweis has vividly described Paganini and his playing as he appeared in London:—"Enter Paganini—a shudder of curiosity and excitement runs through the crowded theatre, the men applaud, the women concentrate a double-barrel fire of opera-glasses upon the tall, ungainly figure that shuffles forward from the side scenes to the foot-lights, with such an air of haughtiness, and yet so many mechanical bows. As the applause rises again and again, the apparition stands still, looks round, takes in at a glance the vast assembly. Then, seizing his violin, he hugs it tightly between his chin and chest, stands for a few seconds gazing at

it in motionless abstraction. The audience is now completely hushed, and all eyes are riveted upon one silent and almost grotesque figure. Suddenly Paganini raises his bow and dashes it down like a sledge-hammer upon the strings. He revels in his distinctive and astonishing passages, which hold the audience breathless. At one time torrents of chords peal forth, as from some mimic orchestra; harmonic passages are thrown off with the sharpness and sonority of the flute accompanied by the guitar, independent phrases being managed by the left hand plucking the strings, while the right is playing legato passages with the bow. The most difficult intervals are spanned with ease—the immense, compass-like fingers glide up and down every part of the key-board, and seem to be in ever so many places at once. Heavy chords are struck indifferently with the point or heel of the bow, as if each inch of the magic wand were equally under control; but just when the prodigious feats of skill are causing the senses to reel with something like a painful strain, a low, measured melody steals forth and penetrates the souls of all present, until some of the audience break out in uncontrollable applause, while others are melted to tears, overpowered by the thrilling accents. Then, attenuated as it were, to a thread—but still distinctly audible and resonant—the divine sound would die away; and suddenly a grotesque flash of humor would dart up from a lower sphere and shift the emotional atmosphere, as the great maestro too soon dashes, with the impetuosity of a whirlwind, into the final 'rondo' or 'moto perpetuo.'"

Paganini's secrets—if he had any—died with him. In many things he has enriched the art of violin playing. The use of harmonics, now so well known, was first made by him; also the *tremulo* for the left hand, *Staccato* bowing perfected by him, as also was the *pizzicato* runs in rapid movements. Returning to Italy, broken in health, though immensely wealthy, he passed his time in a leisurely manner, playing at an occasional concert for sweet charity's sake, or making flying visits to Paris to hear the music of Cherubini and Beethoven.

A few of his compositions are in existence, but it is known that his best ones were not published and were probably never written down.

He died May 27th, 1840.

ANALYSES OF PAGANINI ILLUSTRATIONS.

LA CAMPANELLA.

Transcribed from the Violin-Solo of Paganini, by Liszt.

THE first step will be to examine this apparent labyrinth of notes, and see if we can simplify it, by dividing it into parts, periods, or phrases: and we find it a very easy task, and that the whole piece can be reduced to a form as simple as any in this volume.

It begins with an Introduction of four measures, imitating the clear sound of little bells, from which the piece takes its name. The rest of the Etude is, with the repetitions, composed of three short periods, viz:

- 1.) Measures 4-12, in G sharp Minor; repeated.
- 2.) 21-29, in B-Major, D-sharp Major (same as E-flat Major), and F-sharp Major.
- 3.) 29-37, in C-sharp Minor, B-Major, and G-sharp Minor, followed by a Cadenza, or transition-passage, leading back to No. 1.

All of this appears in three forms, like a Theme with two variations.

As for the performance of the piece, not a great deal need be said about it, as it is so extremely hard that only those would attempt it who had made all the necessary preparatory studies. It may be

enough merely to indicate the principal difficulties and points of study

- 1.) Skips, m. 4, etc.
- 2.) The first notes of the arpeggio chords, coming with the first note of the right-hand group, m. 5.
- 3.) Staccato, light, even, and round.
- 4.) Evenness, where both hands play passages to sound like one hand, m. 21.
- 5.) Turns, m. 22.
- 6.) Reading in difficult sharp keys, everywhere.
- 7.) Staccato double notes, in right hand, m. 34.
- 8.) Stretches, m. 41, 42.
- 9.) Repeated notes, m. 50, 61, etc.
- 10.) Trills, in the same hand with chromatic runs, m. 66.
- 11.) Long chromatic runs in one hand, m. 73, etc.
- 12.) The same in a difficult shape, in both hands, in quick alternation, m. 76, 77.
- 13.) Simultaneous double notes and octaves, m. 101 to the end.
- 14.) Rapid extended chords, last eleven measures.

VIOLIN ETUDE.

Transcribed for Piano by F. Liszt.—PAGANINI.

THIS is not one of the most difficult Paganini Caprices. Nos. 2 and 3 are much harder, and so is No. 6, with its eleven variations. But No. 5 is one of the most melodious. It is in the bright keys of E-major and C-major, with a short period in E-minor, between them. The first measures are to be played according to Paganini's own directions, "Imitando il Flauto," imitating the flute, and a few measures on we are to imitate horns. Liszt gives the same directions in his transcription. He has given us a very faithful translation of the original, and adapted it perfectly to the different character of the piano as an instrument. It is a study for delicate staccato and loose wrist, in both hands, for glissando in sixths, a very hard and very useless ornament, and for the even "interlacing" of both hands.

It follows the melody and the form of the original exactly, except that Liszt repeats the first sixteen measures, somewhat varied, and repeats also (in the original) the second measure from the end, and improves it thereby.

We read in Schumann's "Music and Musicians;" "Paganini is said to have rated his merit as a composer more highly than his talent as a virtuoso. If general opinion has not, until now, agreed with him, it must at least be allowed, that his compositions contain

many pure and precious qualities, worthy of being firmly fixed in the richer setting required by the Piano-Forte.

This is especially true of his Violin-Caprices, from which the above Etudes are taken. They are imagined and carried out with rare freshness and lightness."

Of Liszt's Transcriptions, Schumann says: "To produce the same effects," (those of the violin), through whatever means, was here a difficult task for the arranger. Every one, however, who has heard Liszt, knows that he understands all the means and effects of his instrument. It must be highly interesting to find the compositions of the greatest Violin virtuoso of our century, in regard to bold bravura,—Paganini, illustrated by the boldest of modern Piano-Forte virtuosos,—Liszt. A glance into the collection of wonderful, seemingly over-turned, scaffolding of notes, is sufficient to convince the eye that simplicity is not to be found here. . . . To be sure very few will be able to master them, perhaps only four or five in the world. But this need not restrain others from studying them, nor need they be therefore ignored. It is pleasant to approach the highest point of virtuosity, though even at some distance. . . . The collection is probably the most difficult for the Piano-Forte, as its original is the most difficult for the Violin."

MISCELLANEOUS.

SETSET. From "Lucia." TRANSCRIBED BY D. KRUG. Op. 117.—ROSSINI.

THIS is a very pretty piece, and easy too, ranking in about the 2nd or 3rd grade. The accompaniment is to be gentle, though sonorous. The right-hand part should be full and sweet. A certain richness of tone belongs to the transcription of a concerted piece, especially of one so near a chorus as this. The legato octaves are fingered by alternating, where convenient, between the

fourth and fifth fingers. The descending trills at measure 42, have no finish to them, except the last, which precedes a higher note. The notes in that and other measures, with double stems, are to be held out while the other five notes are played.

Other fine Transcriptions on "Lucia" are by Prudent, Liszt, Ascher, etc.

SONATINA.

In G. (Opus 20. No. 1.)—DUSSEK.

THIS melodious and pleasing piece opens with a subject of considerable force, the syncopated half-note, especially, needing to be delivered with decision. This part ends at the sixteenth measure where, instead of the second subject, which would be expected to enter there in the key of D-major, there is a sort of modulating interlude, in various keys, leading to the principal subject in an abbreviated form in measure 25, and a short conclusion beginning in measure 36, carrying the work to a total length of 39 measures. The second movement is a pleasing rondo, in the tempo of a minuet. Its

principal subject ends at the double bar, measure 38. The second is in G-minor, measure 39, followed by modulating passages leading to the recapitulation of the principal subject in measure 79. The conclusion begins in measure 102, the whole ending in measure 110. There is no great dramatic force in a work of this character, but by a judicious variation of touch, and by making the most of the indications of expression and phrasing found in the music, a pretty effect can be made with it. It belongs to the class of tone poetry "for youthful minds," for whom it is just as important as great works are for adults

6.

DER PROPHET.

Bettelarie. O gebt, o gebt!

Andantino quasi Allegretto.

D Krug, Op 117

PIANO.

The first system of the piano score is in 3/4 time and D major. It begins with a *Red. f.* dynamic and a *P* (piano) marking. The melody features a triplet of eighth notes. Dynamics include *cresc* and *m. g.* (mezzo-forte). The system concludes with a *ritard. e dim.* (ritardando and diminuendo) marking and an asterisk.

The second system continues the piano accompaniment. It is marked *con dolore* and *a tempo.* with a *p* (piano) dynamic. The bass line includes a measure starting with the number 51. The system ends with a *Red.* (ritardando) marking and an asterisk.

The third system features a complex piano accompaniment with multiple triplets and sixteenth-note patterns. It includes several *Red.* (ritardando) markings and asterisks throughout the system.

The fourth system includes a *cresc* marking and a *f.* (forte) dynamic. A section is marked *La melodia marcato.* with a *p* (piano) dynamic. The system concludes with a *Red.* (ritardando) marking and an asterisk.

Red. * Red. * P Red. *

stringendo. 1 cresc. m.g. m.d. f_z ritard. Red. *

a tempo.

cantabile. molto dolce. Red. * Red. * 1 2 1 *

cre - scen - do. Red. * 1 2 1 *

First system of musical notation. The upper staff contains a melodic line with a fermata over the first measure, followed by a series of eighth notes with fingerings 2, 3, 3, 3, 3, 3, 3, 3, 3, 3. The lower staff contains a bass line with chords and a melodic line with fingerings 1, 2, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *Red*, *dim*, *p*, and *poco*. A fermata is present over the first measure of the upper staff.


Second system of musical notation. The upper staff contains a melodic line with a fermata over the first measure, followed by a series of eighth notes with fingerings 3, 4, 3, 3, 3, 3, 3, 3, 3, 3. The lower staff contains a bass line with chords and a melodic line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *poco*, *cre*, *scen*, and *do*. The word *strin* is written above the first measure, and *gen* above the second measure. The word *ritenuto.* is written above the final measure.

Third system of musical notation. The upper staff contains a melodic line with a fermata over the first measure, followed by a series of eighth notes with fingerings 5, 7, 7, 7, 7, 7, 7, 7, 7, 7. The lower staff contains a bass line with chords and a melodic line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *fz*, *ritard molto*, *a tempo*, *ff*, *p*, and *pp*. A fermata is present over the first measure of the upper staff.

Fourth system of musical notation. The upper staff contains a melodic line with a fermata over the first measure, followed by a series of eighth notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The lower staff contains a bass line with chords and a melodic line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *34* (ou 13), *tr*, and *cresc*. A fermata is present over the first measure of the upper staff.

Fifth system of musical notation. The upper staff contains a melodic line with a fermata over the first measure, followed by a series of eighth notes with fingerings 3, 2, 4, 3, 1, 3, 3, 3, 3, 3. The lower staff contains a bass line with chords and a melodic line with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *fz*, *f*, *dim*, *ritard*, *ritenuto*, *dim*, *p*, and *pp*. A fermata is present over the first measure of the upper staff.

❖ GIACOMO MEYERBEER ❖

 HIS great composer, whose artistic career was so prominent a feature of the musical history of the first sixty years of the present century, was born Sept. 5, 1791, at Berlin, of wealthy Jewish parents from whom he inherited the family name of Beer, and who gave him also the name of Jacob. The first was transformed into Meyerbeer on the death of an uncle from whom he received great wealth, and the latter he changed to the Italian Giacomo about the time of his early dramatic successes in Italy. Meyerbeer had the advantage of a liberal education, wisely directed, and his predilection for music was early exhibited. He had the benefit of early lessons from Lauska, and also received instructions from Muzio Clementi whenever that master visited Berlin. Abbe Vogler was also among his instructors, and under whom he had C. M. von Weber for his fellow student. As early as nine years of age he made his debut as a pianist at Berlin, and in 1810 produced his maiden composition, "God and Nature," performed at a concert of the Berlin vocal academy. His first opera seria, "Jeptha's Vow," was soon after performed at Munich, followed by "Ali Melek," comic, at Stuttgart, in 1814. Indifferent success accompanying these, he, inspired by the performances of Hummel, turned his attention to the pianoforte and soon acquired a brilliant reputation as a virtuoso. By the advice of Salieri he visited Italy, where Rossini was in the height of his early successes with "Tancredi," and resuming opera composition, produced "Emma di Resurgo" and "Il Crociato in Egitto" with distinguished success. Returning to Berlin, the latter opera was so coolly received that he left his native country and took up his residence in Paris. Meyerbeer now found his true sphere and vocation in music, and entered upon the work which made him, in connection with Auber, the pioneer of the romantic in the operatic school; and his education and broad attainments well fitted him for the task. He possessed the depth of feeling and sense of humor and irony essentially German, and had been impressed with the flowing melodies of the Italian school. Associating with

these elements the spirit and vivacity of the French, he combined all these characteristics in the works which now followed. "Robert le Diable," brought out at Paris in 1831, realized in music the romantic school introduced in poetry and literature by Victor Hugo and Dumas *pere*, and was also characterized by sentiments of a purely German character. Its success was immediate and unbounded, and its influence, together with that of his subsequent productions, is found accentuated in the work of the German Flotow, Nicolai and Rubenstein; in that of Halevy and Gounod in France, and of Mercadante, Donizetti and Verdi in Italy. His influence on dramatic coloring in modern operatic instrumentation, has also been freely acknowledged by Berlioz. This masterpiece was followed five years later by "Les Huguenots," a superb classical work in an entirely new field, in which is portrayed by the master hand of genius the terrible features of religious fanaticism. When the "Huguenots" was performed at Berlin, in 1842, king Frederick-William IV appointed Meyerbeer "General Musik-Director," and thus gave him the distinction, which he so highly valued, of being recognized as an essentially German composer. In 1843, his opera "Camp of Silesia" was performed for the first time, and gave to the renowned cantatrice Jenny Lind her first triumph. In 1851, Meyerbeer remodeled and amplified the "Camp of Silesia," and reproduced it in Paris as "L'Etoile du Nord." In 1859 he produced "Dinorah" for Paris and London, and finished the *opera-seria* "L'Africaine." While preparations for the production of this play were in progress in Paris, he died May 2, 1864.

Unquestionable as was the originality of Meyerbeer, it is a mistake to consider him the founder of a school. His work was unique, and in his masterpiece "Les Huguenots," unsurpassed for the realization of tragic intensity. It is to be admired; but offers nothing for the imitator to base reflective work upon, and in this respect—as well as in others—Meyerbeer occupies a position with respect to musical history, very nearly analogous to that of Sir Walter Scott in the realm of Romance.

ANALYSES OF MEYERBEER ILLUSTRATIONS.

ROMANCE, TENOR.

THE compositions of Meyerbeer are always dramatic and showy, and always very effective. It is as soul-stirring to listen to the "Huguenots," or "Robert," or the "Prophet," as to one of Shakespeare's tragedies, or one of our terrible modern Melodramas. In spite of the one-sided assertions of certain bigotted critics who cry up the present, and abuse the past, Meyerbeer will probably hold his place among the greatest writers of opera, for many years to come. There are no signs of age or decay in his music, and such a story as that of the "Huguenots," however slight the foundations of it may be in reference to truth, will always be interesting and exciting. One part of it at least, was true, is true, and ever will be true; the story of the love and marriage of Raoul and Valentin. Not that the facts are necessarily historical. But they are facts that belong to human nature and are as liable to happen to-day, as two hundred years ago. Times of excitement, of danger to one's country or religion, will create heroes and heroines now, as real as at any time in the history of the world. Probably there were episodes as romantic and as thrilling, during the wars in which our own country has been engaged, as any in the Opera of the Huguenots.

Two of the most romantic numbers in the Huguenots are the exquisite Tenor Aria, (*Bianca al par del piu bianco velo*), and the scene

in which the old Huguenot Soldier, Marcel, joins the two lovers in marriage. In both of them much of the effect comes from the very unique and beautiful accompaniment, which, in both cases is of the utmost simplicity. In the Tenor Aria, a solo Viola plays a beautiful introduction of arpeggio passages, and slow double-notes. And this one viola accompanies the Aria for some 26 measures, and then the orchestra strikes in, in pianissimo chords. In the wedding scene, it is only one instrument which accompanies the Trio; a Bass Clarinet. The Viola Solo was originally played on the Viola d'amour. Krug has transcribed the Tenor Aria very tastefully for young players. His transcriptions are, many of them, excellent. He has not introduced the Viola part in this transcription, in order not to make the piece too hard.

The Aria from the Prophet, (*ah! mon fils*) is most touching. The heart must be icy indeed whom the pleadings of a devoted mother would not touch. But the son of Fides is crazed with religious enthusiasm, and pays no regard to his poor mother's prayer.

This Transcription belongs to the same set as the one mentioned above, and is of about the same grade of difficulty. The principal points for practice, are the arpeggios, the elegant passages, and the singing tone.

MISCELLANEOUS.

BALLADE.

In A-Flat, Op. 47—CHOPIN.

THE Ballade, in the sense of an extended Instrumental piece, is a modern invention. It does not at all preserve the shape of the old Ballad, such as the old Bards sung, to the accompaniment of their harps, to words such as we still read, in Walter Scott's, and Tennyson's poems. Chopin is the best known composer in this style, though others have written Ballads and Balladines.

This and the one in G-minor are the best known of the four Ballades which he has left us.

But we need not refuse to see any traces of the old Ballade in these Ballades of Chopin; for while we do not find in this one either the form of a "First-Movement," "Rondo," or ordinary "Song," we can without much stretch of the imagination divide it into verses, and associate with it any old Ballad that the music will suit. We may, e.g., divide it thus:

First Verse, and Introduction. Measures 1-49.

Second Verse, a new melody, in F-major, with an introduction of four measures. Measures 54-61.

Third Verse, with an introduction of three measures, a new melody in F-minor, an intermediate Episode, and a return to the melody. Measures 62-85.

Fourth Verse. Episode of 10 measures, followed by a repetition of the "second verse." Measures 86-112.

Fifth Verse. Episode (Transition) of three measures, introducing a new subject, afterwards appearing at the end of the piece. Measures 113-124.

Sixth Verse. Episode of 23 measures, and repetition of the second verse, in D-flat. Measures 124-153.

Seventh Verse. Transition passage of three measures, leading to the third verse, in C-sharp minor, with episode, and return of melody, as in that verse. Measures 154-179.

Eight, and last Verse. Measures 179, the end.

CODA, preceded by an episode of six measures. This Coda is a very interesting and, exciting one. It begins with a "Pedal-point," the melody of which consists of the second and first verses, alternately.

The first Pedal-Bass is on B, and rises, by three changes, to C, D, and E-flat. From very soft ("smorzando" and "sotto voce,") it becomes "louder and louder," ("poco cres,") "cres," and "sempre cres,") until it arrives at the first melody, fortissimo, and now after a crash, on the chord of six-four in the original key, it becomes soft for a moment, but immediately becomes louder and louder, and faster and faster, until it reaches the *piu mosso*; the melody of the fifth verse, and with this it ends.

This is not a very scientific arrangement, perhaps, but if it helps to give a meaning to the performance of this musical poem, it need not be despised.

The following notes may be made for practice, in the order of verses.

1. Legato, in double notes and octaves. Octaves at Measure 9, precisely together. The broken chords at measure 26, etc., well connected. The whole verse in brilliant and majestic style.

2. This is a study for "phrasing." The rests must be vigorously observed.

3. Here the tone is fuller than in the preceding verse. The "cresc." must be a real, *live* one, every note louder than the one before.

4. In this Episode there is also a lively "decresc.," followed by a cresc., etc. Same phrasing as in 2.

5. Study for clear and brilliant passages. The flourishes (in broken chords), begin with the note in the bass. Measure 124, etc., are very light, (*leggiero*).

6. Like 2.

7. Melody of 3. Study for the left hand. It must not lag at all. The right hand passages, beginning at measure 165, form a "pedal-point" in the treble. There is another real cresc. here.

8. Coda. Here must come in whatever of dramatic power the player possesses. It is all life and excitement, ever growing until it reaches the crash, like the stroke of the "Tom-tom" in the "Phaeton" of St. Saens. Here comes a lull of a moment, but a cresc. follows, shorter and mightier than the preceding one, and leading to the end of the piece.



Giacomo Meyerbeer.

❧ KARL CZERNY ❧

ONE of the most interesting figures in the musical history of the present century is Karl Czerny, a composer of high repute and remarkable fertility, and a teacher of universally conceded renown. His musical faculty came to him by inheritance, his father having been a musician of highly cultivated powers. Karl Czerny was born at Vienna, February 21, 1791, and his talent being early manifest his father took pleasure in devoting his time to its judicious cultivation and proper direction. At the age of ten he was able to play from memory the principal compositions of the great masters. Among the friends of his father was Krumholz, the violinist, a devoted admirer of Beethoven, by whom the young Czerny was brought to the attention of that great composer. Having heard him play Beethoven at once offered to teach him, and subsequently took continued interest in his progress and success. Through his influence the youthful artist had the advantage of association with Prince Lichnowsky, with Hummel, and with Clementi, who in 1810 resided in Vienna, and by whose instruction Czerny profited, by frequenting the house of a noble patron of the former. As a result he founded his art upon the classic methods of Clementi, with great advantage to himself both as a composer and instructor. Entering upon his career as teacher he was soon surrounded by a large *clientele*, to whose musical education he devoted himself with an ardor only equalled to that with which he invested his own continuous study. As a fair criterion of his ability as a teacher, it is only necessary to mention that Liszt, Thalberg and Dohler were among his pupils. Among his clients also was Ninette von Belleville, who in 1816 lived in the house of his parents (with whom Czerny lived always), whom he trained, and who by a brilliant career through Europe as a virtuoso, spread the fame of her master abroad. He, indeed, took no pupils who did not develop special talent, and outside his labor as a teacher he devoted his entire time to self-improvement, composition and literary work associated with musical interest. In 1804, he designed a tour of the European

capitals, after the custom of artists, for which Beethoven had provided him with a distinguished introduction; but the disturbed political conditions thwarted this intention and the design was abandoned. During his entire active career he only traveled abroad on three occasions, and then for necessary rest and recreation, visiting Leipzig in 1836, Paris and London in 1837 and Lombardy in 1846. Indeed, his extremely gentle and sensitive nature unfitted him for a public career, and even in Vienna he was noted for his modest and retired life. He had neither brother nor sister, and lived under the roof of his parents. From 1816 to 1823 Czerny was accustomed to have performances by his best pupils at his house. Thither Beethoven was often accustomed to resort, and so charmed was the great master by the pleasing and tranquil domestic life he there witnessed, that he proposed to become an inmate of the house, an intention that was frustrated by an illness of Czerny's parents.

Czerny gave his first composition to the public in 1805, "20 variations concertants," for piano and violin, on a theme by Krumholz, but it was not till 1818 that he actually entered this field. At the latter period a "Rondo Brillante" for four hands was issued through the publishers Coppi and Diabelli, and so great became the demand for his productions and so prodigious his fertility in composition that at the time of his death his works numbered 849. Undoubtedly, however, this unprecedented labor was only accomplished at the expense of originality and artistic conception, and the great demand that led to it was rather due to the celebrity of his pupils and his distinction as a teacher than to any unusual inherent merit, for though he possessed great skill in originating variations for brilliant display on the piano, he accomplished nothing to entitle him to rank among the composers of eminence. It must not be inferred, however, that he had anything in common with mediocrity. He attained more solid distinction in his books of elementary and advanced exercises, of which his "Études de Velocite" had probably a wider circula-

tion than any other of the class. His "Umriß der ganzen Musikgeschichte" is also a work of importance in musical literature. His influence upon the progress of the art was principally that vicariously transmitted through the distinguished masters whom he equipped for their careers, and the impulse which his compositions gave to the sensa-

tional school of pianoforte playing which has subsequently attained such limits as apparently to have exhausted the possibilities. Czerny died at Vienna July 15, 1857, and, making his art his heir, left a considerable fortune as a noble endowment to the Vienna Conservatorium and the benevolent institutions of his native city.

MISCELLANEOUS.

STRAUSS WALTZ—Arranged by Czerny.

THIS easy and pleasing arrangement from Strauss opens with an introduction of sixteen measures. Then at measure seventeen begins the principal idea, which returns again at measure 49, counting always the first principal accent as the beginning of the theme. At measure 33 there is a secondary idea in the dominant. This part, ending at measure 69, constitutes a complete form, con-

sisting of an introduction, sixteen measures, and a song-form of three periods. At measure 65 a "Trio" period begins in the key of F. As measure 81 should properly occur a recapitulation of the principal theme. Here, however, Czerny contents himself with returning to the principal key (of C-major) and introducing a new subject in the bass, where it must be strongly accented. This continues to 93, where the coda, or conclusion, begins.

MARCH FUNEBRE.

CHOPIN.

THIS ranks with the best of Funeral Marches. Other celebrated and great marches are: The march from Saul, by Handel; the one in "La Vestale," by Spontini; the great march in the third Symphony (Sinfonia Eroica) of Beethoven; the march in his Sonata, Op. 26; the march in the Piano Quintet of Schumann; the march from Siegfried, by Wagner, etc.

Great as these are, this beautiful funeral march of Chopin's is not inferior to any of them. The march proper, in B-flat minor, expresses most graphically that grief, too deep for tears, and for which there seems to be no consolation, none but death itself.

The impassioned melody, at measure 13, speaks to our inmost soul like so many words of deep despair. It seems to implore some relief, some hope, but the answer is (measure 16): There is none! And the part ends, as it began, in dull, deep grief. But it is only in "Inferno" that there is no hope, no consolation. And there is no "Inferno" in the beautiful Trio which follows. Men have stopped and wept in the street when a funeral cortege has passed, playing this sweet Trio, full of merciful consolation. But we are not yet arrived at "Il Paradiso," and many must be the sorrows and tribulations before we get there. We need not be surprised, then, that the Trio gives way to a return of the Marcia Funebre. The grief without relief of the march is expressed in music by an exact tempo and rigid style in the performance. This exactness gives way to a little agita-

tion and "rubato," at measure 13, but returns to the first rigidity at measure 17.

For the proper performance of the Trio, a profound knowledge of the theory of Accents is essential, as well as a deep musical feeling. We are told, it is true, that in Common Time there are accents at the beginning and middle of the measure, etc. But there is, besides these accents, another, and entirely separate, set of accents, which a musician, who has given some thought to the subject, has called "tendencies." In a musical period, just as in the spoken language, there are certain prominent points, towards which everything tends. In this Trio, e. g., the principal accents are on the first beat of the first five measures, the next is on the third beat of the sixth, and the next on the third beat of the seventh measure, and then again on the first of the eighth. This *tendency* towards certain prominent points is more evident in the second part of the Trio, where, in a long crescendo of seven and a half measures, we have ever in sight the culmination of this crescendo at the g-flat, from which we drop instantly to a pianissimo repetition of the principal melody of the Trio. There is, however, only room here to touch upon this subject of accents, which is so much neglected, and so little appreciated by most players.

There is no melody for which it is more essential to *press* the keys firmly and quietly than this of the Trio.

RONDO, "LA MATINEE."

DUSSEK.

THIS sprightly and melodious rondo probably belongs to the latter part of Dussek's career as composer and virtuoso, in which case it was written late in the last century or early in this. It opens with eight measures of Prelude, after which the principal subject comes in. It is a rapid movement, almost presto in character, to be played lightly as to the sixteenth notes, but with strong accents once in four measures. These heavier accents define the larger rhythms, which, in this case, almost give the effect of the piece having been written in compound measure, as for instance 4-2, each of these measures here written being a unit in a larger measure of four. The left hand is played legato, its office being that of furnishing a harmonic background for the melody, or dance, in the right hand. At measure 75, however, the passage work is evenly divided between the two hands, and care must be taken to give the left hand equal

prominence with the right, as to its tone-quality. It will add much to the brilliancy of the effect in this and similar passages in works of the classical period, to play them with a pretty strong tone or at least with a *vital quality* of tone, individualized rather than grouped, so that the hearer will receive them as eight notes in the measure rather than two groups of four. Individualizing the tones in passage work always makes the effect sound more difficult, provided it be done without slowing the time or destroying the measure. The principal subject ends at measure 60. In the next measure the second subject comes in G-major, extending to measure 110, where it gives place to thematic work, having for its object that of leading to the return of the theme, which is prepared for by the *fermato* in measure 138. The principal subject is shortened, but the cadence is much extended and emphasized, in measures 196 to 204, and in measure 205 a short coda begins, extending to the end, in measure 228.



Karl Czerny.

AIRS POPULAIRES
en Rondeaux

par

Charles Czerny.

No 609

N^o 13. Walse de Strauss

Allegro vivace

INTRODUCTION

f

p

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and ties. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes a repeat sign in the middle of the system. The treble staff has slurs and fingerings (2, 3, 4) above it. The bass staff has a dynamic marking 'p' and a breath mark 'v'.

Third system of musical notation. The treble staff has slurs and fingerings (4, 2, 3) above it. The bass staff has breath marks 'v'.

Fourth system of musical notation. The treble staff has slurs and fingerings (5, 1, 3, 5, 4, 2) above it. The bass staff has breath marks 'v'.

Fifth system of musical notation. The treble staff has slurs and ties. The bass staff has chords and single notes.

Sixth system of musical notation, ending with a double bar line. The treble staff has slurs and ties. The bass staff has chords and single notes.

4.

First system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with slurs and fingerings (1, 2, 4, 3, 2). Bass staff contains a supporting line with slurs and a dynamic marking 'p dol:'. A repeat sign is at the beginning.

Second system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with slurs and a fermata. Bass staff contains a supporting line with slurs.

Third system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with slurs and a fermata. Bass staff contains a supporting line with slurs and a dynamic marking 'f'. A repeat sign is at the end.

Fourth system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with slurs. Bass staff contains a supporting line with slurs and fingerings (1, 2, 4).

Fifth system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with slurs. Bass staff contains a supporting line with slurs and fingerings (5, 1, 2, 1, 2, 1).

First system of musical notation. The treble clef staff contains a melodic line with a series of eighth notes, featuring a five-finger slur and a triplet. The bass clef staff provides a harmonic accompaniment with chords.

Second system of musical notation. The treble clef staff continues the melodic line with various slurs and fingerings. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with slurs and fingerings. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and fingerings. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff shows a melodic line with slurs and fingerings. The bass clef staff continues the harmonic accompaniment, ending with a double bar line.

Guillaume Tell de G. Rossini.

H. Alberti, Op. 8. N° 10.

PIANO

ALLEGRO.

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes dynamics *fz* and *p*, and features a triplet of eighth notes. The second system includes *fz*, *p*, and *riten:*. The third system includes *fz* and *mf*. The fourth system includes *mf* and *f*. The fifth system includes *f*. The sixth system includes *p*, *cres*, *cen*, *do.*, *mf*, and *f*. The score is marked **ALLEGRO.** and includes various articulations such as slurs, accents, and fingerings.

3.

43

f

5

4

3

2

3 4 3 2

3

2

ALLEGRO MARCIALE.

1 2 4

2

3

3

3 2 1

f

p

cresc.

3 2

4

2

1 2 3 5

1

5 2 5

1 2 3

f

p

p

3

5

1 3

5

4

4

f

p

fz

fz

5

1 4

f

p

p legg.

1 1

1 4

1

2 5

5 5

1 2 4

2 2

5

3 1

1 1

fp

cresc.

riten

4. ALLEGRETTO.

First system of musical notation for the ALLEGRETTO section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The right hand features a melodic line with eighth-note triplets and sixteenth-note runs, marked with fingerings 1, 3, 3, 3, 3, 3, 3, 4, 4, 2, 3, and 3. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Second system of musical notation for the ALLEGRETTO section. The right hand continues with eighth-note patterns and triplets, marked with fingerings 3, 3, 1, 5, 4, 4, 2, 1. The left hand features a more active accompaniment with eighth-note chords and runs, marked with fingerings 3, 2, 1, 2, 3, 2, 3, 5. Dynamics include piano (*p*).

Third system of musical notation for the ALLEGRETTO section. The right hand has a melodic line with eighth-note triplets and sixteenth-note runs, marked with fingerings 4, 4, 2, 3, 3, 1, 5, 1, 3, 2, 3. The left hand has a steady accompaniment, marked with fingerings 3, 2, 1. Dynamics include forte (*f*) and a *dimin:* (diminuendo) marking.

MODERATO.

First system of musical notation for the MODERATO section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The right hand has a melodic line with quarter notes and eighth-note triplets, marked with fingerings 2, 1, 3, 3, 3, 3, 3, 3, 1. The left hand has a steady accompaniment of eighth notes, marked with fingerings 2, 3, 3, 3, 3, 3, 3, 3. Dynamics include *do R* (ritardando) and *cresc:* (crescendo).

Second system of musical notation for the MODERATO section. The right hand has a melodic line with quarter notes and eighth-note triplets, marked with fingerings 5, 3, 2, 3, 5, 3, 2, 2. The left hand has a steady accompaniment of eighth notes, marked with fingerings 3, 2, 3, 2, 3, 2, 3, 2. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Third system of musical notation for the MODERATO section. The right hand has a melodic line with quarter notes and eighth-note triplets, marked with fingerings 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. The left hand has a steady accompaniment of eighth notes, marked with fingerings 4, 4, 2, 1. Dynamics include forte (*f*), *dim:* (diminuendo), and mezzo-forte (*mf*).

Musical notation system 1, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (1, 3). The bass clef contains a rhythmic accompaniment. Dynamics include *f* and *dim:*. The text "cen - do." is written below the treble clef.

Musical notation system 2, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (1, 3, 4, 5, 3, 1, 1, 3, 1, 4, 1, 1). The bass clef contains a rhythmic accompaniment. Dynamics include *f* and *p*.

Musical notation system 3, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (5, 1, 4, 2, 1, 2, 1, 3, 1, 2). The bass clef contains a rhythmic accompaniment. Dynamics include *mf*, *f*, and *p*. The text "ALLEGRETTO." is written above the treble clef. The text "rit:" is written below the treble clef.

Musical notation system 4, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (1, 2, 1, 1, 2, 1, 1, 2). The bass clef contains a rhythmic accompaniment.

Musical notation system 5, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (1, 3, 4, 4, 4, 4, 1). The bass clef contains a rhythmic accompaniment. Dynamics include *f*, *p*, and *f*.

Musical notation system 6, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (3, 5, 4, 3, 1, 4). The bass clef contains a rhythmic accompaniment. Dynamics include *cresc:*, *f*, and *dimin:*.

6.

First system of musical notation, measures 1-6. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment of chords. Dynamics include *dol.* (dolce), *mf*, and *f*.

Second system of musical notation, measures 7-12. The treble clef staff features fingerings (2, 1, 3, 4) and slurs. The bass clef staff continues the accompaniment. Dynamics include *p*, *mf*, and *f*.

Third system of musical notation, measures 13-18. The treble clef staff has slurs and accents. The bass clef staff has a more active accompaniment. Dynamics include *p*, *ff*, and *f*.

Fourth system of musical notation, measures 19-24. The treble clef staff has complex fingerings (1, 2, 5, 1, 4, 2, 2, 1, 1, 5, 1, 5). The bass clef staff has a steady accompaniment. Dynamics include *fz p*, *f*, *p cresc.*, and *f*.

ALLEGRO MODERATO.

Fifth system of musical notation, measures 25-30. The treble clef staff has slurs and fingerings (2, 1, 4, 2, 1, 2). The bass clef staff has a steady accompaniment. Dynamics include *fz p*, *mf*, and *cres.*

Sixth system of musical notation, measures 31-36. The treble clef staff has slurs and fingerings (1, 1, 2, 3, 1, 2, 3, 2, 1, 3, 2, 1). The bass clef staff has a steady accompaniment. Dynamics include *f* and *mf*. The lyrics "cen - do." are written below the treble staff.

PIU MODO.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and rhythmic patterns. Dynamics include *f* and *mf*. There are also slurs and accents throughout the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic elements as the first system, with dynamic markings and articulation.

Third system of musical notation, including the instruction *cres. cen do.* (crescendo). The notation continues with melodic and harmonic development.

Fourth system of musical notation, including the instruction *loco. 4* and *BRILLANTE.* The music becomes more technically demanding with faster passages.

Fifth system of musical notation, including the instruction *loco.* and *cresc.* (crescendo). The piece continues to build in intensity.

Sixth system of musical notation, including the instruction *loco.* and *ff* (fortissimo). The music reaches its final, powerful conclusion.

FINE.

GIOACHINO ANTONIO ROSSINI.

AT Pesaro, a little town near Venice, Italy, on the 29th of February, 1792, into the family of the humble town trumpeter, there awoke to one of the busiest and most remarkable of lives, a boy, afterwards known as Gioachino Antonio Rossini.

The life of this little prodigy was ushered in, in the midst of the usual plebeian surroundings of fair and indolent Italy; his father being an itinerant musician, his mother possessing a sweet voice that enabled her to take 'secunda donna' with great credit. Born in the year that Mozart died, he caught the master's falling mantle, and Nature thus atoning for the loss, crowded his earlier years with an overflowing genius; for at seven years of age he appeared on the stage as a singer, and until he was twelve, accompanied his father on his tours, playing the horn and singing. In this occupation he acquired his love for wind instruments, which his now-maturing genius was soon to popularize and improve.

At any rate his talents were so apparent that he was placed under a noted professor at Bologna, where he for two years studied diligently singing and piano-playing. For a time he directed a musical troupe, but, abandoning this, we find him a student at the Lyceum in Bologna. One year's study, and upon him fell the choice for the cantata expected from the best pupil. Events now follow in a perfect avalanche; day and night were filled with study and composition: 1808 marked his advent into the operatic field, from which time until he was 37 he produced 37 operas. The earlier years, so crowded with work, extending to 1823, when he brought out the *Semiramide*, established his reputation, as the foremost operatic composer of the time.

In 1810, his first opera was given to the public, when he was but 18 years of age, for which was paid two hundred francs. The year 1813, however, was a signal one, for then was produced "*Il Tancredi*," his first serious opera, which soon became known throughout Europe, and at once stamped him as the reformer and head of the Italian School. It marks his first departure from estab-

lished custom, in the prominence given to the bass, though a further advance was delayed several years. In "*L' Italiana in Algeria*," given the same year, was introduced the crescendo, soon to signalize all his works; it being, it is claimed, adopted from the invention of Mosca.

His innovations, it is true, were largely borrowed from other nations, but it required the skillful and courageous genius of a Rossini to adjust them to the stereotyped Italian opera, and further, to gain the applause rather than reproach of the exacting public. He never hesitated to use forms or movements to express his feelings, but was always conscientious regarding another's work or libretto.

Rossini was not always successful in his compositions, partly because of the public taste, partly because of the misconstruction and florid additions of performers, sometimes on account of his rapidity of construction. His earlier music not being engraven, and thus not becoming public property, he could and did save from the ruins of his failures, some aria or overture to do service in later composition. This pillaging of his own works, was to him, entirely his own affair.

The success of "*Tancredi*" and "*L' Italiana in Algeria*," induced Barbaja, of San Carlo Theatre, Naples, the most famous and extraordinary manager of his time, having in his employ the best musical scholars of Italy, to engage Rossini,—a movement which proved of mutual advantage. Rossini contracted for several years to write two new operas annually and to rearrange at the option of the manager. Thus most of his composition until 1823, was for Naples. But Vienna, Bologna, Milan and Rome were at times favored. In Rome, indeed, he produced "*Il Barbiere*," in 1816; probably the finest specimen of Italian buffo opera in existence,—suited to the usages he had himself introduced. The libretto was based on "*The Barber*," by Paisiello, the consent of the old author having first been obtained, though doubtless given in the hope that his young rival would meet an unenviable fate.

However, destiny had a care for his genius, and

rewarded him with plaudits that continue to the present day.

The second of his serious operas to succeed, "Otello," was brought out the same year as the "Barber." In it, Rossini entirely disregarded the piano as an orchestral piece; the long recitative, too, is less prominent than in preceding works, and the importance of the bass advances.

But his efforts now fairly vied with time, as he averaged three operas annually. "La Cenerentola," "Mose in Egitto," "La Donna del Lago," and "Zelmira," have found particular favor and with many minor works paved the way to "Semeramide." With this, he practically bid adieu to fair Italy in tones of wonderful beauty and power; and a sweeter farewell could hardly be given, than its soft, rich strains, or one more in harmony with the sunshine of his fatherland.

The rush of his life of composition was now closing. He soon crossed the Alps to Paris, then to London, being received with the heartiest enthusiasm, reaping a snug harvest of plaudits and guineas. Paris he made his home, and the French people with national acclaim, made him the lion of the hour. He received from Charles X. the appointment as director of the Italian Opera, a very lucrative and honorable position—his genius was idolized—praise became extravagant, and at his death, Paris was plunged into mourning.

In composing for the French stage, he did but little new, until 1829, when his slumbering genius sprang to life in "Guillaume Tell"—perhaps his grandest success; emotional and highly dramatic, yet simple, it is indeed a fitting close to his busy incomparable public life—for with it, he threw down his operatic pen, and from the high tension of his labors relaxed into the enjoyment of his wealth and reputation. His *Stabat Mater*, however, produced in 1842 a diversion from this "feast of joy and flow of soul," and gave a religious tone to his later life. This beauty of composition, except a few short pieces, is his only sacred production, but it exemplifies his truly sympathetic and loyal character.

Rossini, yet young, handsome, of portly figure, bristling with romance, though self-taught yet a perfect musical scholar, a genius in originality and adaptation, was well calculated to become the remodeller and head of the Italian School. "He was at once cultivated and ignorant, petty and noble—sensual yet simple—a man of wonderful acuteness, yet free from disguise, in brief, as brilliant an example of contradictions existing in the same human being as the world ever saw."

He was twice married. His first wife being the noted Mlle. Colbron, a prima donna of brilliance and beauty, for whom at San Carlo, he composed some of his finest airs. Indeed, Rossini often studied thoroughly the voices of his singers, suiting his composition to their compass and ability. Yet his pieces so often suffered mutilation from the performers, that in his "Elizabetta" he wrote his own floriture, making his runs and triplets an integral part of his score.

He was once upbraided by the formal artists of Bologna, for the seeming want of grammatical harmony in his composition. Allowing its existence, he replied that none of these faults would have remained had he read his manuscripts twice over. "But," he adds, "I have only six weeks to compose an opera. The first month is devoted to dissipation, and it is during the last fortnight that I compose every morning a duo or air that is to be rehearsed that very evening. How then will you have me perceive the minute errors in the accompaniments?"

Rapidity was one of his marvelous powers. "Il Barbiere," says M. Garcia, for whom it was written, was largely composed in eight days. Once, provoked by a discontented soloist, he wrote, a few hours before rehearsal, a new aria, while his dinner was being served. So inspired at times, was he, as to write his most pleasing parts amid the chatter of associates and tumult of the copying room. A complete surrender of his genius to these transient inspirations, infused a sparkle and freshness into his works, that we hold our breath in admiration—as if the more easily to follow him through the mazes of his triplets, or swell with the beauty of his crescendo. He had no time to indulge in profound strains of a Mozart, but must sing to the world of its pleasures,—that the world might hear and be glad.

And the world did sing his songs with ease and satisfaction and is still charmed with his bold innovations—of abandoning the piano as an orchestral piece and substituting new instruments—of curtailing recitatives and accompanying them with full band—of assigning leading parts to bass and contralto, and perfecting the beautifully varied and concerted finales.

Rossini, having for many years enjoyed an increasing fame, died November 13, 1868. Thus ended the career of Italy's pride, while began the history of her modern opera, whose hidden harmonies he espied, and by his genius, tuned to the chivalry of that land of beauty and romance.



Gioachino A. Rossini.

ANALYSES OF ROSSINI ILLUSTRATIONS.

WILLIAM TELL.

TWO great men have written on the subject of "Tell," one in poetry, the other in music; and both of these men did what few others could do. They created a Switzerland so like the real that a Switzer might have been proud of it, and yet one, at least, of them never set foot on the soil of Switzerland. Schiller's poem of "William Tell" brings the mountains, the air, and the people of Switzerland before us as vividly as if he had known them all his life, and Rossini's opera does the same in music. It is not necessary here to inquire which feat is the more remarkable, that of the poet or of the musician.

Certainly music has wonderful powers of bringing up before us old associations, such as perfumes, faces, or atmospheric phenomena, and the opera of "Tell" does this in a very remarkable degree. Even the overture has scarcely begun before we hear the mutterings of the distant thunder, and are soon in the midst of the violent storm, which later on in the opera, bursts forth with such fury. Then the storm abates and we hear the pipe of the Swiss shepherd, bright and cheery, calling his flocks together, and then comes a happy chorus of the besieged.

The overture begins with a remarkable movement—a sextet for six violoncelli. The solo instrument begins it, with a beautiful arpeggio passage, slow, deliberate, and free, in the recitative style. This combination of six, of that instrument, which perhaps of all others has the most bewitching tone, especially on its highest string, produces an effect of poetical beauty which cannot be described. As the last note of this beautiful song dies away, we hear the first mutterings of the storm, in the quartet, and then comes the storm.

Some of the gems of the opera of Tell, are: the celebrated Trio, the Duet, ("O Matilda"), the Boat Song, the Prayer, and the Airs of the Ballet. These have been very well treated in the two Duets for piano and violin by Osborne and De Beriot, and in different transcriptions by Krug and others, among which is the one in this collection by Alberti. These pieces, though easy, require as much care in practising, as more difficult ones. Especially in the phrasing, and attention to every mark; of legato or staccato, loud or soft; time, rests, etc., young players should be careful and conscientious. A half-hour's such practice is better than hours spent in merely killing time.

STABAT MATER.

THE "Stabat Mater," one of the great "Proses" of the Church has inspired several illustrious composers to set it to music. The church has its own beautiful Gregorian Chant, fitting the words and the spirit of the hymn perfectly. Palestrina and Pergolesi have left us, each, a heavenly Stabat Mater. But Rossini's is the widest known of all. It can not be said that this is on account of the superior merits of his Stabat over the others, as a piece of ecclesiastical music. On the contrary, there is nothing ecclesiastical about it, from beginning to end, and Rossini is said to have been, in the end, heartily ashamed of it himself. But it is exquisite concert music, and if associated with some romantic libretto, would vie with it in dramatic and exciting qualities. Liszt has transcribed, con amore, much of this beautiful music for the piano, and perhaps an analysis of one of those transcriptions, with their fine orchestral effects, will furnish as good an analysis as one of the songs themselves.

One of the finest of these transcriptions is the "Cujus Animam," and in it we have many cases of the beautiful sound Liszt gets from the piano by using "dispersed" instead of "close harmony," i. e. by dispersing the notes of a chord, instead of crowding them together in the space of one octave. Not that this is peculiar to Liszt, for all good composers know the beauty of mingling dispersed with close harmony. But the clearness, brightness, and sonority of Liszt's compositions are owing, in great part, to this beautiful arrangement of his chords.

The introduction, of eight measures, is intensely dramatic, and prepares the mind for the sadly solemn words of the prose:

*"Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius."
Through her heart, His sorrow sharing,
All his bitter anguish bearing,
Now, at length the sword had passed.*

The original is an aria for the Tenor voice, and Liszt begins the air in the same register, adding the octave to it on the repeat, just as the orchestra plays the air with the voice, in the original. Throughout the whole piece, we feel the presence of the orchestra, so sonorous and grand is it.

The principal points for practice, are as follows:

1. The exact time in the figure which goes through the whole, of a dotted eighth note, followed by a sixteenth. Many play this figure in a slovenly way, as if it were an undotted eighth followed by a sixteenth, making it a figure of triple, instead of quadruple, time. Many good musicians are so particular on this point, that they count four sixteenths at first, especially if playing in ensemble music.
2. The octave figure in the left hand can only be got perfectly, by long, slow, and patient daily practice of octave passages.
3. The crescendo and diminuendo near the end must be carefully given.
4. The whole must be played with a full, ringing tone.

Andante Finale de Lucia di Lammermoor.

By Donizetti.

TRANSCRIBED FOR PIANO BY S. THALBERG.

BORN six years after Rossini, and contemporary with him for fifty years, Donizetti resembled him in some respects. He had not, however, his originality, though rich in melody and dramatic sentiment. He worked too fast, and was paid too little, to be as careful as he might have been. Fetis remarks, that he used very cleverly the means and forms invented by other composers; but that he was not an inventor either in rhythm, in harmony, in instrumentation or in scenic structure, and that, his compositions do not mark, at any period of his career, an era in the transformation of art. A few of his operas are still very popular, and deservedly so. And among them none is more beautiful than "Lucia." The magnificent Sestet, which Thalberg, along with many others, has transcribed, is one of the finest ensemble pieces in existence, and several of the transcriptions

of it are remarkably effective. Thalberg's arrangement begins with a Recitative, in which we have premonitions of the accompaniment of the Sestet. This latter begins at measure 27. The melody is in the middle part, and around it are grand and sonorous chords. The trill at measure 27, etc., is exceedingly difficult, and can be conquered only by finger-practice of years. The latter part of the piece is rich in arpeggios for the left hand, and long flourishes in both hands. These long passages have certain prominent accents in them, by observing which, the execution is made much easier. At measure 61, e. g., the principal accents are on the first and third B—flats, and the high F. In playing the passage these should be aimed at, and the execution will be much easier.

❧ IGNAZ MOSCHELES ❧

AMONG those who possess special claims upon the admiration and gratitude of the musical art in England, and during several decades a distinguished figure in the galaxy of brilliant composers and virtuosi who have shed lustre upon the first half of the present century, was Ignaz Moscheles, who, in 1800, was a little boy of six years, in the city of Prague, Bohemia, where he had been born on March 30, 1794. He was the son of a Jewish cloth merchant, who, himself an accomplished vocalist and guitar player, had a passionate devotion for music, and a fervent desire to see realized in one of his children an ambition which he felt beyond his own capacity. It was his constant saying: "One of my sons must become a thoroughbred musician," and the young Ignaz early gave convincing evidence, not only that he had inherited the taste of his father, but that what was merely talent in the latter was likely to develop into genius in the former. Hence, the earliest inclinations of the youth toward a musical career were fostered amid congenial, favorable and sympathetic surroundings, and his expanding aspirations met at every stage of development with wise and judicious encouragement. Under the tuition of Dionysius Weber, his natural powers were cultivated with anxious care, and responded with a generous fruitfulness that far exceeded the expectations of his tutor. At the early age of fourteen he made his first public appearance, in a pianoforte concerto of his own composition, which achieved a marked success, and at once brought him into notice at Vienna.

Shortly after, the death of his parents cast him upon his own resources, and he accordingly removed to Vienna. Though Beethoven had been sternly interdicted by his preceptor, Weber, whose motto was: "The first year nothing but Mozart; the second year nothing but Bach," young Moscheles had always cherished a strong predilection for that great master, from whom, indeed, he drew his

earlier inspirations; and doubtless this fact, in conjunction with his eagerness for extended musical knowledge and opportunities, and ambition for distinction in the art, led him to the Austrian capital. He was cordially received by Beethoven and Haydn, who recognized the promise of his faculties, and by their advice pursued the study of counterpoint under Albrechtsberger, and of the pianoforte under Salieri. Meanwhile he entered at once upon a successful career as teacher and public executant, and won, by his personal as well as artistic qualities, the warm regard and confidence of the great masters, which was signally evidenced in the case of Beethoven by a commission to prepare the pianoforte arrangement of "Fidelio," a work in which he took infinite delight, and in whose execution he fully justified the confidence of Beethoven.

In the meantime, his successes as a virtuoso were increasing in brilliancy of performance and enthusiasm of recognition, and he was rapidly becoming a marked favorite in higher musical circles, when, in 1814, in the production of his "Variationem uber den Alexandermarsch," he gave signal proof of his claim to public distinction, and asserted an unchallenged place in the first ranks of contemporary musical art. His execution of this concert piece, one of great difficulty, was distinguished by such brilliancy that many admirers claimed for him the distinction of the first performer of the day. Thenceforth, he stood conspicuously in the lustre of his own merit, and though retaining the friendship of his great patrons, no longer owed any claim to popularity and distinction to their patronage. He shortly after, in the same year, entered upon a tour of the European capitals, visiting Naples, Berlin, Paris, and other musical centres, directing concerts, playing and improvising in public with uniform and decided success. During the same period he continued a systematic course of study, and was constantly at work upon compositions. Indeed, it is a remark-



Ignaz Moscheles.

able feature of his career, that during his whole life, long after being accorded recognition as an accomplished musician, he was always an earnest and conscientious student of his art. In Paris he made the acquaintance and acquired the friendship of Meyerbeer, and so sympathetic were their feelings in regard to art, that they were accustomed to sit together for hours improvising. During this period, his patriotic instinct found expression in the artistic "Entry into Paris" and the exquisite "Sonata Melancholique," and again his susceptibility to the finer and loftier emotions was evinced in the great "Concerto in G minor," to which he was inspired during a visit to Holland in 1817, when for the first time he confronted the majesty of ocean.

An important event of his life was his first visit to London in 1822, where he made his debut before the Philharmonic Society, under the friendly auspices of Clementi and Cramer, the pioneers of the English school of piano playing. For a concert given by Cramer, he wrote his celebrated "Hommage à Handel," which became an enduring favorite. He again visited London in 1823, and was received with undiminished enthusiasm, which probably led to his ultimate decision to make the English capital his permanent home, which he subsequently did in 1826.

In the meantime, however, during a residence in Berlin, in 1824, he made the acquaintance of young Felix Mendelssohn, then a boy of fifteen, and a friendship sprung up between them only terminated by the death of the latter. On account of his high character, as well as musical qualifications, he was held in warm confidence by the Mendelssohn family, and was urged to take the young Felix under his instruction, which he, to some extent, did. He, however, recognized the genius of his young friend, and said: "If he wishes to take a hint from me, as to anything new to him, he can do so; but he stands in no need of lessons."

In 1826 he settled permanently in London, where he was soon surrounded by a circle of pupils and friends, who appreciated both his eminent talent as an artist and his no less distinguished attributes of personal character. He was now at the zenith of an enviable career, though his star shone steadily and with undiminished brilliancy for fully two score years. His place among the most brilliant performers of Europe was for a long time unrivaled; his position as a virtuoso of the highest rank was everywhere conceded, and his devotion to art was evinced in his constant labor to develop

the classical school, his conscientious fidelity in the interpretation of the great masters, as well as in the high degree of excellence of his extempore performances, in which he exhibited a marvelous fecundity of inventive resource. In 1829 he had the felicity of introducing to English musical circles his friend Mendelssohn, who was received in London with a furore of enthusiasm and eclat. In 1832 he was elected a Director of the London Philharmonic Society, which had already been greatly benefited and received a wonderful impetus in its work by the extraordinary success of Beethoven's ninth Symphony, conducted at the Society's concerts by Moscheles in 1829. In 1845 he was elected its Conductor. His career of success, honor and usefulness in this capacity continued unbroken till the year 1847.

Mendelssohn had now established the renowned Conservatory of Music at Leipsig, and yielding to his earnest solicitation, and prompted by the warmth of their friendship, Moscheles, in 1847, was persuaded to accept the position of assistant in the institution; but, within a year, this grateful association was terminated by the death of Mendelssohn, in November, 1847, and Moscheles succeeded him as Director, retaining this position to the end of his active life, which was prolonged to May, 1870. To his great ability, his tireless energy, his conscientious fidelity to a work which he regarded as a sacred trust from his dead friend, to his broad and brilliant reputation, his personal integrity, devotion both to art and to the welfare of the pupils placed in his care, are undoubtedly due the great and deserved reputation which the Conservatory at Leipsig achieved and has maintained.

As a pianist, Moscheles is generally conceded to rank next after Hummel and before Chopin. His touch was exceedingly brilliant, sympathetic and expressive, and his resource in improvisation phenomenal. So conscientious was he in the interpretation of classical music, that he became a thorough master of theoretical rules and seemed unconscious of their difficulties. He was an executant *con amore*, both with his own and the compositions of others, of which Mendelssohn and Schumann were congenial; though his admiration for the works of Liszt and Chopin was mingled with an aversion to their performance, owing to the peculiarities of his fingering and execution. For the music of Bach, Mozart, Beethoven, and kindred compositions, he had a profound love and perhaps no artist did more to establish in England interest and

enthusiasm in this highest walk of the musical art. It may also be said that few have contributed more to arouse the appreciation of the pianoforte, or to exemplify its resources than he. In the blending of the bravura and legato, both in his performance and compositions, he possessed an exquisite and unequalled skill, a distinguishing feature which pervades nearly all his works. Owing to his fidelity to theoretical principles, his works have become exceedingly valuable for didactic purposes. They combine classic perfectness with finished and graceful phrasing, with an occasional trace of romantic spirit, and always a peculiar charm of sentiment.

The "Concerto in G-minor," "Concerto Pathétique," "24 Études," "Sonata Melancholique," a sonata for piano and violoncello, have each an especial value.

His whole life was a bright example of worth and usefulness, going hand in hand with laudable ambition and brilliant achievement. Work was to him a delight and a necessity; his home, as he described it, a "kaleidoscope of artists," where each found love, sympathy and encouragement; under his genial nature friendships were cemented and estrangements transformed into generous sentiment. The scope of his personal friendships was only equalled by the fullness of his sympathy, and he rounded out a perfect life by refined literary tastes and sincere religious sentiment. Full of years and honors "his faith failed not when the hour of departure was at hand, and he died, as he had lived, in peace, and in the fear and love of God."

ANALYSES OF MOSCHELES ILLUSTRATIONS.

MOSCHELES' RONDO SENTIMENTALE.

Opus. 82.

THIS pleasing rondo is composed of three main ingredients: First, the principal subject, ending at measure 20. This afterwards occurs somewhat shortened, beginning in measure 71. The next most important subject is the Song episode, beginning in measure 42, closing measure 66. This is repeated in the principal key, beginning in measure 100. Between the principal subject and

this second subject, there are modulating periods, from measure 20 to 42. These require a degree of intelligence and care in delivery, especially in bringing out the melodic idea when it happens to be assigned to the bass. The climax in measure 61, 62, etc., is followed by transitional matter in measures 66 to 71. The Coda, or concluding paragraph, begins in measure 119. The general spirit of this work is light, and pleasing, and it is well worthy of study.

HOMAGE TO HÆNDEL.

Opus. 92, for Two Pianos.

THIS famous composition, so well known to the contemporaries of the composer, and by reputation, at least, to all who have read his charming autobiography, consists of two movements only, an Andante Patetico, and an Allegro con Fuoco. The first movement is made chiefly of two ingredients, a strongly marked motive, somewhat in the style of Hændel, measure 9-12, and a cantabile subject, measure 13-15. In measure 30 occurs a difficult run in thirds, which undoubtedly made considerable effect when it was first produced. A strong effect is worked up to, in measures 34-41, from which point the introduction gradually subsides preparatory to the next movement. The second movement is an Allegro con fuoco in all abreve time. The principal subject consists of two elements; a bril-

liant chord passage, 4 measures, and a melodic figure, measure, 5, 6, 7. The latter is repeatedly treated contrapuntally and in a great variety of ways, as e. g., measure 9, 10, 11, etc. In measure 47 a new idea enters, and out of these three the entire first division of the movement is made up, until the entrance of the second subject in measure 87, the orchestra having it first. In measure 120 the solo piano has the second subject, and this, with its accessory ideas, forms the substance of the work until the resumption of the principal theme, in measure 190. The second subject is brought back in the key of G major, in measure 250, and in measure 304 the coda, or conclusion begins, constructed mainly upon motives out of the second subject and the transitional matter between the first and second subjects. The composition is a brilliant one.

THIRD CONCERTO.

THE first movement of Moscheles' Third Concerto furnishes, perhaps, a sufficiently good idea of his style. The entire matter is first gone over by the orchestra, after the classical model. The solo piano then enters, de novo, exactly as in the first three concertos of Beethoven and the first of Chopin. Then the solo enters with a strong octave passage in the key of G-minor, giving place in the 18th measure, (counting always from the entrance of the solo piano, to a song-like subject.) The exposition of these two ideas, with their appended passages, occupies the composer until measure 68, where the second subject enters. It is a pretty melody in thirds, in

the key of B-flat. This leads to some brilliant passage work, measures 114 to 218, where the principal theme is brought back. The passage work in this connection is still more extended, and much is made of the secondary idea of the first subject, already referred to, measures 320 and following. The second subject proper is brought back in the key of G-major, in measure 359, and the movement finally ends in measure 483. The great feature of the work is the variety and cleverness of modulations and the thematic treatment. The remaining movements of the work do not present sufficient elements to warrant further comment.

Andantino con moto.

L. Moscheles Op. 824

60. M. ♩ = 108.

RONDO.

The musical score is written for piano and voice. It begins with a tempo marking of 'Andantino con moto' and a metronome marking of 108 beats per minute. The piece is in 3/4 time and the key signature has two flats (B-flat major). The score is divided into measures, with a 'Rondo' section starting at measure 1. The piano part features intricate textures, including sixteenth-note runs and chords. The vocal line includes lyrics: 'do. ri - tar - dau - do.' and 'cres - - ceu'. Dynamics range from piano (p) to fortissimo (f). Performance instructions include 'dolce.', 'a Tempo.', and '8va.'. Fingerings and breath marks are indicated throughout the score.

Piu mosso.

First system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *f>*, *f*, *f>p*, *f>*, *f*, and *f*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Second system of piano accompaniment. Treble and bass staves. Dynamics include *f>*, *p*, *cres.*, *f*, and *f*. The music continues with the eighth-note accompaniment and melodic lines.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *f>*, *f*, and *f*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are asterisks and *Ad.* markings below the staff.

Fourth system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *f>*, *f*, and *p*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are asterisks and *Ad.* markings below the staff.

Fifth system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *f*, *f*, *f*, and *f*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are asterisks and *Ad.* markings below the staff.

Sixth system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *f*, and *p*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are asterisks and *Ad.* markings below the staff. Fingerings are indicated with numbers 1-5.

cantabile.

Ped. *

cres. p f

f p cres.

f p cres. f f

loco.

f p leggiere. f f

vi - te - ut - lo.

f Ped. *

f *p* *ca* - - *lau* - - *do* *p* *espressivo*

pp

*La. ** *La. ** *La. ** *La. **

teu. teu. teu.

ca lau do.

*La. ** *La. ** *La. ** *La. ** *La. ** *La. ** *La. ** *La. **

p *cres.*

*La. ** *La. **

cres. *cres. - - ceu - - do.* *p* *ralleu - tau*

a tempo. *do.* *sostenuto.* *f* *p*

*La. ** *La. ** *La. ** *La. **

f *f* *f* *cres.* *f*

f *f* *f* *f* *f*

*La. ** *La. **

First system of musical notation. The piano staff (top) begins with a forte (*f*) dynamic, followed by a crescendo to *sf* and then a decrescendo to *p*. The bass staff (bottom) provides harmonic support with chords and moving lines. The system concludes with a *p* dynamic.

Second system of musical notation. The piano staff (top) features a *cres.* (crescendo) leading to a *loco.* (loco) section. The dynamic is marked *pp* (pianissimo). The bass staff (bottom) continues with harmonic accompaniment. The system ends with a *pp* dynamic.

Third system of musical notation. The piano staff (top) includes detailed fingerings (1, 3, 2, 1, 2, 2) for the melodic line. The lyrics "ca - lau" are written below the staff. The bass staff (bottom) provides accompaniment. The system concludes with a *pp* dynamic.

Fourth system of musical notation. The piano staff (top) begins with a *do.* (do) marking and is marked *espressivo.* (expressive). The dynamic is *p* (piano). The bass staff (bottom) features a *ped.* (pedal) marking. The system ends with a *p* dynamic.

Fifth system of musical notation. The piano staff (top) features a *sf* (sforzando) dynamic followed by *p* (piano) and *f* (forte). The bass staff (bottom) provides accompaniment. The system concludes with a *f* dynamic.

Sixth system of musical notation. The piano staff (top) features a *f* (forte) dynamic followed by *sf* and *p*. The bass staff (bottom) includes a *cres.* (crescendo) marking. The system concludes with a *f* dynamic.

sf > f f f

sf > p *Loco* * *ben sostenuto.* pp

p f > p

piu moderato. p *ralleu - tau - do.*

pp *ritard.* *accel.*

Loco *Loco* ff ff **FINE.**



Franz Schubert.

FRANZ SCHUBERT



CHUBERT was born January 31, 1797, at Himmelfortgrund, No. 72, Lichtenthal, Vienna. His father was a parish schoolmaster and understood music sufficiently to teach little Franz the violin. An older brother, Ignaz, taught him the Piano. At a very early age he manifested a strong inclination for the art of music, and when his teachers proceeded to give him anything new, they found that he had already investigated the subject and had studied it out himself.

He was, without doubt, fully as precocious a child as Mozart or Mendelssohn, but the obscurity in which he lived prevented his extraordinary talents from being recognized by the public. In 1808, his father obtained his admission to the Imperial Chapel. This entitled him to the right of education in the "Stadtconvict." When it became his turn to sing before the conductors of the institution, his uncouth garb excited much merriment among the other boys and they called him the "Miller's son." But when he began to sing, their laughter turned to amazement and the conductors, Salieri and Eybler, at once gave him the most honorable post in the chapel.

The conditions were now very favorable for his advancement in music. He became leader of the school orchestra and soon familiarized himself with the compositions of the masters. The performance of great symphonies was here a daily occurrence. A proof of his true musicianly instinct is the unbounded enthusiasm he felt for the compositions of Beethoven. At that time there were many musicians, (and some of them great, too,) who were inclined to regard Beethoven's compositions as "crazy stuff." Schubert and the great master never met, but on his death-bed a collection of Schubert's songs were placed in his hands.

After examining them carefully he exclaimed with great enthusiasm, "Surely, this man has the divine spark in him."

Although Schubert's education was assured, pocket money was not, and the boy wrote a funny letter to his older brother on this important subject. He quotes several texts from the Bible to convince his brother what his duty is in the case. He writes: "You know by experience that a fellow would like at times a roll and an apple or two, especially if, after a frugal dinner, he had to wait for a meagre supper for eight hours and a half. The few groschen that I receive from my father are always gone to the devil the first day, and what am I to do afterwards? 'Those who hope will not be confounded,' says the Bible, and I firmly believe it. Suppose, for instance, you send me a couple of kreutzer a month; I don't think you would notice the difference in your own purse, and I should live quite contented and happy in my cloister. St. Matthew says also that, 'whosoever has two coats shall give one to the poor.' In the meantime I trust you will lend your ear to the voice of one crying to you incessantly to remember your poor brother Franz, who loves and confides in you."

There was another use to which the boy wished to put his pocket money, and that was to purchase music paper. The instinct of composition was strong within him. His brain was overflowing with musical ideas. Unsung melodies were murmuring in his ear. Music was burdening his soul and relief could only be found in conveying some of the superabundance to paper. Joseph Spaun, a generous schoolmate in whom Schubert confided his longing, gave the boy all the paper he required. The first composition of which there is a record, is a piano piece for four hands bearing the odd title, "Corpse Fantasia." The manuscript bears date May 1st, 1810.

When Schubert was about seventeen he returned to his father's house and took the place of assistant in his father's school. It was the end of the first period of his artist life. Already he had done enough to indicate the bent of his musical genius. His teacher and warm admirer, Salieri, saw that Schubert was striking out in the direction of German romanticism and tried to persuade him to practise Italian *stanze*, but Schubert loved Mozart, and worshipped Beethoven, and though grateful to Salieri for his kind and often valuable suggestions, refused to be led from the path along which his pioneer instinct impelled him. Schubert loved Mozart; Salieri hated him. The pupil on one occasion had written a mass which he gave to Salieri for correction. The latter struck out everything that was suggestive of Mozart or Haydn. This so angered Schubert that he refused to receive any more instruction from Salieri.

He held the post of assistant teacher for three years, during which time he is said to have discharged his duties in a zealous manner, even flogging the recalcitrant youngsters with a hearty relish. He continued the work which was his heart's delight, and that was composition. In 1814, the second year of his life as schoolmaster, he wrote the mass in F, and it was performed in the Lichtenthal parish church. Salieri was so delighted with it that he embraced Schubert, exclaiming, "Franz, you are my scholar, one who will do me much honor." The same year he finished an opera called "The Devil's Country Seat." Of this opera nothing but the overture has ever been performed. Most of the manuscript is said to have been used by his servants in lighting fires.

In 1815, Schubert produced more compositions than in any other year of his life. One hundred songs, half-a-dozen operas, several symphonies, church music, chamber music, etc. All this was accomplished while studying counterpoint and teaching school. The mere labor of conveying such a mass of matter to paper would be a great undertaking. Here we have evidence to show that melody flowed from Schubert's soul absolutely without end and without effort.

The words for his songs he took indifferently from every source,—poems of Goethe, Schiller, Dorner, and poems from poets who are now forgotten. Some of the songs of this year are among his best, while others are of little value. One day he composed seven, and on another, four.

The winter of 1815-16 witnessed the composition of the "Erl King," the most popular of all his

songs. The words are Goethe's. Helborn relates the circumstances of its composition: "Schubert wrote the music one afternoon in the room he occupied in his father's house in the Himmelspfortgrund. He read the words over twice with increasing excitement, and during this perusal the music came so fully before him that he dashed it down on the paper in just the time needed for the mechanical work of writing. One of his friends came in while he was in the middle of it; and the song was sung the same evening in the *Convict*. The discord which marks the place where the "Erl King" seizes the child was not acceptable to the young hearers, and the musical director had to explain to them that in such a case it was quite allowable. At present it passes unquestioned." This song is the one that established Schubert's popularity, but it was six years before it was sung in public, when Vogel, a famous singer, sang it at a concert.

The years, 1816 and 1824, are the only ones of which there are records from the pen of Schubert. It is easy to study a man's mind through his works, but to know his heart we must see it through the medium of his correspondence and diary. Schubert was not much of a letter writer, but what few he did write are confidences, and in them he often makes valuable revelations.

From the jottings in his diary it would appear that he was beginning to speculate as to whether his genius did not justify his serving in a higher capacity than in doing drudgery in a school room. He thus queries: "I have often heard writers say the world is like a stage where each man plays his part. Praise and blame follow in the next world. Your part is given you, and who can say it is played well or ill? Natural disposition and education determine the mind and heart of man. A bad theatrical manager gives his players parts which they are not able to play. As soon as the actor has a part suited to him he will play it well."

Schubert resolved to find a part suited to him. In December, 1815, it was resolved by the central organization commission to attach a school of music to the normal school at Laibach and to choose for the post of teacher the one who should successfully pass the competitive examination. Schubert put himself forward as a candidate, but in spite of a strong letter of recommendation from Salieri the position was given to another.

About this time Schubert made the acquaintance of a student by the name of Schober who was so much struck with his genius that he insisted on Schubert coming to live with him at his own

home. Here he resided for some time when he took lodging with a poet named Mayrhofer who was employed in the Austrian censorship. Here Schubert made the acquaintance of the singer Vogel. Schober had long tried to bring about a meeting of the two, but Vogel was skeptical on the subject of geniuses who never came to anything, and it was some time before he could be induced to call on Schubert. After humming over some of Schubert's songs he became interested. His remarks on the songs are worth giving as they touch on the peculiar characteristics of Schubert's songs. "Nothing has shown the want of an efficient school of singing so clearly as Schubert's songs. Otherwise, what an extraordinary and universal effect would have been produced by these truly divine inspirations. How many would have understood for the first time the meaning of the words, language, poetry in notes, words in harmonies, thoughts clothed in music. They would have learnt how the finest poem of our greatest poets can be elevated or even surpassed when translated into such musical language. There are examples without end, Goethe's 'Erl King', 'Gretchen at her Spinning Wheel', 'Mignon and the Harper', Schiller's 'Longing', the Pilgrim', 'The 'Pledge.'"

The friendship between Schubert and Vogel exerted a beneficial influence on the former. Vogel would choose poems and recite them in a fine manner to Schubert, who was thus enabled to clearly understand the thought of the poet. Through Vogel who was a man of the world, Schubert was introduced to many families whose appreciation of his genius was of much material benefit to him. Schubert was a very fine pianist, and also possessed of many social qualities which made him a favorite socially. He would not give music lessons, and the only exception to this determination was when he entered the house of Count John Esterhazy, and the explanation of this is probably the fact that he was somewhat smitten with the charms of one of the daughters.

In 1817 he composed two overtures in imitation of Rossini's style. These were written to prove to his friends that their praise of Rossini was too high and that it was the easiest thing imaginable to write similar overtures in as short a time as Rossini could do it.

The sixth symphony, which he wrote about this time, shows great strides in the direction of that style which became purely his own in the great seventh and last. Another composition of this time were the "Mourning Waltzes."

In a letter dated May 19th, 1819, we read of his struggles to obtain a hearing for some of his German operas: "In spite of Vogel, it is difficult to maneuver against the *canaille* of Weigl, Treitschke, etc. Instead of my operetta, they give stuff which makes my hair stand on end."

A source of pain to Schubert was the indifference shown toward him by Goethe. Schubert's name does not occur in any of Goethe's writings or correspondence. The first public performance of one of Schubert's important compositions took place in 1821. The "Chorus of Water Sprites" was given in a concert in the opera house, Vienna. It brought him into sudden fame.

Helborn says: "Men of ability and influence gave his genius the warmest recognition. It seems that it depended on himself alone to profit by this opportunity, and that he neglected it." Several lucrative posts were offered Schubert, but he either refused them or accepted only to fail through neglect of the duties connected with them. "He demanded perfect freedom of action, and to this he sacrificed everything." Schubert writes in his diary:—"My musical productions have been created by my mind and my grief; the world seems to prefer those which spring from my grief alone." Schubert's grief had its source in the absence of that general recognition and appreciation for which the artist soul thirsts. He had carried German song to its highest development. The number of these songs is about 600. Not more than a hundred of them were published before his death. His religious works are eleven in number, consisting of masses, Stabat Maters, Magnificats, etc. In his instrumental works we have creations the equal of Beethoven's, such as the great symphony in C, the G and D minor string quartets, and the sonatas in A minor and G major. Music to be appreciated must be heard. Let those who read these lines once hear the D minor quartet, and they will realize the greatness of Schubert's genius more forcibly than by anything we can say. Schubert died November 19th, 1828, and lies in the grave next but three to Beethoven's.

ANALYSES OF SCHUBERT ILLUSTRATIONS.

WALTZES AND SCOTCH AIRS.

THE Waltzes of Schubert and of Beethoven are exquisite specimens of the old Waltz, the favorite dance of Germany. Like the rest of the old dances, and the "Laendler," and "Styrian Dance" of to-day, the Waltz was slow, and the music had, often a touch of sadness about it.

The Waltzes of Schubert are in simple Waltz form, each number containing two parts, of eight measures each. They are too simple

to need an elaborate analysis, yet too lovely not to deserve a finished performance.

The Bass-part must always be subordinate to the Treble, but a slight accent should always be put on the first beat. The "Eco-saïse" was originally a Scotch dance, and was introduced into the continent about the beginning of this century. It is livelier than the German Waltz. The Eco-saïses of Schubert are full of life and beauty.

MARCHE HEROIQUE.

THE form of the ordinary March is as simple as that of the Minuet or Scherzo, consisting of the "March," "Trio," and Return of the March. It has, generally, a short Introduction (as has often, too, the Trio) and sometimes a "Coda."

Festival-, Coronation-, and other grand Marches, are on a more extensive scale: as, e. g., Meyerbeer's Coronation and Torchlight Marches, Mendelssohn's Wedding March, Wagner's Kaiser-March, etc.

There are some ten "Marches Heroïques" by Schubert. They do not seem to have been composed with any great attention to form. They begin directly with the March, and vary very much as to the length of the parts. Several of them have two Trios, and one of them has a Coda.

The Marche Heroïque, Op. 66, composed on the occasion of the Coronation of Nicholas I, has two Trios and a Coda.

In form it seems quite arbitrary. There are Phrases of one, two, and three measures. After the Trio a new subject appears instead of the first one, with a new second part, full of irregular phrases: then comes a second Trio, and after that a repetition (48 measures) of the above-mentioned new subject. The Coda follows this, and is made up principally of fragments of the March and First Trio. It is a brilliant March, and must be played brilliantly, with careful attention to the "Light and Shade;" otherwise it would be monotonous.

IMPROMPTU.

OP. 142, No. 3.

THIS lovely little Air is as much of a song as any of Schubert's most celebrated ones. Like so many of his Songs and Waltzes, it gives forth as it were, a sweet perfume of simplicity and innocence.

It is perfectly simple in construction: being composed of two eight-bar periods, each divided into two four-bar sections, and each of these, again, into two two-bar phrases; the whole ending by a little Coda of two measures, a double echo of the last measure.

PHRASES.	SECTIONS.	SENTENCES. (Periods.)
1-2, Two-bar.	} 1-4, Four-bar.	} 1-8, Eight-bar.
3-4, "		
5-6, "	} 5-8, "	
7-8, "		

The Variations belong to the higher order of that form of composition, as distinguished from those tedious "Variazioni di Bravura," which used to be so common, and which we still occasionally hear, blown out of a Clarinet or a Bassoon.

The harmony of the Theme and Variations is substantially the same, allowing for the difference of Mode and Key, respectively, of the third and fourth variations. Each variation has its little two-bar Coda, except the fifth, which has a five-bar one, the last three measures being a beautiful modulation into the original key: the chord of G-flat major suddenly changing into the augmented six-five chord.

The piece ends by an exquisite Coda, entirely redeeming—if it were necessary—the somewhat commonplace 5th Variation. Nearly the whole piece is to be played with a delicate and sympathetic touch, the second parts beginning in a more vigorous style, but soon returning to the gentleness of the beginning. The third variation is an excellent study for the wrist.

The left-hand part of the fourth variation will need a good deal of practice, especially passages like those in the first measure. The dots might be ignored for a little while, until the passage becomes familiar and smooth. The "Una Corda" [Left Hand] pedal should be used in the softer passages, especially the echoes: and the right-hand one should be used, with great judgment.

MINUETTO.

IN B-MINOR.

SCHUBERT seems to have composed everything "con amore" and some things he must have loved especially, for he used them more than once. One beautiful song, for example, ("Die Forelle," the Trout,) he introduced into his Quintet for Piano and Strings, enriching it with Variations, so fine, that they, with the air, are often played. Another song, the celebrated "Der Tod und das Mädchen," (Death and the Maiden,) formed the theme for another set of Variations, even finer perhaps, in the Spring-Quartett in D-Minor. This Menuetto, from the "Fantasia, Andante, Menuetto, et Allegretto," op. 78, for the Piano is also the Minuet in another Quartett.

It is a real Minuet, and not a Scherzo, full of grace and poetry. The Analysis is as follows:

PHRASES.	SECTIONS.	PERIODS.
Measures 1-2, Two-Bar.	} Four-Bar.	} Eighteen-bar.
" 3-4, "		
" 5-6, "	} "	
" 7-8, "		
" 9-10, "	} "	
" 11-12, "		
" 13-14, "	} Six-Bar.	
" 15-16, "		
" 17-18, "		
TRIO.		
" 1-2, Introduction.	} Four-bar.	} Eight-Bar.
" 3-4, Two-Bar.		
" 5-6, "	} "	
" 7-8, "		
" 9-10, "	} "	
" 11-12, "		

Measures 11-12, Two-Bar.	} Four-Bar.	} Eight-Bar.
" 13-14, "		
" 15-16, "	} "	
" 17-18, "		
" 19-20, Introductory.	} Four-bar, same as 3-7, in G-Sharp Minor.	
" 21-22, Two-Bar.		
" 23-24, "	} Ten-Bar.	
" 25-26, Transition.		
" 27-30, Same as 7-10. Four-bar.		

The Minuet opens in a very stately way, with strongly accentuated chords, in B-Minor, modulating, at the eighth measure, by the first inversion of the chord of the seventh, (the "six-five" chord,) into the relative major key of D, and into one of the sweetest melodies that Schubert ever wrote, with little echoes, sweeter even, than the melody itself. The Period is made two measures longer than the usual six measures, by these echoes.

The second part begins grandly again, and strides along, through an exciting crescendo of two measures, to a crashing fortissimo, followed by an echo of two measures. To this succeeds a brilliant and sonorous passage of eight measures, which ends the second part. The first part is then repeated, and the Trio follows. This Trio is a piece of wonderful and extraordinary delicacy. The passage at the twenty-first measure of the Trio is written in the key of G-sharp Major. Eight sharps! Such a passage is generally changed, "enharmonically," into a flat key, which would sound (on the Piano, or any keyed-instrument) precisely the same as the sharp-key. This passage would thus be written in A-flat Major.

TEMA.
Andante.

IMPROMPTU.

Fr. Schubert, Op.142.

№3.

Var.1. *legato*

First system of musical notation, measures 1-3. The right hand features a continuous eighth-note pattern. The left hand has a bass line with some triplets. Dynamics include *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 4-6. The right hand continues the eighth-note pattern. The left hand has a bass line with some triplets. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 7-9. The right hand continues the eighth-note pattern. The left hand has a bass line with some triplets. Dynamics include *pp* and *decresc.*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 10-12. The right hand continues the eighth-note pattern. The left hand has a bass line with some triplets. Dynamics include *dim*. A section labeled "Var. 2." begins in measure 11. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 13-15. The right hand features a complex eighth-note pattern with many slurs and ties. The left hand has a bass line with some triplets. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation, measures 16-18. The right hand features a complex eighth-note pattern with many slurs and ties. The left hand has a bass line with some triplets. Dynamics include *cresc.* and *p*. Fingerings are indicated with numbers 1-5.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble and bass clef, a key signature of two flats, and a time signature of 3/4. It starts with a forte (*f*) dynamic and includes a *decrease.* marking. The second system features a piano (*p*) dynamic in the treble and a mezzo-piano (*mp*) dynamic in the bass. The third system continues with a piano (*p*) dynamic. The fourth system is labeled "Var 3." and begins with a piano (*p*) dynamic, followed by a fortissimo (*sf*) dynamic. The fifth and sixth systems continue with a fortissimo (*sf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the bass clef.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has three flats, and the time signature is 2/4.

The second system continues the musical texture. The treble staff features a melodic line with some rests, while the bass staff maintains a dense accompaniment. The notation includes various articulations and dynamic markings.

The third system shows a shift in the musical texture. The treble staff has a more active melodic line, and the bass staff continues with its accompaniment. A dynamic marking of *f* is present in the bass staff.

The fourth system includes dynamic markings. The treble staff starts with a piano (*p*) dynamic, and the bass staff has a *cresc.* (crescendo) marking. The notation includes first endings and various articulations.

The fifth system features first and second endings. The treble staff has a melodic line with a first ending bracket, and the bass staff has a corresponding accompaniment. The notation includes various articulations and dynamic markings.

The sixth system includes dynamic markings such as *decrease* and *p*. The treble staff has a melodic line with a first ending bracket, and the bass staff has a corresponding accompaniment. The notation includes various articulations and dynamic markings.

Var. 4.

p

f

p

f

p

cresc.

f

p

decresc.

pp

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The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music features a series of eighth notes in the right hand, some beamed together, and chords in the left hand. A *dim.* (diminuendo) marking is present at the end of the system.

The second system begins with a *Var. 5.* section. The right hand has a complex melodic line with many sixteenth notes and some triplets. The left hand provides harmonic support with chords. A *p* (piano) dynamic marking is placed above the right hand. The system ends with a repeat sign.

The third system continues the piece with intricate melodic lines in both hands. The right hand features many sixteenth notes and some triplets. The left hand has chords and some moving lines. The system ends with a repeat sign.

The fourth system shows a *p* (piano) dynamic marking. The right hand has a complex melodic line with many sixteenth notes and some triplets. The left hand has chords and some moving lines. The system ends with a repeat sign.

The fifth system features a *f* (forte) dynamic marking. The right hand has a complex melodic line with many sixteenth notes and some triplets. The left hand has chords and some moving lines. The system ends with a repeat sign.

The sixth system begins with a *p* (piano) dynamic marking. The right hand has a complex melodic line with many sixteenth notes and some triplets. The left hand has chords and some moving lines. The system ends with a repeat sign.

DER WANDERER

Lied von Franz Schubert.

Für das Pianoforte übertragen von

FRANZ LISZT.

Lento assai.

Piano.

The score is divided into four systems. The first system shows the piano introduction with a tempo marking of *Lento assai*. The second system continues the piano accompaniment with a *dimin. molto.* marking. The third system features a vocal line with the lyrics "Ich komme vom Gebirge" and a *long silence.* instruction. The fourth system continues the piano accompaniment with lyrics "her, es dampft das Thal" and a *Recitanto. (lento.)* marking. Pedal markings are indicated throughout the piano parts.

cres.

dimin. molto.

Ich komme vom Gebirge

long silence.

Recitanto. (lento.)

her, es dampft das Thal

pp

Ped. cres.

braust das Meer *sempre piu cres.*

This system shows the beginning of the piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic and harmonic foundation. The tempo and dynamics are marked as *sempre piu cres.*

braust das

The second system continues the accompaniment. The right hand features more complex chordal textures, and the left hand has a more active melodic line. The lyrics 'braust das' are positioned above the right-hand staff.

Meer. Ich wand = te

multo espress. *rf appassionato* *smor.* *dulciss* *p semplice*

Ped. *Ped. *Ped. *Ped. *

This system is divided into three distinct sections. The first section is marked *multo espress.* and features a dense, rhythmic accompaniment. The second section is marked *rf appassionato* and *smor.* (sforzando), with a more dramatic and intense texture. The third section is marked *dulciss* and *p semplice*, showing a significant change in mood and dynamics. Pedal markings are present throughout.

still. bu we = nig; froh, und im = mer

The final system on the page shows the piano accompaniment for the lyrics 'still. bu we = nig; froh, und im = mer'. The texture is lighter and more melodic, reflecting the change in the vocal line's mood.

fragt der Seuf = zer wo? im = mer wo? Die

molto dim. pp

pp

Son ne dünkt mich hier so kalt, die Blü = the welk, da =

molto accentato il canto.

gli accompagnamenti p staccati e sempre arpeggiati.

Le = hen alt, und was sie re = den

Iee = rer Schall, ich bin ein Fremd = ling

tr tr tr

Più animato.

di = = = = be = rall. Wo bist du, wo

pp smorz. *con anima.*

delicatamente.

bist du, mein gelieb = tes Land? ge = sucht

ahnt ———, und nie ge =

pp *ritard*

kannt. Das Land, das Land so hoffnungs = grün. hoffnungsgrün; das

Allegro vivo. *dol* *f*

Länd wo mei = ne Ro = sen blühn, wo mei = ne Freun = de wan = delnd gehn wo

leggermente.
sempre marcato il canto cres.

mei = ne Tod = ten auf = er = stehn, das Land das mei = ne Spra = che spricht,

f molto appassionato.

Tempo I.

Land! *precipitato.* wo bist du?

f *rf* *lento assai.* *pp*

Ich wand = le still, bin we = nig froh,

dolciss.
p scmp

und im mer trägt der Seuf zer wo? im

rit.

wo? im Gei = = = ster = hauch tönt's

e smorz.
long silence.
misterioso.

mir zu = rück: „Dert, wo du nicht bist, dort

rf *ff* *rf*

ist das Glück.“

dolce.

VINCENZIO BELLINI

VINCENZIO BELLINI, who has acquired fame as one of the most celebrated composers of modern Italian opera, was born at Catania, the Sicilian capital, on November 3, 1802, and like many artists of eminence, inherited his talent, both his immediate paternal ancestors having been composers of considerable reputation. From his father, who was an organist, he received his earliest instruction, but having attracted the attention of a Sicilian nobleman, by whom his expenses were defrayed, he was enabled to enter the Conservatoire at Naples, then under the direction of the celebrated Zingarelli, who, beside Bellini, gave Donizetti and Mercadante to musical renown. While still a student at Naples, he produced his first opera "Adelson e Salvini," which had the good fortune to be performed before Barbaja, manager of La Scala, at Milan, and of San Carlo, at Naples, who was so struck by its indications of talent that he gave Bellini a commission to write an opera for San Carlo. The result was "Bianca e Fernando," which, though not of the calibre of the work which established Bellini's fame, was so satisfactory to the Neapolitan public that Barbaja entrusted him with another work for La Scala. Stimulated by this responsibility, Bellini—associated with Felice Romano, subsequently his life-long friend and a librettist, who contributed greatly to his renown, and enjoying the advice of Rubini, for whom the tenor part was created—responded with "Il Pirata," a work into which he introduced a distinguishing feature of his career, an investment of the cantilena with the instinct of romance embodied in simple and expressive melodies, which contrasted strongly with the florid superficiality which had grown into the works of Rossini, then altogether the fashion in Italy. Under the magnificent rendering of Rubini and Tamburini, "Il Pirata" leaped at once into fame—not a mere enthusiasm, but a furore which indicated a heart-awakening. It was, soon after, performed in Paris, and subsequently in all the centres of Italian opera, and everywhere brought lavish encomium upon its author. This work was followed in 1828 by "La Straniera," which proved of less interest, probably due to exaggerated expectation, and in 1828 by "Zaira," which was so far a failure that it remains the only one of Bellini's works never performed out of Italy. In 1830 he had another inspiration, and soon all Italy was in rapture over "Il Capuletto ed i Montecchi," which was everywhere brilliantly successful. In 1831 he

produced what is by many regarded as his master piece, in which he established himself at the head of his art, where the extraordinary resources of his genius maintained him during the remainder of his brilliant but too brief career. "La Sonnambula" was soon the popular rage in every capital of Europe, and in none more so than in England, where it was rendered as familiar in the English language, by Madame Malibran, as it was in the native Italian in the land of its author, and it is a marked feature of this and other works of this gifted composer, that they elicited the approval alike of the indiscriminating masses who appreciate without comprehending, and of the most refined and sensitive critics of the art. In the following year, in "Norma," Bellini realized his highest ideal, and produced a composition which it is not too much praise to give the rank of "classic." The tragic expression and lofty sentiment of "Casta Diva" and other aria of "Norma" are superb, and in its orchestration—which was in his earlier efforts his most vulnerable point, but upon which he had greatly improved in the musical Romeo and Juliet—it realizes the highest requirements of an adequate harmonious relation to the development of the drama and the relative importance of its parts. In 1833, Bellini produced "Beatrice di Tenda," first performed at Venice and subsequently in London; but it was not up to the high standard which his previous achievements had educated the public to set up for him. In 1834 he went to Paris, where, upon suggestion of Rossini, who was a generous adviser, and who pointed out the way to Bellini for improvements in his methods of treatment in orchestration and dramatic effect, he was engaged to write an opera for the Theatre Italien. For this undertaking he composed "I Puritani," which, so far as the artist could make it, was an unqualified success. It, however, was unfortunate in its libretto, which is dull if not obscure, but its score is replete with the most brilliant and charming melodies of the type which rendered his great works so popular. "I Puritani" was produced with Grisi, Rubini, Tamburini and Lablache in the cast, and disputed with "La Sonnambula" the rapture of popular applause. Soon after its production Bellini went to Puteaux to visit Mr. Lewis, an English friend, and was seized by dysentery, brought on by intense application, and Sept. 23, 1835, in the 33d year of his age, he was cut off in the midst of a career which might possibly have developed for him a place among those in whom we recognize the great masters.



Vincenzo Bellini.

❖ LOUIS HECTOR BERLIOZ ❖

WAS born in France, in Cote-Saint-André, December 11th, 1803. His father, like the father of Handel, was a physician, and cherished a fond hope that his son would some day step into his professional shoes and continue business at the old stand. "My son," said the worthy physician one day, "Your lesson in anatomy to-day is to learn the attachments of the sterno-mastoid, the labii et alaquae nasi, and describe Poupart's ligament. If you learn this well, I shall present you with a flute on my return from Lyon." Louis must have distinguished himself in the lesson, for he got the flute. Other lessons in osteology followed, but Louis only studied them with zeal when there was a reward offered. The promise of a musical textbook always stimulated him. Finally, it came time to go to Paris to study for the medical diploma. Louis offered no objections to a sojourn in Paris. He no doubt chuckled with delight to think what huge musical treats were in store for him in the gay city. Like Schumann, who studied law by practicing the piano six hours a day, Berlioz studied anatomy from Rameau's Harmony, and verified his studies at the opera.

It was on the occasion of hearing the *Danaïdes* that Berlioz first realized how strong within him was the predilection for music. The instinct had always been strong for the vocation of music, but he had followed it blindly and unconsciously. He had already thought out some melodies, and a theme for a fantasia. He now eagerly began to test his creative powers in a thorough manner, to find out if there were any grounds on which to base his hope of some day creating masterpieces. The experiments must have been satisfactory, for he wrote to his father, informing him of his resolve to become a musician, and at once joined the class of Lesueur of the Conservatoire. Lesueur was looked upon in those days as something great, now, his name is scarcely known. He took a great liking to Berlioz, who is described as "a willing rebel against certain accepted traditions and incomprehensible prejudices, well-informed, paradoxical, eloquent, and impetuous." They would go to mass together, and the teacher would explain the plan, meaning and subject of the work. Afterwards

they would wander in the gardens of the Tuileries, Lesueur listening smilingly to the lofty flights of the young enthusiast.

In the class was a young poet named Geronno, who one day handed to Berlioz, the words of a *scena* for a bass voice. He also wrote music to the libretto of "Passage of the Red Sea." Neither were publically performed, but Berlioz was encouraged to write a mass, which, through the liberality of a wealthy amateur who paid the orchestra, was performed at Saint-Roch. It was a very commonplace composition, and Berlioz burnt the manuscript.

Some time after, he competed for the prize of Rome, but some one else carried it off. His father put the finishing touches to this disappointment by stopping his monthly allowance. He engaged a tiny room in an attic where with a friend he managed to exist by teaching singing, and filling an occasional vacancy in the chorus at the Novelty Theatre. In 1828 Berlioz composed a cantata, *Orphee dechire par les Bacchantes*. The subject was given by the Institute. The jury decided it to be too difficult. Berlioz thought otherwise and sought permission to have it performed at the Conservatoire. This was granted, though Cherubini opposed it. M. Fétis, who was present, remarked,—"That was a promising *debut*."

Berlioz now began to be looked upon as a new light in the musical world, and in 1830 he finally gained the most coveted prize of Rome. This entitled him to a several years' sojourn in Italy. Here he formed the acquaintance of Mendelssohn and Liszt. The former, in 1831, wrote of Berlioz: "He is a regular caricature, without semblance of talent, groping in the dark and believing himself to be the creator of a new world." Rome made little impression on this great genius whose soul was "enthralled by the depths of musical feeling." Berlioz left the city and sought the picturesque inns of the country where the peasants and banditti congregated. In the *Serenade* and *Orgie de Brigands* of the overture to *Harold* we see how well the artist caught the local color.

Berlioz returned to Paris. Here he met Miss Smithson, an English actress who was playing Shakespeare. Miss Smithson was an estimable

lady and a good actress, and whether it was herself or Shakespeare that made the conquest, at any rate Berlioz fell madly in love with her. Her friends objected to a proposed marriage and the unhappy lover fled from the city in despair. Liszt and Chopin followed him a whole night, fearing that he would commit suicide. He was distracted for weeks, but finally when the object of his affections fell and broke her leg, her relatives relented and Berlioz was permitted to marry her.

Berlioz conducted numerous concerts, Liszt playing at most of them. The latter also transcribed the *Symphonie Fantastique*. The first performance of *Sarah la Baigneuse* and *La Belle Irlandaise* took place on the 6th of November, 1834, at the conservatoire; *Harold* was performed soon after. Like many another immortal production, these masterpieces, on their first appearance on a Parisian stage, were greeted with tin whistles, and cat-calls, and hisses. Paris had heard how this upstart Berlioz had actually dared to compose music on a plan which was not the traditional one, and it was in duty bound to put him down without waiting to see whether his music was good or not.

At a subsequent performance of *Harold*, a writer describes how "Berlioz found himself face to face with a giant, with hooked nails, livid complexion, and long hair falling on his shoulders. The giant embraced him as he exclaimed, 'You will be Beethoven.'" The giant was Paganini. A few days afterwards Berlioz received the following letter:—"My dear friend, Beethoven dead, none but Berlioz could restore him to life. and I, who have tasted your divine compositions, worthy of a genius such as yours, consider it my duty to beg you to accept, in token of my homage, 20,000 francs which will be paid you by Baron de Rothschild on presentation of the enclosed. Believe me always, your affectionate Nicolo Paganini."

Berlioz dedicated to Paganini the symphony, *Romeo and Juliet*. In 1842 he began a series of foreign tours. He was everywhere received like a conquering hero. Germany, Belgium, Denmark, Switzerland, and Austria, went wild with enthusiasm. The Emperor of Russia commissioned him to write a chant. Viennese ladies wore Berlioz bracelets, rings, and ear-rings. He returned to France in 1846, hoping that at last his native country would do him justice. On the 6th of December he produced at the Opera-Comique his greatest work,—the *Damnation de Faust*. Paris did not respond. A few score of people were all that were present to hear the first performance of the

greatest musical production that ever sprang from a French brain. The few who were present were ravished, transported, carried away. The writer of Berlioz's life says: "There is neither scenery, nor wings, nor footlights, nor hose, nor doublets, nor dancers, nor supers, nor even a prompter; the music takes all the responsibility, and alone bears you away on the wings of imagination. A scene? Of what use would it be! The musician takes you whithersoever you will in twenty-five bars. Do you want to drink with the students in the tavern of Auerbach? *Presto*, drink! The magician waves his wand once more, and we are on the banks of the Elbe, near the nymphs who flit over the dewy flower-cups, under the stars which blink at us as if wondering what we are doing. Attention! We have scarcely time to turn our heads before the devil bears us company in front of Marguerite's house. Yes, Berlioz, the enchanter, disdains the scene-shifters; without any aid from them he carries us to heaven above or hell below, over land, over sea, through clouds, through the vast Empyrean, into the past and future." "The *Damnation of Faust* rivals the works of the greatest masters and is not eclipsed by them. Do you know to what sublime genius this composition compels you to turn your thoughts? As you listen to the last part of the work, as you follow the downward course to the abyss below, so giddy that a shudder seizes you as if you were on the brink of a precipice, when the horrible cries of the demons hail the fall of Mephistopheles and his victim,—do you know the genius of whom you are thinking? You are thinking involuntarily of Michael Angelo."

In Paris, the recognition of Berlioz's genius came slowly. He finally received the Cross of the Legion of Honor and was elected a member of the Institute. In 1863, his opera of the *Troyens* was produced, but the press was hostile and so his final work failed. The bitter disappointment of the failure, together with bodily ailments brought on by former privations, completely prostrated him. He lingered through a few years of ill-health and finally on the 8th of March, 1869, he died.

His biographer, Bernhard, writes: "Out of all her musical glories, France forgets only one, the one she could best vaunt in the sight of the whole world. Other musicians will pass away—what am I saying? even now there are none—Berlioz has remained, and his memory grows like the shadows which, as the sun goes down and the daylight fades, become clearer and more sharply defined, and lengthen along the golden sand."



Hector Berlioz.

2.

La Sonnambula de V. Bellini.

MODERATO.

E. Altieri, Op. 8. N° 14.

p *f* *mf* *f* *dol:* *dol:* *f* *f* *p* *poco cres - cen - do.* *p* *a piacere ma ritard:*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a harmonic accompaniment. Performance markings include *dol:* (dolce) and fingerings such as 2, 4, 1, 3, 1, 1.

Second system of musical notation. The right hand continues with a melodic line, featuring a triplet of eighth notes and a sequence of sixteenth notes. The left hand accompaniment includes chords and moving lines. Performance markings include *cresc:* (crescendo) and *f* (forte). Fingerings include 1, 3, 4, 4, 4, 3, 3, 3, 3.

Third system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand accompaniment includes chords and moving lines. Performance markings include *p* (piano) and *legg:* (leggiero). Fingerings include 4, 4, 4, 2.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand accompaniment includes chords and moving lines. Performance marking includes *cresc.* (crescendo). Fingerings include 3, 2, 1, 3, 2, 1, 3, 4, 2, 1.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand accompaniment includes chords and moving lines. Performance markings include *f* (forte) and *fz* (forzando). Fingerings include 1, 4, 1, 2, 1, 2, 1, 3, 1, 2, 1, 2, 1, 3, 2, 4, 5, 4, 1, 5, 4, 1, 3, 5.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand accompaniment includes chords and moving lines. Performance markings include *f* (forte) and *fz* (forzando). Fingerings include 3, 2, 2, 2, 4, 3, 2, 1, 3, 2, 1.

4. ALLEGRO.

First system of musical notation. Treble clef, bass clef. Dynamics: *fz*, *p*. Fingerings: 1 3 2 1, 3 2 1 3 2, 2 1, 3 2 1, 4 2, 4 2, 5 3, 3 2, 5 3, 4 2, 2. Includes a fermata over a note in the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Fingerings: 4 2, 4 2, 5 3, 3 2, 5 3, 4 2, 2, 2, 1, 1, 2.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes accents and slurs.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *mf*. Marked "BRILLANTE". Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cres*, *do.*, *f*. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *fz p*, *dol.*. Marked "ALLEGRO MODERATO". Includes slurs and accents.

6.

First system of musical notation. The treble staff contains a melodic line with fingerings (4, 2, 5, 4, 2, 1, 5, 4, 3, 2, 5, 3, 5, 3, 4, 2, 3) and an accent mark (Λ). The bass staff provides harmonic accompaniment. Dynamics include *p* and *cres.*

Second system of musical notation. The treble staff contains a melodic line with fingerings (3, 2, 1, 1, 4, 3, 1, 2, 1, 1, 2, 4, 5, 4, 3, 5). The bass staff provides harmonic accompaniment. Dynamics include *f*, *fz*, *mf*, and *f*. The word *do* is written below the bass staff.

ALLEGRO.

Third system of musical notation, marked **ALLEGRO.** The treble staff contains a melodic line with fingerings (1, 3, 5, 4, 2, 1, 2, 1, 1, 2, 4, 2, 4, 2). The bass staff provides harmonic accompaniment. Dynamics include *fp* and *mf*.

Fourth system of musical notation. The treble staff contains a melodic line with fingerings (5, 3, 2, 1, 1, 3, 4, 3, 4, 3, 4, 3). The bass staff provides harmonic accompaniment. Dynamics include *f*.

Fifth system of musical notation. The treble staff contains a melodic line with fingerings (1, 2, 1, 2, 3, 4, 5, 3, 4, 3, 2, 1, 2, 3). The bass staff provides harmonic accompaniment. Dynamics include *p*, *mf*, and *f*.

Sixth system of musical notation. The treble staff contains a melodic line with fingerings (1, 3, 5, 2, 3). The bass staff provides harmonic accompaniment. Dynamics include *dim.* and *dol.*

Musical notation system 1: Treble and bass clefs with various notes, rests, and fingerings. Dynamic markings include *fz* and *mf*. Accents are present over several notes.

Musical notation system 2: Treble and bass clefs with notes and rests. Dynamic markings include *f* and *p*. The instruction **BRILLANTE.** is written in the bass staff.

Musical notation system 3: Treble and bass clefs with notes and rests. Dynamic markings include *cresc:* and *fz*.

Musical notation system 4: Treble and bass clefs with notes and rests. Dynamic markings include *fz p* and *cresc:*.

Musical notation system 5: Treble and bass clefs with notes and rests. Dynamic markings include *f* and *ff*.

Musical notation system 6: Treble and bass clefs with notes and rests. The system concludes with a double bar line and a repeat sign.



Francois Frederic Chopin.

FREDERIC CHOPIN



AS born March 1, 1809, at Zela Zowa Wola, a village near Warsaw, Poland. His father, Nicholas Chopin, was a Frenchman, but early in life went to Poland, where he became a professor in the Lycée of Warsaw. He kept a select private school at his own home where young men of good families, received instruction. Chopin's mother was Polish and came of a noble family. It is sometimes stated that she was a princess. From her, Chopin received the fine sensibilities of the Slav. Chopin very early evinced a remarkable talent for music. His first teacher was a Bohemian, named Zwyny. Subsequently he received instruction from Joseph Elsner, a German and director of the school of music at Warsaw. Elsner was a thorough musician, a fair composer, and a great admirer of J. S. Bach's works. When Chopin was nine, he played a concerto in public, and improvised on original themes. His early compositions were Polonaises, Mazurkas and Valses.

When nineteen, he started for England by way of Paris. He found Paris suited to his taste and so remained there. As a pianist, he had no superior among his contemporaries except Liszt. Edward Dannether says of him: "Chopin was a legitimately trained musician of quite exceptional attainments, a great master of style, a fascinating melodist, a most original manipulator of puissant and refined rhythm and harmony."

Liszt's biography of Chopin, though somewhat gushing and inclined to "slop over," is a good life of this composer and pianist during his residence in Paris. We quote the following from Liszt: "Shortly after his arrival in Paris, he gave several concerts and was heard by the higher society and by the young artists with equal admiration. I still remember very well his first appearance in the

chambers of M. Pleyel, where the ever-reiterated applause could not satisfy our surprise and enthusiasm at a talent which revealed a new phase in the poesy of musical art, and developed such felicitous innovations in form."

"Chopin is a tone poet. His music does not fit either of the two great frames, which are distinguished by the names of German and Italian music. As with the genuine national poets, so in his music the national spirit pervades without forethought and without the consciousness of the composer. And this spirit resides not merely in the form and rhythm of the Polonaises, Mazurkas, etc., but one and the same feeling runs in a thousand ways through all his works, Concertos, Etudes, Scherzos, Preludes, and especially Nocturnes. Chopin has breathed into all his tone creations one and the same life, his own and inmost, individual life, so that in all a unity of character prevails."

"He could not go outside of himself, and the greatest beauties and the greatest merit passed for nothing with him, if they contradicted one side or another of his æsthetic comprehension. As great an admiration as he cherished for Beethoven, yet certain portions of his works appeared to him too rough-hewn; their build was for him too athletic; the passion in them seemed to him too sickly, the rage, too impetuous and thundering; to him the lion's marrow in this giant's limbs was too coarse a stuff, and the seraphic, Raphael-like profiles, which emerge amid the violent creations of this spirit, become frequently almost painful through the cutting contrast."

"Everything immoderate and rude repulsed him; everything that approached the style of the new French melodrama was martyrdom to him. If he was partial to the romantic, yet he hated all insane excess, all startling and shuddering effects."

Liszt says : " By confining himself exclusively to the piano, Chopin has proved himself, in our opinion, to possess one of the most essential properties of a writer or composer ; namely, a correct appreciation of the *form* in which his mission was to be achieved, and his designs executed."

" Far from seeking his own renown in the noise of the orchestra, Chopin contented himself with seeing his thoughts fully quickened into life upon the keyboard of the piano. He always reached his end, which was no other than to secure to the musical essence of his idea the full expression of its power ; but he despised the mere *effect* of masses, and the coarse pencil of the scene painter."

" It is impossible to subject Chopin's labors to an intelligent analysis without finding in them beauties of the first magnitude, an expression perfectly new, and a harmonic texture as original as it is complete. With him the boldness always justifies itself ; the richness even to exuberance, does not exclude clearness ; the strangeness does degenerate into *baroque* affectation."

" The embellishments beget no blur ; the luxury of ornaments does not smother the beauty of the main lines. His best works are rich in combinations which may be said to make epochs in the treatment of musical style."

" We owe to him that expansion of the chord, both when struck full, and when broken into *arpeggio* and through several octaves ; those chromatic and enharmonic windings, of which his *Etudes* contain such astonishing examples ; those minute groups of interpolated notes, which fall down like a colored dew upon the melodic figure, and for which, until he came, only the *fioriture* of the older Italian song school had been taken for a model."

" He invented those wonderful harmonic progressions which lent a serious character even to those pages which with their light material could scarcely lay claim to such meaning. *Etudes* and *Preludes* are modest titles ; nevertheless, the musical pieces of Chopin which bear them, remain forever perfect types of a species which *he* has created, and which, like all his works, sprang from the character of his poetic genius."

" Chopin's inspiration was, with him, capricious

arbitrary, fantastical, bound to no reflection ; he had to give it free play, and he did violence to his genius, as we think, whenever he thought to chain it to traditional rule. He could not imprison the wavering, never sharply defined outlines, which lend his thoughts their highest charm, within the stiff, angular framework of a precise pattern."

" Nevertheless, these efforts in the classical forms are distinguished by a rare nobility of style, and contain passages of high interest and movements of surprising grandeur of thought. For example, the *adagio* of the second concerto. The embellishments in this belong to the finest manner of the composer, and the leading thought is kept up with a wonderful breadth."

" How can we omit to mention the ' Funeral March ' in his first sonata ? No other tones could have expressed, in a language which so goes through the soul, the anguish and the tears which must have accompanied that man to his last resting-place, who had so sublimely conceived the manner in which a great loss should be wept. And in fact, all that there is solemn, and heartrending in the funeral procession of a whole nation, weeping its own death, resounds in this funeral strain."

" His *Polonaises* belong among the finest products of his inspirations. They have nothing in common with the painted primness of the ball room, virtuoso, and salon *polonaises*. Their powerful rhythm electrifies us. The noblest traditions of the Polish national character are preserved in them."

" The celebrated *mazourkas* wear an entirely different character from the *polonaises*. Upon a wholly different ground play tender, pale, and opaline *nuances*, instead of the juicy and strong coloring. The feminine element advances into the foreground with such decided significance that the other elements vanish before it."

" Chopin has happily appropriated to himself the popular melodies of Poland, and transferred into them the whole merit of his labor and his style. In polishing these diamonds to a thousand facets, he discovered all their hidden fire. Could there be a better frame in which to enclose his personal recollections, poesy of all sorts, attractive scenes, episodes, and romances ?"

After a short life of ill-health, Chopin died in Paris, October 17th, 1849.

ANALYSES OF CHOPIN ILLUSTRATIONS.

WALTZ.

IN A-FLAT MAJOR.

F this Opus Schumann says, in his "Music and Musicians," "Chopin's three Waltzes, Op. 34, are above all things delightful, so different are they in character from the ordinary ones. . . . Chopin is the pupil of the first masters, of Beethoven, Schubert, and Field. The first formed his mind in boldness; the second, his heart in tenderness; the third, his hand in its flexibility."

This Waltz, while very simple in form, is a marvel of grace and delicacy. What, e. g., could be more elegant or graceful than the second part of the first Waltz; especially at the repeat! The Introduction consists of a Period of sixteen measures, divisible into five 2-bar, two 4-bar, and two 1-bar phrases, the last being imitations of the principal figure.

The Waltz might be divided into three "Numbers."

No. I. Consists of two 16-bar Periods, containing sections of eight measures, slightly varied on the repeat.

No. II. Contains a Period of sixteen measures, repeated, and slightly varied.

No. III. Consists of a Period of sixteen measures, repeated, as a first part. Part 2nd, has a phrase of four measures, the last two measures repeated twice, as if by different instruments, and again eight measures like these, varied.

Then follows a repetition of the first sixteen measures of No. III. This is followed by a repetition (a fourth higher) of No. II, and this by No. I, after which No. II is repeated in the original key. Just at the end, it merges into a Coda, which begins with an elegant subject of legato passages, and ends with fragments of No. II.

The whole piece must be played with great brilliancy and elegance: the scale-passages with perfect evenness, and the repeated chords with especial brilliancy.

POLONAISE.

IN C-SHARP MINOR.

THE Polonaise, or Polacce, like the Minuet, was the court dance of the last century. It was rather a slow and magnificent Promenade, interspersed with dignified salutes, than a dance, such as we, nowadays, consider to be "comme il faut." It must have been a splendid sight, and one much more grateful to the eye than the crush of the modern ball-room.

Nothing could have been grander than the brilliant assemblage of richly dressed courtiers and ladies, the magnificent chandeliers filled with countless tapers, and the many mirrors repeating the gay scene again and again: and all this accompanied by the orchestra, now playing the national dance, the Polonaise, now heralding, with flourish of drums and trumpets, the entry of some royal or noble party.

It was such a scene that Chopin had in his "mind's eye," when he wrote his celebrated Polonaises, and this one in C-sharp Minor must have been suggested by a scene more exquisitely gorgeous and

romantic than usual. After courtly salutations, expressed by the fortissimo chords at the beginning, the dance begins to a melody full of grace and beauty.

In the second part we can imagine ourselves, after the eight grand introductory measures, as following one couple in particular; the clear tones of the trumpet (at the ninth measure) echoed from column to column, following us as we go, and growing dimmer and dimmer as we listen to the romantic dialogue, until the roll of the drum, and the loud notes of the first melody bring us back to our senses.

But in the "Meno Mosso" we lose ourselves again, and this time not to return, except for a moment or two, at the end of the eighth and beginning of the ninth bars (repeated in the last part) where, this time, only one note of the trumpet and one stroke of the drum penetrate to our wandering minds.

Even Chopin would seem thus to have lost himself, for he leaves us here without returning, as in every other case he does, to the Polonaise.

PRELUDE.

IN D-FLAT.

THE celebrated Preludes of Chopin and of Heller do not belong to the class of Preludes which precede a Choral, Hymn, or Fugue, but rather, perhaps, to the "Voluntary" or "Improvisation" of the Organist. They are short pieces, and some of them of great beauty. The Berceuse, (No. 15) of Heller, and this Prelude of Chopin, are good specimens of this kind of composition. As the former is a soft and sweet song of the mother singing her child to sleep, so the latter paints in music the emotions of the gentle musician's mind, when he sees his friends depart on an excursion on the peaceful lake, and when a sudden storm arises, and threatens to destroy them, and again, when the kindly sun dispels the storm, quiets the waves, and brings his friends safe home to him, so says tradition, at least, and so says, quite as plainly, this exquisite little musical poem.

The sweet tone, which is produced by pressing, not striking, the keys, is particularly needed in the first part, in which the musician sings his farewell to his friend. In the second, the muttering of the thunder, and the roar of the waves is portrayed by the rising and falling figure in the left hand, while the right paints the drops of rain, growing heavier and heavier; and the flash of the lightning.

The performer must, as usual, add some nuances himself, according to his judgment. Swells, for example, in each of the measures in the second part, where the rumbling of the thunder is heard, add much to the vividness of the picture, and the transition from the fortissimo of the lightning-chords to the soft notes describing the rain falling in the darkness, must be very sudden. The sun peeps out again, near the end, and the musician joyfully welcomes his friends back.

MAZURKA.

Op. 33, No. 2.

THIS is a gem, a beautiful pearl among the rubies and diamonds of Chopin's Polonaises and Scherzos, or a lovely daisy among his tulips and roses. Nothing can exceed the sweetness of the first melody, appearing at first in D-Major, and then translated to a fourth below this, producing variety, without losing altogether our little pearl and daisy.

The Trio does not fall at all short of the Mazurka. It is even more interesting, possessing as it does more variety, although the *figure* of the first measure is exactly the same in every one of the sixteen measures of the first part. But the variety is in the melody,

and harmony. It begins with a new subject, and, at the sixth measure, the bass has a beautiful figure, which occurs, without being monotonous, in six measures of that period. At the tenth measure we are suddenly lifted up, from the key we were in, to the distant key of D-flat, and in the second part, we float along, by enharmonic chords, until we are set down again softly, by a beautiful chord of the seventh, in the original key of D-Major. The Coda, of fifteen measures, is a pedal-point on the tonic, and ends with a delicate flute-like passage, carrying us up, as it were, above the clouds, and out of sight

SCHERZO.

IN B-FLAT MINOR, OP. 31.

THIS Magnificent Scherzo differs from the ordinary scherzo, as the brilliant and witty conversation of high-born and well-bred gentlemen, and scholars, does from the boisterous and less refined witticisms of the rank and file of humanity. All is grand and elevated. The second subject, beginning with those fortissimo notes, reminds one of an Achilles, or an Edward Cœur de Lion, in complete armor of shining steel, or of some magnificent saying, worthy of those great men.

We may divide this in the same way as we do other Scherzos and Minuets; into the Scherzo, Trio, Repetition of the Scherzo, and Coda. But the proportions are on a grander, and more symphonic scale, than those of the ordinary Scherzo. It is very different from the grand Scherzos in the third and fifth symphonies of Beethoven. Indeed, each one has its peculiar character. But, while it is not as deep, as immense, in intellectual meaning, as those gigantic works of the greatest of all musicians, it can hardly be surpassed in clear and incisive brilliancy, or in interesting melody. It has lately been arranged for full orchestra, and in this form, it is—as the piano-works of other great composers generally are—even more effective than as a piano solo.

It will be well, then, in playing it, to imagine ones self the leader of an orchestra, and, as well as possible, to bring out the various effects which the different instruments of the orchestra would produce: the soft notes of the strings in the opening measures, alternating with the fortissimo answer of the wind-instruments and cymbals; then the

crash of the whole orchestra, where the second subject appears:—the beautiful melody,—“*con anima*”—which the oboe might play, taking along instrument after instrument, as it rolls along in the long crescendo, until the part ends with the whole orchestra.

The whole Scherzo proper is played twice, with only a few changes including a magnificent trill, which brings in again that crash of the whole orchestra.

The trio opens with a very stately melody in the middle instruments, and which we will give to the horns, and bassoons. This is followed by a delicate passage of four measures, exactly fitted for the violins, ending in a pretty cadenza (“*delicatissimo*”) for the flute; and this (the first part of the Trio) is repeated, with some variation of the melody. The second part of the Trio is quite extended, and, consists, first, of a graceful melody, in an upper instrument, such as the violin, or clarinet, accompanied by a five-note figure in the middle voices, and, second, of a very elegant legato passage, which the violins and flutes share between them. This passage beginning *p*, *leggiero*, becomes louder and louder, until it ends with a fortissimo passage of the whole orchestra. The whole Trio is then repeated, and then follows a long episode, made up of the preceding subjects. After this, the Scherzo returns, and the piece ends with a long Coda worthy of so grand a work.

The piece is certainly hard, but not so much so as many that are less effective. It must be played with great energy, alternating with delicacy, and poetic feeling.

NOCTURNE.

IN G-MINOR, OP. 37, No. 1.

WHILE, in the Polonaises, Mazurkas, and Waltzes, Chopin reproduces for us the spirited and brilliant dance music of his native country, he gives himself entirely to poetry and tender romance, in his Nocturnes, Preludes, and Ballads.

Through much Polish, and also German, and Scandinavian, music, there runs a vein of sadness, not only in the Songs, Romances, and Nocturnes, but even in the Polonaises, Waltzes, and other Dance

tunes. There is a great deal of tender melancholy in this beautiful Nocturne, alternating with tones of consolation and hope. Chopin was a most patriotic man, a devoted lover of his native country, and we need not be surprised to see some melancholy in his music, when we remember the sad history of his beloved Poland. In the middle movement he seems to have recourse to prayer, and the sweet chord of G-major at the end seems to say that his prayer has been heard, or that at least he has been consoled.

A. Mlle J. W. Stirling.

Deux Nocturnes.

Andante.

Fr. Chopin, Op. 55.

1.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr 2 3 4 5 2 4 3

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f dim. più p riten.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo

First system of musical notation. Treble and bass staves. Includes markings: *poco cresc*, *f*, and a series of pedal points: *Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Second system of musical notation. Treble and bass staves. Includes markings: *tr*, *dim.*, *p*, and *cresc.*. Pedal points: *Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Third system of musical notation. Treble and bass staves. Includes markings: *f*, *dim.*, *p*, *più p*, *riten.*, and *a tempo*. Pedal points: *Ped. * Ped. * Ped. * Ped. * Ped. ** and *Ped. * Ped. * Ped. **

Fourth system of musical notation. Treble and bass staves. Includes markings: *poco cresc.*, *f*, and *dim.*. Pedal points: *Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Fifth system of musical notation. Treble and bass staves. Includes markings: *più mosso*, *p*, *f*, and *f*. Pedal points: *Ped. * Ped. * Ped. **, *Ped. **, and *Ped. **

Sixth system of musical notation. Treble and bass staves. Includes markings: *f*, *f*, and *p*. Pedal points: *Ped. ** and *Ped. **

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 2, 5, 3, 5, 4, 3, 2, 4, 5. Bass staff contains a rhythmic accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 5, 3, 3, 2, 4, 5. Bass staff contains a rhythmic accompaniment. Dynamics: *mf*, *cresc.*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 4, 3, 5, 4. Bass staff contains a rhythmic accompaniment. Dynamics: *f*, *dim.*, *cresc.*. Pedal markings: Ped. * Ped. * Ped. *

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 5, 1, 4, 5. Bass staff contains a rhythmic accompaniment. Dynamics: *f*, *rallent.*, *stretto*, *marc.*, *cresc.*. Pedal markings: Ped. * Ped. *

Tempo I.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 3, 2, 3, 4, 5. Bass staff contains a rhythmic accompaniment. Dynamics: *riten molto*, *dim.*, *p*, *dolce*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Bass staff contains a rhythmic accompaniment. Dynamics: *molto legato e stretto*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

poco cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim.

Ped. * Ped. * Ped. *

dim.

Ped. * Ped. *

cresc.

Ped. *

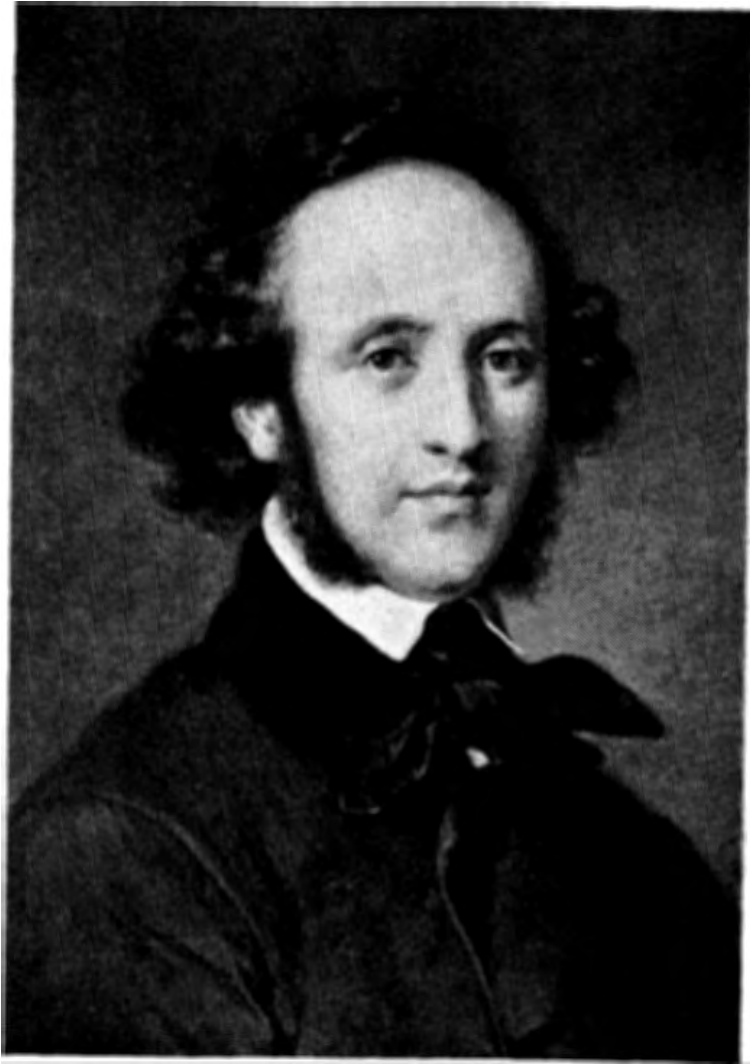
dim. et accel.

Ped. *

a tempo

pp psf p f

Ped. *



Felix Mendelssohn Bartholdy.

✦ FELIX MENDELSSOHN-BARTHOLDY ✦



GRANDSON of the well known philosopher and literary genius, Moses Mendelssohn, was born at Hamburg, February 3rd, 1809, but educated chiefly at Berlin, to which city his father, Abraham Mendelssohn, migrated in 1811, in consequence of the occupation of Hamburg by the French.

He received his first musical instruction from his mother, and a little later, during a temporary sojourn in Paris, by Madam Bigot. He afterwards studied piano-forte under Ludwig Berger, thorough-bass and composition under Zelter, and violin under Henning. He was a musical prodigy, and played in public at nine years of age. His earliest known composition is a cantata bearing date January 13, 1820. From that time forward, his compositions followed each other with extraordinary rapidity. He was very methodical in the arrangement and dating of his compositions, and there are now in the Berlin library forty-four volumes of manuscript.

Moscheles says of him, then a boy of fifteen: "What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist—and yet but fifteen years old!"

His parents were people of the highest refinement. They were far from overrating their children's talents; in fact they were anxious about Felix's future, and were in doubt as to whether his gifts were sufficient to lead to a noble and truly great career.

Moscheles, at that time the greatest living pianist, said: "Felix has no need of lessons; if

he wishes to take a hint as to anything that is new to him, from hearing me play, he can easily do so."

He was indeed beyond his age in everything; yet childish in all that tends to make childhood attractive and beautiful, not spoiled by the attention lavished upon him by grown men, and men of high reputation.

His elder sister, Fannie, was almost as talented as he. The family lived at No. 7, in the Neue Promenade; and here, Felix, with his sisters Fannie and Rebecca, and his brother Paul, organized a series of Sunday concerts in which musicians of high standing took part, Felix drilling the orchestra, standing upon a stool, that he might be the better seen.

For each of these family concerts he produced some new work, which he either played or conducted with the skill of an experienced musician. The piece selected for performance on his fifteenth birthday was *Die bieder Neffen*, an opera in three acts.

A few months after this he composed his first symphony in C. minor. (Op. 11.)

In 1825, Felix made the acquaintance of Cherubini in Paris, visited Goethe at Weimar, and completed his opera "Die Hochzeit des Camacho," which was produced in Berlin in 1827. The finished score of the overture to "A Midsummer Night's Dream" is dated Berlin August 6, 1826.

He was then only seventeen and one-half, yet so mature was his art-life, that, years afterward, he was able to embody this overture in the drama of the same name without the alteration of a single note. From this time forward, Mendelssohn's artistic career was a succession of triumphs.

Mendelssohn paid his first visit to London in 1829, and was received with great demonstrations

of popularity. He made a second visit to London in 1832, in the meantime having made a trip to Italy, when he planned and completed many important compositions. On this second visit he first delighted an English Congregation with his matchless organ playing at St. Paul's Cathedral. He made two visits to this country in 1833, and on his return to Germany, accepted the post of musical director at Dusseldorf, where he began his first Oratorio of St. Paul, and composed his Overture, "The Beautiful Melusine," and many other important works. He attained so high a reputation here, that two years later, he was invited to take the permanent direction of the famous "Gewandhaus" Concerts at Leipzig—a duty upon which he entered October 4th, 1835. - - - Mendelssohn conducted the first performance of St. Paul, at the Lower Rhine Festival held in Dusseldorf, May 22, 1836, and conducted it in England, at the Birmingham Festival.

On this fifth visit to England, he was received, if possible, with more enthusiasm than ever. He had been married but a few months previously to Cecile Jaenrenaud, a lady whose amiable disposition, surpassing beauty, and charming manners, endeared her to all who knew her. On his seventh visit to England, Mendelssohn conducted his *Third (Scotch) Symphony*, and other important compositions at the Philharmonic Concerts and astonished his hearers by his marvelous performances on the organ. He describes in his letters a most interesting visit to the Queen and Prince Consort who received him with all possible honor.

In 1840, he composed the *Lobgesang* and *Festgesang*, for the Centenary Festival, celebrated at Leipzig in honor of the Invention of Printing. He also set on foot the project for erecting a monument, at Leipzig, to the memory of John Sebastian Bach, and also made the first proposals for the establishment of the world-renowned conservatory of music of that town. In 1841 he accepted the appointment of *Kapellmeister* at Berlin, and in connection with the duties of this office produced at Potsdam the overture and choruses of *Antigone*.

The year 1843 witnessed the inauguration of the Conservatory, with a list of professors composed of the most eminent names in the musical circles of Europe. In 1844 the music to "*A Midsummer Night's Dream*" was heard for the first time, being produced in London at the Philharmonic Concerts.

The winter of 1845-6 was noted for the brilliancy of the Gewandhaus Concerts. Jenny Lind made her first appearance before the Berlin public, Niels Gade composed his first cantata, *Comala*, for them. Joseph Joachim, then fourteen, and now the world's greatest violinist, appeared. Aside from his other duties, Mendelssohn found time to finish his music to *Ædipus* and to Racine's *Athalie*, and work on his great oratorio *Elijah*, which was to be produced in London the following year. This immortal work was produced with triumphant success at the Birmingham festival in 1846, and again in 1847 on Mendelssohn's tenth and last visit to England. But all this labor and excitement was beyond the strength of the delicate Mendelssohn, and the sudden death of his sister Fanny, to whom he was greatly attached, was such a shock that he went into a decline, from which he never recovered, and on the 4th of November, 1847, his gentle spirit passed away.

Hawes in his *Musical Memories* describes the profound impression made by Mendelssohn upon him in his youth. He goes on to say: "I was at once affected as I had never been before. I did not then know that it was the Mendelssohn mania that had come upon me. It seized upon the whole musical world forty years ago, and discolored the taste and judgment of those affected, for every other composer. The epidemic lasted for about twenty years at its height; declined rather suddenly with the growing appreciation of Schumann, the tardy recognition of Spohr, and the revival of Schubert, receiving its *quietus*, of course with the triumph of Wagner. People *now* "place" Mendelssohn; *formerly* they worshipped him. He has been to me as much a revelation of the beautiful as Wagner has been of the sublime. Wagner is the inexorable and colossal development in art since Beethoven; Mendelssohn reigns forever in a sweet wayside temple of his own, full of bright dreams and visions, incense and ringing songs; and partly is he so sweet because, unburdened with any sense of a message to utter, mission to develop, he sings like a child in the valleys of asphodel weaving bright chaplets of spring flowers for the whole world, looking upon the mystery of grief and pain with wide eyes of sympathy, and at last succumbing to it himself, but not understanding it, with a song of tender surprise upon his lips."

ANALYSES OF MENDELSSOHN ILLUSTRATIONS.

SONG WITHOUT WORDS, No. 34.

The analysis of this piece might be as follows :

- MEASURES 1,2. Introduction.
" 3-10. First Part, (composed of four two-bar phrases.)
" 11-20. Second Part, lengthened out by a Sequence; the passage at measure 13 being repeated three times in different keys.
" 21-24. A two-bar phrase repeated, acting as a Coda to the 2nd part.
" 25-29. Transition to First Part.

- MEASURES 30-33. Return of First Subject.
" 34-41. Episode.
" 42-55. Similar to 11-24.
" 56-64. Transition to First Subject.
" 65-76. Similar to 30-41.
" 77-93. Coda, (of which 85-93 is the Finale.)

This elegant "Moto Perpetuo" does not present any great difficulties to the patient student of finger-exercises. The air, (expressed by "double stems,") must be well brought out.

SONG WITHOUT WORDS, No. 9.

THIS, which is one of the easier, is one of the most beautiful of the Songs Without Words. An atmosphere of devotion pervades the whole: either the devotion which one feels when kneeling at the altar of a church, or on the summit of a high mountain, with a magnificent landscape spread out before him, with no sounds of busy life to distract his thoughts. It begins and ends with chords which one could imagine coming from the strings of some heavenly harp.

The song is made up of little two-bar phrases, except at measures 15, 16, which contains a one-bar codetta, repeated; as if echoed through the lofty aisles, or from the distant mountains, and again at the first half of measure 17, which carries you back to the song.

All the chords must be played by pressing the keys firmly and sweetly, not exaggerating the louder parts. The beginning of the song is to be played with a full tone, like that of a French horn: and the soft phrase of measure 6, delicately (but always firmly) like the stringed quartet of an orchestra.

A crescendo does not always lead to a "forte": and the one at the eleventh measure is one such: for the *sf* to which it leads is not an *f*. Many players (even "advanced" ones) attack every note they see marked *sf* with fury, thus spoiling one of the sweetest effects in music.

RONDO CAPRICCIOSO.

Op. 14.

IN his work on "Musical forms," Pauer says, "Although initiated by Beethoven, it (the Capriccio, or Scherzo,) may be almost called an invention of Mendelssohn's; for in its construction all the qualities are absolutely required which made Mendelssohn famous—namely, wit and spirit, an almost electric rapidity of harmonious changes, and a fairylike lightness of treatment in the whole subject. A Scherzo, or Capriccio, ought to float, as it were in the air, and should appear entirely ethereal; its whole essence is sport, jest, hilarity, and brightness. In Mendelssohn's different scherzos these characteristics are fully developed."

All of this is true in every particular of the "Rondo Capriccioso" of Mendelssohn, as it is also of the celebrated Scherzo, for Orchestra, in the Midsummer's Night Dream Music. Von Bulow says: "Very few piano-forte pieces belonging to the "stilo galante" have been able, after a lapse of more than a century, to keep so much of their bloom and freshness, to escape becoming "old-fashioned" so successfully as this one. He says that it reveals a far greater mastery over form, style, and handling of the instrument, than even the "Invitation to the Dance" of Von Weber. The same excellent writer, and great master, says that we should play Mendelssohn's music "strictly and simply in time, with a full, even touch."

The Introduction to the Rondo is a beautiful Andante, beginning with soft chords, not staccato, but detached; or, as Von Bulow calls it, legato-staccato. Then, (at the fourth measure,) comes a charming melody, full of tone, and expression; not at all sentimental, but

serene and grand. Von Bulow forbids any ritardando at the eleventh measure, though it is a very tempting place for it. There is nothing in this Andante to give us any idea of the gambols, pirouettes, and frolics that are so close at hand: and we almost lose our breath (in a Pickwickian sense, of course,) when we suddenly find ourselves in the midst of the the gay throng of elves, goblins, and fairies. Their feet barely touch the ground, so light and elastic are they, and we hear their gauzy wings rubbing against each other, and see them spread out, bearing their little owners up and down, floating among the flowers, and the laughing and twittering crowd of their sister elves.

Our hands must be as light as these little fairies, and only touch the keys of the piano, long enough to *pull* out of them a drop of honey. Flowers need no more honey than they have, so we need not *pound* any into them, i. e. into the piano. Let the double-trills be no heavier than the goblin wings rubbing against each other in vibrations as quick as lightning. The second subject of the Capriccio is a beautiful song, which is repeated a few measures on, with a graceful accompaniment in the right hand, which has, now, the responsibility of imitating those elves that are hovering among the flowers, and listening to the song of their Queen

It is probably not she or they that are so noisy towards the end of the piece, but we, who, coming a little too near them with our clumsy feet, drive them, frightened, away.

❧ ROBERT SCHUMANN ❧



AS born June 10, 1810, at Zwickau, in Saxony. His father was a bookseller. Schumann's musical taste was not inherited, but he, no doubt, inherited from his father the interest in *Belles Lettres* which lead him to take up journalism, or rather to enter the "domain of critical authorship."

In the small provincial town in which Schumann spent the first eighteen years of his life, music was a thing talked about rather than produced. There were no musicians capable of leading Schumann beyond the point which he arrived at by his own unaided efforts. J. G. Kuntzsch, an organist, gave him some lessons on the piano, but he was so impressed with the boy's talent that he advised him to follow his own bent or go where better masters could be found.

Schumann's father encouraged his devotion to art but his mother rather frowned at the idea. At a very early age he began to compose and his improvisations on the piano were said to have been remarkable. There were some steps taken toward putting him under the guidance of C. M. von Weber at Dresden, and the latter took great interest in the boy, but nothing came of it and the young musician was again left to his own resources. When he was nine, he heard the great pianist, Mocheles. Years afterward he told Mocheles that the impression made upon him by his wonderful playing had never been effaced.

At ten he entered the Academy at Zwickau, and remained there until qualified to enter the University. His interest in music lagged somewhat, and poetry took a strong hold upon him. He even wrote some, and it appeared in a publication gotten up by his father. He set some of the poems to music. The style of poetry he fancied most was of the rhapsodical and romantic order. Unlike most other German musicians, he was not

impressed with the classical works of Goethe and Schiller. He greatly admired Byron, and in after years wrote incidental music to Manfred. When he was seventeen, he came across the works of Jean Paul, and the compositions of Schubert. The whole range of Schumann's compositions show how strong he was influenced by these authors.

At eighteen, he went to Leipzig to study law. Not that he had a particle of aptitude for the profession, but because his mother wanted him to become a lawyer. He began to study law by practicing the piano seven hours a day and writing letters *a la* Jean Paul. Schumann wrote to a brother-enthusiast: "If everybody read Jean Paul they would be better natured, but unhappier; he has often brought me to the verge of desperation, still the rainbow of peace bends serenely above all the tears, and the soul is wonderfully lifted up, and tenderly glorified." Grove says: "In precisely the same way did Gervinus give himself up for a time to the same influence; but his manly and vigorous nature freed itself from the enervating spell. Schumann's artistic nature, incomparably finer strung, remained permanently subject to it. Even in his latest years he would become violently angry if any one ventured to doubt or criticize Jean Paul's greatness as an imaginative writer, and the close affinity of their natures is unmistakable. Schumann himself tells us how once, as a child, at midnight, when all the household were asleep, he had a dream, and with his eyes closed, stole down to the old piano, and played a series of chords, weeping bitterly the while. So early did he betray that tendency to overstrung emotion which found its most powerful nourishment in Jean Paul's writings." Most of the acquaintances of Schumann in Leipzig were poets and musicians. A jolly set of music loving students would get together of an evening and play the works of Schubert.

Why Schumann should have wavered between law and music so long is explained by his desire to please his mother, who was passionately devoted to him, and did not wish him to adopt a profession which she believed would drag him through poverty and misery as it had done in the case of Mozart. He seems to have permitted his ideas to ripen of their own accord, and when the scales of his mental balance were full he noted which way the beam tipped, and that way he decided to go. The following letter to his mother was written when he saw which way his destiny lay:—"How can I describe to you my bliss at this moment! My cigar is capital. * * * I burn when I think of myself. My whole life has been a twenty years' war between poetry and prose, or, let us say, music and law. I've had as lofty an ideal in practical life as in art. This ideal was hard labor, and the hope of struggling in a great sphere of action; but what prospect is there here in Saxony for a plebian without influence or money, with no true love for legal petitions and petty controversies! Both in Leipzig and here I have become more and more attached to music. Now I stand at the parting of the roads and shudder at the question, Whither? If I follow out my own bent, it points, and, as I believe correctly, to music. * * * Now comes the question: one or the other; for only *one* thing can be done greatly and well. You see that this is the most important letter I ever did or shall write; therefore do not grant my wishes ungraciously."

Schumann's mother wrote at once to F. Weick, a celebrated musician and teacher, asking his opinion of the step her son had taken. Weick wrote back that he believed the step taken was the right one, that her son had talents that would enable him to arrive at great distinction.

Schumann went to Leipzig, and took up his abode in the family of Weick. He was full of ambition and hope for the future. His impatience to improve in piano-playing led him to make a series of experiments on his right hand in order to enable the fourth finger to rise higher in striking the keys. The experiment was a failure, and he lost the use of his right hand. In hope that its use would be recovered in time, he continued practicing with his left hand. But time brought no improvement and finally, compelled by fate, Schumann walked into that field whose soil was so well adapted to nourishing the seeds of creative talent which had hitherto lain dormant in his mind. He now bent all his energies to gaining a mastery over theory and counterpoint. About this time he discovered a new star rising on the musical horizon. This star was

Chopin. Schumann was one of the first to recognize and proclaim to the world the genius of that seraphic composer.

Schumann busied himself with continuing the composition of a series of pieces which were afterwards published as op. 2, "The Papillons." Some of these he had written while a law student at Heidelberg. They are not particularly important further than being interesting in revealing many contrasting forms in which the composer's characteristic moods of musical expression are clearly noticeable. It is plain that the composer was yet ignorant of the art of composition, and that, however striking and original his musical ideas were, they suffered from unskillful handling.

An Allegro, op. 8, was written about this time. This also was a feeble production, and Schumann himself says: "The composer is worthier than his work, but less so than she to whom it is dedicated." The dedication was to a lady friend, Ernestine von Fricken.

These attempts at composition convinced Schumann that however great a genius one may be, he must have a thorough knowledge of theory and composition if he would hope to compose anything but musical absurdities.

He now began at the very A, B, C, of thorough bass, under H. Dorn. By untiring industry he rapidly advanced to the higher branches of the art. He avoided society, and confined his intercourse to the Weick family. He was full of tricks, and was greatly loved by the Weick children, whom he used to work up to the highest pitch of excitement by inventing horrible ghost stories, which he would narrate in a darkened room. His compositions now began to show the result of his study,—the ideas stood out in a well-rounded and defined manner. But, the fact is, Schumann never quite obtained a perfect mastery of form, and it was due to the tardiness with which he began his theoretical studies. The Paganini Violin Capriccios which he transcribed for the piano are handled in a truly artistic and ingenious manner.

In the winter of 1832-33 he visited his native town with a newly-written symphony which he wished to hear performed. The performance took place at a concert given by little Clara Weick, a child of thirteen and daughter of Schumann's teacher, F. Weick. This remarkable child, when only nine years of age, played Hummel's great A-minor Concerto in public. The interest in the symphony was probably less than it would have been had not the audience been so enraptured with the playing of Clara Weick.

ALBUM FOR THE YOUNG.

No. 13.

THE title of this number is "May, Beloved May, soon will't Thou return," and the piece is a graceful and cheerful song. It is in two parts, both of which are repeated. Part First is a Period of ten measures, eight of which are the song, and the last two the "Symphony or "Tutti" of the accompaniment. Measure Eight could not be the end of the period, as it ends with a "Deceptive Cadence," in the relative minor key. There are two Sections in this period: one containing two two-bar phrases, the other, one one-bar, repeated, and two two-bar, the last being a "Symphony."

The Second Part resembles somewhat the Development, or Working-out of the subject, in a Sonata. It contains three distinct Sections or Periods, as follows:

PHRASES.		PERIODS.
Measure 21, One-Bar.	}	21-24, Four-Bar.
" 22, "		
" 23, 24. Two-Bar.		

" 25, 26. Two-Bar.	}	25-32, Eight-Bar, 25-30 like 1-6.
" 27, 28. "		
" 29. One-Bar.		
" 30. "		
" 31, 32. Two-Bar.	}	33-36, Four-Bar, new.
" 33. One-Bar.		
" 34. "		
" 35, 36. Two-Bar.		

The second period (25-32) ends by two bars, different from the two which end the first period. They end on the first inversion (chord of the sixth) of the chord of F-sharp minor. The staccato must be gentle, in the style called by some Portamento, and by others, perhaps more correctly, Detached, since the term Portamento is used for so different a thing, in Singing. The mark *fp*, means loud followed immediately by soft, while *fz.* or *sfz.* merely means louder than what went before, followed by soft.

ARABESKE.

OP. 18.

"LEICHT UND ZART," "Light and tender." So it is to be played; and if to that we add the proper phrasing, (which Schumann has taken due care to indicate for us,) and careful attention to the Chiara Oscuro, "Light and shade," and, (what is more important than many imagine,) a judicious use of the pedals, we shall have revealed to us a poem as sweet and tender as anything that Horace, or Shakspeare, or Coleridge ever wrote; especially the first Subject, the exquisite Episode connecting the "Minore I." with the return of the first subject, and the beautiful Schluss, (Conclusion.)

Belonging to the Romantic School, no rules of Form tyrannize over it. Although the first subject returns several times, we cannot call it a Rondo. Let us rest satisfied to call it a Love Song, as it really is.

As Schumann has taken pains to mark by double stems, many notes, in the episode, and in the conclusion, many notes to be held down into the time of the next one or two notes, *we* should take pains to play them so.

When the sign "Pedal" occurs at the beginning of a sentence, or movement, without the sign for taking up the foot, it means that the pedal is to be used throughout the piece, according to your judgment, and your judgment will tell you, if you know a little of Harmony, that you must always avoid mixing together two different harmonies, and even, that often, no pedal at all is the best of all, where the notes are properly sustained.

NOVELLETTE.

IN F, OP. 21, No. 1.

RIDLEY PRENTICE, in "The Musician," remarks that the history of music may be divided into three periods, the "first classical period," in the first half of the last century, when music was essentially *polyphonic*—*i. e.*, all the voice parts were equally melodious; the "second classical period," in the latter half of that century, when music was *homophonic*—*i. e.*, the melody was confined to a single part, which, he says, may be described as the period of the development of the Sonata; and the "romantic period," in the present century, "characterized by a tendency to give entire freedom to the imaginative and emotional side of human nature." Schumann, as he goes on to say, was a thorough romanticist.

The "Novelletten," as well as the "Davidsbundler," and "Kreisleriana," painted, as the composer says, his emotions of hope and fear

when wooing Clara Wieck. The phrasing of this number of the Novelletten is quite simple, as is also the form. It begins with a vigorous and brilliant subject, which reappears, like the subject of a Rondo, several times. Following this is a lovely melody, which might be sung by a rich Alto voice, or played by a French Horn. This comes again, in a higher key, this time played, we may imagine, by a Viola, or Violoncello. In this, the melody must be played smoothly, and with a sustained, song-like tone, while the accompaniment must be very soft and flowing, with attention to the fingering, the left hand taking some of the notes of the triplets, where they might, otherwise, be in danger of being played unevenly. The first subject is to be played very staccato and brilliantly.

LITTLE PEOPLES SONG.

(VOLKSLIESCHEN)

"ALBUM" No. 9.

SCHUMANN.

THE National Airs of Germany, Russia, France, and in general of Northern countries, often have an element of sadness in them. The life of a nation, as of an individual, is made up of sorrows and of joys, each colored by its own individual history, and it has always been the province of Music, from the earliest times, to paint this national life, or history, and it has often done so more accurately than the Historians themselves. In this "little national song" written in

the simplest song-form, Schumann has given us feelingly and exquisitely, this two-fold element of the music of the nation.

The sad verses of the first and last strains must be played (or sung) with a tone as sweet and full as that of a sweet, sympathetic voice, and the arpeggio-chords in the left-hand part, should imitate the chords which the old Minstrel (such as we meet in the poems of Sir Walter Scott,) plays softly, as a prelude or accompaniment to the lay he is singing. The legato chords must be played very smoothly, and the notes of each chord precisely together.



Robert Schumann.

ARABESKE

And

ROBERT SCHUMANN.

Op. 18.

Frau Majorin F. SERBE auf Maxen gewidmet

Leicht und zart. M.M. $\text{♩} = 132$.

PIANO.

pp

2
5 3 3 4 4 5 4 5
4 5 4 5 5 4 4 5
5 3 4 2 2 5 5 3
2 4 3
ri - tar - dan

do ri - tar - dan - do -

This system contains the first line of a musical score. The upper staff is a vocal line with lyrics 'do ri - tar - dan - do -' and includes fingerings 2, 3, 2, 3, 4, 4, 3, 2. The lower staff is a piano accompaniment with a steady eighth-note pattern.

This system contains the second line of the musical score, continuing the piano accompaniment with a consistent eighth-note rhythmic pattern.

This system contains the third line of the musical score, continuing the piano accompaniment with a consistent eighth-note rhythmic pattern.

This system contains the fourth line of the musical score, continuing the piano accompaniment with a consistent eighth-note rhythmic pattern.

MINORE I.
Etwas langsamer.

mf

This system contains the fifth line of the musical score, which is the beginning of the 'MINORE I.' section. It features a melodic line with fingerings 2, 4, 3, 2, 2, 4, 1, 3 and a piano accompaniment with a steady eighth-note pattern. The dynamic marking *mf* is present.

First system of musical notation, featuring a treble and bass clef. The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingering numbers (1, 2, 3, 4, 5) are visible in the bass line.

Second system of musical notation, continuing the piece. The right hand features a series of slurred eighth notes with accents. The left hand continues with a steady accompaniment. Fingering numbers (1, 2, 3, 4) are present.

Third system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment is consistent. Fingering numbers (1, 2, 3, 4) are used.

Fourth system of musical notation, marked with a forte (*f*) dynamic. The right hand has a complex melodic line with many slurs and accents. The left hand accompaniment is more intricate. A *cresc.* (crescendo) marking is present. Fingering numbers (1, 2, 3, 4) are used.

Fifth system of musical notation, marked with a fortissimo (*ff*) dynamic. The right hand has a very active melodic line with many slurs and accents. The left hand accompaniment is also very active. Fingering numbers (1, 2, 3, 4) are used.

45 4 5 4 45 5 4

ritard. *ritard.* *ritard.* *ritard.*

♩ ♯

4 54 1 1

ritard. *ritard.* *ritard.* *pp*

♩ ♯

Tempo I.

♩ ♯

♩ ♯

♩ ♯

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef is marked with a piano (*p*) dynamic. The lyrics "ri - tar - dan - do" are written below the treble staff. The piano accompaniment in the bass clef features a steady eighth-note accompaniment.

Second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics "ri - tar - dan - do" are repeated. The piano accompaniment continues with eighth notes.

Third system of musical notation, continuing the melody and accompaniment. The piano accompaniment continues with eighth notes.

Fourth system of musical notation, continuing the melody and accompaniment. The piano accompaniment continues with eighth notes.

Fifth system of musical notation, concluding the melody and accompaniment. The piano accompaniment continues with eighth notes.

MINORE H.

Etwas langsamer. M.M. $\text{♩} = 144.$

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a supporting bass line. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. A double bar line is present near the end of the system.

The second system of musical notation consists of two staves. It begins with a *ritard.* (ritardando) marking. The upper staff continues the melodic line, and the lower staff provides harmonic support. Dynamics include *f* (forte). A double bar line is present. There are some markings below the bass staff, including a clef-like symbol and an asterisk.

The third system of musical notation consists of two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff has a bass line. Dynamics include *ff* (fortissimo) and *p* (piano). A double bar line is present.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff has a bass line. Dynamics include *f* (forte). A double bar line is present. There are some markings below the bass staff, including a clef-like symbol and an asterisk.

Tempo I.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs and ornaments. The lower staff has a bass line. Dynamics include *pp* (pianissimo). A double bar line is present.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and occasional rests. The lower staff is in bass clef and provides a harmonic accompaniment with similar rhythmic patterns. A large slur covers the entire system.

The second system continues the musical piece with similar notation to the first system. It features a treble staff with a melodic line and a bass staff with accompaniment. A large slur covers the entire system.

The third system includes the lyrics "ri - tar - dan -" written below the notes in the treble staff. A dynamic marking of *p* (piano) is placed at the beginning of the system. The notation continues with eighth and sixteenth notes in both staves. A large slur covers the entire system.

The fourth system includes the lyrics "do ri - tar - dan do" written below the notes in the treble staff. The notation continues with eighth and sixteenth notes in both staves. A large slur covers the entire system.

The fifth system continues the musical piece with similar notation to the previous systems. It features a treble staff with a melodic line and a bass staff with accompaniment. A large slur covers the entire system.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with various intervals, including a tritone (F#-C), and is marked with a slur. The lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes, also marked with a slur.

The second system continues the musical piece and concludes with a 'ritard.' (ritardando) marking, indicating a gradual deceleration of the tempo.

ZUM SCHLUSS.
Langsam. M.M. $\text{♩} = 58.$

The third system begins with a piano (*p*) dynamic marking. It features intricate fingerings for both hands, with numbers 1-5 and 1-3 indicated above and below notes. The notation includes slurs and accents.

The fourth system includes a 'rit.' (ritardando) marking at the beginning and another 'ritard.' marking later in the system. It contains various fingerings and slurs, continuing the complex texture of the piece.

The fifth system concludes the piece with a piano (*p*) dynamic marking and a final flourish in the right hand. The notation includes slurs and a final cadence.



Clara Schumann.

— CLARA SCHUMANN —

FOR many years a conspicuous figure in the front ranks of living pianists, it may be said of Clara Schumann that no other artiste of the age has enjoyed a more thorough and widespread appreciation, or acquired and retained a more enduring reputation. She was born in Leipsig, Germany, on September 13, 1819, her father being the celebrated teacher, Friedrich Wieck. The daughter inherited the musical faculty from her father, and very early in life gave evidence of remarkable talent, which, under the advantage of the skillful and sympathetic direction of her father, was developed with such success and rapidity that at the early age of nine years she made her *debut* at a public concert, and soon after attracted attention by her execution of the concertos of Mozart and Hummel, which she rendered with such skill as excited admiration and astonishment, aroused as well by her extreme youthfulness as by the superior merit of her performances.

November 8, 1830, when just over eleven, she gave her first public concert, a "Musikalische Akademie," at the Gewandhaus, and her performance of variations of her own on an original theme, elicited marked approval in that high critical circle, and she was accorded, by the criticism of the A. M. Z., the distinction of possessing the brilliant style of the first performers of the day. In July, 1832, she gave two other "Musiklische Akademien," in one of which she rendered Chopin's variations on "La ci darem." In October, 1832, she made her first regular appearance at the Gewandhaus Concerts, in Moscheles' G-minor concerto. Up to this time her music had been mostly in bravura, but she now took up classical art, and, November 9, played with Mendelssohn and Rake-mann in Bach's triple concerto in D-minor, and about the same time she is mentioned by Moscheles in connection with Schubert's trios and Beethoven's trio in B-flat. In this year she performed, at Zwicken, the first part of a symphony in C-minor,

by Schumann, of which the latter wrote: "Zwicken is fired with enthusiasm for the first time in its life," and from this time continued an intimacy which ultimately had an important bearing upon the careers of these two great artists, and their relation to musical culture and progress.

With her father she visited Paris, Frankfort, and other cities, and in the winter of 1836-7 played in Vienna with such success that she was awarded the appointment of "Kk. Kammer-virtuosin." In this year Schumann formally avowed his attachment and sought her in marriage, and as the affection was reciprocated, his suit was accepted by Clara, but was interdicted by Wieck senior, probably from selfish motives, though the ostensible reason assigned was the insufficiency of Schumann's means. September 12, 1840, the eve of her birthday, they were married in the church of Schonefeld. She remained in Leipsig for eighteen months after this event, and during that period her name appears on the Gewandhaus programme, in connection with the great masterpieces, though with an occasional digression into the romantic field. She now, however, entered upon the career to which the principal work of her subsequent life was devoted. She became at once the inspiration and the interpreter of Schumann's compositions, and possessing rare powers of her own, with a self-abnegation at once admirable and remarkable, she devoted herself to giving to the world a true insight into the beauties of sentiment and construction of her husband's works.

In 1842 they went to Hamburg, where she performed his B-flat symphony, Mme. Schumann proceeding alone to Copenhagen, and achieving gratifying success in both events. In 1846 she persuaded Schumann to go to Russia, and visited St. Petersburg, (where they met Henselt), Riga, and Moscow, everywhere exciting the greatest enthusiasm and attracting attention to the works of Schumann. Subsequently they went to Vienna, where she met and appeared with Jenny Lind, and

to Berlin and Prague, everywhere extending both her own reputation as a performer of brilliant powers and the fame of Schumann's compositions. After a period of uninterrupted success on the continent, in April, 1856, she paid a long contemplated visit to England, giving performances at the Philharmonic and the Musical Union. She returned to Bonn, July 29, only to reach the deathbed of her husband, who expired in her arms. Subsequently she resided with her mother in Berlin, and in the Lichtenthal, Baden Baden. In 1878 she accepted the post of principal teacher of the piano-forte in Dr. Hoch's Frankfort Conservatoire, where up to recently she was living and successfully prosecuting her work.

In 1865 and 1867 in England, and in 1866 in Vienna, where Schumann's works had previously been received with coldness, she elicited brilliant

triumphs, and brought his compositions into a popularity that amounted to enthusiasm.

Madame Schumann's own compositions, though not numerous, evince a high talent, and indicate that had not her life been devoted to the illustration of her husband's works and the increase of his fame, she might have reached a distinguished place among composers. Of her playing, its distinguishing characteristics, aside from its inherent brilliancy, was a self-effacement and earnestness that enabled her to add to her interpretation of the composer, a sympathetic instinct, and a poetic appreciation. Combined with this, she possessed the rare quality uniting accuracy with perspicuity, making the composer's work intelligible to the auditor, without deviating from its beauty of form and expression.

THE HAPPY FARMER.

ALBUM, OP. 68.

SCHUMANN.

THIS is the bright and happy song of the farmer, returning from his work. He leaves no care behind him, and is returning to a happy, loving family at home. Perhaps the doubling of the melody in the octave, in the 2nd part, might, without too great a stretch of the imagination, represent the voice of the happy wife or child, joining in with his cheerful song. It is in simple song-form. The first part is a Period, composed of two four-bar sections, precisely alike, ending on the Dominant: the sections being divided into two-bar phrases. The plan of the second part is as follows:

PHRASES.	SECTIONS.	PERIODS.
Measure 1, one-bar.	} 1, 2, 2-bar.	} 1-6, six-bar.
Measure 2, one-bar, same as the 1st, varied.		
3-4, two-bar. Same as first two measures.	} 3-6, 4-bars.	
5-6, two-bar. Same as third measure, with final cadence on the tonic.		
Measures 7-12 are a repetition of 1-6.		

Care must be taken to hold out the dotted quarter-notes, and to play the chords of the accompaniment staccato, and delicately.

LITTLE PRELUDE AND FUGUE.

IN A.

ALBUM, OP. 68, No. 49.

SCHUMANN.

THIS prelude is in what is called "Ancient Binary Form": i. e. it is in two parts: the first ending on the Dominant, or 5th degree above the Tonic or Keynote, and the second ending on the Tonic.

It is divided into sentences of four measures, and these again into phrases of two bars. The principal subject is short (one and a half measures in length) and is very bright and interesting, and has a pretty accompaniment. The accompaniment to the subject of a prelude or fugue is called counterpoint, and sometimes countersubject, and, less frequently, second subject. The subject ends on the third beat of the second measure, and is connected with the countersubject by a few notes, called a Codetta.

This, and the Fugue, must be played with a firm and brilliant touch, and the Subject, and other melodies must be brought out as distinctly as possible.

The subject (two measures) of the Fugue is taken from that of the Prelude. Although written for children, this pretty Fugue is very ingeniously composed. It is a three-part one, i. e. the subject is played in three different parts of the piano. The composer has in his mind several voices or instruments. After the subject has been heard six times, we have an "episode" of ten measures (17-27) made up of fragments of the subject and counterpoint; and then the subject re-appears and keeps us on the "*Qui vive*" until the end. Two very interesting though not essential parts of a Fugue are the "Pedale" and the "Stretto." We have both in this little fugue; a very pretty Pedale at the forty-first and forty-fifth measures, and a charming and amusing little Stretto, (that part of a fugue in which the subject and answer are brought nearer together than at first) which suggests a crowd of children, rushing down stairs, after a ball, or piece of candy, and each one trying to be the first.

FRANZ LISZT

FRANZ LISZT was born at Raiding, in Hungary, October 22, 1811. His father, Adam Liszt, was a court official, and his musical attainments were sufficient to give his son instruction in the rudiments of piano playing. When he was nine, he played publicly in a concert, at Oentedenburg. Several Hungarian noblemen who were present, at once proposed to guarantee a sufficient sum to enable the wonderful child to continue his studies under the best masters.

His father gave up his position in the service of Prince Esterhazy to devote himself to his son's musical education.

Liszt went to Vienna, and studied piano under Czerny, and composition under Salieri. Here he made the acquaintance of Franz Schubert.

About this time all the eminent artists of the day were asked to write a variation on a waltz of Diabelli's. Beethoven contributed thirty-three instead of one. Liszt contributed a variation, and it was his first appearance in print. In 1823 he went to Paris in the hope of being allowed to enter the Conservatoire. Foreigners were not permitted to enter, and Cherubini would make no exception in his favor, so he continued his studies under Paër and Reicha who were professors in the Conservatoire.

However, his powers continued to grow, and in 1825 the Royal Academy produced his operetta "Don Sanche." From this time till the death of his father, in 1827, Liszt made extensive concert tours to England and Switzerland. He was everywhere received with the wildest demonstrations of enthusiasm. He settled in Paris with his mother, and during these years he made the acquaintance of George Sand, whose influence on his works, some writers claim to detect.

Liszt's concerts, in the later period of his stay

in Paris, established his fame, but he found his mind troubled with a strange unrest.

Fame was not a haven of rest; peace of mind comes from within, and not from external environments.

His religious convictions were somewhat shaken by Saint-Simonism, but finally they were established in the Catholic faith, of which Liszt always remained devoutly attached. He even took religious orders at a later period of his life.

The refusal of the Paris Conservatoire to admit the youthful Liszt, was the best thing that could have happened him, though at the time it was considered by his father to be the shutting out of all possibilities of his son's future greatness. The action of the Conservatoire was loudly censured by the press, and the storm raised had the effect of calling the whole city's attention to Liszt. But their action was a blessing in disguise, as the system of the Conservatoire was not adapted to the best and freest development of Liszt's exceptional genius. He needed no forcing process. Liszt took Paris by storm. He was spared the long process which artists had to undergo of preparing the Paris mind for a public performance.

His first appearance was on the 8th of March, 1824, in the Italian Opera House, the orchestra of which was one of the best in the world. This orchestra, like all orchestras, considered it beneath its dignity to display any interest in what was going on on the stage. It considered itself a proper and well regulated piece of machinery that never got out of order or stopped running. In those days a pianist seldom played in public without being accompanied by the orchestra. The pianist plays a solo of a period or more, and then the orchestra strikes in and plays the *tutti*, a sort of interlude.

A newspaper of that time, describing Liszt's first appearance, says in substance: "He is a true artist, and what an artist he is! And only eleven. They do not lead him to the piano; he flies to it. His eyes are bright and vivacious, gleaming with playfulness and joy. His little arms can scarcely stretch to both ends of the keyboard; his little feet can scarcely touch the pedals. It is impossible to comprehend how ten little fingers, which cannot span an octave are able to multiply themselves in so varied a manner, and bring forth such difficult chords, and so skillfully moderate or accelerate all the masses of harmony. He is the first pianist in Europe, and Moscheles himself would not feel offended at this affirmation. He executes an exceedingly difficult piece of music with such precision, assurance, calmness; with such bold elegance, and feeling, that he drives to despair the most skillful artists who have studied and practised the piano all their lives."

But where was the orchestra all this while? The members sat with their mouths and eyes wide open, staring in amazement, and when the *tutti* came and it was their turn to strike in, every instrument was dumb. Liszt's triumph was complete, and the audience cheered and laughed the orchestra to derision.

Liszt's concert tours, were everywhere equally successful. One exception might be made to one tour he made in England. W. S. B. Mathews gives some inside history of this visit, which he has from F. Dulcken, whose mother was musical instructress in the royal household. There were a number of celebrities at the palace, and Madam Dulcken presented some of them to the queen. "Who is that gaunt youth?" said the queen. "That is Liszt," said Madam Dulcken. "Humph!" was all the queen rejoined.

In the course of the evening Liszt played Weber's "Invitation to the Dance." "Too fast," blurted out the critical Prince Consort. The courtiers, parrot like, also said "too fast," and the English public following the royal cue would have none of Liszt.

Liszt, with his characteristic generosity, would not allow his agent to suffer loss through this tour, but bore the loss himself.

The instances of Liszt's generosity are numerous. He would always play for charitable purposes. He raised a princely sum for the sufferers of Pesth when the Danube overflowed in 1837.

He guaranteed to complete the sum necessary

to erect a monument to Beethoven, at Bonn, when popular subscriptions ceased.

In 1849, Liszt settled at Weimar, and gave up his career as virtuoso. He accepted the post of conductor at the Court Theatre. Here he produced many operas of living composers. Here many works were produced that were unable to obtain a hearing elsewhere. He was the first to recognize the worth of Wagner's *Lohengrin*. Here was first produced *Benvenuto Cellini*, by Berlioz; *Genoveva*, and the music to "Manfred," by Schumann; and Schubert's *Alfonso and Estrella* was here exhumed.

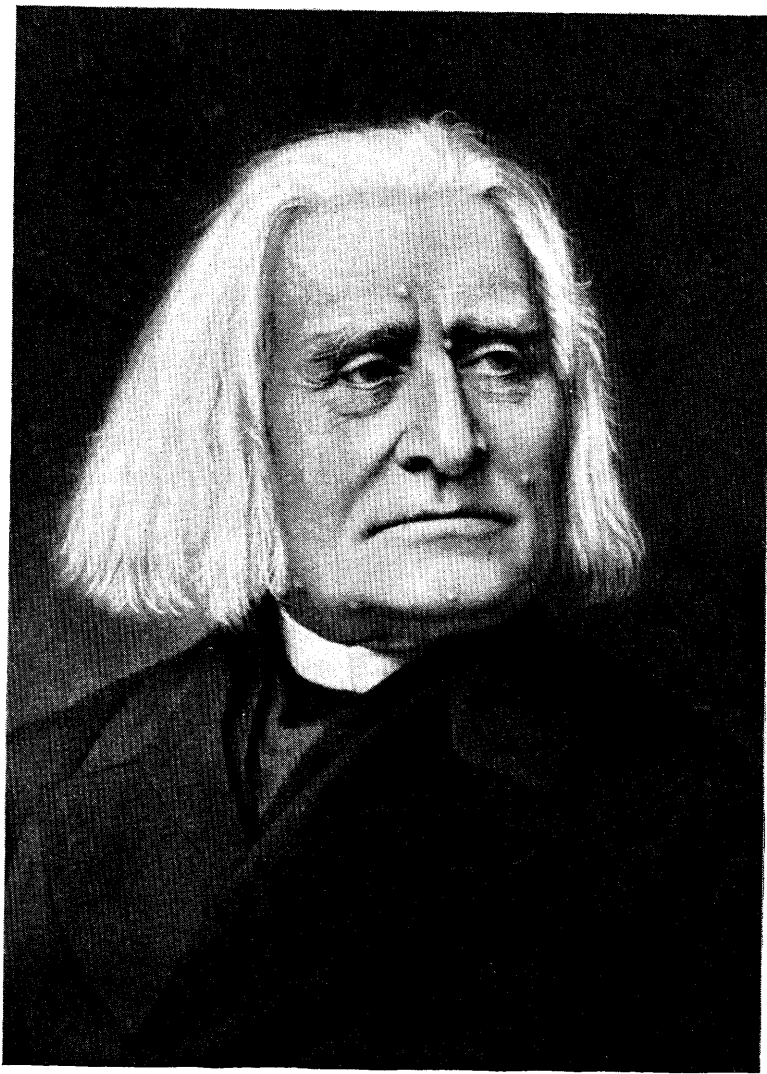
Weimar became the Mecca to which flocked musicians from all quarters of the globe.

Poets and philosophers, as well as musicians, found inspiration in the genial sunshine of this noble man's presence. His compositions of this period are more mature than those of his youth. They are more musicianly. His early works are more in the virtuoso style. His "transcriptions" are in this style, but nevertheless they have great merit in the development of piano-forte technic. If Liszt's early years had been spent in producing compositions, instead of reproducing the compositions of others, there is no knowing what wonderful things he might have written. It was far better as it was, however, for the great masters of composition had flooded the world with great works, which had not yet been adequately reproduced on the piano. Liszt came on the stage, and with his transcendental powers, showed the world what the compositions of Beethoven, Chopin, and Schumann really were.

Liszt wrote principally for the piano, the orchestra and the voice. Of his piano-forte works, the concertos in E^b and A, and the fifteen Hungarian Rhapsodies are the most important. His songs are of a high order, and his orchestra works show a complete mastery of the resources of the orchestra.

Liszt's influence upon music has been very great—not so much through his compositions as through his personality. There is probably not a great, or even a mediocre pianist living, who has not studied with Liszt. He never received a cent for lessons. His instruction was given through the determination to inspire musicians with high aims and devotion to this most beautiful and elevating of all the arts.

In 1859 he left Weimar, and resided at intervals in Rome, Pesth, and Weimar. He died in 1886.



Franz Liszt.

ANALYSES OF LISZT ILLUSTRATIONS.

CRAND GALOP CHROMATIQUE.

THE Galop-form, like that of the Scherzo, Polka, Mazurka, etc., is simple. It consists of the Galop and Trio, followed by the return of the Galop, and the Coda.

Concert Galops for the Piano, often deviate slightly from this exact order. In this one, not only the Galop is repeated, after the Trio, but the Trio is repeated too, and the Coda follows the Trio, instead of the Galop.

The Coda is long, and perhaps the most effective part of the whole piece. It begins with the second part of the Trio, and after that, does not touch either Galop or Trio again, but introduces several new and

brilliant subjects, as at measures 225-241, and again at measures 274-282. These are connected by brilliant Episodes. The "Sequence," measures 211-218 is perhaps the most interesting part of the whole piece: *i. e.*, if the crescendo is properly given.

Although not one of the hardest of Liszt's compositions, the Galop Chromatique is still very hard. But to the conscientious and ambitious student, who practices his scales, finger-exercises, and octaves, regularly every day, the difficulties of these hard pieces are very much diminished. They become an exercise in reading rather than in execution. There is a great deal of brilliant staccato, and some difficult legato, in this Galop.

ERL KING (Schubert)

Transcribed by FRANZ LISZT.

LISZT was probably the greatest transcriber who ever lived. His transcriptions bear the marks of genius, more unmistakable and spontaneous than do his original works.

He has shown the same good taste in the transcription of the Erl-King that Stephen Heller has shown in his transcriptions of Schubert's songs: *i. e.* translated it almost literally from the song with its accompaniment, into a magnificent Piano solo. Yet, while closely following the song, he has known how to give his transcription the character of an original piano piece, just as in the sister art of Poetry, Coleridge did in his translation of Schiller's Wallenstein.

A general rule might be suggested, here, to aid in the performance of Transcriptions, from Songs, and Dramatic Scenes. This is, to read over, or study, the song itself, (even singing it over,) and try to get into the spirit of it, and then to try to give the expression of the

song to your performance on the piano. Thus, after studying over the dramatic and powerful lines of Goethe, one will better understand how to play this great transcription.

The Arpeggio Chords at the words "Du liebes Kind," ("O, wilt thou go with me,") are extremely difficult, and will require long practice. And, this is a good place, perhaps, for another piece of advice: viz. to copy out, when you begin to study a piece, the harder passages, and make an especial study of them, before practicing them with the rest of the piece. This will prevent you from getting tired of the piece long before you know it. Passages of this kind would be, in this piece: the staccato octaves, in both hands; the above-mentioned chords, the legato "repeated" octaves in the right-hand and staccato accompaniment at the 7th measure after the change to the key of C-major.

AVE MARIA.

FRANZ LISZT, ever loyal and generous to other deserving musicians, doing them good, proclaiming their virtues or transcribing, as no one else can transcribe their works, has given us this beautiful transcription of the "Ave Maria" of Arcadelt.

We read that Jacques Arcadelt was an eminent Dutch or Flemish musician and composer. He went to Rome, and was employed in the Papal Choir in 1540. He composed Masses, Madrigals, etc.; and this composition, which Liszt has transcribed with his usual good taste and enthusiasm, is an Ave-Maria, or (as this expression often signifies,) an "Angelus." We seem to be approaching some village church or wayside chapel, and to hear, faintly at first, the Angelus-Bell, chiming the "Ave-Maria." As we come nearer, we can distinguish the melody of a sweet chant, and then we begin to hear other voices, till at last we are quite near and hear the whole chorus. Then, as we pass on, the hymn grows fainter and fainter, and finally we lose it altogether. Nothing in music, that was good, escaped the loving and reverent attention of Liszt. He has found inspiration in Arcadelt, Bach, Mozart, Beethoven, Rossini, Verdi, Schubert, Schumann, and others

too numerous to mention here. But he seems to treat Ecclesiastical music with a peculiar love and felicity of inspiration. His own Pater Noster, Ave Maria, and Ave Maris Stella, for chorus, are models of beauty, simplicity and devotion. Into this Ave Maria, or "Angelus," of Arcadelt, he has thrown all the poetry and devotion of his soul. He has preserved the ancient harmonies, not quite the severe harmonies which would accompany the "Ecclesiastical Tones," when not sung in unison, but more simple than we are accustomed to, now. The full stop on the chord of the tonic, *e. g.*, without a third, is very old. We meet it in Palestrina's compositions. To our modern ear it sounds very imperfect.

This is one of the easiest of Liszt's compositions, and requires only to be played with the proper touch and expression, to be one of the sweetest things on the repertory of the pianist. The chords in the two hands should be played precisely together, and the light and shade, with the gradual crescendo and diminuendo, indicating the approach to, and departure from, the bells, should be well observed.

Ave Maria.

Adagio sostenuto.

dolce, sempre legato e cantabile

F. v. LISZT.

una corda
p

4

Detailed description: This system contains the first four measures of the piece. The right hand begins with a whole rest, while the left hand plays a series of eighth notes. The tempo is marked 'Adagio sostenuto' and the mood is 'dolce, sempre legato e cantabile'. A 'una corda' instruction is present in the first measure, and a piano 'p' dynamic is indicated at the start of the left hand. A measure rest of four measures is shown at the end of the system.

un poco rall. - - - a tempo
dolcissimo
Ped. *

Detailed description: This system contains measures 5 through 10. The tempo changes from 'un poco rall.' to 'a tempo'. The mood is 'dolcissimo'. Pedal points are marked with 'Ped.' and an asterisk (*) in measures 6, 8, 9, and 10. The right hand features a melodic line with some grace notes, while the left hand continues with eighth-note accompaniment.

Ped. * Ped. * Ped. * Ped. * Ped. Ped.

Detailed description: This system contains measures 11 through 16. It features a series of sustained chords in the right hand, each with a 'Ped.' and an asterisk (*) marking. The left hand continues with its eighth-note accompaniment. The mood remains 'dolcissimo'.

dolce
smorz.
Ped. * Ped. *

p

Detailed description: This system contains measures 17 through 20. The tempo is marked 'smorz.' (ritardando) and the mood is 'dolce'. The right hand has a melodic line with a 'p' dynamic. Pedal points are marked with 'Ped.' and an asterisk (*) in measures 17 and 18. The left hand continues with eighth-note accompaniment.

smorz.

Ped. Ped. Ped. Ped. Ped. Ped.

poco riten. a tempo
pp sempre una corda, sempre dolcissimo
un poco marcato

un poco marcato
scabassa scabassa scabassa

ppp poco a poco riten. perdendo
Linke Hand
ppp

* Die mit o bezeichneten Noten, *scabassa*, eine Octave tiefer (nicht mit Octaven,) und wie ferne Glocken leise ertörend.

Più Adagio.

ppp
Ped.
riten.

8 *sempre riten. il tempo*

dolce espressivo
Ped.
ppp
simile

Ped. * *smorz.* Ped. * *smorz.* Ped. * *smorz.* Ped. * *smorz.* Ped. * *smorz.*

poco a poco animando il Tempo (ma poco)

sempre dolce ed arpeggiando
Ped. Ped. Ped. Ped. Ped. Ped. *cre*

-scen - do

più appassionato rinforzando
Ped. * *pesante* Ped. * *pesante* Ped. * *pesante*

8 *bassa*

The musical score consists of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The score is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piece features a variety of dynamic markings and performance instructions:

- System 1:** Starts with a 4-measure phrase. Dynamics include *Ped.*, *non troppo forte*, and *molto*. The bass line is marked *marcato*.
- System 2:** Features a *cresc.* (crescendo) section followed by *risforz. assai* (very rinforzando) and *ff poco rit.* (fortissimo, a little ritardando).
- System 3:** Marked *trionfante* (triumphant) with a *ff* dynamic. It includes a *poco a poco dimin.* (poco a poco diminuendo) section. The bass line is marked *marcatissimo il basso* (very marked bass).
- System 4:** Continues the *poco a poco dimin.* section, ending with *più dimin. ed un poco rall.* (more diminuendo and a little rallentando), *smorz.* (smorzando), and *ppp* (pianississimo).
- System 5:** Concludes with *più lento* (more slowly) and *ppp*. The bass line is marked *marcato*.

The score includes numerous *Ped.* (pedal) markings and fermatas. The piece ends with a double bar line and the word *FINE*.

ONDINE.

Lento. (♩ = 44.) *m.s.* S Thalberg.

cantabile

PIANO.

P la melodia ben marcato

m.s.

cresc. *f* *dimin*

3 5 4
p

p *cresc.* *f* *accelerando*
5 5

molto agitato
f
3 5 4

un poco riten.
f *dimin* *p*
A 5 4 4 3 3 5

a tempo
p
4 3 4 5 4 3 4

• Ped.

sordino

5.
Ped *

3 2 4 b 5
sordino
Ped. *

3 2 3 2 4 5
pp
Ped. * Ped. * Ped. * Ped. *

3 2 4 5
cresc

3 2 4 5
4 2 5 4

4.

un poco ritard.

f *dimin* *p*

This system shows the beginning of a piano introduction in a minor key. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The dynamic starts at *f* and gradually decreases, marked as *dimin*, before reaching a *p* (piano) dynamic.

a tempo

p

The second system continues the piano introduction. The tempo is marked as *a tempo*. The right hand has a melodic line with some grace notes, and the left hand continues with its accompaniment. The dynamic remains at *p*.

con sentimento

con sentimento

The third system is marked *con sentimento*. The right hand features a more expressive melodic line with slurs and accents, while the left hand accompaniment remains consistent.

ped. *

This system contains a repeat sign in the right hand. The left hand continues with its accompaniment. A *ped.* (pedal) marking is present at the beginning, and an asterisk (*) is at the end.

f *

ped. *

The fifth system begins with a *f* (forte) dynamic. It contains several repeat signs in the right hand, some with asterisks (*). The left hand accompaniment continues. A *ped.* marking is also present.

5
dimin.

4
dimin.
f

3 4
Ped. * *Ped.* *

3 4
dimin. *p*
Ped. * *Ped.* *

3
pp *m.d.* *morendo*
Ped. *

RIGOLETTO DE VERDI.

H. Alberti Op: 8 N°16

ANDANTE

p dol.

dolce

cresc. f rit. p dolce

dolce p legg.

The first system of music consists of two staves. The upper staff (treble clef) contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff (bass clef) provides a rhythmic accompaniment with chords and single notes. There are several slurs and accents throughout the system.

The second system continues the piece. It features a prominent fortissimo (*f*) dynamic marking in the upper staff. The lower staff continues with a steady accompaniment. The music is characterized by its intricate rhythmic texture.

The third system begins with a piano (*p*) dynamic marking. The upper staff has a more active melodic line with frequent slurs. The lower staff maintains a consistent rhythmic pattern.

The fourth system includes the instruction "crescen-do" written across the staves, indicating a crescendo. The music becomes more intense as it progresses through the system.

The fifth system contains the markings "pesante rit." (heavy and ritardando) and "a tempo" (return to tempo). The upper staff starts with a fortissimo (*f*) dynamic, while the lower staff has a piano (*p*) dynamic. The tempo change is clearly indicated.

The sixth system features a fortissimo (*f*) dynamic marking. The upper staff has a melodic line with some rests, while the lower staff continues with a rhythmic accompaniment. The system concludes with a final cadence.

ritardando e dim. a tempo.

p *crescendo*

f *accelerando.* *vivace*

The first system of the musical score consists of two staves. The upper staff begins with a melodic line marked 'ritardando' and 'dim.', which then transitions to 'a tempo.' The lower staff provides harmonic accompaniment, starting with a piano (*p*) dynamic and a 'crescendo' marking. The system concludes with a section marked 'f' (forte), 'accelerando.', and 'vivace', featuring a rapid sixteenth-note scale in the upper staff.

f *mf*

Allegro moderato.

The second system is marked 'Allegro moderato.' It features a melody in the upper staff with dynamics ranging from *f* (forte) to *mf* (mezzo-forte). The lower staff provides a steady accompaniment with chords and eighth notes.

f

The third system continues the 'Allegro moderato' tempo. It features a melody in the upper staff with a dynamic of *f* (forte) and includes triplet markings (indicated by the number '3') over groups of notes. The lower staff continues with chordal accompaniment.

f *marcato.*

The fourth system is marked 'marcato.' (marked). It features a melody in the upper staff with a dynamic of *f* (forte) and a more pronounced, accented feel. The lower staff continues with chordal accompaniment.

f

The fifth system concludes the page with a melody in the upper staff featuring a dynamic of *f* (forte) and a final melodic flourish. The lower staff provides a final accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a bass line with slurs and accents. A dynamic marking of *mf* is present.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues the melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A dynamic marking of *f* is present.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and accents, including a triplet. The left hand has a bass line with slurs and accents. Dynamic markings of *f* and *p* are present.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A dynamic marking of *dolce* is present.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and accents, including a triplet. The left hand has a bass line with slurs and accents. Dynamic markings of *cresc.*, *f*, *p*, and *crescen* are present.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and accents, including a triplet. The left hand has a bass line with slurs and accents. A dynamic marking of *f* is present.

6

Allegretto .

The first system of the 'Allegretto' section consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with several accents (^) and a *marcato* marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical material from the first system, maintaining the piano (*p*) dynamic and the *marcato* character. It features similar melodic and harmonic patterns.

The third system of the 'Allegretto' section shows a continuation of the piece. The piano (*p*) dynamic is maintained, and the melodic line in the upper staff includes some chromatic movement.

The fourth system continues the 'Allegretto' section. The piano (*p*) dynamic is still present, and the melodic line in the upper staff shows further development with various articulations.

The fifth system of the 'Allegretto' section concludes the section with a *crescendo.* marking and a fortissimo (*f*) dynamic. The melodic line in the upper staff is highly active and leads into the next section.

Allegro con brio .

The first system of the 'Allegro con brio' section is in a new key signature (two sharps) and features a more rhythmic and energetic character. It begins with a mezzo-forte (*mf*) dynamic.

The second system of the 'Allegro con brio' section continues the energetic and rhythmic theme established in the first system, maintaining the mezzo-forte (*mf*) dynamic.

Musical notation system 1, featuring treble and bass clefs. The treble staff contains a melodic line with various note values and rests. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *f*.

Musical notation system 2, featuring treble and bass clefs. The treble staff continues the melodic line. The bass staff accompaniment includes triplets and chords. Dynamics include *p*, *f*, and *f*.

Piu mosso.

Musical notation system 3, featuring treble and bass clefs. The treble staff has a more spacious melodic line. The bass staff accompaniment consists of triplet patterns. Dynamics include *p cantabile*.

Musical notation system 4, featuring treble and bass clefs. The treble staff has a melodic line with a crescendo. The bass staff accompaniment continues with triplet patterns. Dynamics include *cresc.*, *f*, and *dim.*

Musical notation system 5, featuring treble and bass clefs. The treble staff has a melodic line with a piano section. The bass staff accompaniment continues with triplet patterns. Dynamics include *p*, *f*, and *pp*.

Musical notation system 6, featuring treble and bass clefs. The treble staff has a melodic line with a crescendo. The bass staff accompaniment continues with triplet patterns. Dynamics include *cres*, *cen*, *do*, *f*, and *ff*.

Musical notation system 7, featuring treble and bass clefs. The treble staff has a melodic line with a crescendo. The bass staff accompaniment continues with triplet patterns. Dynamics include *ff* and *f*.

FINE



Sigismund Thalberg.

— SIGISMUND THALBERG —

SIGISMUND THALBERG, who, as an exponent of brilliant effects and beauty of harmony, combined in a peculiar charm of individuality, shared the honors of the day with the renowned Liszt, was born January 7, 1812, at Geneva, Switzerland, and was the natural son of prince Dietrichstein. Developing musical talent in his boyhood, he was placed under the instruction of the great teacher Hummel, under whose guidance he soon developed a grace of expression and masterly touch that ultimately surpassed that of the master himself. Thalberg himself always regarded his talent as spontaneous. At fifteen he began to be known in the concert-rooms, and at sixteen published his first work, "Melange sur les Themes d'Euryanthe," followed by a fantasia on a Scotch air, and an impromptu on motives from the "Siege of Corinth," published in Vienna in 1828. In 1830 he made a tour through Europe, for which he had composed a concerto. His performances aroused marked interest, and his visit to London specially was attended by brilliant success. In 1834 he accompanied emperor Ferdinand, as pianist to the imperial Chamber, to the meeting at Toplitz of the emperors of Austria and Russia and the king of Prussia, and in 1835 he entered upon a career of European fame by a triumphal success at Paris, which followed him and was repeated with enthusiasm in England, Belgium, Germany and Russia.

Previous to 1830, Thalberg had devoted his attention to the feature of music cultivated by Liszt, the development of the resources of the pianoforte, and of the capabilities of combinations of effects. He gave his special study, both as a composer and executant, to an attempt to combine brilliant effects in execution with the elements of harmony and melody, and became the originator of a feature in pianoforte playing upon which his fame principally rests, and which has been copied, or imitated, or elaborated, by the majority of the more eminent modern pianists. In this school, (instead of the alternation of song and harmony, and brilliant

passages, upon the pre-existing formula,) by keeping the melody in the medium keys, and an ingenious use of the thumb, a continuous and uninterrupted harmony, accompanied by the brilliant passages instead of interspersed with them, was secured, the whole keyboard speaking at once through its entire compass: thus throughout the rapid arpeggio passages and the most complicated forms of accompaniment, the air or melody was distinctly and uninterruptedly maintained. The varied forms of arpegii took the place of the scales in brilliant execution, the fingering was modified, and the free use of the thumb was introduced, thus combining the beauty of the harmonic effects of Hummel and Moscheles with the brilliancy of the school of Mozart and Beethoven.

Thalberg, by his constant application, developed numerous combinations of the fingers which have come into accepted use, and in his own execution added to the inherent beauties of his new method a precision and delicacy of touch, a faculty of eliciting the sweetest tones of which the pianoforte was capable, a characteristic and ingenious originality in combining effects, that elicited the applause and enthusiasm of the musical world in which he lived, and excited at once the admiration and the despair of all rivals.

Among the famous compositions of Thalberg, in which his method has been exemplified, are a series of Fantasias of exceeding beauty, on themes from "Don Giovanni," "Robert le Diable," "L'Elisire d'amore," "Les Huguenots," "La donna del lago," and "Mose en Egitto." He also published a number of didactic exercises (1813), entitled, "The Art of Singing as applied to the Pianoforte," in extensive use throughout Europe and America.

Thalberg was married to the daughter of Lablache in 1845, visited the United States in 1847, made his last public appearance in Paris in 1865, and subsequently retired to an estate near Naples, where he engaged in the pastoral pursuit of the cultivation of the soil.

ANALYSES OF THALBERG AND VERDI ILLUSTRATIONS.

"ONDINE."

THE peculiar quality of Thalberg's playing as a pianist, was the care with which he carried the melody, and delivered it with as much expression as if he had been singing it. Indeed he himself tells that he studied singing with the celebrated Garcia for five years, merely in order that he might know thoroughly all the art with which a finished vocalist, taught by the greatest exponent of the art of singing at that time known, would deliver the most expressive melodies in his repertory. The study of "Ondine" is one of many which he wrote for illustrating his method. It consists of a melody in the middle range of the soprano in long notes, accompanied by arpeggio figures, played by the two hands alternately. In this particular example of Thalberg's method, the melody is played entirely by the right hand, and the tones are prolonged by holding the keys with the fingers, and not with the pedal, as is the case generally in his operatic fantasias. The first step for the student in preparing this piece is to find the melody, and play it, accompanied with the accented basses only, in strict time, according to the metronome movement marked at the beginning, 44 =.

The melody is to be conceived in a quadruple measure, each beat being thought as a triplet of three third-pulses. The rhythmic motion so conceived will be that of eighth notes. Trace the melody carefully in every measure, taking care not to overlook any fragments of it, such as the thirty-second notes in measures seven, etc. Having thus traced the melody, and formed an idea of its rhythm and the harmonies upon which it is based, then take up the accompaniment, the sixteenth notes. Observe carefully the indications for using the hands. The right hand is not removed from the center of the instrument. When the arpeggio goes higher, as in the second group of sixteenth notes, and so on twice in every measure, the left crosses over to play them. The accompaniment will now present two problems for solution: First, to get an equal movement and good connection of tones in the sixteenths and accented bass tones, so that the entire measure is filled up with an even rhythmic division of six half pulses to each dotted quarter, or unit. Second, to secure a true rhythmic movement or inter-accentuation of these sixteenth

notes, so that the movement will be felt as a subdivision of the underlying triplet rhythm of eight notes, and these again as part of the larger measure of quarters.

In order to ascertain more completely what this movement should be, first play a measure or two measures of the chord of E. flat in dotted quarters, four chords to the measure, the bass being struck twice at "one" and "three." Having secured this rhythm, then touch the tones of the chord separately, as e. g., G. B. flat, E. flat, G. B. flat, E. flat, in other words, break the chords into arpeggio triplets. Having secured this movement in the same rapidity of beat as the dotted eighth note motion already specified, take a chord position of four notes and break it upward and back, so that there will be six notes in each beat. G. B. flat, E. flat; G. E. flat, B. flat, etc., the bass being touched on each accent. This will give you the accompaniment, and you will probably think it correctly as a subdividing of the slow quadruple measure of the melody. Then take the accompaniment as written and get it in this rhythm. The next step is to put the ingredients together, the melody and the accompaniment. Still later it is necessary to study the expression.

The form of this piece is very simple. It consists of a period of four measures, ending measure four. The same idea is taken again but the modulatory treatment is different in measures seven and eight and the period ends at the third beat of measure eight. The quarter and eighth filling the last beat of this measure belong to the next period which ends at the first beat of measure 14. This period is composed of repetitions of the first melodic figure of six notes in different keys. Measures 14 and 15 are devoted to filling up time with repetitions of the chord of B. flat. In measure 16 a new idea begins in two parts, one period of four measures, ending at measure 19. In the second half of this a new period begins, leading to a repetition of the theme in measure 23. In measure 27 the duet begins again, and in measure 30 the theme is taken up for the last time.

The student would do well to continue the study of melody according to the Thalbergian technic, in the celebrated "Art of Singing applied to the Piano," opus. 70, Breitkopf and Härtel popular edition.

ALBERTI'S TRANSCRIPTION OF MELODIES.

From Verdi's "Rigoletto."

THIS charming transcription opens with one of the most beautiful melodies ever written. It is the famous quartet, the same which Liszt has so charmingly worked up in his much-played "Rigoletto" fantasia. The time is slow, the eighth notes going at the rate of about 120 in a minute, or about two per second. The tone is to be soft, melodious, and full of delicate feeling. In measure 24 begins the lovely chain of modulations, which Liszt has made a great deal out of in his arrangement. At measure 29 begins the finale, out of which Liszt has made four pages. The second melody of this selection, beginning in measure 48, key of G, common time, is of a

lighter character, and the staccato marks are to be carefully observed, as well as the rests between tones. In measures 57, 61, and 63, the long tone, dotted half note, is to be prolonged its full value by means of the pedal. This key must be struck with sufficient force to carry the tone through its entire time. The sixteenth notes above it must be played softly. The change to triple measure, in measure 88, introduces another famous melody. "Over the summer sea," or in Italian, as it stands in the opera, "La Donna e mobile," "Woman is variable." It is full of insouciance. From 130 to the end is the finale. A new melody comes in measure 154.

MISCELLANEOUS.

CRADLE SONG.—Gottschalk.

FOR some reason, Gottschalk's beautiful "Cradle Song" is not so much played at present as it deserves to be, for it is one of the most charming melodies that this poetic genius ever devised. Its weakest part is the introduction, which is too long for the matter it contains. For four measures there is no melody, only a stationary harmonic effect upon the chord of A-major. In the fifth measure the baritone introduces a melodic idea. In the seventh measure the soprano answers it, but the bass still remains stationary upon the chord of A. In measure 15 a pretty embellishment is introduced in the upper treble; this is relieved by a pleasing chord-motive. In measure 22 the chord of A returns again, and the harmony is treated as pedal until measure 26, where the principal melody begins. This introduction can be made interesting only by careful treatment in the matter of touch, and by very discreet gradation of tone quality. It is contrary to the spirit of the present time in music to go over so much ground for so little real melody and harmony. Nevertheless the melody, when it does come, is well worth waiting for. The song melody must be played slowly, and lovingly, as a mother sings from her full heart

to her babe. The quarters should occupy about a second each. The principal theme ends in measure 51, and here the second idea begins. It is merely a transposition of the principal motive into the key of the major third, in this case 3-sharp minor, the chromatic harmonies in measure 64 and 65 must be done delicately, and a little more slowly than the most of the piece. It is not in good taste to go over delicate modulations of this sort rapidly and carelessly.

In the last half of measure 59 the principal theme returns, but this time with a secondary or embellishing accessory melodic idea, played by the left hand crossing over the right. In the original song the voice had the principal theme at this point, while the accessory melody seemed intended for the violin or flute obligato. In measure 67 the second idea returns, in C sharp minor, leading finally in measure 75 to the return of the principal theme, with the accessory melody, as before, ending in measure 83. From this point the introduction is repeated, somewhat abridged, *diminuendo*, finally dying away and ending in measure 107.



Giuseppe Verdi.

❖ GUISEPPI VERDI ❖

FOR a long period, following the death of Scarlatti, a barrenness pervaded the Italian field, and no great pianist was developed up to the time of the advent of Guiseppi Verdi, excepting, of course, Clementi, who, though of Italian birth, belongs essentially to England. Music, however, shared in the general re-awakening of Italian intellectuality which followed the inspiring period of national unity and independence, and the impulse given to arts and science by a period of political stability and social tranquility. Guiseppi Verdi was born near Buseto, in the duchy of Parma, in 1813. He studied music at the Academy of Milan, and entered upon his career as a composer by the production of his first opera, "Oberte, conte di S. Bonifaco," which brought him some distinction. His reputation was enhanced, and acquired a broader scope, from 1842 to 1844, in the published the operas, "Nabucodonosor," "Ernani," "I due Foscari," and "Luisa Miller." It remained, however, for the fifth decade to introduce him to a higher standard of work, in which his brilliant success established for his productions a world-wide fame and an extent of general popularity attained by the compositions of few other masters.

Commencing with his "Rigoletto," in 1871, he successively produced "Il Trovatore," "La Traviata," "Il ballo in Maschera," and later, in 1871, his masterpiece in opera, "Aida," produced for the opening of the Italian Grand Opera in Cairo, and for which he received \$20,000. The first four of these creations appealed to the popular ear, and became familiar to a wider field than, perhaps, any other operatic productions. Their fame largely rests upon the pleasing buoyancy and effectiveness of their melodies. Judged by the rules of strict art, they are lacking in their harmonic treatment and contain serious defects in contrapuntal construction, as well as wanting in adequate dramatic effect.

In the opera "Aida," he showed that his genius was superior to these weaknesses, and gave

to the world a production of a dramatic ambition rarely realized in the Italian school. In his operas for the Paris Grand Opera, he entered upon a class of compositions unworthy of his genius, and which have subjected him to justifiable criticism. In "Les Vespers Sicilienne" and "Don Carlos," he sought to adapt himself to the French taste, and in founding the work upon the style of Rossini, he sacrificed the peculiar charm of his own individuality, with perceptible detriment to the quality of spontaneity in these operas. In re-writing "Don Carlos," he exaggerated these defects by deserting established art-form for a marked imitation of the style of the second Wagnerian period. His reputation is, however, fixed by his other and more perfect works, which have established his fame upon an unassailable foundation.

Notwithstanding this apparent retrogression, Verdi possessed a reserve of resource of which the musical world had never dreamed, and which enabled him to produce a surprise to his contemporaries, by whom he had hitherto been known as a dramatic composer simply, and an imperishable monument to his genius, in his great Requiem, published in 1874—child of his old age, for it is in itself a marvelous fact that this masterpiece was conceived and executed at the advanced age of sixty-one. This composition was characterized by a lofty style, a fluency, spirit, and exquisite power of sympathetic expression, combining to rank it with the glorious conceptions of Mozart, and displaying a mastery of polyphonic harmony, worthy of the genius of a Mendelssohn.

The influence of Verdi's style naturally asserted itself in the Italian field of music, and many of the contemporary composers, notably Boito, Cortesi and Ponchielli, have imitated the peculiar graces of Verdi with considerable success, though in case of the former, also some of his Wagnerian blemishes. Verdi has been one of the most prolific composers of his time, and many of his works possess enduring qualities that will secure him more than contemporary fame.

„AUF FLÜGELN DES CESANGES“ LIED v. F. MENDELSSOHN BARTHOLDY.

STEPHEN HELLER Op. 67.

Allegretto tranquillo

PIANO.

The musical score consists of four systems of music. Each system has a treble staff and a bass staff. The first system includes a dynamic marking of *p* and a *cantando* instruction. The second system has a *p* marking. The third system has a *p* marking. The fourth system has a *p* marking. Pedal markings are indicated by 'Ped.' with a diamond symbol below the bass staff. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. The score is in 6/8 time and B-flat major.

First system of a piano score. The right hand features a complex, rapid sixteenth-note passage with a slur and a fermata. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf*. Pedal markings are present below the staff.

Second system of the piano score. The right hand continues with the sixteenth-note passage, including fingerings (1, 2, 3, 4, 5, 1) and a *g^a* marking. The left hand has a melodic line. Dynamics include *pp*, *cres*, and *cen*. Pedal markings are present.

Third system of the piano score. The right hand continues with the sixteenth-note passage. The left hand has a melodic line. Dynamics include *pp* and *P*. Pedal markings are present.

Fourth system of the piano score. The right hand continues with the sixteenth-note passage. The left hand has a melodic line. Dynamics include *pp* and *espressio.*. Pedal markings are present.

First system of musical notation. The upper staff contains a melodic line with slurs and a *cres* (crescendo) marking. The lower staff contains a bass line with slurs and a *p* (piano) marking. Pedal points are indicated by diamond symbols with the word "Ped." below them.

Second system of musical notation. The upper staff features a long slur and a *a Tempo.* marking. The lower staff has a *riten.* (ritardando) marking. Pedal points are indicated by diamond symbols with the word "Ped." below them.

Third system of musical notation. The upper staff has a *ten* (ritardando) marking. The lower staff has a *doleo* marking. Pedal points are indicated by diamond symbols with the word "Ped." below them.

Fourth system of musical notation. Pedal points are indicated by diamond symbols with the word "Ped." below them.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The music features a complex rhythmic pattern with many beamed notes. Pedal markings are present: "Ped." at the beginning, and diamond symbols with "Ped." below the staff at measures 2, 3, and 4.

Second system of musical notation. It consists of two staves with a grand staff brace on the left. The music continues with similar rhythmic patterns. Pedal markings include "Ped." at the start, and diamond symbols with "Ped." below the staff at measures 2, 3, and 4. The tempo marking "a Tempo." is written above the staff at the beginning of the second measure. The word "riten." is written above the staff at the start of the third measure.

Third system of musical notation. It consists of two staves with a grand staff brace on the left. The music features a complex rhythmic pattern with many beamed notes. Dynamic markings include "pp" (pianissimo) at the start of the first measure and "p" (piano) at the start of the second measure. Pedal markings include "Ped." at the start, and diamond symbols with "Ped." below the staff at measures 2 and 3.

Fourth system of musical notation. It consists of two staves with a grand staff brace on the left. The music features a complex rhythmic pattern with many beamed notes. Dynamic markings include "pp" (pianissimo) at the start of the first measure and "p" (piano) at the start of the second measure. Pedal markings include "Ped." at the start, and diamond symbols with "Ped." below the staff at measures 2 and 3.

8a

f *p* *p*

Ped. Ped. Ped.

This system contains the first two measures of the piece. The right hand features a melodic line with grace notes and slurs, while the left hand plays a rhythmic accompaniment. Dynamics range from *f* to *p*. Pedal markings are present at the beginning and end of each measure.

8a

p *p*

Ped. Ped. Ped. Ped.

This system contains the next two measures. The musical texture continues with similar dynamics and pedal usage.

espressivo *cres* *cen* *do*

Ped. Ped. Ped. Ped.

This system contains the third and fourth measures. The word "espressivo" is written above the first measure, and "cres", "cen", and "do" are written above the subsequent measures. Pedal markings are present throughout.

a Tempo.

pp *dolcissimo.* *riten* *cresc.* *f*

Ped. Ped. Ped. Ped.

This system contains the final two measures. The tempo marking "a Tempo." appears above the first measure of the system. Dynamics include *pp*, *dolcissimo.*, *riten*, *cresc.*, and *f*. Pedal markings are present throughout.

ri - te - nu - to

p *smorz.* *lento*

Ped. Ped. Ped. Ped.

a Tempo. *p*

Ped. Ped.

vivo.

Ped. Ped.

riten. *p*

Ped. Ped.

a Tempo. *riten.* *a Tempo.* *riten.*

f *f*

Ped. Ped. Ped. Ped.

a Tempo.

ritard

Ped. Ped. Ped.

This system contains the first three measures of the piece. The right hand features a melodic line with a *p* dynamic marking and a slur over the first two measures. The left hand has a bass line with a *ritard* marking. Pedal points are indicated by diamond symbols with a vertical line through them.

Ped. Ped. Ped. Ped.

This system contains measures 4 through 7. The right hand continues the melodic line with slurs and accents. The left hand provides harmonic support. Pedal points are marked throughout the system.

riten. a Tempo.

Ped. Ped. Ped.

This system contains measures 8 through 11. It features a *riten.* marking followed by *a Tempo.* The right hand has a melodic line with a slur and an accent. The left hand has a bass line. Pedal points are marked.

mf

Ped. Ped. Ped. Ped.

This system contains measures 12 through 15. The right hand has a melodic line with a slur and a *b* (flat) marking. The left hand has a bass line. The dynamic marking *mf* is present. Pedal points are marked.

First system of musical notation. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The lower staff contains a bass line with a slur over the first two measures. Pedal markings are present below the lower staff: "Ped." at the beginning, "pp" in the first measure, and "Ped." with diamond symbols in the second, third, fourth, and fifth measures.

Second system of musical notation. The upper staff features a melodic line with a slur over the first two measures and a fermata over the last two. The lower staff has a bass line with a slur over the first two measures. Pedal markings include "Ped." at the start, "Ped." with diamond symbols in the second, third, and fourth measures, and "Ped." with diamond symbols in the fifth and sixth measures.

Third system of musical notation. The upper staff has a melodic line with a slur over the first two measures and a fermata over the last two. The lower staff contains a bass line with a slur over the first two measures. Pedal markings are "Ped." at the beginning, "Ped." with diamond symbols in the second and third measures, and "Ped." with diamond symbols in the fourth and fifth measures.

Fourth system of musical notation. The upper staff has a melodic line with a slur over the first two measures and a fermata over the last two. The lower staff contains a bass line with a slur over the first two measures. Pedal markings are "Ped." at the beginning, "Ped." with diamond symbols in the second and third measures, and "Ped." with diamond symbols in the fourth and fifth measures.

Musical notation for the first system, measures 1-4. Treble and bass staves with piano accompaniment. Pedal markings are present below the bass staff.

Musical notation for the second system, measures 5-8. Treble and bass staves with piano accompaniment. Pedal markings are present below the bass staff.

Musical notation for the third system, measures 9-12. Treble and bass staves with piano accompaniment. Dynamic markings include *ff*, *riten*, *ffz*, and *pp*. Pedal markings are present below the bass staff.

Musical notation for the fourth system, measures 13-16. Treble and bass staves with piano accompaniment. Pedal markings are present below the bass staff.

8 a

sempre pp

This system contains the first two staves of music. The upper staff features a melodic line with a long slur and a fermata over the final measure. The lower staff provides harmonic accompaniment. The dynamic marking *sempre pp* is placed in the lower staff.

pp

p

pp

Ped.

This system contains the third and fourth staves. The upper staff continues the melodic line with a slur and a fermata. The lower staff has a dynamic marking *pp* and a *Ped.* marking. The system concludes with a *p* dynamic marking in the upper staff.

riten.

a Tempo.

espressivo.

p

p

Ped. *Ped.*

This system contains the fifth and sixth staves. It begins with a *riten.* marking, followed by *a Tempo.* and *espressivo.* markings. The dynamic marking *p* appears in both staves. *Ped.* markings are present in the lower staff.

ff *ffi* *ffi* *ff*

This system contains the seventh and eighth staves. The upper staff features a melodic line with a slur and a fermata. The lower staff has dynamic markings *ff*, *ffi*, *ffi*, and *ff*.

— RICHARD WAGNER —

WAS born in 1813, at Leipzig. His father was a clerk in the Police Office, and died when Richard was but a few months old. His mother afterwards married an actor and portrait painter, at Dresden, named Geyer. The attempts he made to discover the bent of his stepson's mind decided him it was not painting. Geyer died when Richard was seven, and on his death-bed, hearing Richard strumming on the piano, remarked: "Perhaps the boy has a talent for music."

He was always refractory, even in childhood. His sister's music teacher gave him music lessons on the piano, but he would not practice his lessons, but preferred to spend his time picking out overtures and orchestral pieces, as best he could, "with a fingering that made the tutor's hair stand on end."

The teacher gave him up as a hopeless case, and Wagner, in after years, declared he was quite right in doing so, as he would never have made a piano player. Even at that early age he formed a hatred of Italian operas, because the Italian text "looked so silly." At nine he entered the Dresden Kreuzhule, where he studied the classics, mythology and ancient history.

When he was eleven he composed a prize-poem, the subject being the death of one of his school-mates. He was further honored by having his poem printed. This gratified him so greatly that he determined to write a great tragedy. He learned English enough to read Shakespeare, and actually worked two years upon a drama representing a sort of compound of *Hamlet* and *Lear*. He worked such bloody havoc with the characters that he had them all killed off before the last act, and had to make some of them reappear as ghosts in order to finish the piece.

His family had, meanwhile, moved back to Leipzig. They noticed that their bright boy Richard was not doing well with his studies, and, upon investigation found, to their dismay, that he had been wasting his time upon the tragedy. His family did not object to art as a vocation when taken up seriously, and Richard, who had always rebelled against technical training, and could neither sing nor play any instrument, was thought to be wasting his time.

Wagner says his absurdities reached their climax about this time in an overture which he composed, and which was actually performed in a Leipzig theatre. Wagner was profoundly impressed, but the audience were moved to great merriment by the persistent prominence of a drum which came in *fortissimo* every three bars.

He now put himself through a course of counterpoint under Weinlig. He had a prodigious capacity for study, and could learn anything, but he would learn only what he chose. Hawes says in substance: "At the age of seventeen he had dipped into most literatures, ancient and modern, glanced at science, weighed several schools of philosophy, studied and dismissed the contending theologies, worshiped Goethe and Schiller, hated the conventional drama of Kotzebue, tasted politics, and been deeply stirred by the music of Beethoven."

He admits that to complete his student experience, he became a little wild, but idleness and dissipation were foreign to his composition. Beethoven was the master and model he set before himself, and it is asserted that no musician was superior to Wagner, at eighteen, in familiarity with the whole range of that composer's works. At the age of twenty-three he visited Vienna, but soon



Richard Wagner.

departed in disgust when he found this musical city—the city of Beethoven: wholly given up to the worship of the fiddle-faddle strains of Harold's *Zampa*.

“An overture and symphony of his own were performed at the Leipzig Gewandhaus Concerts early in 1833, and met with a most encouraging reception. One who was present writes of it, “The style is an imitation of Beethoven, but remains perfectly individual.” Opera, however, was the form that, from the first had mainly attracted him. It was the Art-form that seemed to present the greatest possibilities. There was, doubtless, a great indistinctness about his aims at this time. Haweis says: “Wagner was conscious of his keen sensitiveness to emotion, and his enormous capacity for receiving impressions and acquiring facts. But the question would present itself: to what end? The artistic temperament could give but one answer—‘Expression!’ The seething life within must find outward expression. He looked around at the expressional media of the past and present, and he felt that the artist of to-day is the heir of all the ages, and now for the first time can stand and gauge the creations of the past in poetry, painting, drama, and music. He looked up each art in turn, weighed it, and found it wanting; each falls short of the reality in some respect; Painting leaves out motion and solidarity; sculpture possesses solidarity without motion: Poetry has no sound, color, or solidarity; spoken drama lacks the intensity which it is the unique function of musical sound to give. Musical sound alone provokes the eternal “why?” which can only be answered by associating the emotion raised with the thought.”

“Each art is complete in itself, but not complete as a means of expressing thought and feeling. Wagner did not believe that drama could be carried farther than Shakspeare or the Greek dramatists carried it; or music any farther than Beethoven carried it; but he did believe that the art work of the future would be in combining them in one splendid and complex organ of expression, fitted so closely about the soul of man as to become the very Æolian harp upon which the breath of his life could freely play. Wagner's aim was to make a musical drama in which the drama, poetry, music, scenery, and acting, are to be blended, so that each shall have its own appropriate share, and no more, as a medium of expression. It must present a true picture of human feeling with the utmost fulness and intensity, free from every conventional expression by the happy union of all the arts, giving to each only what it is able

to deal with—but thus dealing with everything, leaving nothing to the imagination. Such a drama completely exhausts the situation.”

“What was the opera as Wagner looked about him? A string of tunes or a *recitative*; the dullness of this product relieved by the *ballet*. *Aria*, *recitative*, and *ballet*—there you have the points of modern opera. No connection with the real drama and not even sprung from the best musical elements. Ear-tickling, and not truth of expression, was the chief thing, and the words were mere pegs to hang the music on. Gluck reformed this by once more making the operatic tunes true to the words; an improvement touching the sentiment only, and the defective form remained unchanged. Rossini retarded the progress of musical drama for fifty years, through the exquisite beauty and abundance of his operatic tunes. But beautiful tunes do not make an opera. The orchestra and poet must be represented. Dramatic and poetic truth—all that makes a stage performance interesting—must not be sacrificed to tune.”

“Wagner proposed to himself the task of harnessing the fiery steeds of art to his triumphal car and driving them all together. He must write his own drama. He must choose his own subject, one with a simple plot, strong passions, and great situations. He must arrange his own scenery, perfect every detail, compose his own music, drill his own orchestra, chorus, and train all the characters.” It was a gigantic conception and necessitated the inauguration and carrying through of an art revolution. In the meanwhile he must live, so he accepted the post of musical director at Magdeburg in 1834. He wrote at this time, *The Novice of Palermo*, which after a hasty rehearsal was performed and unfavorably received. At the end of two years he went to Königsberg, conducted a year, and married Mina Planer, a popular tragedy actress. He went to Riga to conduct and when there began to plan *Rienzi*, an opera founded on Bulwer's novel.

In 1839, Wagner, with the first two acts of this opera in his pocket, set out for Paris. The vivid impression he received while aboard a sailing vessel on the North Sea, and the tempestuous weather which drove the vessel about for a month, suggested to him the ideas of the *Flying Dutchman*. At Boulogne he met Meyerbeer who was struck with what Wagner showed him of *Rienzi*, and he gave Wagner letters of introduction to many leading editors, musicians, and conductors in Paris. But more than two years elapsed before a single encouraging circumstance occurred. In the mean

while he was reduced to the extremest poverty, and was compelled to do the meanest kind of literary hack work. Finally in 1841, word came from Dresden that the authorities had accepted *Rienzi* and it would be speedily produced. He determined now to work out the *Flying Dutchman*, and to get himself into a musical atmosphere; he hired a piano. When it came he was in an agony of fear, lest having been so long from musical employment, he was no longer a musician. He began on the Sailor's chorus and Spinning Song, two of the most beautiful tunes ever written. He danced about the room for joy to think he could still compose. The opera was finished in seven weeks, and he set out for Dresden at once to superintend its rehearsal. The production was a complete success for the composer. He writes, "I, the lonely, forsaken, homeless man, found myself suddenly loved, admired, wondered at." Haweis says, "The subject of *Rienzi* was one with immense outline and full of striking situations. It is a portrayal of the eternal revolt of the human spirit against tyranny, routine, selfishness, and corruption." But it was not an avowed departure from the conventional forms of the existing opera. The *Flying Dutchman* did avow a departure from old forms and when in 1843 it was put on the stage, it failed,—it was then sent to Berlin and failed there. Wagner then wrote *Tannhauser*, a still further departure, and the first of his operas, on a mythical theme, a principle which ever afterward he strictly adhered to. From *Tannhauser* dates the mighty storm of the Wagner controversy. Wagner was a born fighter, and he fought for the principles of operatic reform with all the ferocity and persistence his nature was capable of. All Europe, and in fact, the whole civilized world of music was drawn into the controversy.

In 1848 the revolutionary troubles came, and Wagner joined the revolutionists, because he thought art revolution could be helped by political revolution. He was stamped a rebel and had to flee the country. He was in exile ten years, and while away sent the manuscript of *Lohengrin* to Liszt at Weimar. Liszt had heard *Rienzi* and *Tannhauser* and recognized the author's genius. He at once put it on the stage at Weimar and it proved the most successful of Wagner's operas. Its beauties are of a very high order. Fifteen years elapsed before a new opera of his was put on the stage. In the meantime he worked at a new opera, or rather, three operas combined in one,—*the Ring of the Nibelungen*,—a work which occupied him twenty-five years. In 1855 he went to London to

conduct the Philharmonic Concerts. In London every one of his operas has been performed, and none have ever failed there. He returned to Zürich, and in 1859 finished a new opera, *Tristan and Isolde*. This opera is a complete illustration of his theories.

In 1859 he varied his exile by a visit to Italy. He loved Italy as intensely as he hated its operas, and the Italians loved Wagner as much as they hated German music. In 1860 he was again brought to Paris and sought to have *Tannhauser* brought out at the Grand Opera in 1861. He might have been successful, but with characteristic aggressiveness he entered into the newspaper controversy which the rehearsal of his work provoked, and the consequence was the Jockey Club mustered in full force on its first representation, and with penny whistles and cat-calls broke up the performance. About this time the ban of exile was removed. Wagner now hoped for a speedy production of *Tristan and Isolde*. But the singers thought the parts impossible to sing. The tedious delays depressed him most profoundly—he thought of retiring and "renouncing artistic enterprise forever." At this moment came a message from the youthful king of Bavaria, Louis II., a musical enthusiast and passionate admirer of *Tannhauser* and *Lohengrin*. The most extraordinary favors were extended him at Munich, and *Tristan and Isolde* was adequately given and enthusiastically received. *The Meistersingers* was also brought out in 1868 and carried everything before it. The public were now in some degree familiar with Wagner's music, and since his recent successes he had become renowned all over Europe. His party could now hold its own against all opposition.

Wagner Societies were formed all over Germany, with the object of raising the means to build a special theatre for the performance in the manner of a national festival of the *Nibelungen*. The site was Beyreuth, "a place remote from the din and strife of capitols." Here the first festival was held in 1876, and the grandeur and impressiveness of the production can never be forgotten by those who had the good fortune to be present.

Parsifal, his last work, is based on the Arthurian legend of the Grail, and was performed in 1879. It is a sacred drama, and awes the spectator with its intense human interest and profound solemnity.

The excitement and exertion of these festival representations left Wagner somewhat out of health. He left for Venice, where he died February 13th, 1883.

ANALYSES OF WAGNER ILLUSTRATIONS.

ELSA'S DREAM.

Lohengrin.

A transcription by Liszt is the next thing to the orchestral arrangement. It is an excellent parlor orchestra piece. His transcriptions of Beethoven's Symphonies, e. g., are marvelous, and with all their indications of the entries of the different instruments, only little inferior for the musician, to the orchestra. This is the scene where Elsa, accused of the murder of her brother, who has mysteriously disappeared, is brought before the king by her accuser, the wicked Frederick. The libretto says: "Elsa enters in a simple white dress, a long train of her ladies similarly attired. These remain in the background, while Elsa advances slowly and timidly into the centre of the foreground." As she advances the orchestra plays the first measures of this transcription. At the end of the fourth measure

the chorus of men say: Behold!" and at the eighth measure, "She approaches, she so cruelly accused! How bright and pure she looks! He who would venture to accuse her must doubtless of her crime be sure." At measure 28 ("Ein wenig belebter im Zeitmass," i. e., a little faster), Elsa speaks as if in a vision. She says: "I saw, while I in sleep did lie, a knight in splendor shining. Never did I behold such purity. A golden horn was at his side, and on his sword he leant." The melody, with the trumpet notes and clear chords, bring up before us this pure and noble knight.

The hard places in the piece are measures, 28, 39, 50, and similar passages. The enharmonic changes, (sudden changes from flats to sharps, and vice versa, only sudden to the eye,) also require study.

LOHENGRIN'S VERWEIS AN ELSA.

(Lohengrin.)

THIS is the Scene, in Act III, where Lohengrin addresses Elsa. He addresses her in beautiful words of love and confidence, but warns her not to seek to find out who he is. "Breathest thou not with me the sweet fragrance (of flowers)? Oh! how sweetly it intoxicates our minds. Mysteriously it approaches through the air. Asking nothing, I give myself to its charm. Such is the charm which bound me to thee, sweet lady, as soon as I beheld thee first. I did not need to find out what thou wast. I beheld thee, and

on the spot my heart embraced thee. Just as the fragrance of the flowers bewitches my mind, although it comes to me out of the mysterious night, so thy purity enchanted me perforce, even though I met thee under cruel suspicion."

Liszt has treated the subject with artistic simplicity. It requires practice to bring out the notes of melody, (expressed here in large notes,) distinctly, especially as they are to be played in the same hand which is playing a soft accompaniment. The tone must be as near as possible as that of the voice.

"O DU MEINER ABENSTERN."

Tannhauser.

THIS is one of the simpler Transcriptions of Liszt, though very elegant and tasteful. The Introduction is to be played "dolcissimo, una corda." The Recitative begins with a Harp-passage.

This instrument is often used by Wagner; and in a place like this, where it is not hidden by the orchestra, it produces an effect which no other instruments can. The arpeggios are "pesante," and

at the same time sweet, and deliberate. The notes of the melody are, as usual, to be more prominent than the accompaniment, but full of sweetness. The "tremolando" passage must, of course, be played rapidly and evenly. This melody is simple, and yet it takes a good musician to play it well, and a great artist to sing it as it should be sung.

MISCELLANEOUS.

THE WANDERER. Songs of Schubert, Transcribed for Piano by Liszt.

LISZT has transcribed this wonderful song of Schubert's with his usual faithfulness and enthusiasm. He has not added a measure to it, except measure 7, which is a mere pause on the preceding chord of C-sharp Major, and 24, which again is nothing but a pause, and the length of a "pause" (or "hold") left to our own judgment. And so for the 4th measure from the end.

But he has added much to the dramatic effect of the song by his accompaniment, which is quite imitative, without going too far. He paints the roaring of the sea, by pianissimo chromatic passages. He expresses the "coldness" or "chilliness" of the sun by short arpeggio chords, and the "empty sound" by rumblings in the bass, like the echoes in some vast cave.

The loving words addressed by the Wanderer to his native land, Liszt expresses by bright clear chords in the accompaniment; and as the words of the song grow more and more earnest and excited, and as Schubert's beautiful music keeps pace with the words, so does the accompaniment of Liszt, until, at the last "where art thou?" it breaks into a precipitous cadenza ("precipitato.") Nor is the whisper of the spirits, breathed out like a sigh of the wind, neglected. It is expressed ("misterioso") by a low murmuring in the bass until the words, "there is happiness;" when a bright chord, in E-major, with a rocket-like arpeggio finishes the strain.

It has been said elsewhere that the true way to study a transcription of a song, is to read the verses first, and then study to adapt the music to the sentiment of the poem. Unfortunately the translation is so bad, in many cases, (indeed often no translation at all,) that this is not possible.

Many of Schubert's songs, e. g., have ridiculous English verses put to them, evidently with the object merely of getting the right number of feet to the line. It would be well, where possible, to get a *literal* translation of our poem. It would certainly contain more of

the meaning of the author; and a musician with a poetic mind, (and all good musicians are poets,) can supply the elegance of diction that may be wanting. Let us then take some such a translation as this of the Wanderer:

- Measure 8. I come from the mountains.
10. The valley reeks with damp.
12-14. The sea roars.
17-19. I wander in silence; but little happiness is mine.
20-24. And ever do I sigh, and ever ask, Where, and ever Where?
25-26. The sun seems to me so cold here.
27. And withered, every plant that grows.
28. All living things seem old.
29-30. And what men say, is to me but an empty sound.
31-33. I am a poor stranger everywhere.
34-37. (*piu animato.*) Where art thou, Oh! where art thou, my beloved land?
38-42. Sought for, dreamed of, but never known!
43-53. (*Allegro vivo.*) That land so green in hope, that land where my roses bloom, where my friends that are alive are roaming, where my friends that are dead will arise again.
54-55. That land that speak y speech.
56-57. Oh! land, where art thou?
60-66. (*First Tempo.*) I wander in silence; and little happiness is mine, and ever do I sigh; and ask, Where? ever Where?
67-68. And then I hear the spirit whisper back:
69. "There where thou art not, *there* is happiness."

Now, after making this sad poem our own, how differently shall we play this Transcription from him who looks upon it as a mere "Piano Solo;" and so we should do in every Transcription. And where we have no poem to guide us, let us make one for ourselves for everything that we play.

ELSA'S TRAUM

aus

RICHARD WAGNER'S LOHENGRIN.

F Liszt

Mässig langsam.

PIANOFORTE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. A *pp* dynamic marking appears in the second measure of the upper staff. The system concludes with a repeat sign and a star symbol.

The second system continues the piece. It features a *piu p* dynamic marking in the first measure of the upper staff. A *dolce* marking is present in the second measure. The system ends with a repeat sign and a star symbol.

The third system is marked *Langsamer.* It begins with a *piu p* dynamic. The second measure has a *pp una corda* marking. The system concludes with a *dum* marking and a repeat sign.

The fourth system features a *pp* dynamic in the second measure, followed by a *p* dynamic. The system ends with a *pp* dynamic and a *tremol* marking. The system concludes with a repeat sign and a star symbol.

Ein wenig belebter im Zeitmaass.

The musical score consists of five systems of staves. The first system features a piano introduction with chords and arpeggios, marked with *p* and *pp*. The second system includes the instruction *immer gleichmässig piano* and *(wie Tromp.)*. The third system continues with arpeggiated textures. The fourth system has a *poco rit.* marking. The fifth system concludes with *legato* markings. The score is annotated with *Red.*, *ppp*, and asterisks throughout.

crescendo

Ad. Ad. Ad. Ad. Ad. Ad.

Ad. Ad. Ad. Ad. Ad. ppp *

Allmählig noch etwas langsamer.

Ad. Ad. Ad. Ad. Ad.

Ad. Ad. Ad. Ad. Ad. ritardando

Ad. Ad. Ad. Ad. Ad. dim. piu p ppp



Adolph Henselt.

ADOLPH HENSELT

AMONG those who have adorned the musical art of the present century, and who have attained marked distinction in the interpretation of music on the pianoforte, Adolph Henselt occupies an exalted place. Henselt was of Bavarian origin, having been born in Schwabach, May 12, 1814. Though he enjoyed the privilege of instruction by Hummel, under whom he matured his study, it can not be said that he is a disciple of the latter's methods. His manner of execution has been described as a link between Hummel and Liszt, but in fact, the peculiarities of his method of touch, while embracing characteristics of the two great virtuosi mentioned, are original and unique, and the brilliant effects produced by their application of congenial compositions have been pronounced by such eminent judges as Schumann and Liszt to constitute him one of the greatest players. Henselt entered the practice of his art in Germany, but achieved no exceptional distinction till called to St. Petersburg in 1838. Here his success was phenomenal. The enthusiasm of his reception inspired him to the development of his highest powers, and he was at once appointed court pianist and teacher to the imperial children, soon after being awarded the post of "Inspector of the Russian Imperial Seminaries," a position in which his zeal and ability have been highly commended.

The effect of his style of playing is to combine the beauty of Hummel's touch with the full volume of sonority secured by Liszt, by his manipulation of the wrists and fingers, but this sonority being dependent upon dispersed chords and arpeggii, ranging beyond the octave, Henselt's peculiarity of increasing the effect of the pedals by keeping the keys down as much as possible with the fingers, is beyond practicability for most hands, and requires a development of muscle in fingers and wrist of which few are capable, and then attainable only by tortuous and distressing practice, which few can endure. Henselt, himself, in order to maintain equipment for his peculiar fingering, was for years accustomed to spend an hour daily in practice of his "Dehnungs-studien," a study which he invented for extending the stretch of the hand.

In his own execution, however, the results of his methods are marvelous, and have established for him a reputation as one of the most unique and brilliant players.

Owing to the restraint inspired by his position at the Russian court, his public appearances have been fewer than of most of the great musicians, and hence he is less prominent, in the sense of popular familiarity, than others of no higher attainments. As a composer he has produced some masterly efforts, a Concerto in F-minor, and a number of superb pieces of chamber music, "La Gondola," Impromptu in C-minor, "Frühlingslied," etc. His arrangements of Weber's Trio in E-flat, for pianoforte and clarionet, and of Cramer's Etudes, to which he added a second pianoforte part, and especially his edition with *variantes* of Weber's principal pianofortes, indicate a masterly grasp and conception, and are valuable contributions to the stores of musical wealth.

In 1846 he had the happiness of welcoming the gifted Schumann and his accomplished wife to Russian musical society, playing in public with Madame Schumann, and enjoying a mutually advantageous intercourse with the great composer, and it was largely to his generous sympathies that the Schumanns enjoyed their easy access to the favor of the court and musical society. Himself a virtuoso of the highest order, he took an unaffected interest in the magnificent performances of Madame Schumann, and was pronounced in his admiration of her gifted husband's compositions.

To Henselt's influence is undoubtedly due the creation and development of a higher musical culture in Russia, thereby paving the way for the easier success, subsequently, of the great composer Rubenstein, preparing the ground, as it were, for the favorable reception of the seeds from which the latter developed an important and noble art in the great Empire. The influence of Henselt, too, had a softening and refining tendency upon the social life of the Russian court, reflected upon educated society at large, and in this work he labored with a devotion and unostentatious enthusiasm that was contented with the consciousness of what was accomplished.

LIEBESLIED.

Etude.

Allegretto sostenuto e amoroso.
molto cantabile

Henselt

PIANO

p sempre
R.H.
fz
molto portando la melodia

cresc.
fz
p
L.H.
R.H.
R.H.

con espress. rit
L.H.
R.H.

con anima cresc
f

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cresc. assai **f** *fz* *dim. riten.* L.H.

R.H.

R.H. **p**

cresc. **fz** **f**

rall: **pp**

a tempo.

marc:

ten.

p

cresc. assai f dim.

R.H.

p

Ped.

con espress:

f

cresc.

f

p

pp

riten. L.H.

p

f: smorz.

pp

p

—STEPHEN HELLER—

STEPHEN HELLER, who, without reaching the dignity of a great master, was nevertheless one of the most deservedly popular composers and performers of his day, was born May 15, 1815, at Pesth, Hungary. His first appearance in public was in his native city, and his success encouraged him to make a tour of the German cities, where he met with considerable favor. He settled in Augsburg and pursued his studies there during several years, finally taking up his permanent residence in Paris in 1838. In 1862 he visited London, playing at the Crystal Palace with Halle, in Mozart's concerto in E-flat for two pianos, his execution being highly commended by the contemporary critics. In 1884 he was created a member of the Legion of Honor, and in the following year was visited with a misfortune in the loss of his eyesight. In this affliction he was made the recipient of a testimonial by the leading musical artists, expressing their sympathy and their admiration of his work and character.

Though a distinguished virtuoso, Heller had a distaste for public performances, and never sought for public distinction in this walk of the profession with that eagerness which generally characterizes musical artists for the applause of the art-loving people. As a teacher he was conscientious and skillful, and was exceedingly popular with the extensive clientele which he thus built up. He was devoted to the art of composition, in which he excelled, and without producing anything that was called great, was for many years noted for the elegance and refinement of his works, which, for a quarter of a century preceding his affliction, enjoyed the greatest popularity among cultivated amateurs both in France and England. His music always commands the attention of the refined by its innate gracefulness and agreeable qualities, being always above mediocrity, always beautiful and never brusque or vulgar, and characterized by a delicate ingenuity and attractive variety.

The published works of Heller number 150, commencing with a set of Variations in 1829, published at the age of fourteen. He was a profuse writer of Preludes and Etudes, characterized generally by elegance of form and refinement of phrasing,

and excelled in small pieces for the piano. Among his most charming productions are the "Promenades d'un Solitaire," founded on Rousseau's letters on botany; "Blumen-Fruct-und-Dornen-Stucke" (from Jean-Paul), "Dans le Bois," "Nuits Blanches," etc. He wrote four solo sonatas, but not of a character to give them permanence. Among his most popular and successful works is a set of "Pensees fugitives," composed in conjunction with Ernst, the violinist, for the pianoforte and violin, which have attained a wide circulation and celebrity. His more ambitious works comprise a "Saltarello," on a phrase from Mendelssohn's Italian symphony; five Tarantellas, and a caprice on Schubert's "Forelle."

No modern composer has been gifted with a more intimate and profound acquaintance with the capacities of the pianoforte, and this knowledge has been applied to his "Etudes" and other works with such artistic beauty and gracefulness of form and expression, that they are thus invested with the very highest qualities for didactic purposes. There could be no more convincing proof of this than the fact that Heller's Etudes are in almost universal use in the conservatories of music, and by professors of music everywhere. In this way Heller has left an enduring impress upon the progress of musical culture, of more permanent importance than that of many whose dazzling performances have given them a greater contemporaneous distinction. Works of this class are endowed with a vitality that causes them to live long after brilliant but ephemeral compositions have passed into mere recollections, just as Clementi's "Gradus ad Parnassum" has survived many of his more musically ambitious efforts; and the future, which will pass a more intelligent and impartial judgment on results, will probably accord to Stephen Heller a more distinguished place in the annals of the art than has been awarded to him by his contemporaries. The graceful and refined characteristics which have given the productions of this composer so much popularity with the generally cultured element in the musical field in his own time, will always remain to attract by their charming and polished elegance the favor of the refined and cultivated student of the art.

ANALYSES OF HELLER ILLUSTRATIONS.

"ON THE WINGS OF SONG."—Mendelssohn.

Transcribed for Piano by Stephen Heller.

WHEN a musical poet (and a great writer has said that Heller was "the Poet of the Piano"), presents us with a transcription of a song of another great musician, we may expect an excellent and beautiful work. And such a work is this transcription of Heiler's. Without any long introduction, it begins at once with the beautiful song of Mendelssohn. He gives the first verse exactly according to the song, with the air in the right hand, and an arpeggio accompaniment in the left. Although a commonplace form of treatment, the air is so beautiful and the accompaniment so graceful and refined, that we feel that the "tout ensemble" could not be prettier. He begins the second verse at measure 29, with the same strict adherence to the notes of the song, but after the 12th measure the inspiration of the musician-poet carries him away into realms of beautiful melody in the style of the song, and preserving the melody in part,

though in a different key, but gradually becoming quite Heller in melody, too. It may have been a real impromptu, played by the composer in a moment of inspiration and then set to music. It sounds like some grand "Improvisation." After this fine impromptu-like movement, with its graceful arpeggios and grand climaxes, the third verse begins (measure 101), in the style of the beginning, and, indeed, almost entirely according to the melody of the first verse in the song. A part of the third verse, different from the first, appears at the thirty-first measure from the end. In the original song the melody of the third verse is different from the first two, beginning from the fifth measure. In the transcription the change does not take place until the chromatic passage, beginning with the dotted half-notes. At the 27th measure the coda begins, a beautiful mixture of Mendelssohn and Heller.

ETUDES.

Op. 47.

THESE "Etudes" of Heller, and his Op. 16, 45, etc., like those of Chopin, Liszt, and many other great masters, are the antipodes of the Etudes of Herz, Czerny, Loeschorn, Kollner, etc. Yet both styles are excellent, and both are indispensable. Many of Heller's Etudes are exquisite poems, and published separately make little gems.

I.

A study for legato in a uniform figure. The fingers must touch the keys with exactly the same force. The phrasing in the bass at measures should be strictly observed. No matter whether we are playing an exercise or a piece, we should do our best. The tone, e. g., should be just as round, full, brilliant, or sweet, in a study as in a piece. These Etudes, it is true, are nearly all pieces—elegant and poetical compositions. No. 1 is more of an exercise than any of the others.

II.

In this Etude we have for practice, first, to play a scale-passage with perfect evenness, when divided between two hands; secondly, delicate staccato, as in measures 2, 4, etc.; and, thirdly, playing chords precisely together, as in measures 13 and 14, as distinguished from the arpeggio chord in measure 15. We may also note here the difference between "detached" (or "legato-staccato") style of staccato, and the genuine staccato of the second measure.

III.

This is not exactly a poem, but beside the excellent practice in it, it has a very pleasing melody, especially at measure 11, etc. The points for practice are the legato passages in both hands, differing entirely in character; the right hand proceeding by disjunct intervals, the left by conjunct, or scale-passages, and, as in the preceding etude, the precise playing of simultaneous chords.

IV.

This number is composed of phrases of two measures, except at measures 17-20 and 42-44, which are of one measure. As these Etudes are expressly entitled, "Studies Introductory to the art of phrasing," we should take particular pains in that so necessary part of their performance. No pedal is needed, but instead of it we are to hold down all notes with double stems, as in the right and left hand of measures one and two. The chords on the first beat in measure seven are to be played staccato, and precisely in time; neither in triple time, nor as if the first note were "double dotted."

V.

This is one of the most elegant and delicate of these Etudes. The phrasing is exceedingly nice, and the melody agreeable. We have the same studies in staccato, simultaneous chords, etc. The 32d notes should be real 32d notes, and not 16ths, or anything else.

VI.

Here we have another point for practice, namely, the union of syncopated and common rhythms, as in the first measures. In the right hand, too, the notes are marked detached, while in the left they are played legato. Another point still, about them, is that the third note in the left hand is not to be held down into the next measure. The right hand is held over the left. The accents in measures 29 and 30 should not be forgotten.

VII.

This Etude is for sustaining the notes of a melody and making them prominent, though sweet, and keeping the notes of the accompaniment subordinate to the melody. The phrases are two measures in length.

VIII.

Still another study. The double-note accompaniment is to be subordinate to the melody in the bass; the fingers must be quite independent and strike with equal force, and there must be delicate accent at the beginning of each triplet.

IX.

Each of the Etudes is devoted to a particular object. In this one we are to sustain and bring out, with sweet tone and expression, the melody, while accompanying it with smooth pianissimo arpeggios. It is in the form of a song. The first part is a period (or sentence) of sixteen measures, formed of two sections, and each of these consist of two phrases of two measures and one of one measure. Beginning in F it ends on the dominant. The second part begins with a period of eight measures, a short episode beginning in B-minor and modulating back through A-major, E-minor, and C-sharp minor, to E-major. Here (measure nine of the second part) we have the first subject again. This period, extending to the end, is also of sixteen measures, and ends, of course, on the tonic.

X.

This is a study, like several of the "Gradus ad Parnassum," for independence and strengthening of the upper fingers of the right hand. The melody, with its accompanying chords, has the character of a church chant.

XI.

In this Etude we are suddenly transported from the church to the concert hall, or theatre. The style is brilliant and well marked. The scale passages are to be executed "con bravura," and require more marked accentuation than a gentle Waltz, Cradle-song, or Barcarolle. The arpeggio passages, especially near the end, must have a strong accent, coming on the second and fourth beats of the measure. The chords must come out like pistol shots or dynamite explosions.

6

Romanze.

Andante con moto.

No 2.

fz *p* *legato*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass. A dynamic marking of *f* is present in the first measure. A *ped* marking is located below the bass staff in the second measure, followed by an asterisk. A *p* marking is in the third measure.

Second system of musical notation. It continues the piece with similar melodic and accompanimental textures. A *p* dynamic marking is visible in the second measure.

Third system of musical notation. The melodic line continues with various ornaments and slurs. The bass line provides harmonic support.

Fourth system of musical notation. This system includes dynamic markings of *fz* and *p*. A *ped* marking is placed below the bass staff in the second measure, followed by an asterisk.

Fifth system of musical notation. It features dynamic markings of *f*, *fz*, *p*, and *rit*. *ped* markings are present below the bass staff in the second and fourth measures, with asterisks between them.



Seils Wilhelm Gude.

— NEILS WILHELM GADE —

TP TO the early part of the present century the kingdom of Denmark, though in such close association with the social, literary, and artistic influences of Germany, and possessing a wealth of national tradition and legend that offered inspiring themes and sublime aspirations to the poetic or musical imagination, had contributed but little to the interest or achievement of the musical world. It remained for Neils Wilhelm Gade to supply for Denmark a prominent figure in that unique circle of great musical masters who gathered around Mendelssohn at Leipsig, and a national place on the scroll of musical fame. He was born, on February 22, 1817, into the family of a manufacturer of musical instruments at Copenhagen, and to that fact, more than to any early evidence of talent or adaptability for a musical career, probably owed the devotion of his education to the art, for it is related of him that his advancement was slow and gave discouragement to his earlier teachers. However, he pursued his studies under different instructors with industry and fidelity, and the absence of that precocious development so common to musical minds, was more than compensated, ultimately, in the noble flower of his matured genius. On completing his studies he entered a professional career as a violinist in the Royal Orchestra at Copenhagen, and at the same time began the exercise of his talent as a composer, with marked and increasing success. In 1841, at the age of 24, he produced his first master-piece, the Ossian overture, which secured him the prize of the Copenhagen Musical Union, and, what was of far more momentous importance, attracted the attention of and gave him recognition in the great world of musical letters, of which Germany was the centre. Eminent composers like Dr. Spohr and Johan C. F. Schneider attested the distinguished merit of his production, which was at once accepted as a sufficient charter of rank in the aristocracy of musical letters. The king's

attention was arrested, and a royal stipend was granted to Gade to enable him to travel and pursue his studies. He accordingly repaired to Leipsig, where, in 1843, Mendelssohn had established his renowned conservatory. The fame of his work ensured him a cordial reception at the hands of the great master, and he was introduced to the favor of the German public by Mendelssohn, and soon justified the confidence of his friend in the production of his first "Symphony in C minor," which was received with marked enthusiasm. Here he also produced his Cantata "Comala." He then visited Italy, and profited by a brief study of the Italian school, but was recalled to Leipsig in 1845, upon an appointment by Mendelssohn as conductor of the Gewandhaus Concerts, also taking a position as teacher in the conservatory.

In 1847 his friend and patron, Mendelssohn, died, and Gade continued a conductor of the Gewandhaus only for a year, when he was recalled to Copenhagen to occupy a position as organist, taking charge, as conductor, of the concerts of the Musikverin. In 1861 Glaeser, the distinguished Bohemian composer and opera director, who had been brought from Vienna to Copenhagen in 1842, upon a court appointment, died, and Gade was appointed in his place as Hoff-Capellmeister, receiving at the same time the title of Professor of Music. In 1876 he was granted a life pension by the crown, and in the same year visited England, where he directed the production of his "Zion," "The Crusaders," and "The Erlking's Daughter," the merit of his work and the favor of the Princess of Wales, daughter of the King of Denmark, securing for him brilliant and popular success.

Among the prominent works of Gade are the overtures "Nachlange aus Ossian," "Im Holland," "Hamlet," "Michæl Angelo," eight symphonies, the cantatas mentioned above in connection with his English tour, numerous chamber pieces and orchestral novelties.

Capriccio.

N.W. Gade Op. 19 Heft 2.

Allegro molto vivace.

No 1.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The first two measures feature a melody in the upper staff and a bass line in the lower staff. The third measure introduces a piano (*p*) dynamic and the instruction *leggiero*. The system concludes with a repeat sign.

The second system continues the piece. It features a melodic line in the upper staff with various ornaments and a supporting bass line. A forte (*f*) dynamic is indicated in the middle of the system. The system ends with a repeat sign.

The third system shows the continuation of the musical theme. The upper staff has a melodic line with grace notes, and the lower staff provides harmonic support. A piano (*p*) dynamic is marked at the beginning. The system concludes with a repeat sign.

The fourth system features a more complex texture with rapid passages in both staves. It includes dynamic markings for forte (*f*) and piano (*p*). The system ends with a repeat sign.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs. Dynamics include *f* and *dim.*

Second system of musical notation. The treble clef staff features a melodic line with a *b* accidental. The bass clef staff has a bass line with slurs. Dynamics include *p*, *dim.*, *fz*, and *p*.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with slurs. A *p* dynamic is present.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with slurs. A *dim.* dynamic is present.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with slurs. Dynamics include *mf*, *f*, and *ped.* with a star symbol.

mf Ped. *

This system contains two staves of music. The upper staff features a series of chords with a *mf* dynamic marking. The lower staff has a melodic line with a *Ped.* marking and an asterisk.

f p Ped. Ped. * Ped. *

This system contains two staves of music. The upper staff has a *f* dynamic marking followed by a *p* dynamic marking. The lower staff has a melodic line with *Ped.* markings and asterisks.

p Ped. *

This system contains two staves of music. The upper staff has a *p* dynamic marking. The lower staff has a melodic line with a *Ped.* marking and an asterisk.

p pp f

This system contains two staves of music. The upper staff has a *p* dynamic marking. The lower staff has a *pp* dynamic marking and a *f* dynamic marking.

f p leggiero

This system contains two staves of music. The upper staff has a *f* dynamic marking. The lower staff has a *p leggiero* dynamic marking.

First system of musical notation. The right hand features a melodic line with a 7th fret fingering indicated above a sixteenth-note run. The left hand provides a harmonic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment remains consistent. A *p* dynamic marking is present.

Third system of musical notation. The right hand melodic line includes slurs and a *dim.* (diminuendo) marking. The left hand accompaniment also features a *dim.* marking.

Fourth system of musical notation. The right hand has a *pp* (pianissimo) dynamic marking. The left hand has a *p* dynamic marking. A double bar line is used in the right hand.

Fifth system of musical notation. The right hand has a *p* dynamic marking. The left hand has a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line and a *f* dynamic marking. Pedal markings are present: *Ped.* with an asterisk and *Ped.* with a double asterisk.

MISCELLANEOUS.

SPANISH DANCES.--Mozkowski.

IT is very interesting and instructive, sometimes, to observe what grand and elaborate pieces—for orchestra, or even one or two instruments—can be made out of an easy and simple composition of a good master, or, on the other hand, how some sublime work can be simplified, even to reducing it to a few chords, which, nevertheless, still preserves much of the grandeur of the original. As an instance of the first case, we may take the *Marche Hongroise*, written by Schubert for four hands, piano, and transcribed by Liszt for orchestra; the *Racockzy March*, instrumentated by Berlioz, the Transcriptions of Schubert's Songs, by Liszt, and these "Spanish Dances" of Mozkowski, which have been arranged, very finely, for violin and piano, by P. Scharwenka, and for orchestra, by another good composer.

Pauer gives an excellent example of the second operation, in his "Musical Forms;" where he gives us a most interesting synopsis of the first movement of the great "Waldstein" sonata, by Beethoven. It consists of only a few chords. "Not less important," says he, "is the point that this movement is, in the original, one of the most brilliant, bright and difficult; yet if we play through the above plan, in the correct time, we find its harmonious structure, from beginning to end, pure simple and noble—indeed, it might be adapted for a chorus of a sacred composition.

Listening to the orchestra, or even to the violin arrangement of the Spanish Dances, we might well imagine that the original, for piano alone, must be a very difficult and complicated composition. But the contrary is true. It is not very hard, not above the fourth grade. Neither is there anything complicated in any one of the five dances. Yet in them is contained the germ of all the brilliant music that we hear in those rich transcriptions. Of Spanish Dances Pauer says: "Spanish Dances are to be reckoned among the most beautiful and original." The chief of them are the *Sequidillas*, the *Fandango*, and the *Bolero*, all similar in most respects. The first named is faster than the others, while the *Bolero* is slower and more like a minuet.

The Spanish Dances of Mozkowski have all the cheerfulness, grace and spirit, as well as the decided rhythm of the native Spanish dances. There is also a great variety in them. No. 1 is graceful, bright and spirited. No. 2 is very Spanish and very bewitching. No. 3 answers very well to the description of the merry *Sequidillas*. No. 4 has the stateliness of the Spanish character, and No. 5 is the *Bolero*. The chief points for practice are: the Rhythm the accents, rests, etc., and the brilliant touch, in No. 1, the detached not staccato notes, in No. 2, the legato passages, and very staccato notes, in No. 3 the wrist passages, in No. 4 and 5, and the dotted notes in No. 5.

ANALYSES OF GADE ILLUSTRATIONS.

SCHERZO (Book 1, No. 2.)

THIS is a real Scherzo, ein Scherz, a joke; as when a friend passes by you on the promenade, or at the opera, and wishes you a good day, or says some pleasant little thing, en passant, and is gone

almost before you have time to look around. It is "short and sweet," and leaves pleasant memories.

Like other Scherzos, etc., the effect of it depends upon the enunciation, the precise time, and the light, legato touch in the runs.

HUMORESKE (Book I, No. 4.)

WE CAN see a sweet disposition in every note of this lovely little piece, for how could an ugly-tempered or mean man write such amicable music? It is marked *Allegro molto a con leggerezza*; very fast and light, yet it is not all staccato, all tip-toe, like the Scherzo, or Capriccio, but a mixture of fun and poetry.

The pretty subject, consisting of phrases of one and two measures,

appears twice, like the verses of a song, with a graceful episode of twelve measures separating the two verses. After the second verse comes a Coda of twelve measures. Humoreske is an excellent study for delicate staccato and perfect legato. The *fz* at the end of the second verse is not loud, but only a little louder than what went before.

CAPRICCIO (Book 11, No. 1.)

ALTHOUGH every bit a "Capriccio," according to the accepted idea of that form of composition, this charming piece of Gade's is still quite different in style from the *Rondo Capriccioso*, and other Scherzo movements of Mendelssohn. There is less abandon, less elfishness, in it, but more grace and elegance, more girliness, than in the *Rondo Capriccioso*. We might imagine it a duet between a young girl and her cavalier; the graceful first part being, of course, the voice of the girl, and the melody in the bass, that of her companion.

The "Capriccio" is an excellent study of Staccato. There is not the variety of Staccato on the piano that there is on the violin. There

we have the detached notes, the *Martelé*, *Saltato*, *Jettato*, etc. But there is some variety on the piano. We have the broad Staccato from the forearm, the brilliant Staccato in rapid runs and passages, and the Staccato which belongs to this piece, which must be rather pulled out of, than struck into the piano. There are lovely chords in the trio, chords of the Dominant-Seventh, Diminished Seventh, and Seventh on the fourth degree. Each one has a well defined accent, and the chord upon which it is resolved is always soft. There is no *rallentando* at the end of the piece, but, like the Scherzo in the *Midsummer's Night Dream*, and many more of Mendelssohn's Scherzos, it ends, as it begins, "in fun."

ROMANZA (Book 11, No. 2.)

THIS is, as the title indicates, a romance, a song. It is indeed full of romance. The very first chords (the augmented sixth, resolved upon a long chord of the six-four,) gives a romantic color to the whole piece; for no chord expresses more vividly than the second inversion of the Common Chord, the exquisite, all-absorbing romance of earthly love. Divine charity, or the love of God, or of our fellow-creatures for God's sake, it is entirely inadequate to express; and on that account was excluded from the ancient music of the church.

After this delightful introduction we have a beautiful song, gentle and loving, beginning with a smooth, flowing figure, and then changing into sweet chords, "legato-staccato."

The whole song is but a single period, with a half-close on the chord of the seventh, at the eighth full measure of the song, and a full-stop on the sixteenth. There are, in each of the two sections, two phrases of two measures, then two of one measure, and again, one of two measures. The piece ends, first, with the stop at the sixteenth measure, then with a still more decided stop in a phrase of two measures; the melody ending on the key-note, instead of the third degree, as before; and then with a delicious little Coda, of two measures, like the introduction.



Charles Gounod.

CHARLES FRANCOIS GOUNOD

IN the front ranks of living composers must be classed Gounod, whose masterly dramatic compositions still thrill the musical world with interest and admiration. Charles Francois Gounod was born in Paris, June 17, 1818, and received both the inheritance of a noble musical talent and a careful and judicious musical training from his mother, a lady of brilliant accomplishments as a pianist. Unlike many of his contemporary leaders in the art, and most of his predecessors, he had the benefit of a systematic and thorough classical education, and when in 1836 he entered the Conservatoire, he had already received from the Lycee St. Louis the degree of Bachelor-en-lettres." He had the benefit of instruction in counterpoint by Halevy, and studied composition under Paer and Lesueur. In 1837 he won the second "prix de Rome" with his cantata, "Marie Stuart et Rizzio," and in 1839 won the "Grand prix de Rome," by his cantata, "Fernand." As a consequence, he was enabled to devote three years to study in Italy as the pensioner of the Academie de France, and made a close study of the Italian masters of the sixteenth and seventeenth centuries, and especially of Palestrina. His first composition of note was a Mass for three voices and full chorus, performed May 1, 1841, and a Mass for three voices, without accompaniment, performed in Vienna in 1843. While at Vienna, on his way home to Paris from Rome, he had an opportunity of hearing the compositions of Schumann performed, and these made a vivid impression upon his mind, and opened the doors of a (to him) new world in the musical creation. The serious tendencies of his mind, however, and the prevailing influence of his study at Rome, were still too strong for the temptation thus offered to his artistic and impressionable nature, to enter a more inviting and more congenial field of labor. Arriving at Paris he became organist and Maitre-de-chapelle at the "Missions etrangeres;" for two years attended a course of theology, and even took a preliminary step toward assuming holy orders. The years from 1845 to 1850 were spent by him in study and seclusion. He had acquired superior literary attainments and

an equipment in general knowledge far superior to that of most musicians, and he possessed a keen and subtle intellect which enabled him to apply these gifts to the best advantage. He had the opportunity of witnessing the struggles of Berlioz and the ill reward which that gifted composer secured in his treatment by the Parisians, and probably felt a hesitation in embarking his ambition upon that fickle sea. Such reflection may have influenced him in selecting London as the theatre of his first appearance before the world: at all events, it was in that city, January 15, 1851, that his first great work, a "Messe solennelle" in G, for solos, chorus, orchestra and organ, which he had no doubt composed during the period of his retirement, was presented. This work excited much interest and aroused discussion, in which the London "*Athenæum*" remarked, "Whatever the ultimate result, here, at any rate, was a poet and a musician of a high order." Now, however, occurred a revulsion of the tendencies of his art-nature. His poetic inspiration and dramatic power, aroused and stimulated by study and observation of the German school of romantic and musical drama, asserted their mastery, and he entered the career in which he was to achieve pre-eminence, by the production of "Sappho," performed in 1851, at the Academie. "Sappho" attracted attention, though lacking in dramatic force, by its rich coloring; but its grand "Hero sur la tour" is about all that survived to permanent popularity. In writing the chorus for Ponsard's tragedy, "Ulysse," in 1852, Gounod aroused enthusiasm by the chorus, "Servantes infideles;" but the music, though stamped by the hand of a master, was condemned as monotonous. In 1852 he was appointed conductor of the Orpheon, and acquired a critical experience in the resources and treatment of the voice, and of choral singing especially, during his eight years of teaching there, that was of incalculable advantage in his subsequent compositions. He composed for the Orpheonists numerous choruses and two masses, but nothing designed to represent the ambition of his artistic power. His "Nonne Sanglante," Oct. 18, 1854, contained features of

distinguished merit, but it failed to arouse popular favor. He now sought a new field, in "Le Medicin malgre lui," an opera comique arranged from Moliere, produced at the Theatre Lyrique, Jan. 15, 1858; but it was too refined to be successful as a comedy, though under the title of "The Mock Doctor" it had a run of favor in London. These comparative failures, however, stimulated Gounod to renewed exertions, and his genius at last found a worthy and adequate embodiment in "Faust," produced also at the Theatre Lyrique, with Mme. Miolan Carvahlo as *Marguerite*. This work gave him a spontaneous and universal fame, and commanded an indisputable place among the highest creations of modern times in the art of romantic opera. His conception of *Marguerite* is essentially French, and contrasts with that intended by Goethe, but the effect is to improve and not to deteriorate its adaptation to the stage of musical drama, which has produced nothing contemporary of equal melody and dramatic passion. It has had an unabated success up to the present day, and in itself is sufficient to immortalize the author. In 1860 he produced "Philemon et Baucis," a work pronounced by critics to be equal to "Faust," but not so well adapted to catch the popular ear. The fame of "Faust" opened for Gounod the doors of the Academie, and he produced there, Feb. 28, 1862, "Le Reine de Saba," but, owing to the unsuitableness of the libretto to lyric tragedy, it failed to arouse enthusiasm. In 1864 he successfully produced at the Theatre Lyrique, "Mireille," but it was by no means up to the standard of "Faust," and was indeed more lyric than dramatic; it was subsequently reduced to three acts, and revived in 1876. Its admirable overture is still a great

favorite in English concert halls. His "Romeo et Juliette," in 1867, was more worthy of his powers, and though inferior to "Philemon et Glaucis," it had a more brilliant success. He wrote a number of other operas of a high order, but nothing to rank with the great works of his genius. He composed, also, Masses and Latin hymns, the Oratorios "Tobias," "Redemption," and "Mors et Vitae," the latter having its first performance, in 1885, at Birmingham. He wrote a very original meditation on the first prelude of Bach's Forty-eight Preludes and Fugues, which, though incompatible in certain points with the spirit of that master, secured great popularity among musical theorists. At the beginning of the sixth decade he went to England, appearing in public at the Philharmonic, the Crystal Palace, and Mr. Weldon's concerts, and remaining in London till 1866, when, having been elected a member of the "Institut de France," to succeed Clapison on the death of the latter, he returned to Paris, where he has since produced "Cinq Mars," in 1877, and "Polyeucte," in 1878.

Gounod is unquestionably a great master in music; in orchestral composition he possesses a wonderful faculty of lofty and imposing harmony, and his music is characterized by a refinement which gives it a peculiar charm, but essentially precludes his successful mastery of comedy. His work are invested with a unique musical and psychological interest, created by the contending characteristics of sensuous attraction and metaphysical mysticism—the one due to his poetic instinct and his reverence for the German music of Mendelssohn, Schumann and Wagner; the other, to his fundamental study of Palestrina and the old Italian masters.

ANALYSES OF GOUNOD ILLUSTRATIONS.

MEDITATION ON THE FIRST PRELUDE OF J. S. BACH.

Transcribed for Piano, by Charles Gounod.

THE "Meditation" or, as it is generally called, "Ave Maria" of Gounod, is a favorite everywhere. The harmonies of the original, (which is merely a succession of broken chords, without a melody,) are simple and grand, and they inspired Gounod with the idea of adding this beautiful melody to them. The melody is quite free and unconstrained, and does not seem to be composed to fit a particular harmony, as pictures are sometimes bought by parvenus to fit a certain space on the wall. The direction given, is "Un Chant bien marque et tres lie, avec le sentiment contemplatif." This looks almost like a thrust at the poor piano, which cannot, for the life of it, sustain a note more than an instant. With the voice, or almost any other instrument, this would be a very valuable and important

direction. However the piano can give a tolerable imitation of legato, by a firm and temperate pressure on the keys, and it is the best instrument in the world for the broken-chords of the accompaniment. These arpeggio passages are divided between the two hands, as indicated in the text.

It is a great art to play a slow, spiritually expressive, composition like this, as it should be played. It is so easy to step "from the sublime to the ridiculous," from "Parnassus" to the valley beneath it; i. e. to change from a sublime expression of some divine quality such as "Meditation," or "Prayer," to a mere cold performance of the notes. It requires a constant and undivided act of attention.

MÉDITATION sur le 1^{er} PRÉLUDE de S. BACH.

POUR PIANO, VIOLON et ORGUE

TRANSCRITE POUR LE PIANO

PAR CHARLES GOUNOD.

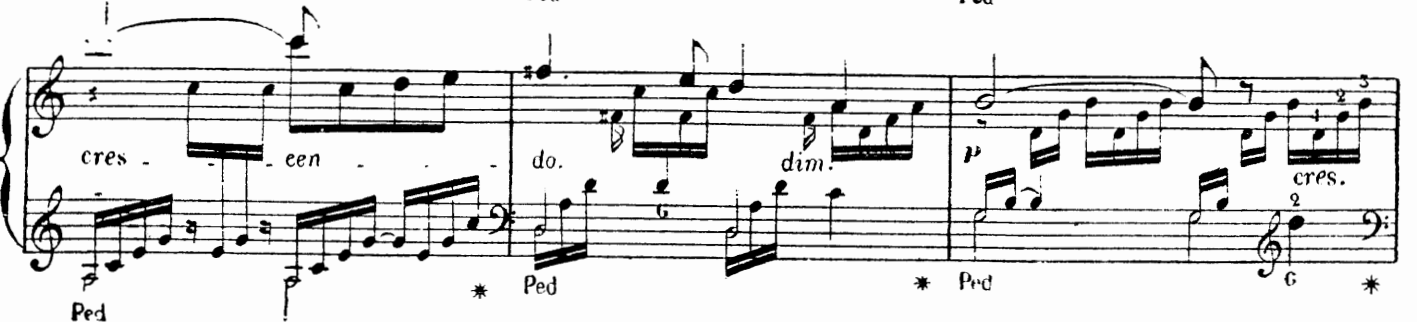
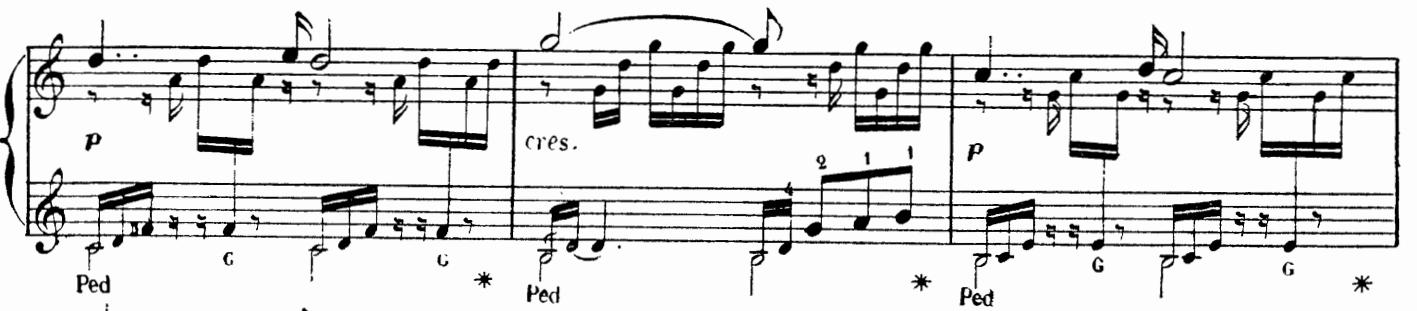
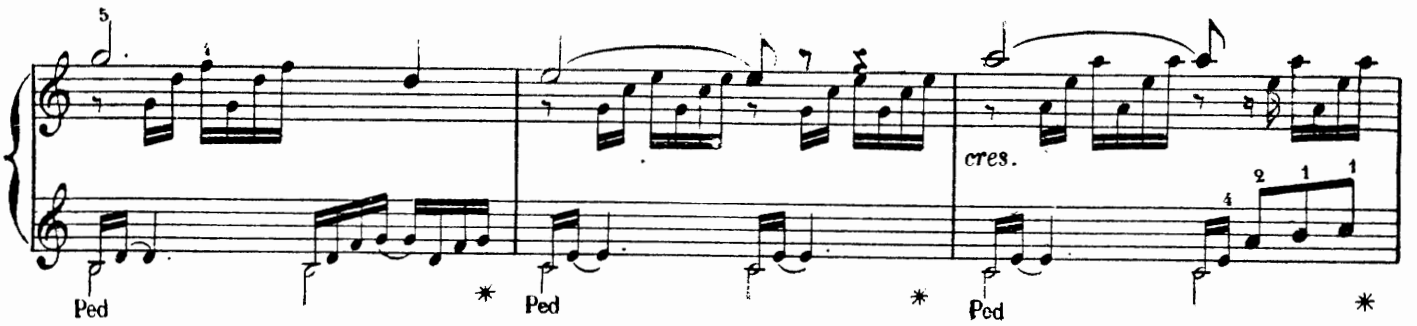
à son ami A. GORIA.

Andante semplice.

PIANO.



Le Chant bien marqué et très lié. (avec le sentiment contemplatif.)



The first system of music consists of two staves. The upper staff contains a melodic line with a series of eighth notes and some triplets, marked with fingerings 3, 4, 5. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *dim.* and *cres.*. Pedal points are indicated by 'Ped' and asterisks at the end of measures.

The second system continues the musical piece. The upper staff features a melodic line with a *dim.* marking and a *p* dynamic. The lower staff has a more active accompaniment with many sixteenth notes. Dynamic markings include *cres.* and *p*. Pedal instructions are present throughout the system.

The third system shows a change in dynamics, starting with a forte *f* dynamic. The upper staff has a melodic line with a *dim.* marking, followed by a *p* dynamic. The lower staff continues with a rhythmic accompaniment. Dynamic markings include *cres.* and *p*. Pedal instructions are used to sustain the accompaniment.

The fourth system features a *cres.* marking at the beginning. The upper staff has a melodic line with a *do* marking and a *molto.* dynamic. The lower staff has a rhythmic accompaniment with a *do* marking. Dynamic markings include *molto.* and *do*. Pedal instructions are present.

The fifth system continues with a *dim.* marking in the upper staff. The lower staff has a rhythmic accompaniment with a *p* dynamic. Dynamic markings include *cres.* and *p*. Pedal instructions are used throughout the system.

The musical score is divided into four systems, each with a grand staff (treble and bass clefs).
 - **System 1:** Starts with *molto.* and a dynamic of *f*. It features a *D* chord in the right hand. Dynamics progress to *più f* and *tutti forza.*. Pedal markings are present at the beginning and end of measures.
 - **System 2:** Continues with *molto maestoso.* and a dynamic of *ff*. It includes a *dim.* marking. Pedal markings and asterisks are used for phrasing.
 - **System 3:** Features a dynamic of *p* and the instruction *Ben marcato*. The bass line has a dynamic of *pp*. Pedal markings and asterisks are used.
 - **System 4:** Includes a *cres.* marking and a dynamic of *p*. Pedal markings and asterisks are used.

* NOTA Les Notes d'Accompagnement dont queue est en l'air  doivent se jouer de la Main droite  de la Main gauche.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains a melody with a crescendo (*cres.*) and a piano (*p*) dynamic marking. The separate staff contains a bass line with notes G and D. Pedal markings (*Ped*) and asterisks (***) are placed below the grand staff.

Second system of musical notation. It consists of three staves. The grand staff features a melody with dynamics *dim.* and *p*, and a bass line with notes G and D. The separate staff contains a bass line with notes G and D. Pedal markings (*Ped*) and asterisks (***) are placed below the grand staff.

Third system of musical notation. It consists of three staves. The grand staff features a melody with dynamics *dim.*, *cres.*, and *dim.*, and a piano (*p*) dynamic marking. The separate staff contains a bass line with notes G and D. Pedal markings (*Ped*) and asterisks (***) are placed below the grand staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a melodic line with slurs and dynamic markings: *cres.*, *cres.*, *f*, *dim.*, and *p*. The bass clef staff contains a bass line with fingerings (e.g., 2, 4, 1, 5, 4, 3, 2, 1) and pedal markings labeled "Ped" with asterisks. A chord symbol "D" is present above the second measure of the bass line.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a melodic line with slurs and dynamic markings: *cres.*, *cen*, and *do.*. The bass clef staff contains a bass line with fingerings (e.g., 5, 3, 2, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1) and pedal markings labeled "Ped" with asterisks.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The grand staff contains a melodic line with slurs and dynamic markings: *molto*, *f*, and *sempre.*. The bass clef staff contains a bass line with fingerings (e.g., 3, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1) and a chord symbol "D" above the first measure of the bass line.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains piano accompaniment with various dynamics and articulations. The separate staff contains a melodic line with slurs and a fermata. Dynamics include *cres.*, *molto.*, *più f*, and *tutta forza*. A measure rest of 8 is indicated above the first measure of the separate staff.

Second system of a musical score. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff continues the piano accompaniment. The separate staff continues the melodic line with slurs and a fermata. Dynamics include *fff* and *molto maestoso.*. A measure rest of 8 is indicated above the first measure of the separate staff.

Third system of a musical score. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff continues the piano accompaniment. The separate staff continues the melodic line with slurs and a fermata. Dynamics include *ff.*, *dim.*, *rit.*, and *p*. A measure rest of 8 is indicated above the first measure of the separate staff.

PRÉLUDE

CH. GOUNOD.

Andante. (♩ = 50)

PIANO. *pp*

cresc *cresc* *f*

pp *dolce*

Ped *

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill (tr) in the final measure. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic accompaniment with a *cresc.* (crescendo) marking in the final measure.

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic accompaniment with a *p* (piano) marking in the final measure.

Fourth system of musical notation. The treble staff contains a melodic line with a *dim.* (diminuendo) marking in the first measure. The bass staff features a rhythmic accompaniment with a *p* (piano) marking in the first measure.

Fifth system of musical notation, concluding the piece. The treble staff features a melodic line with a *p* (piano) marking in the first measure. The bass staff features a rhythmic accompaniment with a *p* (piano) marking in the first measure. The system ends with a double bar line.

JOSEPH JOACHIM RAFF

THE career of this eminent composer, who occupies a high place among the men of genius who illustrate the glory of the musical art of the present century, offers a noble example of true genius forcing its way to recognition and renown through all the cold and discouraging fetters of poverty and the utter absence of any of these adventitious aids with which fate so often surrounds at opportune times the struggling of talent to elevate itself above obscurity. He was born May 27, 1822, at Lachen, on the lake of Zurich. He received his rudimentary education at Wiesenstetten, in Wurtemberg, and subsequently pursued his studies unaided in the home of his parents. Subsequently he procured admission to the Jesuit Lyceum of Schwyz, and by his industry and native talent, carried off with honors prizes in German, Latin, and mathematics. Prevented by poverty from pursuing a thorough collegiate course, and he was compelled to turn his education to account in the vocation of teacher. He, however, continued the exercise of his habit of self-improvement, and studied assiduously not only science, but music, in the latter being entirely self-taught. After mastering to the best of his ability the theories of musical science, he turned his attention to composing, and in 1843, the year of his majority, he sent a composition, with fear and trembling, to the great Mendelssohn, for his judgment. The master detected the germ of genius in the work, and gave him a recommendation to the music publishers Breithkopf & Hartel. By means of this passport, he was enabled to gain a foothold in the musical world, and was further encouraged by a kindly reception of his first work, by the critics of Schumann's paper the "*N. Zeitschrift*, who found in it "something which points to a future for the composer." Inspired with confidence, though hampered by the difficulties of his friendless condition, Raff struggled on with perseverance and determination, teaching for a subsistence while himself a most arduous student, and gradually made himself a fine musician and player, and finally was fortunate enough to attract the attention of the generous Liszt, whose heart was

ever open with sympathy and encouragement for struggling talent, and with this master he went upon a concert-tour. By this association he secured invaluable advice and criticism that helped to mould his future art career. In 1846 he met Mendelssohn at Cologne, and being invited by him to become a pupil at the Leipzig Conservatory, he left Liszt for that purpose. Ill fortune seemed always to attend his ambition, and as he was just on the point of being able to perfect his studies under the best auspices, Mendelssohn died, and he was thus once more thrown upon his own resources. He remained at Cologne, writing critiques for Dehn's *Cecilia*, and shortly after published a pamphlet "Die Wagnerfrage," which attracted much interest in musical circles. Liszt, ever active in his benevolence, interested himself to secure him a publisher, and effected an arrangement in his favor with Mechetti, of Vienna, but Raff's evil star still frowned upon his fortune, and Mechetti died while he was on his way to Vienna. Disappointed, but not dismayed, he now applied himself with redoubled energy to self-cultivation, and studied diligently at Cologne, and subsequently at Stuttgart, to overcome the deficiencies arising from his early lack of musical opportunity. At the latter place he came into contact with Von Bulow, who took a warm interest in him, and who gave his interest a practical expression by adopting in his concert-programmes Raff's *Concerstück* for pianoforte and orchestra. In 1850 he went to Weimar, in order to be near Liszt, who was residing there, having terminated his career as a virtuoso. Here he remodeled to his satisfaction the opera "King Alfred," produced at Stuttgart three years previously, which was performed at the Court Theatre and became a favorite. He interested himself in the study of the new German school, but did not apply its principles in any large measure to his artistic work, being more influenced by the musical characteristics of Mendelssohn and the new Romantic school, which, accompanied by a strong individuality, began to mark his compositions. In 1852 he published his "Frulings boten," a collection of pianoforte pieces; in 1855, his first string quartet;

and in 1857, a grand sonata for pianoforte and violin, his work constantly exhibiting an upward growth in quality and finish, and a resourceful talent steadily developing. In 1856 he settled in Wiesbaden, to be near his affianced, Doris Genast, (whom he married in 1859), and his growing fame placed his services as a teacher in extensive request.

In 1858 he produced his second violin sonata, and in that year also the music for the drama "Bernhard Von Weimar," by Wilhem Genast, the overture of which sprang into popular favor. In 1863, against thirty-two competitors, he secured the prize offered by the Gesellschaft der Musikfreunde, in Vienna, by his first symphony "An das Vaterland," a composition of great merit. His reputation as a composer of the first rank was now established and recognized, and his career henceforth one that amply rewarded him for the privations and difficulties through which he had been compelled to travail. Pursuing the habits of industry acquired through necessity, he has been a fertile composer of works of the first class, compris-

ing several symphonies, a serious opera "Samson," for which he himself prepared the libretto; cantatas, of which that composed for the festival in commemoration of the battle of Leipzig is a special favorite with choral societies, and an arrangement of Bach's six violin sonatas for the pianoforte, which is held in high esteem in the most cultivated circles. He was an esteemed member of various societies, and has been the recipient of numerous orders of distinction. In 1877, with much distinction, he was appointed to the post of director of the Hoch-conservatoire. He died in 1882 at Frankfort-on-the-Main.

Raff's compositions in the higher walks of art are marked by a prodigious fertility of inventive resource, remarkable technique, and spontaneous gift of melody, accompanied by strong individuality and marked originality. They are characterized by conscientious fidelity to true art form, never sacrificing the higher ideal of music to superficial polish, and constitute a valuable contribution to the treasury of classical art.

ANALYSES OF RAFF ILLUSTRATIONS.

FABLIAU.

Op. 75, No. 2.

"FABLIAU" belongs to a "Suite of eleven pieces for small hands," by Raff. It begins with a melody in the bass; then comes a middle part in four-part harmony; then we have the first melody in the treble, and the piece ends with a Coda, in the bass again.

We can well imagine it an orchestra composition, not on account of any brilliancy about it, but for the possibilities we can see in it, for characteristic instrumentation. The first subject, measures 1-61, is a solo for some bass instrument, as Violoncello, Fagotto (Bassoon), or Horn, or several such instruments alternately with a delicate accompaniment in the quartet. The middle part, measures 61-117, would be especially charming for orchestra. It would, of course, be given to the Hautboys and Clarionets, with, perhaps, a Flute or Bassoon here

and there. The Violin would be the principal instrument in the last part, where the principal subject appears in the treble.

This first subject is simple and song-like, and, aided by very piquant and charming harmonies, as at measure 13, 14, etc., leaves a delightful impression of innocence and peace. The middle part is an exquisite movement in four-part harmony. Beautiful as it is on the piano, it would be infinitely more so for the Wind-instruments of the orchestra. It is hardly necessary to remind one who has read these analyses that the simultaneous double-notes in this part are to be played precisely together; and that the melody of the first and last parts is to be played with a sweet tone, produced by pressing the keys firmly and carefully; and, lastly, that accompaniments like that at measure 29, etc., are very light, and the last notes gently staccato.

MISCELLANEOUS.

LIEBESLIED.

Love Song.—HENZELT.

THE Liebeslied is one of the Etudes, Op. 5. The original is in B. major (Five sharps.) But as the notes are the same (as to name) and as the key of B-flat (Two flats) is to many, except very thorough musicians, easier, it is often now published in two flats.

The melody is flowing and pleasing. It is to be prominent, while the accompaniment which most of time, is in the hand, is very delicate, like pizzicato notes of a violin, or guitar.

It requires some practice to play measures 7, 8, and the like, as independently as if in two hands.

LA GONDOLE.

Etude.

THIS is an Etude for the left hand, while the right has a pleasing melody, in the style of a song. The left-hand part is to be played "con gran leggerezza," with great lightness, and very legato. The legato octaves are to be fingered as such passages always are. (See Plaidy's Technical Studies, § 90.)



Joachim Raff.

FABLIAU.

J. Raff Op. 75. N° 2.

Vivo.

PIANO.

p *leggiero.*
un poco marcato.

p *mp*

ritenuto. *a Tempo.*
f *p* *leggiero sempre.*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The treble staff features more complex rhythmic patterns with slurs and ties. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic line with slurs. The bass staff includes a dynamic marking of *mp* (mezzo-piano) above the first measure.

Fourth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff includes a dynamic marking of *crescendo.* above the first measure. Fingerings '1' and '2' are indicated in the treble staff.

Fifth system of musical notation. The treble staff features a melodic line with slurs and ties, ending with a dynamic marking of *pp* (pianissimo). The bass staff includes a dynamic marking of *p* (piano) above the first measure.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The system contains 10 measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include piano (p) and forte (f). There are some markings like 'x' and 't' in the bass staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The system contains 10 measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include forte (f) and piano (p). There are crescendo and decrescendo hairpins.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The system contains 10 measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include piano (p), forte (f), and piano (p). There are crescendo and decrescendo hairpins.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The system contains 10 measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include forte (f) and piano (p). There are crescendo and decrescendo hairpins.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The system contains 10 measures. Fingerings are indicated by numbers 1-5 above notes. Dynamics include mezzo-forte (mf), pianissimo (pp), and forte (f). The instruction *f* *gioioso.* is present in the final measure.

First system of musical notation. The treble staff contains several chords and melodic fragments, with fingerings 1, 2, 1, 2, 1, 1 indicated above. The bass staff contains a steady eighth-note accompaniment. Dynamics include *p* and *Ped.*

Second system of musical notation. The treble staff features a melodic line with a *sf* dynamic marking and fingerings 5, 3, 2, 1, 5. The bass staff continues the accompaniment with fingerings 3, 2, 1. Dynamics include *sf*, *p*, and *Ped.*

Third system of musical notation. The treble staff has a complex rhythmic pattern with many sixteenth notes. The bass staff has a simpler accompaniment with fingerings 1, 3, 2, 5, 3, 2, 1. Dynamics include *Ped.*

Fourth system of musical notation. The treble staff has a melodic line with *mf* and *p* dynamics. The bass staff has a simple accompaniment with fingerings 2, 3, 5, 3, 2, 1. Dynamics include *mf*, *p*, and *Ped.*

Fifth system of musical notation. The treble staff has a melodic line with *mf*, *p*, and *pp* dynamics. The bass staff has a simple accompaniment with fingerings 2, 3, 2, 1, 3. Dynamics include *mf*, *p*, *pp*, and *morendo.*

dolcissimo.
Ad. * Ad. * Ad.

crescendo.
* Ad. * Ad. * Ad. * Ad. *

mf *p*
Ad. * Ad. * Ad. *

mf *p*
Ad. *

mf *p*

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and accents. The bass clef part contains a rhythmic accompaniment. Dynamic markings include *f* and *p*.

Second system of musical notation. The treble clef part includes fingerings (3, 4, 5, 1, 2, 3) and a *pp* dynamic marking. The bass clef part includes fingerings (1, 2, 3) and a *pp* dynamic marking.

Third system of musical notation. The bass clef part features triplets and slurs. The treble clef part includes fingerings (3, 3) and slurs.

Fourth system of musical notation. The bass clef part includes a *ppp* dynamic marking. The treble clef part includes slurs and accents.

Fifth system of musical notation. The treble clef part includes a *loco.* marking and a repeat sign. The bass clef part includes slurs and accents.



Anton Rubinstein.

ANTON RUBINSTEIN

ALTHOUGH the Russian court had long been an enthusiastic and liberal patron of musical art, it was not until recent years, following the liberalizing of its national institutions and the amelioration of the isolation of its society, that any special genius of the race has been developed, and it is to be noted that once it appeared the musical progress of the Slav school has been of phenomenal character. The greatest figure in Russian musical history, and ranking in the first class among the famous artists of the world, is Anton Rubinstein, who was born of Jewish parents Nov. 30, 1829, near Jassy, in Bessarabia. His preliminary instruction he received from his mother, and afterwards received pianoforte training from a Moscow teacher named Villoing. His genius responded with spontaneous generosity to the prompting of his preceptors, and when in 1839 at the early age of ten years he made a concert tour in the eastern cities, he was pronounced a prodigy by the fastidious critics of Paris. He here met Litz, and under his advise pursued his studies in Paris, probably deriving benefit from the sympathetic interest of the great pianist whose only rival as a virtuoso he was destined to become. In 1842, he visited London, and though the current periodicals do not indicate that he made any impression, he caught the attention of that keen and sagacious observer, Moscheles, who in his diary refers to him at this time as "a rival to Thalberg—a Russian boy whose fingers are light as feathers and yet strong as a man's." He also visited Holland, Germany and Sweden. In 1844, following the suggestion of Meyerbeer, he went to Berlin and devoted himself to the study of composition under the celebrated teacher Dehn. From 1846 to 1848 he devoted himself to teaching in Vienna and Pressberg, pursuing his own studies at the same time. In 1848 he returned to St. Petersburg where his performances took him into immediate popularity, and he was nominated "Kammer Virtuos" by grand Duchess Helen, who became his zealous patron, and upon whose instigation he wrote the three one-act operas, "The Circassian," "The Siberian Hunters," and "Tom the Fool." The following

eight years he devoted to study and composition, and when, at the end of that period, he visited Hamburg and other German cities, giving performances and publishing his accumulated compositions, he at once leaped into prominence, and his growing fame was speedily recognized and enthusiastically applauded all over Europe. In the period between 1850 and 1860 he composed over fifty works, among them his great "Ocean symphony," oratorio "Paradise Lost," and his two celebrated concertos in F and G for pianoforte and orchestra. In February 1861 his German opera "Die Kinder der Haide," was produced under his personal supervision at Vienna with distinguished success, and he later on produced another popular German opera, "Fermors." In 1857 he appeared at the London Philharmonic, and in 1858 he returned to St. Petersburg, and after a series of brilliant concerts in that city and Moscow, settled in the former capital, where he was appointed Imperial Concert director with a life pension. Thenceforward he devoted himself with industry and enthusiasm to the advancement of music in Russia, and in association with Carl Schuberth in 1862 founded the St. Petersburg Conservatory, having in the previous year established the Russian Musical Society. He subsequently made several triumphant tours of the European capitals; in 1869 was ennobled by the Russian Emperor by the decoration of St. Vladimir, and in 1871 and 1872 held the Directorship of the Philharmonic Concerts and Choral Society at Vienna. He visited London in 1869, 1876, 1877 and 1881, achieving unbounded success. Of late years he has been threatened with loss of eyesight, but has continued his labors with almost unremitting energy up to a late date. Rubinstein visited America in 1872 making his first appearance in New York in Sept. 23. During that winter and spring ensuing he gave concerts in all the leading cities of the United States, as far west as the Mississippi, and was received with an enthusiasm seldom accorded to a foreign virtuoso, his performances doing much to stimulate the progress of the art.

His compositions are voluminous, embracing 107 numbered works. Of these his "Ocean Symphony"

has a world-wide reputation. His other principal works are the operas "Le Demon," "Die Makkabaer," "Nero;" Oratorios (called by him Sacred Operas) "Tower of Babel," "Paradise Lost," "Album de Danses Populaire," "Soirees de St. Petersburg," musical sketch "Ivan the Cruel," and songs of noticeable charm, "Der Asra," and "Gelb rollt mir zu Fuszen."

Undoubtedly his greater works will be accorded by time and posterity a higher renown, as his antagonism of the methods of Wagner and the modern German school has militated against the ap-

preciation of their true value. The style of his compositions indicates strongly the influence of Mendelssohn, possessing true harmony and evincing masterly skill in technique; but he has the national characteristic of impetuosity, which often breaks through all barriers, occasionally with impressive effect, but oftener with serious impairment of fluency. As a performer, he was an absolute master of technique, in this respect the only rival of Liszt, and he possesses an expression of unrivalled exquisiteness.

ANALYSES OF RUBINSTEIN ILLUSTRATIONS.

BARCAROLLE IN F-MINOR.

Op. 30, No. 1.

THIS graceful composition of Rubenstein's, begins with an introduction of four measures, in the left hand. A beautiful melody follows, with the swaying motion of a true Barcarolle. The phrases are mostly of one and two measures; measures 5 and 6 being each a one-bar phrase, measures 7 and 8, a two-bar one etc. At measure 10, the harmony modulates from F-minor to A-major, and returns immediately to the minor. At measure 34, there is another beautiful modulation to C-major, which after 6 measures, gives place to the original key again. A trumpet passage on one note of

three measures leads to a Trio: in F-Major, in six-eight time, each beat being just the same length as those of the Barcarolle proper. This is a graceful movement. Some of the chords extend over an octave. These are to be practiced as arpeggios, and must be played so rapidly, as to sound like arpeggio chords.

An episode of twelve measures leads back to the first subject in nine-eight time. Here the melody is in the left hand ("ben cantando e ben legato," in very singing and legato style), and the right hand plays a delicate accompaniment in broken chords.

NOCTURNE IN G.

THIS is real Night-music ("Nacht-Musick,") soft, dreamy, and romantic, with harmonies rich and fascinating.

The principal subject is a phrase of two measures, a beautiful melody, which appears, with some changes, in the second half, several times throughout the piece. A second subject, a figure of seven notes, appears at the eleventh measure, and runs throughout the whole piece.

The sudden apparition of the chord of E-flat, after the pianissimo close of the melody in G, is a last Good-Night, and the few measures, in the key of G again, which end the piece, with the last note sustained for two measures, gives us the feeling that the air is still full of the lovely song.

One cause of the very romantic character of this Nocturne, is the chromatic element which pervades it. So marked is the influence of

many semitones (or fragments of the chromatic scale), upon the style of music, giving it a romantic and sensuous character, that no accidental notes (sharps or flats foreign to the key), are allowed in "Gregorian" music, the music of the church. Two chords, also, are banished from the harmony of the old church music; the second inversion of the common chord (the chord of six-four), and the chord of the seventh, in all its forms, and for the same reason, viz: the romantic character which they impart to music.

Indeed it is only for the last two hundred years (since the time of Monteverde), that we have enjoyed that romantic chord of the seventh in any music, and at one time the music of the world was as strictly diatonic as that of the church. But while the former has gone on, adding every possible allurement to its measures, the latter, at least in the only style which it calls its own, has preserved the severe simplicity of the times of Ambrose and Gregory.

MISCELLANEOUS.

PRELUDES.

Nos. 1, 2 and 3.—CHOPIN.

THE Preludes of Chopin and of Heller remind us of the Epigrams, Odes and Sonnets, of great poets; of Meleager, Sappho, Horace, Shakespeare, Beranger, Goethe, and Tennyson; or of sketches of some great painter, which have been, or are to be used in the composition of an important painting. Some of them are comparatively long, and may be compared to the Epithalamion of Spencer, or the Genevieve of Coleridge. Such a one is the beautiful No. 15.

Prelude No. 1 is an exquisite little Ode, pretty enough to be the music of "Lydia dic per omnes," or any other of Horace's odes. It consists of one long period, made up of very short phrases, of one measure each. Although the figure is alike in every measure, we do not feel any monotony in the piece. On the contrary the interest increases as we go on. There is a Stretto at the 17th measure, at the same time with a long crescendo, both culminating at the fortissimo of the 21st measure. The effect of the Stretto—the hurry and impatience—is produced, not only by the increased speed, but by a curious and delicate change in the figure which will be noticed by comparing measures 17 and 18. In the former there is a sixteenth rest at the beginning of the measure, whereas in the latter the figure begins with the measure, and the two first notes are no longer the two

last notes of a triplet, but are played evenly with the triplet of the bass.

This gives the effect of hurry and agitation. There are traces of it after the *ff*, where the stretto ends, but only like the mutterings of thunder after a storm. The melody and style of this prelude reminds us of that of the adagio in the Sonata, Op. 2, No. 3, of Beethoven. The last ten measures form a Coda, as in the Sonata of Beethoven, a gentle stress should be put on the second beat of each measure. Care should be taken, also, to play the first note of each measure in the right hand, very soft, except in those measures in which it comes at the beginning of the measure.

No. 2 is a mere Prelude, in the more common sense of the word, or merely an elaborate modulation from F-minor to A-minor. But it is a good study for legato double-notes in the left hand, and for sustained notes in the right.

There is more form in No. 3. It seems, however, more like a sketch for a longer work, than a piece. The subject is broad and well defined. Here the practice is on the rapid legato passages in both hands.

BARCAROLE.

MODERATO.

2.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'MODERATO'. The first system begins with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a final chord in the fifth system.

First system of musical notation. The treble clef staff contains a melodic line with a dotted quarter note followed by eighth notes. The bass clef staff contains a bass line with eighth notes and chords. A *cres.* marking is present above the treble staff.

Second system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff contains a bass line with chords. A *p* marking is present above the treble staff.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over several notes. The bass clef staff contains a bass line with chords.

Fourth system of musical notation. The treble clef staff contains a melodic line with several triplet markings. The bass clef staff contains a bass line with chords.

L'istesso Tempo.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur. The bass clef staff contains a bass line with chords. A *p* marking is present above the treble staff. The system concludes with a double bar line and a 6/8 time signature.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a dynamic marking of *p* (piano) in the middle of the system.

Third system of musical notation. The treble staff continues the melodic line. The bass staff includes a dynamic marking of *cres.* (crescendo) in the middle of the system.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material in both staves.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes dynamic markings of *f* (forte) and *p* (piano) in the middle and end of the system, respectively.

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Performance instruction: *ben cantando e ben legato*.

Fifth system of musical notation. Treble clef, bass clef. Performance instruction: *la melodia.*

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a minor key and features complex, rapid passages in the right hand and a steady bass line in the left hand.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* and *pp*, and features similar complex textures as the first system.

Third system of musical notation, showing further development of the musical themes. The right hand continues with intricate patterns, while the left hand provides harmonic support.

Fourth system of musical notation, featuring a *p* dynamic marking. The texture remains dense with many notes in both hands.

Fifth system of musical notation, the final system on the page. It begins with a *pp* dynamic marking and concludes with a double bar line. The right hand has a final flourish, and the left hand ends with a sustained chord.

ritto
ritto
ritto

LOUIS MOREAU GOTTSCHALK.

“CAN America produce an artist?” Gottschalk was the first musician to prove the affirmative of this question which has often been skeptically asked in European countries. His reputation as an artist rests on too solid a foundation of contemporaneous criticism ever to be shaken. When a musician’s right to the title of artist is affirmed by Chopin, Berlioz, Adam, and Marmontel, the matter is settled.

Gottschalk was born May 8th, 1829, in New Orleans, Louisiana. His father was an Englishman born in London; his mother, a Creole, born in New Orleans. She was a descendant of a noble French family. From his birth he was a remarkably precocious child, singing all the tunes he heard. When he was about three years of age the family changed the city residence for a charming country retreat at Pass Christian on the Gulf of Mexico. It was a wild, semi-tropical spot, and the sensitive child was much impressed with the beauties of nature which he beheld in the rambles he took with his father.

One day after his mother had been practicing an air from “Robert le Diable,” little Moreau climbed up on the piano-stool, and after a few attempts, succeeded in playing the piece perfectly. His father, upon this and subsequent proof of his child’s talent, decided to return to the city where competent musical instruction could be found. Moreau’s first teacher was Mr. Letellier, organist and singer at the Cathedral. He was also instructed on the violin by Mr. Miolan. So rapid was his progress that when seven years of age he could play the organ and read music better than his teacher. When he was ten he gave a concert at which all the professional musicians, and dilettanti of the city assembled. It was a great triumph, and when he had finished his *piece de resistance*, “Lucie,” by Herz, a gigantic bouquet was presented him. Turning to the box where his mother was seated he screamed out, “Mamma, it is for you.”

When Gottschalk was thirteen he was sent to Paris, and confided to the care of friends, who were to place him under the best teachers the city afforded. The first teacher was Halle, but his indifference to the progress of his pupils led Gottschalk’s friends to change, and Camille Stamaty was chosen in the place of Halle.

In composition he had for a teacher the celebrated Mr. Maledon, among whose pupils were Camille Saint Saëns and Victor Planté.

Gottschalk studied with great zeal, not only music but literature, languages, horsemanship and fencing. A contemporary journal, speaking of his life in Paris, says: “Besides the mechanical perfection which he attained by constant practice, he gave, by a thousand traits, marks of an artist. At the end of a short time Stamaty had nothing more to teach him. Greek and Latin, the riding-school, the fencing school, were abandoned. The child became a man.”

Gottschalk had pursued his musical studies with a vigor and conscientiousness that is all the more commendable when we remember that he never expected to make his art a means of livelihood. When he was seventeen he decided to give a public concert. All were eager to hear him, as he had been greatly extolled in the fashionable world. His success was great. Chopin was present, and was so impressed with the young virtuoso’s impassioned playing that he took his hand exclaiming, “My child, I predict that you will become the king of pianists.”

In addition to the compositions of Beethoven, Mendelssohn, Liszt, Chopin, he began to play his own. Among his first being the “Danse Ossianique,” “Le Lai du Dernier Menestrel,” and “La Grande Etude.” These compositions bear many traces of that original vein which Gottschalk so thoroughly developed in his subsequent works. A critic exclaims on first hearing them: “There you have the poetry of a tropical clime!”



Louis Moreau Gottschalk.

Gottschalk now made a concert tour through France, Switzerland and Spain. His success was phenomenal. Julius Eichberg, in a Geneva journal, says: "Grand artist, truly, who knows no difficulty on his instrument, and whose playing recalls that of Liszt or Thalberg; who will touch you to tears in relating to you on his piano some dreamy legend of his distant country, the 'Bananier,' the 'Savane,' or in making you behold the African splendors of the 'Bamboula,' that negro dance."

Hector Berlioz, one of the greatest of all composers and the first critic of Europe, wrote in the "Feuilleton du Journal des Débats": "Mr. Gottschalk is one of the very small number of those who possess all the different elements of the sovereign power of the pianist, all the attributes which environ him with an irresistible prestige." "He is an accomplished musician. He has a perfect grace in his manner of expressing sweet melodies and of scattering the light passages from the top of the key-board. As to prestesse, fugue, eclat, brio, originality, his playing strikes from the first, dazzles, astonishes. The success of Mr. Gottschalk, when he is in the presence of a civilized, musical audience, is tremendous. He executed in the most masterly manner the sonata in *a* of Beethoven. It is impossible to play better the andante, to give more relief to the thousand arabesques of the variations, and to better direct the last course of the finale without letting it lose anything of its continual and vertiginous ardor."

Mr. Barthelemon, in 'L' Agent Dramatique,' of Bordeaux, says: "Enthusiasm carries us away. Figure to yourself a pale young man, with regular features, and such hands as are seldom made. It is Gottschalk. Gottschalk is one of those *elite* organizations who make their souls pass into a piano-case and then come out again by striking on the key-board. Talent more pure and more brilliant never charmed our ear; the audacity and thunder of Liszt are tempered in him with the melodious sentiments of the German masters. His elegant compositions acquire under his fingers a grace which cannot be described."

But it was in Spain where the enthusiasm reached the highest pitch. The King and Queen loaded him with honors, and the great Torreador, (bull-fighter,) Don Jose Redondo, a personage, who in Spain is almost as great as the King, presented him with a magnificent sword which had long maintained the honor of the Spanish Toreo.

The King's pianist was so jealous of him that he tried to cripple Gottschalk's hand by shutting

the coach door on his fingers. It was three months before he could again use his hand.

Gottschalk came to New York January 10th, 1853. Barnum at once called on him with an offer of \$20,000 a year and expenses paid. A tour was to be made on the plan of the Jenny Lind tours. However, the offer of the prince of managers was refused, Gottschalk's father looking upon Barnum as a vulgar showman. The concerts which he gave himself were well attended, though they did not pay expenses. On his arrival in New Orleans, his native city, the enthusiasm was very great, and on the occasion of a concert he was presented with a valuable medal by the citizens.

Soon after, he went again to New York, stopping in Cuba on the way. In October, 1854, he received the sad news of his father's death. He returned at once to New Orleans, and after the burial it was found that his father's estate was insolvent. This was fortunate for the public, as it led Gottschalk to make many extended concert tours, and to publish a great number of his original and charming compositions.

Among the pieces published in 1855 were the "Last Hope," and "La March de Nuit." After giving eighty concerts in New York during the winter of 1855-56, he visited the Antilles in company with Adelina Patti, then a child of fourteen. In Havana, he conducted a great musical festival, in which his symphony, "La Nuit des Tropiques" was performed by 800 musicians. In 1862 he returned to New York and joined a company under Max Strakosch. He was with this company three years, and concerts were given in all parts of the United States (except the South, the civil war preventing,) and Canada. There were 1,100 concerts given in all. In 1865 Gottschalk went to South America. He was everywhere received with the greatest enthusiasm. In August he had an attack of yellow fever, but so far recovered that he believed himself able to play at a concert. During the performance of "Morte" he fell from the stool in a swoon. He was carried home, and on the 18th of December he died. The Journal da Tardē, speaking of his death, says: "The great artist is dead. One more stone for the temple of immortality, one more star to shine in the firmament of the elect of God. Son of that giant country which will yet dictate laws to the world, Gottschalk was a universal celebrity."

The body was brought to New York, and buried in Greenwood Cemetery by the side of his brother Edward's.

Gottschalk took many notes of his impressions of persons, places, and things. They have been published under the title of "Notes of a Pianist." It is a remarkably interesting volume, and shows Gottschalk to have been a highly cultivated man and thinker. Reared in the midst of African slavery, his noble heart and sound judgment revolted against that debasing institution, and his sympathies were strongly enlisted on the side that put it down.

Coming from so eminent an authority, his remarks on music in general have the greatest value, and to the American who wishes to see himself as

the artist sees him, the "Notes of a Pianist" is a faithful mirror.

Of Gottschalk as a composer Marmontel says: "Gottschalk merits a place in that school of poets, musicians, lovers of nature, who have sung of their absent home or their lost country. His work as a composer brought him near to Chopin; as artist he holds a position between Liszt and Thalberg. 'Le Bamboula,' 'Le Banjo,' and 'Columbia,' have the fixed character of national airs; but nothing is wanting in the work of Gottschalk. He merits a place alongside of the masters of modern art."

ANALYSES OF GOTTSCHALK ILLUSTRATIONS. GOTTSCHALK'S MARCH DE NUIT.

THE march De Nuit, or March of the Night, is one of the most universally admired compositions of Gottschalk; it is also one of the most deserving. Its origin is said to have been due to a sudden inspiration, consequent upon a reading of selections from Fingal, in one of the most brilliant of the Paris Salons. "Inspired and filled with poetic thought," says Gustave Choquet, "Gottschalk takes his place at the piano, in spirit he sees Fingal and his companions. The hosts of heroes defile before him. The piano responds to his touch, and the whole poetic dream is set before us. We listen. The war phalanx descends from the heights. On the way where the heroes pass, there is a sound of revelry. A happy company makes the darkness light with their rejoicing. To them comes the marching host. They approach. Behold them in their might. They tarry not, but as a silver cloud they glide away. Shall we ever forget them?"

The March opens with an introduction, marked "mysterioso," mysteriously. It is to be played as softly as possible, by the aid of the soft pedal and the softest and most muffled of touches. The music at first, consists of only bass tone. It is as if at a distance one heard only the beat of the drum, and now and then a few tones of the music. The march approaches. In the 3rd measure a few notes of intelligible connection are to be made out. The wind carries the sound away from us, and for two measures more we hear again only the sound of the drum. Then a few notes of melody. In the 10th measure, still very distant, there are connected notes to be heard. A complete idea is developed; it grows louder; then it vanishes. Again the same idea is repeated and at the 17th measure there are two strong chords. Up to this point the soft pedal should be used. In the 18th measure the same strain is heard for the third time, nearer than before but still as softly as it can be played without the soft pedal. In the 22nd measure it begins again, still louder, and the cortege comes near. Here, measure 26, the march proper begins, a charming

melody. The general volume of tone is still moderate, but the accentuation and rhythm is vigorous and clearly defined. Here, and in the idea, beginning in measure 41, the rhythmic idea is to be forcibly expressed, taking care that the difference of value between the sixteenth and the dotted eighth is preserved. In most cases this rhythm is played as if it were triplets, the dotted notes receiving only twice as much time as the sixteenth. It must have its full value, three times that of the sixteenth. Musicians are very particular in marking this rhythm, because it is the characteristic of the march tempo. In measure 49 a strong idea begins in the middle voice, sustained by the pedal, the right hand in the interim playing a brilliant run, which quite plainly suggests the cry of a night bird. In measure 58 the principal theme is resumed, fortissimo, ending in measure 65. Then follows a middle part, or a "trio," in A-flat. A very pleasing melody in the tenor range is accompanied by chords which the left hand puts in boldly, above and below. The general effect of this trio is more quiet than that of the march proper. At measure 98 the principal theme is resumed very softly. At measure 106 a new melody begins, which must be made to sound out clearly, softly, and connectedly, the pedal being employed wherever necessary. It is embellished by a very pretty running figure in the right hand. This must be done delicately. It alludes to a bird song or something of the sort. In measure 113 the left hand has three notes which must have melodic quality. They are the B-flat, C, B-flat. The embellishing run is extended to a passage in measure 123, and in measure 125 the introductory idea is brought back again. From this point the music dies away more and more as the marching column vanishes into the distance. The effect from measure 140 to the end is exactly like that of the beginning, except that here the music gets farther and farther away. Aside from its melodic beauty and its quality of pleasing all alike, learned and simple, this piece is a valuable study in gradations of touch.

THE DYING POET.

"THE DYING POET" is one of the popular pieces originally published by the house of Ditson & Co., under the *nom de plume* of "Seven Octaves." It is a sort of a nocturne, and it contains less of the peculiar running embellishments of Gottschalk than any other of his pieces. After a short introduction, the principal melody enters in the tenor, in measure nine. In measure 13 it is transferred to the soprano. In measure 41 the melody comes in the bass, or perhaps, more properly, baritone. Here it must be sounded out more vigorously than when it comes in the soprano, both as better representing the sonority of the male voice and because the hearer is not so apt to be looking for a melody in this part of the range. In measure 49 the principal theme comes in chords, designed to be played very softly, with both pedals, a la "celeste." In measure 55 a pretty idea enters, which is generally played much too fast. The time must be kept at the same rate as in the preceding. In measure 82 a strong idea enters in the bass, and must be delivered boldly, a la

trombone, the repeated notes of the accompaniment in the right hand being delivered with more and more emphasis as the melody gains in power. The repeated notes in measure 90 and following may be played with the same finger, or by changing, 3 2 1, 3 2 1, etc., at pleasure of the performer. In measure 78 the principal theme comes again, with something of the "celeste" effect, as formerly. In order to relieve it from the charge of monotony, the *crescendos* must be made pretty strong, the volume of tone reaching *forte* at its strongest. The *diminuendo* from this will produce a fine effect. Throughout this passage the pedal is to be taken once or twice in a measure, according as the harmony lasts through the measure, or is changed in the middle. The loudest effects of all are reached in measure 109 and following, from which the *diminuendo* is gradual, although occasionally interrupted by *crescendos* in order to gain additional lee-way for a still further *decrescendo*. The left hand chords in measure 122 must be delivered with a melodic quality, but softly. The end must be as soft as possible.

GOTTSCHALK'S SIXTH BALLADE.

Opus 85.

THIS work is one of the list selected and edited by the sisters of the great pianist after his death, and published by the celebrated house of Schott, at London, Paris, Mayence, etc. It opens with an introductory cantabile melody, full of longing and sentiment. This is repeated, closing in the sixteenth measure. Then, in the seventeenth measure, enters a melody in the alto range, very similar to the principal subject of the piece, which, however, does not appear for some time yet. This charming idea, equally noble with the first, is also repeated, closing in the thirty-second measure, and in the next following the first idea returns, which, with some amplification, is carried through to the fifty-sixth measure. Here enters the principal subject, proper. It is a noble melody in F-major, in slow movement, in the baritone range of pitch, and all possible means have been taken to indicate its delivery with a broad and sympathetic tone, and with the expression of a first-class operatic singer. Although the accompaniment is not difficult, the hands are directed to be crossed, the right hand having nothing to do but to play this melody. There was no difficulty in the melody to require this crossing of the hands, which is distinctly contrary to the ideas of modern pianoforte playing. Nevertheless, Gottschalk had a reason for requiring it. What he desired especially to gain by it, was the characteristically expressive quality of tone peculiar to the right hand, which in playing has so much more than the left hand to do, in the player's thought, at least, in the direct expression of feeling. Wide acquaintance with musical amateurs all over the world, had shown him that the effect he desired would be surer with the crossing of the hands than without it. Nevertheless, it would be a good practice to play this melody partly with the left hand, wherever there are accompaniment notes above it for the right hand, provided only that the left hand be made to give the noble tone-quality usual with the right. In the sixty-ninth measure the same theme is repeated in the minor third above, that is to say, in the key of A-minor. This is a very common transposition with Gott-

schalk. It is found in his Cradle song, in other of his Ballades, and in many other places. The melody is now in the soprano range, and the Ballade takes on the character of a duet on the Wagnerian pattern, where the performers sing in turn, as distinguished from the old fashion of both singing simultaneously. At the eighty-first measure the principal melody returns in the bass, only to be relieved in turn at the eighty-ninth measure by the soprano answer again, in the key of A-minor. At this point the tempo is accelerated, the woman's voice taking on more and more of passion. At measure 101 the bass melody returns again, with a more animated accompaniment, but in a slightly slower time, suggesting a calm decision and mastery. At measure 117 the baritone melody is taken up again, played very broadly with both hands co-operating, the right meanwhile having some brilliant runs, which, under Gottschalk's expressive fingers, no doubt were made to sound out very brilliantly and effectively. At measure 134 this style of work passes by insensible degrees into a coda, composed upon the same motives, gradually fading away, until at measure 147 a reminiscence of the introduction brings this charming tone-poem to a close. The critical objection to this piece lies in its lacking, to some extent, the element of contrast. The modulatory structure is rather monotonous, but with expressive playing and a well-diversified touch it is capable of making a splendid effect, and that with the expenditure of comparatively small technical means, as piano playing now goes. The only point is that a technic of touch and tone shading is required here much beyond that needed to render many other pieces acceptable. This, however, amounts only to saying that in consequence of the poetic nature of the composer he requires a similar quality in the player, and this, too, not merely in his mind, where it is not unusual, but also *in his fingers*—where, unfortunately, it is not so common. The Musical Manual takes pride in being able to introduce this novelty of the most gifted of American composers to the American public.

THE LAST HOPE.

WHETHER the romantic account of the origin of Gottschalk's "Last Hope," as given by Gustav Choquet in "La France Musicale" be the true one or merely a brilliant play of French invention, it at least has the merit of placing the reader immediately *en rapport* with the spirit of this lovely poem. According to his account, Gottschalk was upon one occasion the guest of a beautiful Cuban lady, who was pining away with grief for a son whom she had lost. The playing of Gottschalk was her only solace. Day by day she grew weaker, until at last when flesh and heart had well nigh failed, and only the beautiful spirit remained shining out of her eyes, and breathing in her almost inaudible voice she said, "In pity my dear Moreau, one last little melody, the last hope." And Gottschalk commenced to improvise an air at once tender, plaintive and pleasing, one of those spirit breaths that mount to heaven whence they have so recently descended. On the morrow the traveller artist was obliged to leave his friend to fulfill an engagement in a neighboring city. When he returned, two days afterward, the bells of the church at S. were sounding a slow and solemn peal. A mournful presentiment froze the heart of Gottschalk, who hurrying forward his horses, arrived upon the open square of the church just as the mortal remains of the Senora S. were brought from the sacred edifice. This is why the great pianist always played this piece with such emotion. This is the reason of its name "The Last Hope," and this piece it was that he was accustomed to make his evening prayer.

"The Last Hope" begins with a phrase of four measures, serious and organ like, the bass leading off, and the other voices following in turn. Then there are three measures occupied by those tintinnabulary embellishments, in the higher regions of the piano, peculiar to this pianist, and especially characteristic of the present piece. They remind one of the rustle of distant wings. Then at measure 8 the original motive is taken up again, also imitative form, in the key of A, ending in C-sharp major. Then again the rustling, tinkling motive. In measure 14 begins a soft and meditative theme of chromatic modulations, exactly as an artist would improvise when awaiting the proper moment for introducing a precious idea. This phrase is repeated several times in different keys. It comes first in C-sharp,

then at measure 16 in A-flat, and so on. At measure 27 there are long chords in B-Major and the running embellishment, again, at m. 31, a sentimental idea beautifully treated leading in m. 40 to one of those sparkling runs peculiar to Gottschalk's playing. In them his fingers sounded as if made of steel, but of extremely delicate temper, like a watch spring. This is what he meant by his indication, very common in all his works, "scintillante," sparkling. The touch must be as delicate as possible, but at the same time the rhythm perfectly sharp, and above all no blurring through the injudicious use of the pedal.

"The Last Hope" proper does not begin until the 48th measure, or rather in the last beat of the 47th. It is a slow and church-like melody, which must be clearly sustained. The embellishment, consisting of four notes for the right hand and a chord for the left, is usually played badly, in consequence of the left hand not being able to come in promptly enough. It must be placed before the right hand begins its notes, and the count comes *with* the left hand stroke, the right hand notes having the character of grace notes leading to it. These five notes must follow as rapidly as possible after each other, and at absolutely equal intervals of time, especially without the suggestion of a break before the left hand notes. The melody touch, here and in similar places is not made from the fingers or the hand, but by allowing the weight of the arm to fall upon the keys, the fingers being closed slightly at the same moment, and springing up from the keys with an elastic motion, the pedal having the office of continuing the tones. The melody must sound out clearly and fully with a vocal quality of tone. In measure 68 the second verse begins, the melody being harmonized differently in certain places, and the left hand having rather more to do. With measure 86 the coda or concluding part of the piece begins, consisting of a beautiful series of runs, having little to do with the proper business of the piece, but when well done bringing it to a grateful close. In m. 85, and elsewhere, certain modifications of the usual version are suggested by the term "Comme l'auteur le joue," as the author plays it. This version is advised for common use, as being better than the large type. In m. 108 and elsewhere, the left hand has a melody to play, which must be delicately brought out.

— HANS GUIDO VON BULOW —

ONE of the most remarkable and unique of the careers among those of the great modern masters of music is afforded in that of Hans Guido Von Bulow, who was born in Dresden in 1830. As a child he gave not the slightest indication of the remarkable gifts with which nature had endowed him, and it was not until after a serious illness of brain fever, in his ninth year, that he ever evinced a taste for musical study. He was then placed under the charge of F. Wieck, the father of Clara Schumann, in whose care he was grounded in the technical theories of the art. Two years later he studied counterpoint under M. K. Eberwein. It was, however, the design of his parents that he should pursue a professional career, and the prosecution of his musical studies was by them regarded as merely an accomplishment. In 1848 he was sent to the university at Leipzig to study jurisprudence, but while there continued the study of the piano with Litloff, and of musical theory with Hauptman. The next year found him a member of the University of Berlin, engaged in political disputations, and figuring with democratic zeal in the paper, *Die Abendpost*. The latter connection he utilized in an enthusiastic defense of the new German school of Wagner and Liszt, in which he showed that music was still next to his heart. In 1850, in listening to the performance of "Lohengrin" by Liszt, at Weimar, his musical enthusiasm asserted its mastery, and he definitely decided, after a consultation with Wagner, at Zurich, to enter upon a musical career. He went to Weimar and pursued his studies on pianoforte for two years with Liszt, and at the conclusion of this period he made his first concert tour of the European capitals. From 1855 to 1864 he was principal pianoforte teacher at the Conservatory of Stern and H. B. Morse, at Berlin, and during that period he was constantly active in organizing trio soirees, orchestral concert and pianoforte recitals, acquiring increasing reputation, and, by this means, practically advancing the popularity of the new German school, which he at the same time advocated in literary papers of considerable power.

He also maintained his political activity, and paid successful musical visits to other German cities. He continued his intimate relations with Liszt and Wagner, and spent part of 1866-67 with the latter at Lucerne.

He had, in 1857, married the natural daughter of Liszt, who, after living with him for twelve years and bearing him five children, in 1869 yielded to the hereditary taint of incontinency, and left Von Bulow to live with Richard Wagner, with whom she continued her relations till his death. Von Bulow procured a divorce, and left Munich; visited Italy, Germany, England and America, and has since devoted his time largely to concert-tours in Europe and this country. Naturally of eccentric disposition, the nervous excitement attendant upon this domestic tragedy, and the overwork to which he resorted for relief, have led some to believe him insane, but that was an exaggeration.

His concert tour in this country, in 1874-75, two years following that of Rubinstein, was an event that will long be recalled with pleasure.

Von Bulow was a worker of indefatigable energy in many fields, a profound scholar, a composer of merit, and a performer of unique eminence. His leading characteristic as a musician was a passionate intellectuality of expression, and in his execution, a thoroughness which, while embracing complete mastery of the most subtle details, had still the quality of spontaneity in its *tout ensemble*. He had a wonderful memory and most acute analytical and reconstructive powers, which confer great value, notably, to his editions of the classical pianoforte works of Bach, Beethoven, Cramer, etc., which, by their refined phrasing, correction of prevailing misconceptions and misconstructions, and minute instructions on the finesse of tempo and expression, are of inestimable value to the student of these compositions. His technique was unrivalled by any excutant, save Liszt alone. Von Bulow stands prominent as an able literary defender and advocate of the new German school, and as an exemplar of its beauties and capabilities in his matchless performances.



Hans Guido von Bulow.

ANALYSES OF VON BULOW ILLUSTRATIONS.

INTERMEZZO SCHERZOSO.

Opus 21, No. 9, Hans von Bulow.

THE Intermezzo Scherzoso of Von Bulow is from a set called "The Carnival Milan," composed, no doubt, in imitation of the carnivals of Schumann, and various other writers. The

Intermezzo is one of the best illustrations of staccato playing possible to find. It is as light and fairy-like as anything of Mendelssohn's. While its construction is simple enough when studied slowly, it is so full of evasions of harmony and deceptive cadences, that the student will require no small practice to enable him to play it through rapidly enough and without slipping or breaking the cadence of the time. In fact, it needs to be played with a touch as light and as unconscious of earth as the footfall of a fairy. The form is simple; it begins with a queer staccato introduction of four measures, each motive being one note longer than the previous. In the fifth measure the subject begins in the key of D flat. It passes through the keys of A-major, and certain diminished chords, and finally completes itself

in the key of D-flat in measure 31. The second subject now begins in the relative minor. At its second repetition, beginning in measure 40, the bass has a contrapuntal movement. In measure 48 a new idea comes in the treble, the sixteenth notes with two stems needing to be accentuated as melody notes, and especial care must be given to the relative accentuation of the two sixteenth notes in connection, the second one taking the accent because it falls upon the beat and not upon the half beat. In measure 64, the principal melody of this subject returns, ending this part at measure 72. Then, after an interlude of four measures, the principal subject returns, ending at measure 101, and in the next measure the Coda begins, carrying the whole to a close at the 119th measure. It cannot be denied that this Scherzoso has a sort of Mephistophelean coloring, due to the continual evasions of cadence. But, as already said, it is an extremely valuable study in staccato playing, and sureness of touch, combined with delicacy.

MISCELLANEOUS. HUNGARIAN DANCES.

BRAHMS.

No. 1.

THIS is one of the best known of these dances, and along with Nos. 3 and 6, etc., has been well arranged for orchestra, as well as for the violin and piano. The various "timbres" of the instruments of the orchestra add greatly to the beauty of the whole. The hautboy is perhaps the greatest ornament to the orchestral arrangement, i. e., after the first violin.

This number is a mixture of legato and light staccato. The decided accent on the first beat of the measure, followed each time by a diminuendo, gives a wild and restless character to the movement. The subject at measure 45 is charmingly light and elegant. But still more graceful, perhaps, is the subject at measure 77, which swoops down from the high F, like some graceful bird, and then hops along (measure 79) and flies off again (at measure 81). The first motive appears in a varied form at measure 113, and that of measure 137, (which is the same as measure 45,) is also varied. A brilliant coda of seven measures, presto, ends the number.

This original form of the Hungarian dances needs very little analysis, besides that for the Violin Transcription, as the latter is very faithful copy of it. The appoggiaturas and grace notes come on the beat. The second part, (measure 7,) is somewhat faster than the subject in D-Major, (measure 37,) in vivace, indeed rather "precipitoso."

It would be better not to pay any attention to the "facilitated" bass part at the 49th measure, but to practice the harder bass, in which the hand is kept as quiet as possible, the rocking motion coming from the loose wrist.

The staccato should be neat and brilliant. The variation at the fifth measure from the end is quite elegant.

No. 3.

This is perhaps the most graceful and melodious of these celebrated pieces. The piano-edition by Brahms is itself perhaps rather a very able Transcription of popular Hungarian melodies, than an original work. This Transcription for Violin and Piano is very elegant and brilliant, and, although by so great a musician and violin-player, is not extremely difficult. It is curious, that the phrases are all of three measures, and the sections or sentences, of six.

The first melody, (measures 1-6,) is exceedingly graceful, and pretty. The accents, sometimes on the first beat, and sometimes on the second, give a charming effect. The wild element of the Hungarian music asserts itself in the second part (measures 6-18,) in the right-hand part, and especially in the left-hand, with its rude accents and chords. The sunny melody of the first measures returns at the 19th measure, (not counting the measure marked "2" at the end of the first part.

The second subject comes growling in, in the next part; but in a form a good deal varied. At the 37th measure, a new and very brilliant subject appears. It should be played with all the fire and "abandon" of the Hungarian music.

The wild D-minor melody now returns (measure 49,) in still a different form, and the piece concludes with the first motive, the violin part containing some pretty difficult double notes.

No. 6.

This is one of those which are often played by the orchestra. It is particularly graceful and elastic in character. In the first part is a case of the "tendencies" of accents, spoken of in the analysis of Chopin's Marcia Funebre. Beginning from the second note of measure two, all tends to the point at the second beat of the fifth measure, and so again for the next four measures. By this simplification of accents, we avoid a childish, meaningless, and "choppy" style. At measure 13 the tempo becomes fast and the style very brilliant. At 19 the time is slackened, but becomes very fast again at measure 21. The second part is very brilliant, with a sharp accent at the sf and the "p. legg." passage should be proportionally delicate.

A very grand effect is produced at the part in four sharps (C-sharp minor), marked Molto Sostenuto. The touch is firmer than before, and the style broad. In bright contrast to this is the next subject, in E-major. This is followed by a repetition of the first part. With reference to the rapid scale passages in this number, as well as the arpeggios in this and in No. 1, and, indeed, in many pieces in this book, the only way to do them evenly and well is to practice short scale and arpeggio passages, (they can be found in Plaidy's "Technical Studies," sections five and six,) putting the thumb far under the hand at the moment when it leaves the key. In this way the thumb will always be ready, no matter how rapid the passage may be.

GAVOTTE.

Gluck-Brahms.

THIS very beautiful and celebrated Gavotte of Brahms (in "Iphigenia in Aulide") was transcribed for Clara Schuman by Brahms. In its simple form it is well known and very popular. Brahms has given it a gorgeous dress, and made quite a modern piece of it, taking from it that tameness that belongs to the Gavotte form. In the Trio (in A-minor), the fingering of the middle notes

(generally put in a 3rd, and middle line), is divided between the two hands. Those for the right hand have the stems turned up, and those for the left, down. The Periods are quite regular, being each eight measures long. The phrases are two measures. The accents in a Gavotte are quite decided, on the first beat of the measure. The tone should be sweet and full.

INTERMEZZO SCHERZOSO.

(THE CARNIVAL OF MILAN)

BY

HANS VON BÜLOW.

Op 21. N° 9

Presto

sempre pp e staccatissimo.

pp

gva

gva

pp

poco rit.

pp a tempo.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment. A dynamic marking of *g^{va}* is positioned above the right-hand staff.

Second system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *mp* is placed below the left-hand staff, and *g^{va}* is above the right-hand staff.

Third system of musical notation. The right hand's sixteenth-note pattern is maintained. The left hand accompaniment is simpler. A dynamic marking of *pp* is located below the left-hand staff.

Fourth system of musical notation. The right hand's sixteenth-note pattern is still present. The left hand accompaniment is more rhythmic. Dynamic markings include *fz* and *meno p* below the left-hand staff.

Fifth system of musical notation. The right hand's sixteenth-note pattern is still present. The left hand accompaniment is more rhythmic. Dynamic markings include *poco cres:* and *fz dim:* below the left-hand staff.

First system of musical notation. It consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a piano (*p*) dynamic. The second staff has a *leggieriss:* marking. The system contains six measures of music.

Second system of musical notation. It consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first staff has a *pp* dynamic and a *gva* marking above it. The second staff has a *pp* dynamic. The system contains six measures of music.

Third system of musical notation. It consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first staff has an *espress:* marking. The second staff has a *poco rit:* marking. The system contains six measures of music.

Fourth system of musical notation. It consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first staff has a *pp a tempo.* marking. The second staff has a *gva* marking above it. The system contains six measures of music.

Fifth system of musical notation. It consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first staff has a *gva* marking above it. The system contains six measures of music.

pp

poco rit:

This system contains the first two staves of music. The upper staff features a complex, rapid melodic line with many accidentals. The lower staff provides a harmonic accompaniment. A dynamic marking of *pp* is placed above the second measure, and a *poco rit:* marking is placed above the fifth measure.

pp a tempo.

gva

This system contains the next two staves. The upper staff continues the melodic line, with a *gva* (grace note) marking above the eighth measure. The lower staff continues the accompaniment. A dynamic marking of *pp a tempo.* is placed above the first measure.

gva

pp

pp

This system contains the next two staves. The upper staff continues the melodic line, with a *gva* marking above the first measure. The lower staff continues the accompaniment. Dynamic markings of *pp* are placed above the second and fifth measures.

This system contains the next two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. There are no explicit dynamic markings in this system.

quasi niente.

This system contains the final two staves of music on the page. The upper staff continues the melodic line, and the lower staff continues the accompaniment. A dynamic marking of *quasi niente.* is placed above the fifth measure.

JOHANNES BRAHMS

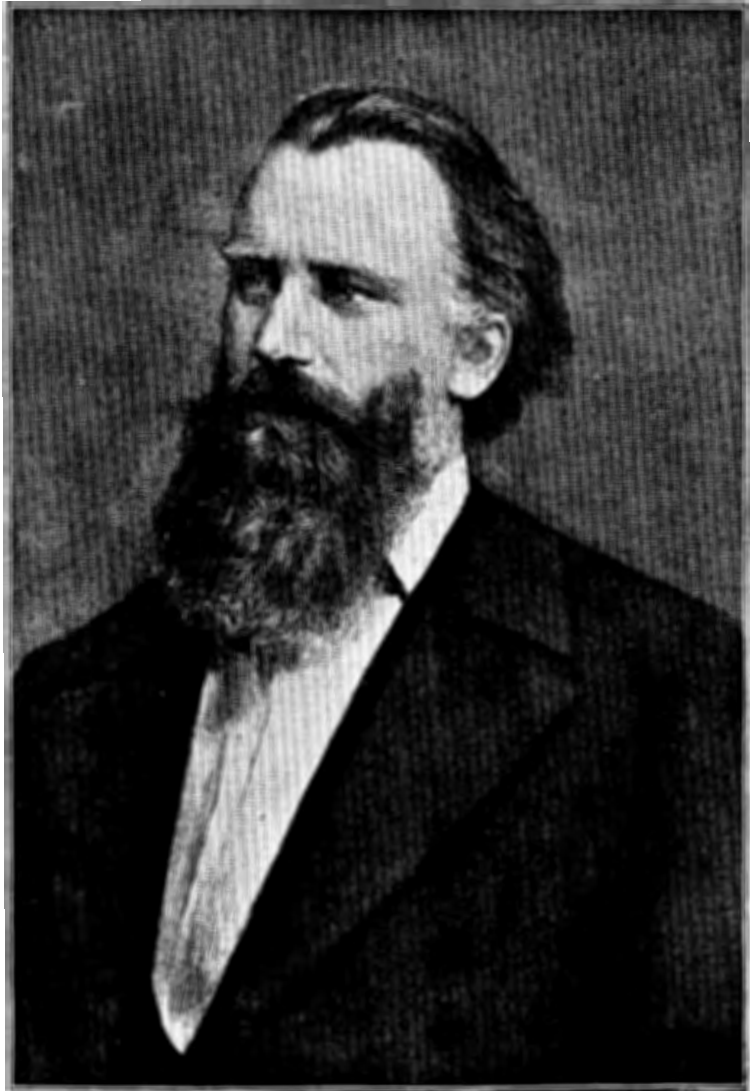
PROBABLY the most talented German composer since Wagner, and ranking far in advance of all his own contemporaries, save Rubenstein only, is Johannes Brahms, who, though a disseminator of the school of Schumann, has a strong and distinct, independent individuality. Born at Hamburg, May 7, 1833, his father being a performer in the orchestra of a leading theatre of that city, he inherited a musical bent, which received judicious encouragement, and as early as at the age of fourteen he made his debut as a pianist. He studied under Marxsen, of Altona, for several years and early began the work of composing, and with such originality that when, in 1853, he visited Robert Schumann, at Dusseldorf, and played before the latter a selection of his own music, the master was so impressed that, in an article in the Leipzig *Neue Zeitschrift*, entitled, "New Paths," he earnestly predicted a career of musical distinction for the young composer. This at once made Brahms an object of attention and brought him early under the fire of adverse criticism, which no doubt stimulated him to effort worthy of the prophecy of Schumann. This, in his career, he nobly redeemed. While engaged in study, in retirement at Hamburg, he wrote a number of compositions which indicated unusual talent, and by the time he removed to Vienna, in 1863, had already established an enviable reputation. He officiated in 1863-64, temporarily, as conductor of the Vienna "Sing-Academie," and from 1872 to 1875 as director of the celebrated concerts of the "Gesellschaft der Musikfreunde," where he illustrated the works of Bach and Handel with extraordinary power. The reputation of his own compositions steadily increased, and in 1868 he produced his great work, the "Deutches Requiem," which established his supremacy over all contemporaries. His first Symphony was produced at Carlsruhe, Nov. 14, 1876, and his second at Vienna, Dec. 24, 1877. In 1882 he had completed his eightieth work and his compositions now number over one hundred.

After the publication of his "Requiem," his works began to be regarded as the principal events, on their appearance, in German music, and he be-

came the recognized leader and exponent of modern musical thought, outside of the followers of Wagner, who occupy in dramatic music an entirely different field. His work is remarkable for power and energy, for its rigid adherence to the systematic principles of art-form, and for consistent adherence to its main idea, but is sometimes lacking in beauty of phrasing. Its quality is intellectual, rather than poetical. He is a virtuoso of great power and a brilliant command of technique, and his execution of Bach's organ works on the piano is said to be unapproached. The music of Brahms has taken a strong hold upon the favor of English art circles, and has been frequently performed at the London Philharmonic, and Crystal Palace.

His later works have been noted by the critics as exhibiting a marked improvement, overcoming the subjecting influence, for some time observable, to his first conceptions. In his concertos he has invited and successfully mastered all the musical difficulties that have been invented, and his contributions to chamber music have ushered in a new advancement in that walk of the art. Among his best works are his song compositions, *a capella*, for four and six voices, among them "Magelonenleider," "Wiebist du meine Konigin," "Gutenabend, Gutenacht," "Verfehltes Ständchen," and duets for female voices are decidedly superior to any work of that line of modern composition. Brahms is, in a special sense, an exponent of classic art-form as it prevailed up to Beethoven; but the influence of Schumann is very pronounced in his earlier compositions, and he has probably done more than any other follower of that master to elaborate his musical ideas and impress them upon the current musical work of the day.

Among his works, in addition to those mentioned, are to be noted his Symphony in C minor, called by his more enthusiastic admirers the Tenth symphony, as a fitting sequence to the last of Beethoven's masterpieces; his Symphony in D major, which is more strongly marked by his own individuality, and that in F major, of a simpler character, but more popular than either of the others; also superb orchestral variations on a theme by Haydn, and two overtures, "Tragic" and "Academic."



Johannes Brahms.

Gavotte von Gluck.

Für Frau Clara Schumann
gesetzt von Johannes Brahms.

Grazioso.

The musical score is written for piano and consists of four systems. The first system begins with a *Grazioso* tempo marking and a *Cresc.* (crescendo) marking. The first measure of the first system has a *p* (piano) dynamic marking. The second system continues the accompaniment. The third system features a first and second ending. The fourth system concludes with a *p* dynamic marking. Fingerings are indicated with numbers 1-5 above notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *tr.* (tristesse) and a performance instruction of *legg.* (leggiero).

Second system of musical notation, including first and second endings marked with '1.' and '2.'.

Third system of musical notation, starting with a dynamic marking of *p* (piano) and a performance instruction of *p dolce* (piano dolce).

Fourth system of musical notation, including first and second endings marked with '1.' and '2.'.

A musical score system consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a melodic line in the treble with some grace notes and a rhythmic accompaniment in the bass. A repeat sign is present at the end of the system.

A musical score system with three staves. The top staff is marked *dolce* and features a melodic line with a slur and a fermata. The middle staff is marked *p* and has a rhythmic accompaniment. The system concludes with two first endings, labeled "1." and "2.", leading to a double bar line.

A musical score system with three staves. The top staff is marked *tr* and contains a trill. The middle and bottom staves are marked *p* and feature a rhythmic accompaniment. Fingering numbers (5, 4, 3, 2) are written above the notes in the top staff. The system ends with a double bar line.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music features chords and melodic lines in a key with three sharps (F#, C#, G#).

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff features a piano accompaniment. A dynamic marking *pdolce* is present in the lower staff.

Third system of musical notation, consisting of two staves. The music continues with complex chordal textures and melodic fragments. A dynamic marking *tr* is visible in the upper staff.

Fourth system of musical notation, consisting of two staves. The music concludes with a final cadence. Dynamic markings *legg.* and *pp ritard.* are present in the lower staff.



Charles C. Saint-Saëns.

CHARLES CAMILLE SAINT-SAENS.

AMONG the most prominent writers of instrumental music of the present century must be numbered Charles Camille Saint-Saens, who was born in Paris in 1835. Left an orphan by the death of his father, his training devolved upon his mother and a great-aunt, and the latter, having musical talent, gave him his earliest instruction upon an old-fashioned spinet, an instrument which is cherished among the art treasures of the composer to this day. At seven he had the advantage of lessons on the piano under Stamaty, and later studied harmony with Maleden. At twelve he entered Benoist's class at the Conservatory, obtaining the second organ-prize in 1849, and the first in 1851. He made two efforts for the Grand Prix de Rome, in 1852 and 1864, but he was unsuccessful, the coveted honor and advantage being gained by men whom he, subsequently, surpassed in the more solid and distinguished achievements of his art. Endowed with a remarkable memory, a correct ear, an avidity for knowledge, and a marvellous aptitude for musical study, he made rapid advancement, and at sixteen composed his first symphony, which was given with much success by the Societe de St. Cecile. In 1863 he became organist of the church of St. Merri, and shortly after, principal professor at Neidermeyer's Ecole religieuse. In 1858 he secured the much-coveted post of organist at the Madeleine, where, from that period to 1877, when he resigned his post to Dubois, his execution and his fertility in the invention of improvisations were the subject of much admiration. During all this period, though greatly burdened with profitable work as a teacher, he occupied himself with constant study and composition, producing numerous symphonies, vocal and instrumental pieces, and chamber music, in the latter branch especially showing an unusual mastery of art-form and a characteristic *esprit* of treatment. In 1867 he was awarded a prize by the International Exhibition, for his cantata, "Noces

de Promethee," which was performed with much eclat, and elicited distinguished approval in art circles. He produced some superb orchestra pieces, a work of art in which he possesses a conspicuous talent, having a superior faculty for contrapuntal construction, a genius for picturesqueness in the arrangement of details, and an admirable faculty of combination. His chief popularity as a composer is based upon his "Phaeton," "Dans Macabre," "Le Rouet d'Omphale," and "La Jeunesse d'Hercule," the former of which are pronounced by the highest critics among the cleverest programme music ever written, the "Phaeton" especially so vividly depicting Goethe's "Todentantz" that its plan can be intelligently followed from the musical expression. Saint-Saens has also produced several operas and sacred drama, but in these, though works of merit, he has shown himself out of his natural field. As a virtuoso, both on piano and organ, he possesses a high order of talent, and his repeated visits to Germany, Austria and England have given him a European fame. He also visited successfully Russia, Spain and Portugal. Of his compositions it may be said that his conceptions are frequently more intellectual than poetic, and sometimes sacrifice to art-form the inspiration of invention. Altogether, however, he must be accorded a high place in contemporary art, higher perhaps, than the majority of those acknowledged to belong to the first rank in our day. Few have been favored with so versatile a talent, and in no branch of the art, in any of his representative works—which cover dramatic and lyric, orchestral, sacred music, concerted music with orchestra, chamber music, pianoforte and vocal—does he ever reach the level of mediocrity. In addition to this, he is a distinguished musical critic, being a contributor to *Le Voltaire*, *Le Renaissance* and *L'Estafette*. In 1881 he had the honor of being elected a member of the French Institut, in the place of Henri Reber, on the death of the latter.

PAVANE

de l'Opera **ETIENNE MARCEL** de G. SAINT SAËNS

pour le Piano
par A. MESSAGER

PIANO. *Allegretto*

p

sempre stacc.

p

p

pp

First system of musical notation. The right hand features a melodic line with eighth notes and a final half note. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) in the final measure.

Second system of musical notation. The right hand continues the melodic line with some slurs. The left hand accompaniment is consistent. Dynamics include *cresc.* (crescendo) and *f* (forte) in the final measure.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment continues. Dynamics include *dim.* (diminuendo) and *p* (piano).

Fourth system of musical notation. The right hand features a complex texture with many beamed notes. The left hand accompaniment continues. Dynamics include *p* (piano).

Fifth system of musical notation. The right hand continues the complex texture. The left hand accompaniment continues. Dynamics include *f* (forte), *sempre stacc.* (sempre staccato), and *pp* (pianissimo).

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a melodic line with eighth notes and a half note. The lower staff begins with a bass clef and contains a bass line with eighth notes. Dynamic markings include *f* (fortissimo) in the second measure and *pp* (pianissimo) in the fourth measure. There are also some hairpins and slurs in the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and slurs. The lower staff continues the bass line with eighth notes. A *cresc.* (crescendo) marking is placed between the two staves in the second measure. A *f* (fortissimo) marking is in the fourth measure. There are also hairpins and slurs in the upper staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and slurs. The lower staff continues the bass line with eighth notes. A *dim* (decrescendo) marking is in the first measure, and a *p* (piano) marking is in the second measure. There are also hairpins and slurs in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and slurs. The lower staff continues the bass line with eighth notes. A *dim* (decrescendo) marking is in the first measure, and a *p* (piano) marking is in the second measure. There are also hairpins and slurs in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and slurs. The lower staff continues the bass line with eighth notes. A *dim* (decrescendo) marking is in the first measure, and a *pp* (pianissimo) marking is in the third measure. There are also hairpins and slurs in the upper staff.

ANALYSES OF JANSEN ILLUSTRATIONS.

BARCAROLLE.

Op. 33. No. 16.

THIS is as graceful and pleasing a Barcarolle as No. 15 was a waltz. A beautiful effect is produced in the very first measure, by the prolonging of the note C on the chord of the seventh, in the 4th beat. It occurs several times in the piece. Another pleasing effect is produced by the augmented 5th on the last beat of measures 9, 10, and elsewhere. These harmonic effects, along with the rocking motion of the accompaniment, give an indescribable air of romance to the whole. We see the gondola, or other Italian craft

with its bright red sails, moving lazily on the quiet waters, basking, as it were, in the hot, southern sun. We hear the song of the gondolier, and sometimes we detect a duet, showing that it is not mere business that is taking the young Italian out on the waters.

The piano is very well adapted for such music. In the arpeggio this instrument is quite at home. They must be as smooth and delicate as possible, as if we were on the shore listening to a song far out on the waters.

CHILDREN'S DANCE.

Op. 33. No. 5.

GERMAN children have the privilege of having a large repertory of beautiful, artistic music, written expressly for them by the best composers of the day. The set of "Little Songs and Dances," to which this "Dance" belongs, is a charming part of this repertory.

It always adds to the charm of a piece if it is played, not only intelligently, but as if it had a libretto. Sometimes we find an unmistakable story in it, evidently associated with the music by the composer himself. Where this is not the case, we are at liberty to make our own libretto. Here, e. g., we can imagine a light-hearted company of children dancing together. Some of the older villagers—for all villagers are amateur musicians in Germany, Bohemia, and other continental countries—some of the fathers, or elder brothers, have got out their instruments and are playing for the little ones to dance. Their orchestra is probably not quite perfectly balanced, and several of the old fellows can not play very complicated music without losing their places. One old bass-player only has complete command over his "open strings," and these we hear him sawing out at measures 1-8, while an old comrade, perhaps the village schoolmaster, plays a

few notes of accompaniment on his violin (m. 1-8, also). The old bass becomes so interested in the children's dance that he forgets to play, and during the second part of the piece, his "Double-bass" is silent, and the other players have to get along without him. But he hears the first familiar strains again, and falls in again as if nothing had happened, and has the last note, along with the village Flute.

The dance is merry and graceful, "lebhaft und mit anmuth." They join hands often, and make a ring (m. 1, 5, etc.), which children so love to do, and sometimes they go so fast that they break the ring in two, with a snap, as at mm. 12-13. They sing too, while they dance, (mm. 27-33), and it is perhaps that which causes the old bass-player and his friends to come in a measure late, (m. 37). The principal points for practice are: 1. The legato passage in mm. 1, 12 and 13, etc. 2. The legato passages ending with a staccato note, (mm. 1 and throughout the piece.) 3. Staccato as in m. 20. 4. The "staccato-legato" or "detached," as in m. 14. 5. Staccato, at the same time with sustained notes, m. 27, etc. 6. A neat Cadenza, m. 33-36. The "rall." at m. 44, should not be forgotten. The children are tired and say, "Don't let's play any more."

MINUET.

Op. 33.

THIS is a real German minuet, quite different in style from the Scherzo. It is legato, graceful and dignified. It consists of the minuet, in two parts, each part a sentence of eight measures, containing two sections of four measures, with the first part repeated, after a cadenza of three measures. The Trio (in B-flat major), consists also of two sentences, of eight measures each, and the minuet is played over again, without repeats.

The minuet is a slow dance, and as a piano piece, should be played deliberately, with well defined accent at the beginning of each measure. The slow trill in the first part of the Trio should be played sweetly and evenly, and entirely independent of the melody, and that, in turn, must be played freely and smoothly as if there were nothing going on in the upper regions.

BRAUTGESANG.

Op. 45.

THIS "Wedding music" from which this movement is taken, was written originally by Jensen, for four hands, and is presented in this volume, in the arrangement for two hands. It is a beautiful specimen of the modern Romantic style. The general style reminds us somewhat of Gounod's "Faust." There is scarcely any minor element in it. Once or twice a minor chord peers in, but the unadulterated bliss of the bride discourages it, and it beats an ignominious retreat. Throughout the whole piece we have a great deal of

those most romantic elements in music, the chords of six-four, and of the seventh, and also of that other, the chromatic. Whenever we find these three conditions, we shall find plenty of love, romance and chivalry. The introduction, with its long and measured arpeggio passages, is full of poetry and romance. At measures 6, 14, 21, etc., we see the romantic effect caused by the Chromatic element; at measures 16 and 17, the same effect from the chords of six-four and of the seventh, with the suspension of the sixth.

ANALYSES OF SAINT-SAENS ILLUSTRATIONS.

PAVANE.

WE read that the Pavane, Pavan, Pava, or Pavin, is "grave dance, common among the Spaniards." "The performers described a kind of wheel before each other; the gentlemen danced it with cap and sword, princes in their state robes, and the ladies with long trains, the movements resembling the stately step of the peacock, in Italian called "pavone."

Saint-Saens seems to like to write in this old style. His sestet for Piano, stringed instruments and Trumpet, (or Cornet,) is in ancient style, and extremely well written.

The arrangement in this volume, is four Piano Solo, from the Orchestra score, by A. Messager. It is also arranged for four hands, and for Violin and Piano. The original is a dance in the Opera "Etienne Marcel," by Saint-Saens.

The melody is broad but simple. The form also is quite simple. It consists of two subjects, or periods, the first of which is repeated three times, and the second twice. The first contains eight measures formed of four sections (two of which are mere repetitions,) each of these containing two two-bar phrases.

The second subject (measure 17,) is formed of one period, containing two sections, the first of four measures, the second merging into a little Codetta, and Cadenza, and ending at the beginning of the repetition of the first subject, making thus a section of eight measures.

There is a good deal of legato and staccato to be observed, and a gradual diminuendo beginning at measure 13 from the end, and ending in a pianissimo chord.

— ADOLPH JENSEN —

AMONG the composers of the modern German school who have occupied a distinguished place, without reaching the lofty plane which confers imperishable renown upon such masters as Mendelssohn or Schumann, Liszt or Meyerbeer, is Adolph Jensen. He was born at Königsberg, January 12, 1837, and pursued his studies under Ehlert and F. Marpurg. Having acquired a passionate enthusiasm for Schumann, with whom he, for some time previous to the latter's death, maintained a close correspondence, he conceived the idea of travelling in Russia to acquire means to perfect his studies under Schumann. His plans were thwarted by the news of the sickness and mental alienation of Schumann, (soon after resulting in death), and he accordingly retraced his steps to his native country and accepted the position of Capellmeister at Posen. Subsequently he paid a visit to Copenhagen, where, through the friendly influence of Gade, he was received with distinguished consideration. Their mutual regard for Schumann, as well as sympathy of ideas upon musical art, developed an intimate friendship between the two composers. In 1860 he took up his residence in his native city of Königsberg, where for six years he devoted himself to composition and promoting the publication of his works. In 1866 he took the position of instructor of the piano at Tausig's school, continuing for upwards of two years. He thereafter, on account of failing health, established his residence at Gratz and other places in Southern Germany, and died at Baden-Baden on January 24, 1879.

The genius of Jensen was essentially that of a song-writer. He possessed in an eminent degree that delicate and tender sensibility of feeling which, embodied in his compositions, vibrates through the heartstrings and stirs the finest emotions, with the same spontaneity with which harmony is aroused by the simple sweep of the chords of the harp; but he had neither capacity nor ambition for loftier flights or profounder depths. His "Dolorosa" and "Erotikon" are characterized by a high degree of merit, while the "Nonnengesang,"

for Women's Chorus, Horn, Harp and Piano, is perhaps the most ambitious of his compositions. The "Journey to Emmaus," and his Sonatas and other pianoforte themes, take a high rank in his native country, and have even a warm regard in England wherever they have become familiar. His productions possess enduring qualities, and will always be retained in esteem as among the best standard productions of the modern German school at a time when it was flourishing in its highest form. In this respect Henselt, perhaps, deserves a higher place than some whose brilliant executive powers gave them a greater contemporary, though more ephemeral, reputation.

His published pieces number sixty-two in all, and none of them fall to the level of mediocrity.

In according a place to Jensen it is necessary to take into account that in preparing for his career he had few of the adventitious opportunities which seem to spring up for most of the great artists at the opportune moment of their career, even with those who are not favored by social or family advantages. He had to work his way alone and unaided, and it might be that had he been able to have pursued his plan of study under the advice and guidance of the great Schumann, he might have realized a future of wider fame, which was undoubtedly his ambition in the early portion of his career.

It should be borne in mind, too, that he flourished during a period when the stage of musical life, and particularly in the German school, was filled with such mighty figures that mediocrity was dwarfed into insignificance, and only eminent talent was able to reach recognition and distinction.

He can not be said to have earned a place among the distinguished few who left an impress of the individuality of their genius upon the character of musical progress, or developed new and distinct schools of composition or executive methods, but his life and work undoubtedly serve to illustrate and amplify the theories and practices of these masters, and particularly of Schumann, whom he selected as his model.



Adolph Jensen.

À M. Nicolas Kondratief.

N^o 1.

Rêverie du soir.

Joué par N. Rubinstein dans ses concerts.

P. Tschaikowsky, Op. 19.

Andante espressivo.

p molto cantabile

mf

p

pp

espr. pp

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the upper staff with some grace notes and a more rhythmic accompaniment in the lower staff. Dynamic markings include *espr.* (espressivo) and *pp* (pianissimo).

Lo stesso tempo.

p

The second system continues the piece. It features a more complex texture with sixteenth-note patterns in both staves. A dynamic marking of *p* (piano) is present. The key signature changes to two sharps (D major).

The third system shows a continuation of the sixteenth-note texture. The upper staff has a more active melodic line, while the lower staff provides a steady accompaniment. The key signature remains D major.

mf

The fourth system introduces a dynamic marking of *mf* (mezzo-forte). The music features a mix of sixteenth-note runs and chordal textures in both staves. The key signature is D major.

p *mf*

The fifth and final system on the page. It begins with a dynamic marking of *p* (piano) and later changes to *mf* (mezzo-forte). The texture remains dense with sixteenth-note patterns. The key signature is D major.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and eighth-note runs. The left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation. The right hand has a *mf* (mezzo-forte) dynamic marking. This system includes a change in the bass clef staff, with a treble clef appearing in the third measure, indicating a shift in the bass line's texture.

Fourth system of musical notation. The right hand has a *p* (piano) dynamic marking. The left hand features a prominent eighth-note pattern in the bass clef.

Fifth system of musical notation. The right hand has a *mf* (mezzo-forte) dynamic marking. The left hand continues with its eighth-note accompaniment, and the right hand features a melodic line with some grace notes.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff includes dynamic markings *p* and *pp* and features a series of eighth-note chords.

Third system of musical notation, consisting of two staves. The upper staff has a dense melodic texture with slurs. The lower staff includes the dynamic marking *espress.* and features a more active bass line.

Fourth system of musical notation, consisting of two staves. The upper staff includes triplets and a *trilli* marking. The lower staff includes the dynamic marking *p* and features a bass line with chords.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a wavy hairpin-like marking above it. The lower staff includes the dynamic marking *ppp* and features a bass line with chords.



Peter Tschaikeowsky.

PETER TSCHAIKOWSKY

AMONG the most prominent of the Slav composers of the musical art, who have so generously rewarded the efforts of Rubinstein to establish a Russian school of music is Peter Tschaikowsky, who, with Alexander Borodin, ranks next to that great master. Tschaikowsky, who was born in the province of Perm, adjoining Siberia, in 1840, entered Rubinstein's conservatory at St. Petersburg, and developed such talent that he was appointed to a professorial chair in that institution in 1866, which he held till 1877. He has established a reputation as the composer of operas, symphonies, overtures, string quartets, and concertos for the piano and violin. His most ambitious works are the symphonic poems "Der Sturm" and "Francesca di Rimini." A distinguishing feature of his work is the national characteristic, which is strongly marked, and which he combines with a quaint rhythm and a peculiar

and interesting modulation. For the piano he has written many pieces, which have been largely availed of by the teachers of the day for purposes of instruction and practice, and these have become specially well known in America in that connection.

While Borodin is perhaps superior in natural gift, and develops a greater mastery of polyphony, Tschaikowsky surpasses him in technique, and in the control of that spirit of impetuosity, which is the national trait, which he subordinates to add to the effect and impressiveness of a climax, while with Borodin it obtains a mastery which often mars his work.

The extensive use of Tschaikowsky's works in modern practice makes him an important influence in the moulding of the popular musical taste, and, because of the high standard of his works, beneficial as well as important.

ANALYSES OF PETER TSCHAIKOWSKY ILLUSTRATIONS.

P. TSCHAIKOWSKY.

Op. 19, Fenillet d'Album.

THIS charming little composition was perhaps written for some little girl's Album. Who Mlle. Annette Avramof, to whom it is dedicated, is, or was, no one in America will probably ever know. But the music is so fresh and childlike, and we know that this composer writes so beautifully for children, that we can easily imagine that this "Album-leaf" was intended for the Album of one of his little friends. The first subject, which appears three times during the piece, beside a few measures of it as a little Coda, is bright and cheerful. It is written on a "pedal bass," the Tonic being the only bass, through the whole phrase; measure 1-8, etc.

The second subject derives much of its interest from the constant changes in the harmonies. Still it is not one of those subjects, which

are interesting merely from the harmony; for, a little study of this part of the piece reveals a very sweet and piquant melody, one perfectly fitted to the picture of some sweet and innocent child. The short phrases, (of only half a measure,) help to give this character to the passage. The principal points in the performance are: The phrasing, (i. e. the accents, rests,) the light and shade (the *p's*, *f's*,), the passage for the left hand, second page, measures 6-8, and the similar passages for the right. We should also notice that when the subject returns at measure 17, there is a little difference in the length of some of the bass notes. The whole piece is to be played "semplice."

REVERIE DU SOIR.

Op. 19.

On the eye this does not appear so much of a reverie as others. The figures, e. g., do not appear as dreamy as in Schumann's "Trauerrei," or in Vieuxtemps' "Reverie," for Violin. But there is something exquisitely dreamy about the harmonies, even in the first measures, in G-minor. The first chord is that of C-minor (the Sub-dominant), with a long appoggiatura of the sixth above the fifth. In measure five we have a pretty chord, the "chord of the second," (third inversion of the chord of the seventh on the second degree), in the key of B-flat, also with a long appoggiatura.

The piece can be divided into three parts. The first, in G-minor, divisible itself into three periods: *a.* Measure 1-8, in G-minor, ending in the relative major (B-flat). *b.* 9-16, in D-minor, ending in in D-major. *c.* 18-24, in G-minor. The second part, a sweet simple

melody, has also three divisions. *a.* 25-32, a period of eight measures, in G-major; *b.* 35-42, (after two introductory measures) in B-major. *c.* An incomplete period of six measures in G-major, merging into an episode 49-53, which modulates very naturally and sweetly into the key of the first subject, (G-minor). The third part, 54-82, is the same, for sixteen measures as the first, and the last twelve measures form a charming coda, in which the left hand has the air. The melodies in this little piece are bewitching, and so are the harmonies. The subject, in the second part, mm. 33-34 two (transition measures), and in the next measure, and later on, consisting of a number of accented notes, should be played "bene marcato," but sweetly. The whole of the Coda is exceedingly delicate, especially the final trill and finish.

À M^{lle} Annette Abramof.

N^o 3. Feuillet d'Album.

Allegretto semplice.

P. Tchaïkowsky, Op.19.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including dynamic markings such as *cresc.* and *f. p*.

Third system of musical notation, including a dynamic marking of *p*.

Fourth system of musical notation, showing a continuation of the complex rhythmic and melodic lines.

Fifth system of musical notation, including dynamic markings of *mf* and *p*.

Sixth system of musical notation, including a dynamic marking of *pp*.

III.

SONATE

von

DOMENICO SCARLATTI

für den Concertvortrag bearbeitet

von

Carl Tausig.

Allegro vivacissimo.

sfz * *sempre staccato e leggero*

sfz * *cresc.*

sfz * *cresc.*

sfz * *cresc.*

First system of musical notation, consisting of two staves. The music is in a minor key and features a melodic line in the upper staff and a supporting bass line in the lower staff. The upper staff includes a *cresc.* marking and a *ped.* marking with a star symbol. The lower staff has a *ped.* marking with a star symbol.

Second system of musical notation, consisting of two staves. The music continues with similar melodic and harmonic patterns. The upper staff has a *ped.* marking with a star symbol. The lower staff has a *ped.* marking with a star symbol.

Third system of musical notation, consisting of two staves. The upper staff features a triplet of eighth notes and a *sf* marking. The lower staff has a *sf* marking. The text *sfp legierissimo* is written across the system.

Fourth system of musical notation, consisting of two staves. The upper staff features a triplet of eighth notes and a *sf* marking. The lower staff has a *p* marking.

Fifth system of musical notation, consisting of two staves. The upper staff features a triplet of eighth notes and a *sf* marking. The lower staff has a *sf* marking.

sempre staccato

p *p* *f*

2 2
4 4

p *f*

2 2 2 2
4 4 4 4

p *molto cresc.*

ff *sf*

x 2 1 3 2 1

sf

First system of musical notation. The right hand features a complex rhythmic pattern with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *sf* is present in the right hand.

Second system of musical notation. The right hand continues with intricate rhythmic figures, including slurs and accents. The left hand maintains the eighth-note accompaniment. Dynamic markings of *sf* are present in both hands.

Third system of musical notation. The right hand features a series of slurred eighth-note patterns with accents. The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation. The right hand includes a triplet of eighth notes. The left hand features a series of chords. Dynamic markings include *sf*, *sf molto leggiero*, and *sf*.

Fifth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with chords and eighth-note accompaniment. Dynamic markings include *sf* and *sf*.

First system of musical notation. The treble clef staff features a triplet of eighth notes, followed by a melodic line with a fermata. The bass clef staff provides harmonic support with chords and moving lines. Dynamics include *f*, *fp*, and *f*. A first ending bracket is present above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with chords. The bass clef staff features a steady eighth-note accompaniment. Dynamics include *p*.

Third system of musical notation. The treble clef staff has a melodic line with chords. The bass clef staff has a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

Fourth system of musical notation. The treble clef staff has a melodic line with chords. The bass clef staff has a steady eighth-note accompaniment. Dynamics include *p*.

Fifth system of musical notation, featuring a first and second ending. The first ending is marked with a first ending bracket and a first ending sign. The second ending is marked with a second ending bracket and a second ending sign. Dynamics include *f*, *f molto cresc.*, and *ff*.



Carl Fausig.

≡ CARL TAUSIG ≡

ONE of the most eminent of modern musicians, and who, as a piano virtuoso, ranks next to the great Liszt whom he succeeded, and whose pupil he was, was Carl Tausig, born near Warsaw, November 4, 1841. His father was a musician of considerable repute, and gave young Tausig his preliminary training. The brilliant promise of the young student came under the notice of Liszt, whose favorite pupil he became. In 1861-62 he brought out the works of Liszt, Wagner and Berlioz, at Vienna, with such admirable skill and success, that he speedily acquired fame as an orchestral conductor. In 1865 he went to Berlin, and was made court pianist, and became the head of an institution for piano virtuosos. His fame augmented till he occupied with distinction the field in European music which the great Liszt had so incomparably filled, and was recognized as the foremost pianist, Rubinstein alone approaching him. Such was his prodigious memory that he was able to play without notes nearly every great composition, from Bach to Liszt.

He possessed, besides, distinguished literary at-

tainment, was an earnest student of philosophy, and ardent in all the higher intellectual pursuits. This cultivation was of the highest value to him, for, possessed of a fire and ardor equal to that of Liszt, he was enabled to temper and control his enthusiasm in the interpretation of music, giving him an advantage over Rubinstein, whose impetuosity often broke through all control. Tausig excelled in technique, of which he was a greater master than even Hummel, possessing such superb power that the greatest difficulties of composition were overcome by him with as much ease and smoothness as the simplest music. He possessed also in a remarkable manner the faculty of successfully imparting to others the musical skill by which he was distinguished, and had high rank as a teacher. His death, in 1871, at the early age of thirty years, was a great loss to the musical world, as his marvellous powers augured the brightest promise for the maturity of his career. His compositions evince a profound mastery of musical principles and an innate genius for melodic expression. His death left Rubinstein unrivaled in the field of European executants.

ANALYSES OF TAUSIG ILLUSTRATIONS.

SONATA IN F-MINOR.—D. SCARLATTI.

ARRANGED FOR CONCERT-PERFORMANCES BY CARL TAUSIG.

THE title "Sonata" for this piece seems less appropriate to us, than "Scherzo," for it is really nothing more than the Scherzo-movement in a modern Sonata. It is a very pretty, and jolly Scherzo. The Sonata was in its infancy in the time of Scarlatti, and this is a very pretty infant. It is in ancient binary form and is made up entirely of phrases of four measures except in two places, (measure 25 and 35, which are of two.) We find three different subjects in it.

The first (1-48) consists of eight sections, each beginning *sforzando*, the rest "*sempre staccato e leggiero*." The descending minor scale, at the beginning, is "melodic," i. e., both the sixth and seventh degrees are lowered, in descending.

The subject becomes major at measure 17, and the phrases are only of four measures. The one beginning at measure 21, is of four, and

two more, (25 and 26,) are added to it, and so at measure 31. At measure 27, the subject is in B Minor, and at measure 37, in C-Minor; so that we have a "sequence" of the same melody in three different keys in succession.

The second subject, (measure 49-72) in C-Minor, consists of six similar phrases, in which the bass has the subject, descending arpeggios in the chord of the diminished seventh, and of ascending minor scales.

The third subject, (measures 73-97) in C-Major, is a bustling and cheerful movement, (cheerful to him who plays it with limber wrists.)

The rest of the Sonata is more or less a repetition of the preceding, in different keys. As has been hinted above, the beauty of the performance, and the peace of mind of the performer, depend upon perfectly limber wrists.

MISCELLANEOUS.

WALTZ.

Op. 43.—JANSEN.

THERE is a peculiar grace to the compositions of Jensen. The melodies are sweet and natural, the harmonies clear and charming. He uses the chord of the seventh freely, which affects the ear as delightfully as the coloring of Murillo does the eye. The phrasing in this waltz is delightful and the syncopations in measures 2 and 3, add a great deal to the grace of the dance.

The crescendo up to the forte in the second part, gives us a picture of a danseuse pirouetting up to the foot-lights, and then executing some pretty "pas" on the tips of her toes.

The third part or Coda, is exceedingly smooth, but grows louder and louder up to brilliant closing chords.

I.

E Grieg, Op. 1.

Allegro con leggerezza.

p sempre legato

cresc.

f

fz

a tempo.

ritard.

e dim.

p

cresc.

fz

First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* and *poco a*.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music continues with the eighth-note pattern. Lyrics: *poco cre - scen - do - al -*. Dynamics include *poco*.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music continues with the eighth-note pattern. Dynamics include *ff*.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music continues with the eighth-note pattern. Lyrics: *dini - nuen - do -*. Dynamics include *p*.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music continues with the eighth-note pattern. Dynamics include *p* and *pp*.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). The music continues with the eighth-note pattern. Dynamics include *mf*.

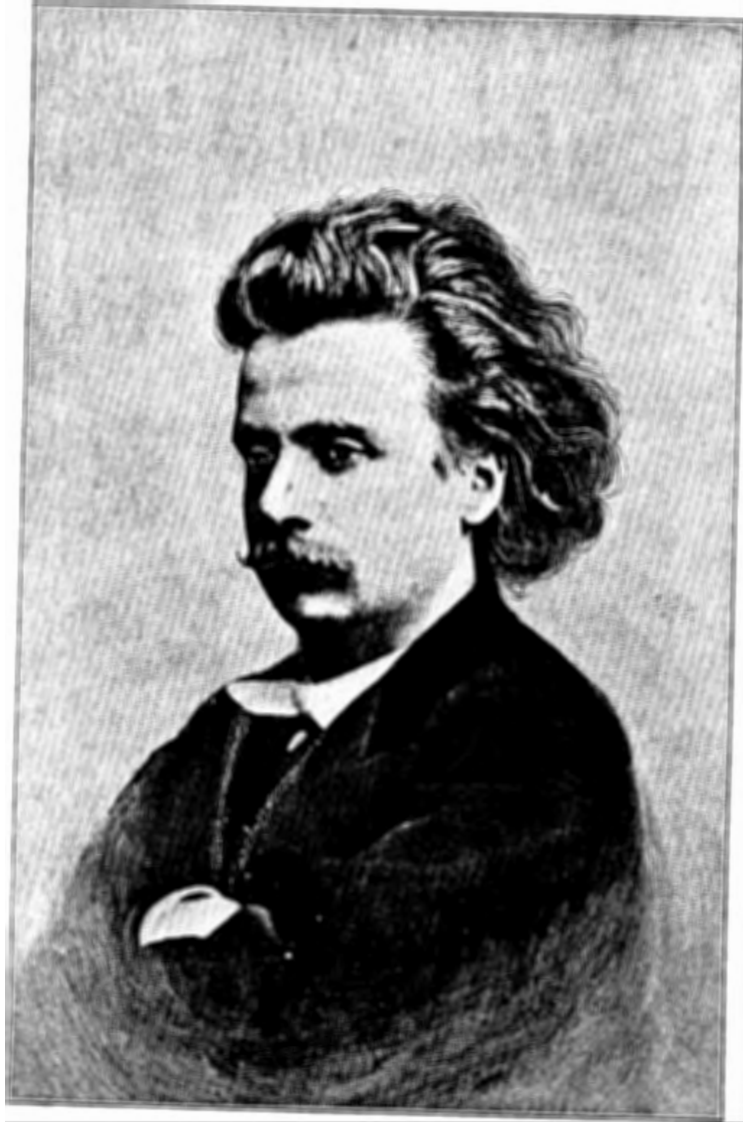
musical notation for the first system, featuring piano (*p*) and mezzo-forte (*mf*) dynamics.

musical notation for the second system, including the marking *a tempo* and *dim. e un poco ritard.* (diminuendo e un poco ritardando).

musical notation for the third system, including the marking *fz* (forzando) and *cresc.* (crescendo).

musical notation for the fourth system, including the markings *più lento*, *ritenuto*, *string.* (string), and *dimin.* (diminuendo).

musical notation for the fifth system, including the markings *a tempo.*, *morendo*, *pp* (pianissimo), and *Ped.* (pedal).



Edward Grieg.

❖ EDWARD GRIEG ❖

THE development of the fine arts seems to be the peculiar province of those people who are climatically favored. The cold and frigid North has not been prolific in the production of men of rank in the world's aristocracy of art. Passion and sentiment, which are the spontaneous characteristics of those who are favored by the genial influences of sunny southern skies, flourish amid the less congenial conditions of the frozen North with feeble intensity, and the musical art cannot be said to have made its home in any of the Norselands; and yet no other countries have been more judicious or sincere in their admiration of art form, or more generous in their encouragement of musical genius. It was Sweden which gave to the world its most famous cantatrice, Jenny Lind; and as Denmark has its Gade, so Norway has produced a representative in music of its national character in the person of Edward Grieg, who was born June 15, 1843, at Bergen, in Norway.

In 1858, Grieg went to Germany, and was for four years an industrious student at the great Leipzig Conservatory. Here he enjoyed the inestimable advantage of having for his masters in harmony and counterpoint Hauptman and Richter, in composition Rietz and Reinecke, and in pianoforte playing the inimitable Moscheles. Grieg, beside a natural gift for music, possessed the northern faculty of an obstinate perseverance and industry, and he was, therefore, a student in whom the skill of his distinguished masters fructified in the most fertile manner, and he became most thoroughly proficient, not only as an accomplished executant, but also in the theoretical rules upon which all true art is founded. During his residence at Leipzig he moved in the romantic musical atmosphere created by the renowned composers Schumann, Mendelssohn and Chopin, by whose influence, perhaps unconsciously, but decidedly and permanently, his tastes and habits of construction and expression were formed. Grieg, however, possessed too strong an individuality, and his natural instincts were too firmly developed, to

allow him to become the mere exponent of German art form, and he had an ambition to achieve, not only distinction for himself, but to create a musical tradition distinctively national. As Gade found in the folk-songs and legendary traditions of Denmark the material upon which he founded a national class of music, so Grieg, on his return to his home recognized in the similar traditions of Norway, the *Volkslieder*, the true source of inspiration for a Norwegian school of music. In this work he had, as collaborateurs, Richard Nordraak, a talented young composer, and Johann Severin Svendsen, also a pupil of the Leipzig Conservatory, and a composer of distinguished talent; but it is essentially and especially to Grieg that the creation of a national school of musical art for Norway is due, and he has been, not inappropriately, termed by his admirers the "Chopin of the North." In symphony, Grieg, though his compositions are adorned with detached passages of great beauty, does not seem to have command of that sustained thought necessary to perfection in a great work, but in chamber and pianoforte music he has few superiors. In his short characteristic pieces, however, Grieg has infused a vivid national coloring of a very striking order, and it is upon these works that his reputation chiefly rests. His chief sonata, which is really a great work, is that in A minor for violoncello and piano (op. 36), and he also produced two violin sonatas of high order. His most original and characteristic pianoforte productions are "Norwegischer Brautzug im Vorüberziehen," and "Auf der Bergen." A striking work is also his "In Herbst," a phantasia for the pianoforte for four hands (op. 11). He is a prolific composer, and his repertoire already numbers an extensive array of compositions uniformly of high merit.

He has, for a number of years, resided at Christiania, where he pursues the profession of teacher and conductor, and has attained great and deserved distinction among his countrymen, who are alike proud of his artistic achievements and of his national and patriotic devotion.

ANALYSES OF GRIEG ILLUSTRATIONS.

HUMOVESKEN.

OP. 6.

I.

No. 1 of this collection is marked "Temps di Valse," but is much more in the style of a Mazurka than a Waltz. The accents throughout the whole movement are not those of a waltz. The phrases of the first part are at first of two measures, and afterward of four. In the second part they are all of one measure, which gives great brightness to the movement. The interest is increased, also, by the slight variety in the bass, at measures 11-13 and 15-17. The strong contrast between the *pp* and the *ff* in the third part, is very effective. The phrases at the beginning of this part are of two measures, but at the 17th measure of the part they are of four measures. The next division is an episode of 16 measures, formed from the former subjects, and leading back, by a brilliant crescendo, and trills, to the first subject.

A very brilliant coda begins at measure 75. It begins with the first subject, varied, and ends in *pel-mel* style, *stringendo* and *molto allegro*, and with a chord at the end, like a pistol-shot. In this number, brilliancy, distinct phrasing, and a distinct "short shake" (the triplet figure which occurs so often), are the main points.

II.

No. 2 is "Tempo di Menuetto ed energico." The first eight measures are in the minuet character, and the bass is like that of the minuet in Don Juan, but the minuet is perhaps not quite natural to

Norwegian feet, and the second part begins to show signs of the Mazurka, or of the Norwegian national dance, the "Spring" or "Hopping-Dance."

At measure 16 of the five-flat part occurs a regular "canon in the octave" on the first subject. The canon is between the upper part and the bass, and the nature of this artifice in music will readily be understood, by playing the simple melody in both hands.

III.

This number is quite different in style from the preceding ones. In some parts it is intensely Norwegian or Scandinavian; as at measures 5 and 6. The fifth and sixth measures from the end have some curious harmonies.

IV.

No. 4 is an "allegro alla burla," or in the burlesque style. It is rough and extravagant in character, and very different from the music of London, Paris, or New York. But the beginning of the second part, where we are suddenly transported into the key of B-flat major, (it comes again in G-major), is exquisitely delicate and beautiful. Indeed, it is quite refreshing and pleasant to listen to the rough but healthy music of the rest of the piece. It ends by a brilliant scale in G-minor, but ending, as old minor music generally, on the major chord, in the major third, called "La tierce de Pica rdie."

AUSFAHRT.

Song, Transcribed for Violin and Piano by E. Sauret.

THIS is a beautiful Barcarolle, though not one of the usual, happy *dolce far niente* style. For it contains a sad story. A young wife has always had it in her dreams, ("Hoc erat in votis") that they two should go together, far over the sea to the beautiful land of the South, along the shores of the Arno and the Tiber. But the dream was a short one, for death snatches her away before they have had time to enjoy the blue Italian skies. The music is very sweet, and the Violin Transcription is a very good translation of the Song. The movement, i. e., the character of the Figure, changes at the third verse, where the young wife "so lovely and fair," (so lieblich so hold,) steps upon the deck (measure 39). One of those beautiful sudden modulations, from C to A-flat major, introduces this new subject. She lays her hand in his, and seems to look out far in the distance, (m. 45). She is exulting in the realization of her dreams (m. 49-52), and the music keeps pace with her thoughts, so pleasantly agitated. She sees, in a kind of a vision, her husband and herself wandering in that beautiful land of the south, and, with her hand in his enchants him with her description of it, made infinitely sweeter by the music of her voice. Here the accompaniment (m. 53) is a very soft tremolo, like that of the Vorspiel to Lohengrin, or the last scene in the "Damnation of Faust," representing the Angels carrying the

soul of Marguerite to Heaven. The next verse brings us back from the land of dreams to real life, and paints, in the music of the first verse, slightly varied, and now loud and clear, his wife "floating away on the delightful journey, the Queen of the Poem." But we are nearing the sad denouement of this sweet and pathetic story. "God be praised," the husband says "that she did not see so far into the future for soon, alas! very soon, she lay still and pale, alone in the grave."

In some places the music, both in the original accompaniment, and in the Violin Transcription is quite descriptive, without going too far. At measures 9 and 10, e. g., the brightness of the sea is translated by the clear harmonies of G and C-major; and at 18-19, the awakening of the morning breeze, is prettily expressed in the Violin-part by the note note G arising through three octaves. At m. 29, we feel the rocking of the sea, in the accompaniment, and the chromatic passage of the Violin, ascending through two octaves, to the harmonic E, interprets very prettily the "golden daylight" climbing and "lighting up the highest peaks of the mountains." The idea of the ships sailing into "the far distance" (die Ferne) is expressed with beautiful simplicity by the long and high harmonic note, vanishing into a pianissimo.

The violinist will find this a good study, among others, for a sweet tone, while drawing a long bow.

MISCELLANEOUS.

BERCEUSE.

(Prelude No. 15.)—Heller.

THIS belongs to the most beautiful Cradle-songs, (Wiegenlieder or Schlummerlieder). Those of Chopin, Hiller, Jensen, and Schumann, for the piano, and of Hauser for the violin, are other specimens. In most of them the accompaniment is very uniform, and has a rocking movement, suggestive of the rocking of the cradle. Perhaps no other Berceuse is so sweet in its childlike simplicity, yet exquisite melody as this one of Heller's. Care must be taken that the touch in the left hand accompaniment shall be perfectly even. One

loud note will break the charm. There are, however, accents in this accompaniment, at the beginning of every measure, not of the *marcato* style, of the waltz or the mazurka, but gentle and almost lingering. We seem to hear bells, or that soft harmony that we hear, or seem to hear, at twilight in the country.

The cantabile melody is brought out by a firm though gentle pressure of the fingers. In the coda (last ten measures), the song grows softer and softer, and at the last note the watching mother feels that she can safely leave her little one to itself.

—XAVER SCHARWENKA—

OF the branch of the Slavonic races constituted by the denationalized Poles, there have been composers of modern eminence, having at their head the gifted Chopin, who, however, towers so far superior to all others that they are not to mentioned in the sense of comparison. Among them are Moskowski and the brothers Scharwenka. Philip Scharwenka was born in 1847, in the Province of Posen, and has composed symphonies of merit. His brother Xaver, who was born, also in Posen, in 1850, has, however, far surpassed him in reputation, and his music of late years has steadily advanced in popularity. His most ambitious work so far has been a piano-forte concerto in B flat minor, which indicates a more than ordinary talent, and points to a future which may have an important place when the history of the musical progress of the last half of the eighteenth century comes to be written. His work is strongly marked by the characteristics of the

new German school, and especially by the Wagnerian methods. Yet they possess an inherent individuality which indicates a true poetic nature, a spontaneous melody, and a peculiar charm of expression. All his work is accented by the national characteristics, a feature which none of the Slav composers seem able to wholly disassociate themselves from, and one which, perhaps, may be said to give an element of quaintness to the compositions of Scharwenka, which could not be dispensed with to advantage.

The constantly increasing favor in which Scharwenka's music is held, evidenced by its frequent appearance in the popular portfolio, indicates a career of promise, if not of great distinction.

The illustrations of his style of composition embodied in the "Schule Spielen," and the "Tanz Vergnugen," are a fair exemplification of the sprightly and vivacious style of composition by which Scharwenka has created a popular demand for his work.

ANALYSES OF SCHARWENKA ILLUSTRATIONS.

TANZ-VERGNUGEN.

Op. 60.—Pleasures of the Dance.

THIS is No. 1 of a series of pieces called "Children's Plays." It is a bright little waltz. The phrases are all of four measures. There are distinct melodies, or subjects. 1st., measures 1-8, in E-flat major, which occurs again at 41-48. 2d, measures 9-16 in C-minor, ending in G-minor, which also comes again at 33-40. 3d, measures 17-24, in E-flat and ending in B-flat (repeated an octave higher and ending in E-flat), which comes again at 49-56, and ends in E-flat. A coda begins at measure 57. There are interesting and pretty harmonies here and there: at 3, e. g., where the E-flat is really an appoggiatura, but does not descend as it usually does, but ascends. The pretty chord at m. 6 is a "diminished 7th chord." At 14 we modulate into G-minor, and at 23, into B-flat. In the Coda, the E-flat which is

sustained through different harmonies, in some of which it is quite a stranger, is called a pedal-point or pedal-bass. At 69, it takes a different shape, but the low E-flat is still a pedal-bass.

And now for the performance. All marks such as *f*, *p*, etc., must be carefully observed. A diminuendo begins immediately from the first measure. The melody at 17 is exceedingly legato (smooth). The figures at 9 and 33, are part legato and part staccato. The Coda begins "con delicatezza" (soft and delicate), and, while still very smooth, grows louder and louder to the end. The staccato in measures 3 and 4, etc., is to be very elastic, and, as is often remarked, in this volume, not *struck into* the piano: and last, all chords which are played simultaneously in both hands, as at the first and last measures, are to be played precisely together.

PLAYING SCHOOL.

OUR children have all agreed to "play school." They have found a long trunk of a tree, which answers admirably for the class, while the little teacher stands in front of them, with his switch behind his back, but a good-natured grin on his face. They all begin together, like good children, and say A, B, C. Here one or two of the little ones think it is time to begin to be "naughty," but the rest think it will be more fun to be good a while longer; so, with hard work, they manage to get up to G; but here two little boys at the end of the log, out of sight of the teacher, who is admiring the good ones, begin to play fight, and the giggling and whispering, and talking get so bad, that the little school-master applies his switch, (m. 12, and

16,) and this brings them back to their A, B, C, but in a low, sulky tone. And now (m. 23) they get tired of so much constraint, and breaking into a merry laugh (m. 24,) get into a perfect hubbub, and for a while they forget they are playing school; and this goes on while you can play a whole page. Finally the teacher insists upon one more recitation, and then school breaks up, singing A, B, C, as they run off. There are the same points about legato and staccato to notice. In m. 17, etc., the hand should be taken up as if there were a dot under the second note. The wrist must be very flexible at m. 28, etc. The little accents at m. 25, etc., are effective in the phrasing of the piece. All the chords are to be struck exactly together, as in No. 1.

No. 1. Tanz-Vergnügen.

3

Philipp Scharwenka, Op. 68.

PIANO. Allegretto.

The first system of the piano score is in 3/4 time and B-flat major. It begins with a treble clef and a bass clef. The right hand starts with a half note chord (F4, A4, C5) and a quarter note (F4). The left hand has a half note chord (F3, A3, C4). The tempo is marked 'Allegretto'. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. The system ends with a repeat sign.

The second system continues the piece. The right hand has a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p*. Fingerings are indicated with numbers 1-5. The system ends with a repeat sign.

The third system continues the piece. The right hand has a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p*. Fingerings are indicated with numbers 1-5. The system ends with a repeat sign.

un poco riten. *a tempo*

The fourth system begins with a tempo change from 'Allegretto' to 'un poco riten.' and then 'a tempo'. The right hand has a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *dolce*. Pedal markings are present: *Ped.* and ** Ped.*. Fingerings are indicated with numbers 1-5. The system ends with a repeat sign.

The fifth system continues the piece. The right hand has a melodic line with eighth notes and quarter notes. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *dolce*. Pedal markings are present: *Ped.* and ** Ped.*. Fingerings are indicated with numbers 1-5. The system ends with a repeat sign.

pp cresc.

2 1 4 5 1 1

♩. * ♩. * ♩. * ♩. * ♩. *

f p

5 4 1 2

♩. *

un poco rit.

a tempo f p f

3 2 1 4 5

p dolce

1 2 3 4

♩. * ♩. * ♩. *

First system of musical notation. The right hand features a melodic line with fingerings 2, 1, 5, 1, 5, 3, 4. The left hand has a bass line with a flat sign. Pedal markings include 'Ped.' and an asterisk. Dynamics include 'cresc.', 'f', and 'ff'. A fermata is present over the final notes.

Second system of musical notation. The right hand has a melodic line with fingerings 1, 4, 1, 4. The left hand has a bass line with a '1/2' marking. Pedal markings include 'Ped.' and an asterisk. Dynamics include 'p con. delicatezza', 'f', and 'p'. A fermata is present over the final notes.

Third system of musical notation. The right hand has a melodic line with fingerings 3, 2, 4, 3. The left hand has a bass line. Pedal markings include 'Ped.' and an asterisk. Dynamics include 'cresc. poco a poco'.

Fourth system of musical notation. The right hand has a melodic line with fingerings 2, 2, 2, 2, 5, 4, 2, 1. The left hand has a bass line with a 'Ped.' marking. Dynamics include 'mf', 'più cresc.', and 'f'. Pedal markings include 'Ped.' and an asterisk.

Fifth system of musical notation. The right hand has a melodic line with fingerings 5, 2, 4, 1. The left hand has a bass line with a 'Ped.' marking. Dynamics include 'f' and 'ff'. A fermata is present over the final notes.



Moritz Moskowski.

II. Deutsch.

M. Moszkowski, Op. 23.

Andante. ♩ = 80.

p *con espress.*

l.H. *cresc.* *mf*

mp

p *più forte* *con calore*

mp

2 *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

505

cresc.

Ped. *

Ped. *

più forte

Ped. *

p

marcato un poco

Ped. *

con anima

Ped. *

This musical score consists of five systems of piano accompaniment. Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in a key with one flat (B-flat) and a 7/8 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. Performance instructions include 'cresc.', 'f appassionato', 'pp', 'dim.', and 'rit. un poco'. The page number '507' is located at the bottom center.

First system of musical notation. The treble staff contains a series of chords and melodic lines. The bass staff features a rhythmic accompaniment with notes and rests. Pedal markings 'Ped.' and asterisks '*' are present below the bass staff.

Second system of musical notation. The treble staff continues with complex chordal textures. The bass staff maintains the accompaniment. Pedal markings 'Ped.' and asterisks '*' are visible.

Third system of musical notation. The instruction *più forte* is written above the bass staff. The treble staff has a melodic line with some grace notes. The bass staff has a more active accompaniment. Pedal markings 'Ped.' and asterisks '*' are present.

Fourth system of musical notation. This system features a prominent rhythmic pattern in the bass staff, consisting of repeated eighth-note figures. The treble staff has chords. Pedal markings 'Ped.' and asterisks '*' are used throughout.

Fifth system of musical notation. The instruction *ritard. un poco* is written above the bass staff. The piece concludes with a final chord in the treble staff. Pedal markings 'Ped.' and asterisks '*' are present.



Kaver Scharwenka.

MORITZ MOSKOWSKI

AMONG the composers of Polish origin who have achieved prominence in contemporary music in Moritz Moskowski, who was born at Berlin, August 23, 1854, and who acquired his musical training first at Dresden and later at Berlin. He is the author of much charming music, which is popular the world over for chamber performance. His two books of "Spanish Dances" contain many gems which have been widely appreciated and have added much to the favor which Moskowski's compositions find with the clientele of the music publishers. His piano-forte solos and duets give evidence of skill in technique and an effusive and spontaneous melodic faculty. He has also written more ambitious work, symphonies and a piano-forte concerto, upon which judgment is yet to be passed. He is a composer of great promise, and from the nature of the

work which he has already given to the public, we may confidently look forward to the maturity of his career for music that will give him a high rank in a profession in which he has already earned an honorable distinction.

The work of such composers as Moskowski, Scharwenka, and Tschaikowsky, already so widely known and universally practiced, has a two-fold significance: First, it indicates a more elevated taste among the masses of those to whom music is a recreation and a refined accomplishment, and secondly, it directs the tendency of popular musical life to a higher plane, and constitutes an educating and upward influence, by which they are brought closer to and enabled more thoroughly to appreciate the greater achievements of the masters who have adorned the volume of musical history with those refulgent pages written by the golden pen of genius.

ANALYSES OF MOSKOWSKI ILLUSTRATIONS.

DEUTSCH.

THIS is No. 2 of the six pieces composed for four hands by Moskowski, (op. 23,) entitled "Aus aller Herren Laender," From Foreign Lands, and arranged for two hands by Pauer. The other five are called Russia, Spain, Poland, Italy, and Hungary. Each is very characteristic, and none more so than "Deutschland," Germany. It is in that serious, harmonious style that belongs to the German Volkslied (National Song). We may consider it as a song consisting of several verses, two in F-major, with short symphonies after them; then one beginning in A-minor, and touching several other keys, G-minor, B-flat major, G-minor again, and D-minor. An episode of sixteen measures conducts us to the fourth verse, or return of the first subject. The last twelve measures form a coda. The whole piece is to be played with a rich, sonorous tone, as if a large chorus were singing it.

No. 1, "Russia," is rather a wild and plaintive piece, like so much Scandinavian music, which, however rapid, has a sad touch about it.

In No. 3 Moskowski shows, as he does in his Spanish "Dances," how well he understands the character of Spanish music. Although in a minor key, this piece has no more seriousness in it than what we might imagine a good Spaniard to feel when giving his whole attention, with all Spanish gravity, to the dance in which he is interested. The entry of the key of C-major, at the 37th measure, is almost electrical, with its bright chords. The piece ends in the key of A-major, "con fuoco," with fire.

No. 4, "Poland," is quite national in style, being in the Mazurka form. It is full of decided accents. The coda is to be played "con malinconia," and with much expression.

No. 5, "Italy," is the most difficult of the collection, chiefly on account of the rapid tempo (presto). It is—a la Tarantelle—extremely gay and brilliant. It is rich in melody, as Italian music is. An analysis of the different subjects will show this. After an introduction of fourteen measures of brilliant chords, and of four measures in the "Secondo," of merry repeated fifths, comes the first melody (m. 75). At measure 35 comes another entirely different melody, with about the same figure. A new melody appears at measure 69, and another at measure 101, and others (all different) at measures 136 and 176. The subject of measure 101 appears again at measure 208. At 216 the key is different, ending in A in place of E. The first subject appears again at 236-295, and a brilliant coda at 296 ends the piece in magnificent style.

No. 6, "Hungary," is as Hungarian as No. 5 was Italian. It reminds one of Volkmann's "Hungarian Sketches," and Brahms's Hungarian Dances, and suggests cymbals and other "schlag-zeng" as the Germans say. It is a good study for the fingers.

Pauer says of Hungarian dances: "The dances of the Hungarians are of quite a special kind, and show a certain similarity to those of the Cossacks. The most remarkable dance of the Hungarians is undoubtedly the Csardas; it begins with a slow movement (Lassu) and becomes by degrees livelier and wilder (Fris), but has throughout a certain chivalrous and ceremonious air. . . . We sometimes meet in them a distant echo of Spanish music, which may result from the fact that the Hungarian musicians belong chiefly to the race of gypsies, many of whom are to be found in Spain."

In this collection a fair knowledge of harmony will very much facilitate the reading of the "Secondo" part, which deals largely in chords in great variety.

SERENATA.

THIS is one of the most graceful and charming of all serenades. It is an instrumental one, like those of Haydn, Mozart, Beethoven, Brahms, etc., as contrasted with vocal serenades, such as those of Schubert, and the operatic serenades in Don Juan, Don Pasquale, Faust, etc. This serenade of Moskowski's is naive and elegant, and seems to come directly from the heart, and from a good and true heart, too. The first part is soft, gentle, and rather plaintive. The second is more fiery (fuocoso) and impatient, and the fire and impatience reach the culminating point at the flourishes which end on the high B. A beautiful cadenza leads us from this exciting episode (perhaps the lover has got impatient at not yet receiving any signs of recognition from his Dulciana), to the calm and confiding affection of the first part. Although comparatively easy, the serenade requires a good deal of practice, especially the third and fourth measures of the second part, (measure 21,) which is an exercise for the wrist, and for the neat execution of the appoggiatura,

which comes *on the beat*, with the bass note: and measure 24, for the stretches in the left-hand part, and the flourishes, beginning on the beat, in the right. The repeated notes must be clear and even. The phrasing of the whole piece is very delicate and precise.

The grace notes in measure 6, and in other similar places, is only a kind of short shake, and does not come on the beat. Some editions have, for the last upper note, in measure 9, F-sharp. The original has E, which, although making a harsher harmony, is much more piquant and interesting than F-sharp. As regards the structure of the serenade, it is in song-form. The phrases of the first part are mostly two measures in length. The ninth and tenth measures are one-bar phrases. In the second part, the phrases are short and abrupt, fitting the impatient character of the movement.

It is a sign of the merit of this charming piece, that it has been arranged for violin, and also for orchestra, and is often played with effect in concerts.

3^{me} BARCAROLLE

BENJAMIN GODARD

Op. 105

Andantino

PIANO *pp*

Ped. * Ped. * Ped. * Ped. *

molto cantando

Ped. * Ped. * Ped. Ped.

rall. a tempo

pp *cresc.*

Ped. * Ped. Ped. Ped. * Ped. *

dim. *pp* *cresc.*

Ped. * Ped. * Ped. Ped. * Ped.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of ascending eighth-note patterns. Pedal markings are present below the bass staff: "Ped." under the first measure, "Ped." under the second, "Ped. *" under the third, "Ped." under the fourth, "Ped." under the fifth, and "Ped. *" under the sixth. Dynamic markings include *f* in the second measure, *dim.* in the third, and *p* in the fourth.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with ascending eighth-note patterns. Pedal markings are present below the bass staff: "Ped." under the first, "Ped." under the second, "*" under the third, "Ped." under the fourth, "Ped." under the fifth, and "Ped. *" under the sixth. Dynamic markings include *pp* in the first, *pp* in the fourth, and *cresc.* in the fifth. Performance instructions include *sempre legato* above the first measure, *rall.* above the third, and *a tempo* above the fourth.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with ascending eighth-note patterns. Pedal markings are present below the bass staff: "Ped." under the first, "*" under the second, "Ped." under the third, "*" under the fourth, "Ped." under the fifth, and "Ped." under the sixth. Dynamic markings include *dim.* in the second, *pp* in the fourth, and *cresc.* in the sixth.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with ascending eighth-note patterns. Pedal markings are present below the bass staff: "Ped." under the first, "Ped." under the second, "Ped." under the third, "Ped." under the fourth, and "Ped." under the fifth. A dynamic marking of *dim.* is placed above the fifth measure.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with ascending eighth-note patterns. Pedal markings are present below the bass staff: "Ped." under the first, "Ped." under the second, "Ped." under the third, "Ped." under the fourth, "*" Ped." under the fifth, "Ped." under the sixth, "Ped." under the seventh, and "Ped." under the eighth. Dynamic markings include *p* in the second, *f* in the fourth, and *pp* in the sixth. A triplet of eighth notes is marked with a "3" above it in the fourth measure.

mp
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc. *f* *dim.*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

p
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc *f* *f* *dim. molto*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

pp
Ped. * ~ Ped. * Ped. * Ped. *

marcato molto e cantando

rall.

Ped. * Ped. * Ped. * Ped. Ped. * Ped.

a tempo

Ped. Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. Ped. Ped. Ped. * Ped.

* Ped. Ped. * Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. The treble clef part features a series of chords and melodic lines with dynamics *ff*, *rall.*, *ff*, and *p*. The bass clef part has a steady accompaniment with dynamics *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*. The system concludes with the markings *m.g.* and *ma.*

Second system of musical notation. The treble clef part begins with a piano (*pp*) dynamic and features a melodic line with dynamics *Ped.*, *Ped.*, and *Ped.*. The bass clef part has a steady accompaniment with dynamics *Ped.*, *Ped.*, and *Ped.*.

Third system of musical notation. This system is primarily a bass clef part with a steady accompaniment, featuring dynamics *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*.

Fourth system of musical notation. The treble clef part features a melodic line with dynamics *cresc.* and *mf*. The bass clef part has a steady accompaniment with dynamics *Ped.*, *Ped.*, *Ped.*, and *Ped.*.

Fifth system of musical notation. The treble clef part features a melodic line with dynamics *rall.*, *dim.*, *a tempo*, *dim.*, *rall.*, and *pp*. The bass clef part has a steady accompaniment with dynamics *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *Ped.*. The system concludes with an asterisk (*) and a final *Ped.* marking.

— BENJAMIN GODARD —

AMONG the best known and most deservedly popular of the contributors to the wealth of instrumental music with which the abundant stores of the present century have been enriched during the past three decades is Benjamin Godard, who was born in Paris in 1849. Godard was educated in the best Parisian schools, and upon entering upon his professional career as a composer, at once took high rank in the field of contemporary art. To those national characteristics, which give grace, vivacity, and a certain elasticity of movement to his work, he adds an admirable feature of thoroughness and theoretical fidelity, and a trait acquired from a careful study and appreciative adaptation of the dreamy imagination of the romantic German school. These peculiarities are harmoniously united, and give a unique individuality to his works, which, strange to say, are no less popular in Germany than in France.

We have few more charming and graceful studies in contemporary music than is presented in in Godard's inimitable orchestral suite: "Scenes poetiques," which are given in four movements; "Dans le Bois," "Dans les Champs," "Au Village," and "Sur la Montagne." It constitutes eminently a pastoral poem in melody, and, aside from an indefinable grace that is wholly French, possesses an exquisiteness of tone-coloring in which nothing is exaggerated, and nothing fails to depict nature with the accurate fidelity of a master hand. This work has been performed innumerable times in Paris, and with almost equal frequency in Germany, where it has been published by Bock and Bote, of Berlin (op. 46.) By his skillful care in the proper employment of the accessories for the attainment of his ideal in poetic and instrumental coloring, avoiding the too common error of excessive floridity in orchestration, he has acquired a prestige above the majority of the German composers in the same field.

Among the works which greatly enhance his reputation is a "Symphonie gothique," of brilliant harmonic construction, and which elicited encom-

iums in the highest circles of art. A lyric scene, as "Diane et Acteon," evinces a degree of dramatic power above the ordinary standard of merit.

His most important work is his dramatic choral symphonie "Tasso," by which he won with distinguished applause the prize offered by the city of Paris. This work will, undoubtedly, be accorded by the critical historians of our age, who will in the years to come assign to their permanent place the fame of those who are of the present day, a higher place than has been yet conceded.

Godard has also achieved a widespread popularity, and a warm place in the favor of the people, by his two hundred "Chansons et Melodies," works which are analogous to the German *lieder*, and which, though not involving the ambition from the art standpoint which invested and characterized his higher works, will undoubtedly live cherished in the hearts of the people to survive many of the great productions of dramatic art to which we are now ready to ascribe the quality of immortality.

These "Chansons et Melodies" have a most important place in the great mission of the art of music, by their admirable tendency to elevate and educate the taste of the masses, and to encourage their best and noblest impulses. They also serve to bring the sympathies of the people nearer to the higher walks of the art, and to give them an insight into its beauties and a comprehension of its mysteries; and it may be that true philosophy will award as great usefulness, if not an equal renown to the genius who causes the poesy of his art to vibrate in the heartstrings of the people and illuminate the firesides of the masses with a radiance from a higher sphere, as to the brilliant intellectuality whose strains are only fitted for Olympus.

Godard is still in the midst of his labors and his usefulness, and that in the bright light of an age of phenomenal brilliancy in the achievements of his art, he has been able to command a recognition of his individuality, entitles him to a high place above the ordinary plane of musical distinction.

SUPPLEMENTARY BEETHOVEN ANALYSES.

SONATA.—In A-Flat Major, Op. 26.

THIS Sonata, although not called a Fantasia, is not entirely in strict sonata form, the first movement being a Theme with variations,

The Thema contains three Periods; the first of sixteen measures, subdivided into two Sections, and four Phrases of four measures each. The second Period is of ten measures, divided into two Sections, and four Phrases, three of which are of two measures.

The third Period is a repetition of the first.

It is amusing to compare the opinions of different writers with regard to this Sonata. The enthusiastic Lenz says that it presents, perhaps, the most perfect unity among its parts, of all the Sonatas, and that the Sonata, as a whole, is perhaps the most perfect of all. On the other hand, Elterlein says that "the Sonata fails in organic unity, that the "Funeral March" "seems as if it were stuck into it," and that "the Rondo is the weakest part of the whole."

All agree, however, as to the exceeding beauty of the andante with variations, and of the Funeral March, and most musicians class it among their favorites.

The Andante is, indeed, a song of rare loveliness. The sweetest touch, the most delicate accents, and careful nuances of light and shade, must go along with a poetic conception, in its performance.

The greater the artist, in Music as in everything else, the better he appreciates the difficulties of his art; and a great German pianist, who had this andante on his repertory, along with only about half-a-dozen others, declared that the whole andante was enormously hard, but that the trill, in the twenty-third measure, (which has to be done with the fourth and fifth fingers, while the thumb and second finger are held down) was simply next to impossible.

The variations all demand the same sweet touch, the same attention to accents and to the marks of expression, as the Thema.

The rhythmical form, in Var. V, measure 4, of four notes to three, must be practiced faithfully, until both hands play with perfect evenness. This is hard, but when once acquired is acquired for all other similar passages. The best way to go to work, perhaps, is to play the left-hand notes a number of times alone, and when they go very fluently, to add the right-hand part. Patient practice will overcome the difficulty. No other way of playing, so as to make it easier, should be thought of for a moment. The last sixteen measures of variation Fifth, form a Coda of surpassing beauty, which, as Lenz says, belongs to the thema as the heavens belong to the earth.

The form of the Scherzo is the usual one, except that the return from the second part to the first is unusually long, reminding one

somewhat of a passage in the Scherzo of the Seventh Symphony, and that to the melodies of the first part, at its return, is added a delicate and beautiful counterpoint, at first mezzo-forte in the treble, and afterwards, still louder, in the bass. Lenz compares the Trio to the waters of a river, rising higher and higher, and threatening to engulf the hardy swimmer, but satisfied, after all, by rocking him gently, and leaving him safe on the dry land of the Scherzo.

In this Scherzo there are many delicate staccatos to observe, with legato passages, either played at the same time with the staccato, or separately.

The Trio is all very legato. The Funeral March is in the usual form of such marches. It is in three parts.

PART I. Contains three principal Periods.

1. Measures 1-8. In A-flat minor, ending in C-flat minor.
2. Measures 9-16. In B-minor, ending in D-major.
3. Measures 21-30. Return to the first period.
2 and 3 are connected by the shorter period of four measures, 16-20.

PART II. ("Trio") is divided (as usual in marches,) into two parts, the first beginning in A-flat major, and ending in E-flat major; the second beginning and ending in A-flat major.

PART III. Contains a repetition of Part I and ends at measure 68-75, with a Coda, in A-flat major.

The march must be played rigorously in time, the notes of the chords struck precisely together.

The roll of the drums and the brilliant trumpet notes in the Trio must be well brought out.

The last movement is in Rondo-form: in which the principal subject returns three or four times.

The principal subject (in A-flat major,) makes three appearances, at measures 1-29, 53-81, and 101-129. The second subject appears twice, at measures 33-49, in the key of the Dominant (E-flat) and at measures 139-155, in the key of the Tonic. A third subject appears at measures 81-104 (counting the repeat.) These subjects are connected by short passages, made up of fragments of the principal subjects.

The execution of this rondo is difficult, and pre-supposes a thorough mastery of five-finger exercises.

The hands must be perfectly quiet, while the fingers perform a genuine "Moto Perpetuo."

CLARA WALTZ.

THIS is a beautiful specimen of Beethoven's waltzes: which like Schubert's, are perfect types of the old German dance of that name. The waltz originated in Germany, and that country of music has ever excelled in it, as well as in the higher musical forms. Indeed, the waltz-form, in its perfection, as represented in its older style by Beethoven and Schubert, and in its modern dress, by Lanner and Strauss, is a high-style of music, though belonging to a very different sphere from that of the Symphony, the Quartett, or the Song.

Whatever is true, in art, is beautiful; and certainly the waltzes of the authors mentioned above, are true, as perfect, in their way, as any

compositions of any other form. The old Waltz was a slow dance, and has given place to the more rapid modern one, as the Minuet has to the Scherzo. The Waltz-form is always very simple. It is formed of sentences of eight or sixteen measures, and these sub-divided into phrases of two or four measures. The modern waltz is generally a Suite of several different waltzes, following each other naturally, or connected by a few modulatory chords, ending in a Coda, which repeats the favorite numbers.

The Clara Waltz has something of this character. It must be played with very sweet tone, and the "chiara-oscuro," (the p's and f's) must be well observed.

Gigue

(aus Exercises u. Suites op.1.)

J. S. Bach.

Allegretto con moto.

PIANO.

The musical score is a piano arrangement of J.S. Bach's Gigue. It is written for two staves (treble and bass clef) and consists of six systems. The tempo is marked 'Allegretto con moto'. The piece is in G minor (one flat) and 3/4 time. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *cresc.*, *poco*, *dim.*, *f*, and *p*. Fingerings are indicated by numbers 1-5. The piece is marked 'PIANO.' and includes the instruction 'm.s.' (maestro's score) and 'm.d. espressivo' (maestro's direction, expressive).

PASSEPIED

Allegretto animato

J Seb Bach

The musical score for 'PASSEPIED' by J. S. Bach is presented in a grand staff format (treble and bass clefs). The piece is in 3/8 time and G major. The tempo is marked 'Allegretto animato'. The score includes various musical notations such as dynamics (piano *p*, forte *f*, sforzando *sfz*), articulation (tenuto *ten*), and fingerings. The piece is characterized by its rhythmic complexity and technical demands, particularly in the right hand's rapid sixteenth-note passages. The score is divided into five systems, each with two staves. The first system includes the tempo marking 'Allegretto animato' and the composer's name 'J Seb Bach'. The second system includes the dynamic marking 'p' and the instruction 'cresc'. The third system includes 'f', 'ten', and 'sfz p cresc'. The fourth system includes 'f' and 'p'. The fifth system includes 'sfz', 'p cresc', and 'f'. The piece concludes with a final cadence. The page number '521' is located at the bottom center, and the page number '7' is at the bottom right.

ten. *f* *dim* *p* *p*

p

p *cresc.*

ten. *f* *mf* *f* *p cresc.*

f *p* *mf* *f* *p cresc.*

First system of musical notation. Treble clef staff contains a melodic line with slurs and accents. Bass clef staff contains a supporting line with slurs. Dynamic markings include *f*, *p*, *sfz*, and *p*. Fingerings are indicated with numbers 1-4.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the supporting line. Dynamic markings include *poco cresce*, *mf*, and *f*. Fingerings are indicated with numbers 1-4.

Third system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the supporting line. Dynamic marking includes *sfz*.

Fourth system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the supporting line. Dynamic markings include *sfz*, *diminuendo sempre*, and *poco marc.*

Fifth system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the supporting line. Dynamic markings include *p*, *piu p*, and *pp*. A *ten.* marking is present at the end of the system.

Largo

von
G. J. Händel.

PIANOFORTE (oder HARFE.)

Largo.

p

mf

p

3

First system of musical notation. Treble and bass clefs. Includes dynamic markings *cres.* and *p*. A wavy line above the staff indicates a vibrato effect.

Second system of musical notation. Treble and bass clefs. Includes dynamic marking *cres.*

Third system of musical notation. Treble and bass clefs. Includes dynamic markings *f* and *ff*. A triplet of eighth notes is marked with a '3' above it.

Fourth system of musical notation. Treble and bass clefs. Includes dynamic marking *ff*. Pedal markings 'Ped.' are present at the end of the system.

Fifth system of musical notation. Treble and bass clefs. Includes dynamic marking *ff*. Pedal markings 'Ped.' and '* Ped.' are present at the end of the system.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with chords and single notes. Pedal markings are present below the bass line.

Ped. Ped. Ped. Ped. Ped.

Second system of musical notation. Includes dynamic markings *cres.* and *pp*. A star symbol is placed below the bass line.

cres. *pp*

Ped. *

Third system of musical notation. Includes a forte dynamic marking *f*. Pedal markings are present below the bass line.

f

Ped. Ped. Ped. Ped. Ped. Ped.

Fourth system of musical notation. Includes a forte dynamic marking *f* and a triplet marking *3*. Pedal markings are present below the bass line.

f *3*

Ped. Ped.

Fifth system of musical notation. Pedal markings are present below the bass line.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

XVIII. FANTASIA E SONATA.

Fantasia.
Adagio. M M $\text{♩} = 76.$

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music. The first system begins with a treble clef and a common time signature, followed by a 3/4 time signature. The tempo is Adagio, with a metronome marking of quarter note = 76. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), *ten.* (tenuto), *mp* (mezzo piano), and *dim.* (diminuendo). There are also articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. A first ending is marked 'a)' in the second system. The score is a single melodic line with a piano accompaniment.

a) *mp* (*mezzo piano, ziemlich schwach*) bedeutet einen Grad von Tonstärke, welcher zwischen *p* u *mf* steht.

3 2 3 2 3 2 2 2 3 3

pp *mfp* *mfp*

pp *poco cresc.* *più cresc.*

p *f* *f*

cre scen - do

cresc.

f *p* *p* *pp*

calando *cresc.*

p *f* *p* *f* *p*

1. 2.

p

pp

First system of musical notation, measures 1-2. Treble clef, key signature of one sharp (F#). Dynamics: *p*, *f*, *p*. Fingerings: 2, 3, 2, 5, 3, 1, 3, 5, 2, 1, 5, 2, 3. Includes slurs and accents.

Second system of musical notation, measures 3-4. Treble clef, key signature of one sharp. Dynamics: *p*, *f*, *p*. Fingerings: 2, 3, 2, 3, 2, 4, 3, 3. Includes slurs and accents.

Third system of musical notation, measures 5-6. Treble clef, key signature of one sharp. Dynamics: *pp*, *p*, *f*, *p*. Includes slurs and accents.

Fourth system of musical notation, measures 7-8. Treble clef, key signature of one sharp. Dynamics: *mf*, *p*, *cresc.*, *f*, *f*, *p*. Fingerings: 3, 4, 2, 2, 5, 3, 1, 4, 3. Includes slurs and accents.

Fifth system of musical notation, measures 9-10. Treble clef, key signature of one sharp. Tempo: **Allegro.** $\text{♩} = 144$. Dynamics: *f*. Includes slurs and accents.

Sixth system of musical notation, measures 11-12. Treble clef, key signature of one sharp. Dynamics: *mp*, *p*, *f*. Includes slurs and accents.

Seventh system of musical notation, measure 13. Treble clef, key signature of one sharp. Dynamics: *mp*. Includes slurs and accents.

First system of musical notation. Treble clef, bass clef. Includes fingerings (1-5), dynamics (*mp*, *p*), and slurs.

Second system of musical notation. Treble clef, bass clef. Includes dynamics (*f*, *p*), slurs, and articulation marks. Labels 'a)' and 'b)' are present.

Third system of musical notation. Treble clef, bass clef. Includes dynamics (*cresc.*, *f*, *p*), slurs, and articulation marks. Labels 'c)' and 'd)' are present.

Fourth system of musical notation. Treble clef, bass clef. Includes dynamics (*cresc.*, *f*, *p*), slurs, and articulation marks. Labels 'cre' and 'scen' are present.

Fifth system of musical notation. Treble clef, bass clef. Includes lyrics 'do - poco - a - poco' and dynamics (*f*). Includes slurs and articulation marks.

Sixth system of musical notation. Treble clef, bass clef. Includes slurs and articulation marks.

a) Diese Begleitungsfigur muss gegen die Oberstimme durchweg zurücktreten.

Small musical notation for exercise b).

Small musical notation for exercise c).

Small musical notation for exercise d).

Small musical notation for exercise e).

6

poco rit.

poco rit.

p rapidamente

Andantino. $\text{♩} = 52.$

p

cresc. f p

f p cresc. mf f

a)

Musical notation system 1, bass clef. It features a piano (*p*) section with a dynamic hairpin and a mezzo-piano (*mp*) section. The music consists of eighth-note patterns with various fingering numbers (1-5) and slurs.

Musical notation system 2, treble clef. It includes a piano (*p*) section, a forte (*f*) section, and a piano (*p*) section with a crescendo (*cresc.*) hairpin. The notation includes slurs and fingering numbers.

Musical notation system 3, treble clef. It features a piano (*p*) section and a mezzo-piano (*mp*) section. The music is characterized by eighth-note patterns with slurs and fingering numbers.

Musical notation system 4, treble clef. It contains a piano (*p*) section, a piano (*p*) section with a crescendo (*cresc.*) hairpin, and a piano (*p*) section with staccato (*stacc.*) markings. The word "scen - du" is written below the notes.

Musical notation system 5, treble clef. It includes a piano (*p*) section, a forte (*f*) section, a piano (*p*) section, and a piano (*p*) section with a crescendo (*cresc.*) hairpin.

Musical notation system 6, bass clef. It features a forte (*f*) section, a piano (*p*) section with a crescendo (*cresc.*) hairpin, a piano (*p*) section, and a piano (*pp*) section. The notation includes slurs and fingering numbers.

a)

b) wie a).

8 Più Allegro. $\text{♩} = 66$.

The musical score consists of six systems, each with a piano accompaniment and a vocal line. The piano part features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The vocal line is a simple melody with lyrics. The first system includes the instruction *il basso molto marcato*. The lyrics are: *de - cre - scen - do - poco - a*. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The tempo is marked *Più Allegro* with a metronome marking of 66 quarter notes per minute. The piano part has a dynamic marking of *f* (forte) at the beginning. The vocal line has a dynamic marking of *de* in the second system. The piano part has a dynamic marking of *poco* in the sixth system. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The tempo is marked *Più Allegro* with a metronome marking of 66 quarter notes per minute. The piano part has a dynamic marking of *f* (forte) at the beginning. The vocal line has a dynamic marking of *de* in the second system. The piano part has a dynamic marking of *poco* in the sixth system.

poco - - - *al* - - - *mp*

decresc. *p ten.* *f*

ten. *p* *f* *ten.* *p* *f*

ten. *p* *f* *ten.* *p* *tre*

ten. *scen* - - *do* - - *f* *ral* - *fp* - - *ten fp* - -

fp *tan* - - *p* - - *do* - - *pp* - - *ten.*

Tempo primo.

First system of musical notation, measures 1-4. The piece is in 2/4 time. The right hand features a melodic line with slurs and dynamic markings of *f*, *p*, *p*, and *pp*. The left hand provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and dynamic markings of *mp*, *f*, *p*, and *p*. The left hand has a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs and dynamic markings of *pp*, *mf*, *mf*, *f*, and *cresc.*. The left hand accompaniment includes slurs and dynamic markings of *poco cresc.* and *più cresc.*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and dynamic markings of *fz*, *p*, and *poco cresc.*. The left hand accompaniment includes slurs and dynamic markings of *p*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and dynamic markings of *mf*, *cresc.*, *mf*, *più cresc.*, and *p*. The left hand accompaniment includes slurs and dynamic markings of *mf*, *mf*, and *f*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs and dynamic markings of *p*, *p*, *f*, and *ff*. The left hand accompaniment includes slurs and dynamic markings of *f*. Fingerings are indicated with numbers 1-5.

a) Musical notation for the first part of the first fingering alternative, measures 21-22.

ADELEN-WALZER

VON

Johann Strauss.

Einleitung.

H. Alberti.

Langsames Walzertempo.

The musical score is written for piano and bass. It begins with a treble clef and a 3/4 time signature. The first system includes a piano (*p*) and pianissimo (*pp*) dynamic marking. The second system features a *pp* marking. The third system has a *pp* marking. The fourth system includes a piano (*p*) and forte (*f*) marking. The fifth system starts with a *cresc.* (crescendo) marking and ends with a forte (*f*) marking. The score contains various musical notations including notes, rests, slurs, and articulation marks. Fingering numbers (1-5) are provided for many notes. The bass line consists of chords and single notes, while the treble line features more complex melodic patterns.

Walzer.

1.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has one sharp (F#) and the time signature is 3/4. The piece is marked 'Walzer.' and begins with a first ending bracket labeled '1.'. The score includes various dynamics: *p* (piano), *f* (forte), and *dolce.* (softly). Fingerings are indicated by numbers 1-5 above notes. The bass line is primarily composed of chords and single notes, while the treble line features more complex melodic patterns with slurs and accents.

First system of musical notation. The right hand features a melodic line with fingerings 4 and 5. The left hand provides a harmonic accompaniment. A dynamic marking of *ff* is present in the right hand.

2.

Second system of musical notation. The right hand has a melodic line with fingerings 3, 1, 2, 3, 5, 3, 2, 1, 2, 1, 5, 2, 1, 3, 2, 1. The left hand has a bass line with fingerings 3 and 4. Dynamic markings include *p* and *mf*.

Third system of musical notation. The right hand has a melodic line with fingerings 1, 2, 1, 5, 1, 2, 1, 5, 3, 2, 1, 4, 5. The left hand has a bass line with fingerings 3 and 4. Dynamic markings include *p* and *mf riten.*

Fourth system of musical notation. The right hand has a melodic line with fingerings 1, 2, 1, 3, 5, 1, 2, 3, 5, 4, 1, 2, 4, 5. The left hand has a bass line with fingerings 3 and 4. Dynamic markings include *p a tempo.* and *f*.

Fifth system of musical notation. The right hand has a melodic line with fingerings 1, 3, 5, 2, 4, 1, 4, 2, 4, 2. The left hand has a bass line with fingerings 3 and 4. Dynamic markings include *p* and *f*.

3.

p *mf* *f*

1. 2.

f *p* *f* *p* *f* *p*

4.

First system of musical notation for exercise 4, measures 1-4. The piece is in 3/4 time with a key signature of two flats. The first two measures are marked *f* (forte) and the last two are marked *p* (piano). Fingerings are indicated by numbers 1-5 above notes. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment.

Second system of musical notation for exercise 4, measures 5-8. The right hand continues with a melodic line featuring slurs and accents, with fingerings 1-5. The left hand accompaniment consists of chords and single notes.

Third system of musical notation for exercise 4, measures 9-12. The right hand features slurs and accents with fingerings 1-5. The left hand accompaniment includes chords and single notes, with dynamic markings *p*, *mf*, and *p*.

Fourth system of musical notation for exercise 4, measures 13-16. The right hand continues with a melodic line and slurs, with fingerings 1-5. The left hand accompaniment consists of chords and single notes.

Fifth system of musical notation for exercise 4, measures 17-20. The right hand features slurs and accents with fingerings 1-5. The left hand accompaniment includes chords and single notes, with dynamic markings *f* and *mf*.

8)

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The piece features a variety of dynamic markings: *mf* (mezzo-forte), *f* (forte), and *p* (piano). Fingerings are indicated by numbers 1-5 above notes, and accents are marked with ^ symbols. The score includes complex passages with slurs and ties, particularly in the right hand. The bass line provides harmonic support with chords and single notes. The piece concludes with a final chord in the bass staff.

Coda. *f*

p *mf* *cresc.*

f *p* *dolce.*

p

f *p* *f*

p *f* *f*

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a melodic line with various fingerings (e.g., 5, 1, 2, 1, 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 3, 4, 5) and dynamics including *p*, *f*, and *p*. The bass staff provides harmonic accompaniment with chords and single notes.

Musical notation for the second system, featuring treble and bass staves. The treble staff continues the melodic line with fingerings (e.g., 4, 3, 4, 3, 3, 1, 5, 3, 1) and dynamics including *f*. The bass staff continues the harmonic accompaniment.

Musical notation for the third system, featuring treble and bass staves. The treble staff contains a melodic line with fingerings (e.g., 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 3, 1, 2, 4, 2, 3, 1, 2) and a dynamic marking of *p*. The bass staff continues the harmonic accompaniment.

Musical notation for the fourth system, featuring treble and bass staves. The treble staff contains a melodic line with fingerings (e.g., 3, 5, 2, 3, 2, 5, 1, 2, 1, 2, 4, 2, 1, 3, 1, 2, 5, 4, 3, 1, 5, 4, 2, 1, 2, 3, 4, 1, 2) and dynamics including *mf*, *cresc.*, and *f*. The bass staff continues the harmonic accompaniment.

Musical notation for the fifth system, featuring treble and bass staves. The treble staff contains a melodic line with fingerings (e.g., 4, 2, 4, 2, 3, 4, 4, 1, 4, 2, 1, 2, 1) and a dynamic marking of *f*. The bass staff continues the harmonic accompaniment.

Musical notation for the sixth system, featuring treble and bass staves. The treble staff contains a melodic line with fingerings (e.g., 2, 3, 4, 5, 1, 2, 4, 2, 5, 4, 1, 2, 4, 5) and a dynamic marking of *f*. The bass staff continues the harmonic accompaniment.

Vingt quatre Préludes.

A. Mr J. C. Fessler.

Fr. Chopin, Op. 28.

1. **Agitato.**

più f

dim. *meno f* *cresc.*

stretto

ff *dimin.* *p* *piu p*

p *dim. e rit.* *pp*

2. *Lento.* *p* *legatissimo* *vibrato*

p *stentando* *pp* *riten.* *sostenuto* *più p*

3. *Vivace.* *p* *leggiero*

ten.

dolce

poco cresc.

mf >

dimin.

p

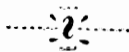
leggiere

sempre p

poco cresc.

dim.

DANSE OSSIANIQUE.



L.M. COTTSCALK.

Moderato. $\text{♩} = 78.$

pp

leggiere

scintillante.

pp

p

bien rythme.

sempre. p

3 4 3
1 3 2 3 2

3 4 3
1 3 2 3 2

First system of musical notation. The right hand (treble clef) features a series of chords and a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *p* is present.

Second system of musical notation. The right hand continues with chords and a triplet. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a triplet and chords. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a triplet and chords. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a triplet and chords. The left hand continues the eighth-note accompaniment.

Tranquillo

Tempo giusto. *grazioso*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Tempo giusto.' and the character is 'grazioso'. The music begins with a series of quarter notes in the right hand, followed by a triplet of eighth notes. The left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. It features a triplet of eighth notes in the right hand, followed by a series of quarter notes. The left hand continues with quarter notes. There are some markings 'R' and 'L' in the right hand, possibly indicating right and left hand positions or fingerings.

The third system shows more complex rhythmic patterns in the right hand, including eighth and sixteenth notes. The left hand remains mostly quarter notes. There are markings 'R' and 'L' in the right hand, and some numbers like '1 2 1' and '2 1' above the notes, likely indicating fingerings.

The fourth system continues with similar rhythmic patterns. The right hand has more active lines with eighth and sixteenth notes, while the left hand provides a consistent accompaniment. There are markings 'R' and 'L' in the right hand.

The fifth system concludes the piece. It features a long melodic line in the right hand, possibly a phrase, with a slur over it. The left hand continues with quarter notes. There are markings 'h' above the notes in the right hand.

senza *rf* *dim* R L R L

This system contains the first two measures of the piece. The right hand features a series of eighth-note patterns, with the first measure marked 'senza rf' and the second 'dim'. Fingerings are indicated with numbers 1-4. The left hand provides a simple accompaniment.

R L R L

This system contains the next two measures. The right hand continues with eighth-note patterns, alternating between R and L hands. The left hand accompaniment remains consistent.

8. *pp* *brill*

This system contains the third and fourth measures. The right hand has a trill in the third measure, marked 'pp' and 'brill'. The left hand accompaniment continues.

8. *brill* *volante*

This system contains the fifth and sixth measures. The right hand features a trill in the fifth measure, marked 'brill' and 'volante'. The left hand accompaniment continues.

8. *scintillante* *brill* *senza rall*

This system contains the seventh and eighth measures. The right hand has a trill in the seventh measure, marked 'scintillante' and 'brill'. The eighth measure is marked 'senza rall'. The left hand accompaniment concludes the piece.

8

8

armonioso

Musical notation for the first system, measures 8-11. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and triplets, while the left hand provides a steady accompaniment of eighth notes.

8

Musical notation for the second system, measures 12-15. The right hand continues with eighth-note patterns and triplets, and the left hand maintains the accompaniment.

8

Musical notation for the third system, measures 16-19. The right hand has a dense texture of sixteenth-note triplets, while the left hand plays a simple harmonic accompaniment.

8

Musical notation for the fourth system, measures 20-23. The right hand features a melodic line with slurs and triplets. The left hand has a simple accompaniment. The word *morendo* is written in the right hand.

Tempo 1°

Musical notation for the fifth system, measures 24-27. The tempo is marked *Tempo 1°*. The right hand has a melodic line with slurs and triplets, and the left hand has a simple accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with various ornaments and a steady accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the treble clef and continues the melodic and accompanimental lines.

Third system of musical notation, featuring a *pp* (pianissimo) dynamic marking. It includes a sixteenth-note run in the treble clef and a bass clef accompaniment.

8

Fourth system of musical notation, marked with a dotted line above the first measure. It features a dense texture of sixteenth-note chords in the treble clef and a bass clef accompaniment.

8

Fifth system of musical notation, marked with a dotted line above the first measure. It includes a *morendo* (diminuendo) instruction. The system concludes with a double bar line.

2.

BRAUTGESANG.

Jensen.

Con tenerezza

Piano.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, while the left hand (bass clef) provides a steady accompaniment with eighth notes. The dynamic marking *p* is placed above the first measure. There are four asterisks (*) below the staff, marking specific measures.

The second system continues the piano accompaniment. The right hand features more complex chordal textures and melodic lines. The left hand maintains its accompaniment. The dynamic marking *mf* is placed above the first measure. There are three asterisks (*) below the staff.

The third system of the piano accompaniment shows a continuation of the musical themes. The right hand has a mix of chords and moving lines. The left hand accompaniment is consistent. The dynamic marking *p* is placed above the first measure. There are four asterisks (*) below the staff.

The fourth and final system of the piano accompaniment concludes the piece. The right hand has a mix of chords and moving lines. The left hand accompaniment is consistent. The dynamic marking *mf* is placed above the first measure, and *p* is placed above the third measure. There are five asterisks (*) below the staff.

sempre *p* e dolce

This system contains the first two measures of the piece. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first measure features a piano (*p*) and dolce marking. The notation includes a treble clef, a bass clef, and various musical symbols such as slurs, ties, and dynamic markings.

Ped. *

This system contains measures 3 through 6. It continues the melodic and harmonic development of the piece, featuring similar notation to the first system, including slurs and dynamic markings.

Ped. * Ped. * Ped. *

This system contains measures 7 through 10. The musical texture remains consistent with the previous systems, showing the interaction between the treble and bass staves.

Ped. *

This system contains the final four measures of the piece (measures 11-14). The notation concludes with sustained chords and melodic fragments, ending with a final cadence.

Ped. * Ped. * Ped. *

First system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics: *mf* (mezzo-forte) at the start, *p* (piano) at the end. Pedal markings: *Ped.* and asterisks (*) are placed below the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) and *p* (piano). *cresc.* (crescendo) is written above the treble staff. Pedal markings: *Ped.* and asterisks (*) are placed below the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *decresc.* (decrescendo). Pedal markings: *Ped.* and asterisks (*) are placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *cresc.* (crescendo), and *f* (forte). Pedal markings: *Ped.* and asterisks (*) are placed below the bass staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* and asterisks (*) are placed below the bass staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a bass line in the bass. Dynamics include *decresc.* and *p*. There are asterisks and the word *Ped.* under the bass line.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. Dynamics include *mf*, *cresc.*, and *f*. There are asterisks and the word *Ped.* under the bass line.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a complex texture with many notes in the treble and a bass line. There is an asterisk and the word *Ped.* under the bass line.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a complex texture with many notes in the treble and a bass line. There are asterisks and the word *Ped.* under the bass line.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. Dynamics include *p*. There are asterisks and the word *Ped.* under the bass line.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking *mf* is present in the first measure. There are two asterisks (*) below the staff, one under the first measure and one under the second measure.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music continues with various dynamics: *mf*, *p*, *f*, *mf*, and *p*. There are four asterisks (*) below the staff, located under the second, fourth, sixth, and eighth measures.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the right hand and a bass line in the left hand. There are two asterisks (*) below the staff, one under the first measure and one under the second measure.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the right hand and a bass line in the left hand. There are six asterisks (*) below the staff, located under the first, second, third, fourth, fifth, and sixth measures.

The first system of music consists of two staves. The treble staff begins with a quarter rest, followed by a half note chord (F#4, A#4) and a quarter note chord (F#4, A#4). The bass staff starts with a quarter note chord (F#2, A#2), followed by a half note chord (F#2, A#2) and a quarter note chord (F#2, A#2). There are two asterisks (*) under the bass staff, one under the first measure and one under the second measure. A 'Ped.' marking is placed below the first measure of the bass staff.

The second system continues with two staves. The treble staff has a half note chord (F#4, A#4) and a quarter note chord (F#4, A#4). The bass staff has a half note chord (F#2, A#2) and a quarter note chord (F#2, A#2). There are four asterisks (*) under the bass staff, alternating with 'Ped.' markings in the first, third, and fifth measures.

The third system features two staves. The treble staff starts with a mezzo-forte (*mf*) dynamic marking, followed by a half note chord (F#4, A#4) and a quarter note chord (F#4, A#4). The bass staff has a half note chord (F#2, A#2) and a quarter note chord (F#2, A#2). There are four asterisks (*) under the bass staff, alternating with 'Ped.' markings in the first, third, and fifth measures.

The fourth system consists of two staves. The treble staff begins with a piano (*p*) dynamic marking, followed by a half note chord (F#4, A#4) and a quarter note chord (F#4, A#4). The bass staff has a half note chord (F#2, A#2) and a quarter note chord (F#2, A#2). There are three asterisks (*) under the bass staff, alternating with 'Ped.' markings in the first, third, and fifth measures. A crescendo hairpin is visible in the treble staff, leading to a forte (*f*) dynamic marking in the final measure.

First system of musical notation, measures 1-4. The piece is in D major (two sharps). The first measure is marked *p*. The second measure is marked *f*. The third measure is marked *p*. The fourth measure is marked *f*. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

Second system of musical notation, measures 5-8. The piece is in D major. The second measure is marked *decresc.*. The fourth measure is marked *p*. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

Third system of musical notation, measures 9-12. The piece is in D major. The second measure is marked *f* *affettuoso*. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

Fourth system of musical notation, measures 13-16. The piece is in D major. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

mf dim. *p delicato*

pp *sempre p*

f

KEY

TO THE

Correct Pronunciation of French, German and Italian Words.

ITALIAN.

VOWELS.

A has but one sound, as *ā* in *far*.
E has two sounds, (1) the sound of *ē* as in *end*; (2) the sound of *ā* as in *late*.
I has but one sound, as *ī* in *me*.
J is a vowel and has two sounds: (1.) at the beginning of a syllable it has the sound of *y*, as in *you*; (2.) at the end of a word it is the same as the Italian *i*, that is *ī*, as in *me*.
O has two sounds: (1) *ō* as in *so*; and (2.) *ō* as in *tot*.
U has but the one sound of *oo*, as in *fool*.

CONSONANTS.

B, *d*, *f*, *l*, *n*, *p*, *q*, and *v*, have the same sounds as in English.
C, when it occurs before *a*, *o*, and *u*, has the sound of *k*; when before *e*, *i* and *y*, the sound of *tsh* or that of *ch* in *check*.
Ch, when used before *e* or *i*, has the sound of *k*.
G, when used before *a*, *o*, or *u*, has the hard sound as in *good*. Before *e* or *i* it has the sound of *j* or *g* soft as in *gent*. When doubled and followed by *e* or *i* it has the sound of *dj*; or of *dg* in *dodge*.
Gh, when followed by *e*, or *i*, has the sound of *g* as in *gone*.
Gl, when followed by a vowel preceded by *i* is pronounced like *ll* in *mill*.
Gn, when followed by *a*, *e*, *i*, *o*, or *u*, is pronounced like *ni* in *pinton*.
Gua, *gue*, *gui*, are pronounced *gwā*, *gwā*, *gwē*.
Gua, *gio*, *giu*, are pronounced *djiā*, *djiō*, *djiou*, in one syllable, with the *i* but faintly sounded.
S has two sounds: (1) hard as in *sis*; and (2.) soft as in *please*. When occurring between vowels it usually has the soft sound.
Sc, before *e* or *i*, has the sound of *sh* in *should*; before *a*, *o*, or *u*, it has the sound of *sk*.
Sch has but one sound, that of *sk* or *sch* in *scholar*.
Scia, *scio*, *sciū*, are pronounced *shā*, *shō*, *shoo*.
È at the beginning of words is used like the English, but in any other position it should have a rolling sound.
W and *X* do not occur in Italian except in words that are of foreign derivation.
Z usually has the sound of *ts*; but it is sometimes used like *dz*.
 The pronunciation of Italian words is much easier than is generally supposed by those who have not studied the language, because they are pronounced exactly as written. There are no silent letters except *h*. The vowels always preserve the sound assigned to them in the above table, forming no diphthongs and being independent of the consonants with which they may be used.
 In words of two or more syllables the penult or ante-penult, i. e., the second or third syllable from the end of the word, is usually slightly accented, but rarely the last syllable.

GERMAN.

VOWELS.

A has the sound of *ā*, as in *far*.
Au has the sound of *ou*, as in *house*.
Ä rarely occurs, and has the sound of *i* long, as in *ice*.
Äe or *ä*, when long, has the sound of *ā*, as in *ate*; when short, it has the sound of *ē*, as in *ent*.
Aeu or *äu* has the sound of *oy*, as in *toy*.
E has two sounds: (1) that of *ē*, as in *net*; (2) that of *ā*, in *late*.
Ei has the long sound of *i*, as *i* in *line*.
Eu has the sound of *oi*, as in *moist*.
I has the short sound, as *i* in *ill*.
Ie has the sound of *ē*, as in *me*.
O has two sounds: (1) that of *ō*, as in *old*; and (2) that of *ō*, as in *not*.
Oe or *ö* has the sound of *o*, as in *love*.
U has the sound of *oo*, of in *moon*.
Ue or *ü*, has the sound of the French *ü*, (see French vowels).
Y does not occur except in foreign words, where it does not differ from *i*.

CONSONANTS.

B and *d* have the same sound as in English.
C only occurs in foreign words; when used *e*, *i*, or *y* it has the sound of *ts*; before all other letters it has the sound of *k*.
Ch has no equivalent in English. It has two sounds; when preceded by *a*, *o*, *u*, or *au*, it has a guttural sound as in the word *Bach*. When preceded by *e*, *ei*, *i*, *ä*, *o*, *au*, *eu*, or *ü* it is a palatal aspirate as *kh*. At the beginning of words it has the sound of *k*.
Chs has the sound of *ks* or *x*.

F, *l*, *m*, *p*, *t* and *x*, have the same sounds as in the English.
G has the hard sound as in *got*.
H, at the beginning of words is aspirated; between vowels the aspiration is faint, and when preceded by a consonant it is mute; but when this occurs it gives the preceding vowel the long sound.
J corresponds to *y* as in *yet*, and always precedes a vowel.
K is the same as in English, but is never mute when used before *n*.
Ny has the sound of *ng* as in *strength*, except in compound words in which the first ends in *n*, and the last in *g* when they are sounded separately.
Q is always combined with *u*, and together they are sounded like *kw*.
Ph is like *f*.
Pf unites the two letters in a single sound which is produced with compressed lips.
R has a more distinct sound than in English, and is the same wherever it occurs.
S is the same as in English. At the end of words and between vowels it frequently has the sound of *z*.
Sch has the sound of *sh*, as in *shift*.
Th has but the sound *t*, the *h* being silent.
Tz emphasizes the sound of *z*.
V has the sound of *f*.
W corresponds to the English *v*.
Z has the sound of *ts* as in *frets*.

FRENCH.

VOWELS.

A has two sounds: (1) *ā* as in *far*; (2) *ā* as in *add*.
Äi has the sound of *a* long, as *ā* in *late*.
Au has the sound of *o*.
E has three sounds: (1) as *ē* in *net*; (2) as *ā* in *late*; (3) as *ū* in *but*. It is sometimes silent at the end of words.
Ei is similar to *ā*, as in *late*.
Eu is similar to *ū* in *but*.
I has two sounds: (1) that of *i*, as in *ill*; and (2.) of *ē* long, as in *be*.
Äe is similar to *in*, as in *medial*.
Ie has the sound of *ee*, as in *see*.
O has two sounds: (1) like *ō* in *not*; and (2) like *ō* in *note*.
U has no equivalent in English, but is similar to the sound of *e*, as in *new*. In this work the French *u* will be indicated thus, *ü*.
Y, when at the beginning of a word, or when used between two consonants, or standing as a syllable, is the same as the French *i*. Between two vowels it is the same as double *i* (*ii*), the first forming a diphthong with the preceding vowel, and the second with the one following.

CONSONANTS.

Consonants when they occur at the end of a word are sometimes silent.
B is the same as in English.
C has two sounds: (1) when used before *a*, *o*, or *u* the sound of *k*; (2) when written with the cedilla (thus *c*), or used before *e*, or *i* it has the sound of *s*. *C* at the end of a word is sounded, unless preceded by *n*, when it is mute.
Ch is sounded like *sh* in *ship*. In words of Greek origin it is sounded like *k*.
D is the same as in English. It is sometimes silent at the end of words.
F is the same as in English. When it occurs at the end of words it is usually sounded.
G occurring before *a*, *o*, or *u*, has the hard sound as in *good*; but when followed by *e*, *i*, or *y*, it is pronounced like *z*, as in *azure*. In the combinations *gue* and *gui* the *u* is mute and the *g* preserves its hard sound.
Gn is sounded like *ni* in *union*.
H is silent, or slightly aspirated.
J has the sound of *z* in *azure*.
K preserves its English sound.
L has two sounds: (1) the same as in English; and (2) the liquid sound as in *billion*.
M and *N* have the English sound except when nasal. When preceded by a vowel in the same syllable they are nasal unless immediately followed by a vowel in the next syllable.
Am, *An*, *em*, and *en*, have a sound similar to *änh*.
Im, *in*, *aim*, *ain*, *cin*, and *cin*, have the sound of *änh*.
Om and *on*, have the sound of *önh*.
P usually has the English sound. It is frequently silent, and always when occurring at the end of a word.
Q is usually followed by *u*; when this occurs they have the sound of the letter *k*.
R is pronounced less smoothly than in English. It is sometimes silent when following the vowel *e*.
S usually has the English sound. Occurring between vowels it is generally sounded as in *those*.

PRONOUNCING DICTIONARY

OF

Technical Terms and Phrases with Definitions.

4, the name of the sixth tone in the natural scale.

Abandon. Without restraint; an easy, nonchalant style.

Abandonatamente. (It. äb-bän-dö-nä-tä-mäní-té.) With feeling, with enthusiasm.

Abbellare. (It. äb-bél-lä-ré.) Florid; to embellish; to ornament.

Abendmusik. (Ger.) Music appropriate for evening; serenade.

Ab initio. (Lat. äb in-é-shí-ö.) *Da Capo.*

A Capella. (It. ä cäp-päl'-lä.) In the church style; voices without accompaniment.

A capriccio. (It. ä käp-prét-shé-ö-) In a capricious manner; according to the inclination of the performer.

Accelerando. (It. ät-tshél-ä-rän-dö. Abbreviated *Accel.*, and *Acceldo.*) Accelerating; with increasing velocity.

Accent. A special emphasis or stress upon a particular note or chord for the purpose of showing its position in the bar, and rendering a passage intelligible.

Accent. oratorical. The emphasis prompted by caprice which gives to a performance a varied and individual expression.

Accent. rythmical. An unvarying succession of groups of notes symmetrical in their relation to each other.

Accentuato. (It. ät-tshén-too-ä'-tö.) Emphasized; distinctly accented.

Accidentals. A name given to notes that do not belong to the key which occasionally occur in a composition.

Accompaniment. (abbreviated *Accom.* or *Accomp.*) Vocal or instrumental parts in a composition; independent of the principal melody used to give coloring to it and enhance the effect.

Accompanied Recitative. A recitative or musical declamation having parts adapted for several instruments.

Accrescendo. (It. äk-kré-shän-dö.) Increasing in volume and power of tone.

Acoustics. (ä-coos'-tics.) The science of sound.

Adagio. (abbreviated *Adag.*; ä-dä'-jé-ö.) Opinions differ as to the comparative speed implied by the terms "grave," "largo" and "adagio," as they have been variously employed by different writers. It is safe, however, to define the term as very slow, although not so slow as *largo*.

Adagietto. (ä-dä'-jé-ät'-tö.) A short adagio movement.

Adagissimo. (ä-dä'-jés'-sè-mö.) Slower than adagio.

Adaptation. Consistency between words and music.

Ad Libitum. (Lat. äb lib'-i-tum.) At will; at pleasure. Changing time to suit the fancy of the player.

A due. (Fr. ä-doo'-é.) For two. Applied to voices or instruments, but generally used in orchestral scores.

A dur. (Ger. ä-door') The key of a major.

Aesthetics. (és-thét'-iks.) The philosophy of taste; the science of the beautiful. All in musical art that appeals to the soul.

Affettuoso. (It. äf-fét-too-ö'-zö.) With pathos; with deep feeling.

Agilità. (It. ä-jél'-é-tä.) Agility; with lightness and ease.

Agilmente. (It. ä-jél-män'-té.) Cheerful; gay; with animation.

Agitato. (It. äj-é-tä'-tö.) Agitated, disturbed; commonly implying a hurried movement.

Agnus Delí. (Lat. äg-nüs dä'-é.) Lamb of God. One of the movements in the service of mass.

Agrements. (ä-grä'-mäh.) Embellishments.

Air. A short tune; a melody with or without words.

Ais. (Ger. ois.) A sharp.

A la chasse. (Fr. ä lä chäss.) Style suggestive of the chase; in hunting style.

A la militaire. (Fr. ä lä mil-lär') Military style; after the manner of a march.

Albada. (Spa. äl-bä'-dá.) Music appropriate for morning.

Al, all, alla, alle. Meaning to thee; in the manner of.

Alla Breve. (It. ä-lä brä-vé.) A term employed by early composers of church music to indicate a species of common time.

Allegretto. (It. ä-lél-grä-tö.) Diminutive of *Allegro*; light and cheerful, but less rapid.

Allegro. (It. ä-lä'-grö.) Cheerful; a tempo mark in music, denoting a rapid movement, but often modified when used in conjunction with other words.

Allegro agitato. (It. ä-lä'-grö äj-é-tä'-tö.) Quick movement, expressive of agitation.

Allegro brillante. (It. ä-lä'-grö brél-län-té.) Quick movement, requiring a vivacious, spirited style of execution.

Allegro äi bravura. (It. ä-lä'-grö dèbrä-voö'-rä.) Quick, with spirit; vivacity and brilliancy of execution.

Allegro quisto. (It. ä-lä'-grö joos'-tö.) Quick, with exactness and precision.

Allegro moderato. (It. ä-lä'-grö möd-é-rä-tö.) Moderately quick.

Allegro veloce. (It. ä-lä'-grö vé-lö'-tshé.) Quick, with great velocity.

Allelujah. (Heb. ä-l-lé-loo'-yä.) Praise the Lord.

Allemande. (Fr. ä-mänd') A movement of the suite; a slow dance peculiar to Switzerland and Germany.

Al Segno. (It. ä-l sän-yö.) To the sign; return to the sign *S*: and play from that place in the piece to the word "Fine" or the mark \frown over a double bar.

Allissimo. (It. ä-l-tés'-sè mo.) Extremely high pitch.

Alto. (It. ä-l'tö.) High, in chorus for male singers the highest voice. In mixed chorus the lowest female voice, commonly termed *contralto*.

Alto clef. C-clef on third line of staff.

Amabile. (It. ä-mä'-bè-lé.) Gentle; graceful; affectionately.

A major. Key in which the fundamental tone is the sixth diatonic tone in the scale of C major.

Amarezza. (It. ä-mä-rät'-zä.) Bitterness; grief; affectio; sorrow.

Amateur. (Fr. äm-mä-tür') One who is skillful and proficient, and possesses a refined musical taste, but does not make music a profession.

Ambrosian Chant. The ecclesiastical music employed by St. Ambrose, Bishop of Milan, in the fourth century, (see Chart No. 1.)

Amen. So be it. Final word in Psalms and other sacred compositions.

American fingering. Method of fingering in which the sign X is used to indicate the thumb in distinction from the foreign fingering in which the thumb is called first finger. The American fingering is rapidly giving way to the foreign, owing to the extensive introduction of foreign music and methods, and the obvious inconvenience of sustaining two systems of fingering. The difference between the two methods is merely nominal.

A mezza aria. (It. ä mä'-sä ä'-rè-ä.) An air partaking of the style of recitative.

A moll. (Ger. ä möl.) The key of A minor.

A monocord. (Fr. ä mon'-ö körd.) On one string.

Amore. (It. ä-mö-ré.) Love; tenderness.

Amoroso. (It. ä-mö-rö-zö.) In a tender, loving, affectionate style; with warmth.

Amusement. A composition designed to please rather than improve the player; frequently employed in a course of pianoforte exercises.

Analysis. The resolution of a composition into its elemental and component parts for the purpose of showing the method of its construction and discovering its "form" and "content."

The advantage of supplementing the study and practice of classical compositions, with a knowledge of their construction, has been recognized and attested by the most eminent directors, teachers, and virtuosí. The earliest attempts in this direction were made about the year 1817, and since that time analytical treatises upon noted classical works have become quite common, and have contributed largely to a general understanding and appreciation of them among musical amateurs.

Andamento. (It. ä-n-dän'-tö.) Comparatively slow movement; also an auxiliary episode or idea introduced in a fugue to give it variety.

Andante. (It. ä-n-dän'-té.) A word literally meaning "to go," used to designate a rather slow rate of movement.

Like *Allegro*, and many other time-indications, it is often modified by the addition of other words.

Andante affettuoso. (It. ä-n-dän'-té äf-fet-too-ö'-zö.) Moderately slow movement, with pathetic expression.

Andante amabile. (It. ä-mä'-bè-lé.) Moderately slow movement, with affectionate expression.

Andante cantabile. (It. cän-tä'-bè-lé.) Moderately slow movement in a singing melodious style.

Andante con moto. (It. kön-mö-tö.) Moving easily and gracefully. Somewhat lively; expressive of agitation or excitement.

Andante grazioso. (It. grä-tsé-ö'-zö.) Moderately slow, in easy and graceful style.

Andante largo, (It. *än-dan'-tö lärgö*.) Precise, deliberate, distinct.

Andante pastorale, (It. *än-dän'-tö päst-tö-rä'-lö*.) Moderately slow movement, simplicity in style.

Andantino, (It. *än-dän'-tö nö*.) Slower than *andante*.

Andar diritto, (It. *än-där' dö-rö-tö*.) To continue without pause.

Andare a tempo, (It. *än-dä'-rö ä tēm'-pö*.) To play (or sing) in time.

Andte. Abbreviation of *andante*.

Aneanes, (Gr. *än-ö-ä'-nēs*.) Methods and harmonies of ancient Greeks.

Anelatamente, (It. *än-ä-län-tö-män'-tö*.) With fervor, ardently.

Anelanza, (It. *än-ä-län'-tsä*.) Shortness of breath.

Anelito, (It. *än-ä-lö-tö*.) See *Supra*.

Anfangsritornell, (Ger. *än'-fängs-rö-tör-nöl'*.) Symphony introducing an air.

Angeben, (Ger. *än'-göl-b'n*.) The utterance of a sound or tone.

Angenehm, (Ger. *än'-ghön-äm'*.) Pleasing, sweet.

Angore, (It. *än-gö'-rö*.) Expressing grief, anguish, passion.

Angstlich, (Ger. *ängst'-likh*.) Timid, anxious, uncertain.

Anhaltende cadenz, (Ger. *än'-häl-tön-dö kädönt's'*.) Pedal note. A sustained or prolonged cadence.

Anima, (It. *än-ä-mä*.) Lively, animated.

Animo, (It. *än-nö-mö*.) Bold, spirited.

Animosissimo, (It. *än-ö-mö-zös'-sö-mö*.) With excessive boldness or energy.

Anklang, (Ger. *än'-kläng*.) Harmony, sympathy.

Anklängen, (Ger. *än'-klän-gön*.) To accord in expression.

Anlage, (Ger. *än'-lä-ghö*.) Plan of composition.

Anlauten, (Ger. *än'-lou-f'n*.) To augment or swell the sound.

Anleitung, (Ger. *än'-li-toong*.) Prelude, introductory.

Anomalies, Scales in keyed instruments which are incapable of being perfectly harmonized.

Anomalous chord, A chord of irregular intervals.

Anschlag, (Ger. *än'-shlag*.) The striking of a chord. (Piano, the touch.)

Anspielen, (Ger. *än'-spöl'n*.) To play first.

Anstimmen, (Ger. *än'-stüm-mön*.) Vocal, to begin the song; instrumental, to tune.

Antecedent. The subject of a fugue.

Antanzen, (Ger. *än'-tän-ts'n*.) To begin to dance.

Anthem. A vocal composition of sacred theme, for church use, and generally adapted to organ accompaniment.

Anthem, choral. An anthem in slow measure for many voices.

Anthem full. Anthem exclusively of chorus.

Anthem solo. Anthem of choruses interspersed with solos.

Anthropoglossa, (Gr. *än-thrö-pö-glös'-sä*.) The organ stop known as *vox humana*.

Antibachusius, (Gr. *än'-ti-bäk'-ki-üs*.) A musical foot having first and second long, and third syllable short, as —, —, —.

Antifonal, (Spa. *än-tö-fö-näl'*.) An anthem.

Antifoni suoni, (It. *än-tö-fö-nö swö'-nö*.) Notes forming a concord, but which may be two or more octaves apart.

Antipasto, (Spa. *än-tö-päs-tö*.) A musical foot of four syllables, first and fourth short, and intermediate long.

Antiphone, (Gr. *än'-tö-fö-nö*.) The response in choir part singing, or between congregation and priest.

Antiphonies, (Fr. *än-tö-fö-nö*.) Book of anthems.

Antithesis. Contrast, the response in fugues.

A otto voce, (It. *ä öt-tö vö'-tschö*.) Adapted to eight voices.

Aphony. Loss of voice.

A piacere, (It. *ä pä-ä-tshä-män'-tö*.) To suit the pleasure of singer or player.

Aplomb, (Fr. *ä plönh*.) In precise time.

A poco, (It. *ä pö'-kö*.) By degrees.

A poco piu lento, (It. *ä pö'-kö pö-oo län'-tö*.) Gradually slower.

A poco piu mosso, (It. *ä pö'-kö pö-oo mös-sö*.) With slightly increased motion.

Apollo. In heathen mythology, the god of music, to whom was ascribed the invention of the lyre.

Apotome, (Gr. *äp'-ö-töme*.) A major tone, less an interval of a major semi-tone reduced by a comma.

Appau, (äp-pö.) Tones assimilating those of singing birds.

Applicatur, (Ger. *äp-plö-kä-too'*.) The science of fingering.

Appoggiatura, (It. *äp-pö-d-jö-ä-too'-röl*.) A note added for artistic effect.

Apré, (Fr. *äpr*.) Harsh. *Aprément* (*äpr-mönh*.) Harshly.

Apunetation, (Spa. *ä-poon-tä-thö-ön'*.) Marking notes in music.

Apunto, (It. *ä-poon-tö*.) Correctly, precisely.

A quattro mani, (It. *ä quat'-tro mä-nö*.) For two performers (four hands). (Fr. *ä kät'r mänh*.)

A quattro or, a 4, (It.) A quartette, four voices or instruments.

A quattro parti, (It. *ä kät'-rö pär-tö*.) In four parts.

A quattro tempi staccati e vivace, (It. *ä kät'-trö tēm-pö stäk-kä-tö ä vö-vä'-tshö*.) Measure in four time to be entered in a spirited manner.

Arbitrii, (Lat. *är-bit'-ri-ö*.) Improvisations for effect introduced at pleasure in singing.

Arche, (Ger. *är'-khö*.) Sounding board in an organ.

Ardente, (It. *är-dän-tö*.) Vehement, ardent.

Ardito, (It. *är-dö-tö*.) Energetic, with force.

Ardito di molto, (It. *är-dö-tö dö möl'-tö*.) Uniting passion with energy.

Arctimian syllables. The syllables, ut, re, fa, sol, la, used in the six-note system of d'Arezzo.

Aria, (It. *ä-rö-ä*.) Tune by a single voice, with or without accompaniment. *A. buffa* (boof-fä) humorous; *a. cantabile* (kän-tä'-böl-lö), gracefully expressive; *a. concertata* (kön-tsher-tä'-tä), concerted air with orchestral accompaniments; *a. di bravura* (dö brä-voö' rä) in florid style with much freedom of expression.

A rigore del tempo, (It. *ä-rö-gö-rö dö tēm'-pö*.) Strictly in time.

Arioso, (ä-rö-ö-zö.) Resembling an aria but less pretentious in construction.

Armer le clef, (Fr. *är-mä lä klä*.) The flats and sharps immediately after the clef.

Arpador, (Spa. *är-pä-dor'*.) The harper.

Arpeggiato, (It. *är-päd-jö-ä-tö*.) Music played in imitation of the harp, harp music.

Arpeggio, (It. *är-päd-jö-ö*.) The notes of a chord played quickly one after another, in harp style.

Arrangement. The adaptation of the whole or parts of musical compositions for purposes or instruments other than those for which they were designed.

Ars canendi, (Lat. *ärs-kän-ön'-dö*.) The art of singing with expression; *a. componendis* (köm'-pö-nön'-tös), the art of composing; *a. musica*, (mü'-sü-ka), art of music.

Articulate. To enunciate the separate tones clearly and distinctly.

Artificial scale. A scale in which there are sharps and flats, or chromatic tones, as distinguished from the natural scale in which there are none.

Artista, (It. *är-tös-tä*.) *Artiste*, (Fr. *är-töst'*.) An expert in musical composition or performance.

As dur (Ger. *äs door*.) Key of A-flat major. *As moll*, (möll.) Key of A-flat minor.

Asperges me, (Lat. *äs-pör-gös mä*.) Opening of the Catholic service of the mass.

Aspiracion, (Spa. *äs-pe-rä-thö-ön'*.) A breathing pause in singing.

Assai, (It. *äs-sä'-ö*.) Very, much, extremely, as *assai piu*, much more; *allegro assai*, very quick.

Asymphonic, (Ger. *äs-süm-fö-nö*.) An inharmonious sound.

A table seche, (Fr. *ä täbl sesh'*.) Practicing vocal exercise without instrumental accompaniment.

A tempo, (It. *ä tömpö*.) Literally in time. Used to signify that after some digression from the time, the player must resume the original movement. Abbreviations, *a. tem.*; *a. temp.*

A tempo dell allegro, (It. *ä tēm-pö däll' ä-lä-gro*.) In allegro time; *a. t. comodo*, (kö'-mö-dö), in easy time; *a. t. di gavotta*, (dö-gä-vöt'-tä), with moderate quickness; *a. t. giusto*, (joos'-tö), in exact time; *a. t. rubato*, (rü-bä'-tö), deviation from regular time to allow more expression adjusted so that the time of each bar as a whole is not altered.

A ton basse, (Fr. *ä tönh bäss*.) In low toned voice.

A tre, (Fr. *ä trä*.) For three voices or instruments; *a. t. corde*, (kör-dö), for three strings; *a. t. mani*, (mä'-nö), for three hands; *a. t. parti*, (pä'r-tö), in three parts; *a. t. soli* (sö'-lö), for three solo voices; *a. t. soprani* (sö-prä'-nö), for three soprano voices; *a. t. voci* (vö'-tshö), for three voices.

Attacca subito, (It. *ät-täk'-kä soo'-bö-tö*.) Commence succeeding movement at once; *a. l'allegro* (äl-lä'-grö), commence the allegro immediately.

Attenuated system. Equalizing sounds by augmenting some and diminishing other intervals.

Attendant keys. Scales having the greatest number of sounds in harmony with that of any given key.

Atto di cadenza, (Fr. *ät'-tö dö kädän'-tsä*.) The period in a composition where a cadence may be introduced.

Aubade, (Fr. *ö-bäd*.) Morning music; morning open air concert.

Audace, (Fr. *ä-oo-dä'-tshö*.) Bold, sprightly, audacious.

Auflosung, (Ger. *ouf'-lö-zoong*.) Resolving a discord.

Aufspielen, (Ger. *ouf'-spöl'n*.) To play for the dance.

Augmentation. Signifying, in counterpoint, that the notes are repeated or doubled in their value.

Augmented. Term used to describe intervals that are more than a major. *A. Fifth*, interval containing four whole tones. *A. Fourth*, containing three whole tones. *A. Intervals*, including a semitone more than major. *A. octave*, containing five tones and two semitones. *A. Second*, containing one whole and one semitone, or three half steps. *A. Sixth*, containing four whole tones and a half tone. *A. Unison*, semitone or half step.

Aushauken, (Ger. *ous'-blän-k'n*.) Execution of the closing chords of a composition on a wind instrument.

Aushalten, (Ger. *ous'-häl-t'n*.) To sustain or prolong a note.

Authentic melodies. Those whose notes are principally embraced within the limits of the tonic or final and its octave.

Auxiliary note. That on the next degree above or below an essential note, the harmony being sustained and not passing from one essential note to another.

Auxiliary scales. Same as attendant keys, which see.

avec, (Fr. *ä-vök*.) With. *A. allegresse* (äl-lö-gräs) in a sprightly manner. *A. avec ou gout* (äm-oo-goo) with feeling. *A. douleur* (doo-lür,) sadly. *A. feu* (fü,) with fervor. *A. force* (förs), with vigor. *A. grande expression*, (granh döx-prä-si-önh,) impressively. *A. lentur* (län-tür,) with deliberation. *A. liaison* (li-ä-sönh,) with smoothness. *A. les pieds*, using the pedals.

Avivadamente, (Fr. *ä-vö-vä-dä-män'-tö*.) In a vivacious or brisk manner.

Azione sacra, (It. *ä-tö-ö'-ne-sä'-krä*.) Musical drama founded on sacred narrative; syn. with Oratorio.

B. Denotes the seventh note in the modern C scale. French and Italian syn., *Si*; German, *H*. The letter B is used by the Germans to indicate B-flat.

Bacas, (Spa. *bä-käs'*.) Lively air on the guitar.

Bachelor of Music. Degree conferred by universities and conservatories.

Badinage, (Fr. *bäd-ö-näzh'*.) Playfulness.

B Dur. B-flat major.

Baisser, (Fr. *bäs-sä*.) To reduce the pitch, to flatten the tone.

Balancement, (Fr. *bäl-äns'-mänh*.) Tremolo.

Ballad. Simple song in which each verse is rendered by the same music. Usually of narrative or sentiment.

Ballade, (Fr. *bäl-läd'*.) See *supra*. Name adopted by Chopin for four pieces of piano-forte music, (op. 23, 38, 47, 52).

Ballad Opera. Light opera, in which ballads and dances are a prominent feature.

Ballistia, (It. *bäl-lös-tö-ä*.) Dancing melodies.

Band. A number of instrumental players associated for concerted music.

Bar. The term given to the equal portions into which the staff is divided by the lines drawn perpendicularly across it; also to the lines defining these divisions. *B. double*. Heavy lines as above, defining the different parts of the movement, or indicating end of the piece. *B. dotted double*. Same as preceding, with dots before it indicates that notes before it are to be repeated; with dots after, to repeat following notes; on both sides, music on both sides to be repeated.

Barbarism. Used to describe defective modulation or imperfect harmony.

- Barcarola**, (It. bār-cār-rō-lā.) Term given to the songs by which the Venetian gondoliers, or boatmen, accompany their labor. (Fr. *Barcarolle*, bār-kār-rōl.)
- Bard**. Term applied to authors of ballad music, from the Welsh, *bardd*, poet; in early times the bards composed and sung their own music and poetry, and were held in great distinction.
- Bari-basso**. Deep baritone bass.
- Bariolage**, (Fr. bār-ī-ō-lāzh.) Passages in violin music with predominating use of open strings.
- Bari-tenor**. Deep tenor voice.
- Baritone**. Term applied to male voices pitched between bass and tenor, compass ranging from B-flat to F. (Fr. *Bariton*, bār-ri-tōnh'. (It. *Baritono*, bār-rē-tō-nō.)
- Baritone clef**. The bass clef applied to the third line.
- Barocco**, (It. bār-rōk-kō.) Term applied to music distinguished by capricious modulations, or fantastic adjustment of harmonies. (Fr. *Baroque*, bār-rōk'.)
- Barre**, (Fr. bār-rē.) Temporary nut formed by the index finger of the left hand placed across strings in guitar playing. Also *Barre*, (bār'.) *Barrer*. The act of using as above. *Barrer great*. Using fingers as above on all the strings. *Barrer small*. On two or three strings.
- Bassa**, (It. bās-sā.) Low. *Sea bassa*, or *bassa ottavo*, indicates notes to be played an octave lower than the text.
- Bass**. The deepest or lowest range of male voice: idem, of musical composition. *Bass clef*. The F. clef placed on the fourth line; sign of the bass staff, fixing Middle C. on first added line above. *Bass continued*. Bass sustained throughout the piece; syn. with thorough bass. *Bass figured*. Bass having numerals which indicate the accompanying harmony in the other parts. *Bass fundamental*, contains the roots of chords only, not to be played, but serving as a criterion of the fidelity of the harmony. *Bass grace*. A small, single note struck simultaneously with the principal chord. *Bass ground*. A few notes or bars having a distinct melody, interspersed through the composition. *Bass thorough*. The bass part, from which the harmony for the other parts or voices is written; the fundamental basis of musical composition; the art of writing other musical parts from the bass part so given.
- Baton de mesure**, (Fr. bā-tōnh' dūh mē-sūr'.) The ferrule with which the conductor marks or beats time.
- Baton**. A rest of four semi-breves.
- Battista**, (It. bāt-tēs-tā.) The time; the accented portions of the bar.
- B. Double**. The twelfth note below the bass clef. *B. Dur*, (Ger. bā-door.) Key of B-flat major. *B. Durum*, (Lat. b. dū-rūm.) B. hard, (lit.) B. major.
- Beat**. The complete movement of the hand or baton which denotes a division of time; also term used for a musical flourish in striking the note below the principal note so as to form a short trill.
- Bellezza della voce**, (It. bēl-lāt-sā dēl-lā vō-tshē.) Sweetness of tone and expression in the voice.
- Bel metallo di voce**, (It. bēl mē-tāl-lo dē vō-tshē.) A clear and brilliant voice.
- Bene dicite**. A canticle used at morning prayer.
- Benedictus**. An important movement in mass music.
- Bene marcato**, (It. bā-nē mār-kār-tō.) Rendered with strong and distinct accent.
- Bene moderato**, (It. bān mōd-ē-rā-tō.) In moderate time.
- Bene pronunciatō**, (It. bān prō-noon-tsē-ā-tō.) Enunciated with distinctness.
- Bene tenuto**, (It. bān-tē-noo-tō.) Sustained with full volume.
- Bianca**, (It. bē-ān-kā.) A half note; minim.
- Bien attaquer un note**, (Fr. bi-ānh āt-tāk-kā ūn nōt) To strike the note with emphasis.
- B. in alt**, (It. bē in ālt.) Tenth note above the treble clef note. *B. in altissimo*, (bē in āl-tēs-sē-mō.) The octave above the preceding.
- Binary measure**. Common time; two in a bar.
- Bis**. Twice, denoting the repetition of the passage marked.
- Biscanto**, (It. bēs-kān-tō.) A species of duet.
- Biscroma**, (It. bēs-krō-mā.) A semi-quaver. (Fr. *Biscrome*, bīs-krōm'.)
- Bis-diapason**, (Lat. bīs di-ā-pā-sōn.) A range of two octaves, or double octave.
- Bisina** (Lat. bīs-sēn-ē-ā.) A piano passage in which the notes played by one hand are repeated by the other.
- Bizzarria**, (It. bēt-sār-rē-ā.) Fantasy or caprice in style or modulation.
- Bocca ridente**, (It. bōk-kā rē-dēn-tē.) Literally, smiling mouth, meaning the formation of the lips into a half smile, believed to facilitate purity of tone.
- Bolero**, (Spa. bō-lē-ro.) Lively Spanish dance, in 3-4 time.
- Bon temp de la mesure**, (Fr. bōnh tōnh dūh lā mē-sūr'.) Accented parts of a measure.
- Borrowed harmony**. Chords in conjunction with the dominant seventh, secured by substituting the ninth for the eighth interval.
- Brace**. The character used to connect the different staves.
- Brachygraphy, musical**. A system of phonetic writing of music.
- Bravura**, (It. brā-voō-rā.) Calling for boldness and dexterity in execution.
- Breve**, (It. brā-vē.) The longest note, representing two semi-breves or full notes. Under the old system, a Breve was the shortest note, there being used the Large, the Long, and the Breve. *B. alla*, quick common time. *B. rest*. A rest equal to a breve.
- Brillador**, (Span. brēl-yā-dōr'.) Sparkling, brilliant. It. *Brillante*, (brēl-lān-tē; Fr. *Brillante*, (brē-yāht'.)
- Brio ed animato, con**, (It. brē-ō ēd ān-ē-mā-tō.) With animation and brilliancy.
- Brioso**, (It. brē-ō-zō.) Spirited, lively, vigorous.
- Broken cadence**. A cadence in which the progression of the harmony is changed by a chord following the triad of the dominant.
- Broken chords**. Chords whose notes are taken in a broken enunciation, not simultaneous.
- Brunette**, (Fr. brū-nēt.) A love song.
- B. sharp**. Sharp seventh of the diatonic scale of C.; in keyed instruments represents C. natural.
- Bucolic**. Pastoral songs or music.
- Buffo**, (Fr. boof-fō.) Humorous. *B. opera*. Comic opera.
- Buono nota**, (It. bwō-nā nō-tā.) An accented note.
- Buon cantante**, (It. bwōn-kān-tān-tē.) A brilliant singer. *B. gusto*, (goos-tō.) Refined style. *B. mauo*, (mā-nō.) An accomplished player.
- Burden**. The chorus.
- C**. The first note of the scale. The major scale of C. having no flats or sharps is called the Natural scale. Sign of quadruple measure.
- Cabaletta**, (It. kā-bā-lāt-tā.) A simple operatic melody similar to the rondo.
- Cacophony**. A discord, false tone or combination of bad tones.
- Cadence**. A close in harmony, either dividing it into parts or denoting final termination. Also, a passage introduced for embellishment. *C. Authentic*. A perfect cadence, the progression of the dominant to the tonic, or the dominant harmony followed by that of the tonic. *C. Church*. Final chord on the dominant preceded by the harmony of the sub-dominant. *C. Deceptive*. The dominant chord resolving into a harmony other than the tonic. *C. Suspended*. The cadence sustaining several modulations in passing from the dominant to the tonic chord.
- Cadenza**, (It. kā-dān-tsa.) An embellishment of greater or less elaborateness, either immediately preceding the close of a composition, or of one of its principal divisions.
- Calando**, (It. kā-lān-dō.) Tone and time becoming gradually softer and slower. Abbrev. *Calo*.
- Calore**, (It. kā-lō-rē.) Briskness, warmth, animation.
- Caloroso**, (It. kāl-ō-rō-zō.) With extreme fervor.
- Cammando**, (It. kā-mē-nān-dō.) Flowing with smooth and easy progression.
- Cancelling sign**. A natural, indicating release from a preceding sharp or flat character.
- Canevas**, (Fr. kān-ē-vā') The skeleton or rough draft of a song indicating the measure of the required verses.
- Canon**, (kan'-on.) A composition in two or more parts in which the voices enter one after another, enunciating note by note the same air, forming a continuous fugue. In ancient music, a rule to determine the intervals of notes.
- Canone al sospiro**, (It. kā-nō-nē āl sōs-pē-rō.) The commencement of the different parts of the canon at intervals of a crochet rest.
- Canon free**. A canon the melody of the first part of which is varied in the succeeding portions of the fugue.
- Cantabile**, (It. kān-tā-bē-lā.) In graceful and expressive singing style.
- Cantare a aria**, (It. kān-tā-rē ā ā-rē-ā.) To sing with a free interpretation of the written music.
- Cantare di maniera**, (It. kān-tā-rē dē mā-nē-ā-rā.) To combine correctness with grace and expression in singing.
- Cantilena**, (It. kān-tī-lē-nā.) The leading (generally highest vocal) part, the air or melody of a composition. Also, *Canto*, (kān'-to.)
- Canzone**, (It. kān-tso'-nē.) A graceful song with two or more parts or divisions embellished with fugue passages, resembling the madrigal.
- Capel-meister**, (Ger. kā-pēl-mīs-tēr.) The director or composer having in charge the music of a choir.
- Capitular**, (Spa. kā-pēt-oo-lār'.) The singing of prayers at service.
- Capo**, (It. kā-pō.) The beginning, head, commencement. *C. d'opera*, (dō-pē-rā,) the *chef d'œuvre* or masterpiece of a composer. *C. d'orchestra*, (dōr-kēs-trā,) leader of the orchestra.
- Capriccio**, (It. kā-prēt-shē-ō.) An irregular, fantastic, or capricious style of composition.
- Characters de musique**, (Fr. kār-āk-tēr' dūh mū-zēk.) Applied to all the signs, marks, and symbols used in musical notation.
- Caricatura**, (It. kā-rē-kā-too'-rā.) An overdrawn, exaggerated, or distorted representation.
- Carol**. Song expressive of gladness, or exultation, specially applied to the traditional ballads of Christmas and Easter.
- Carolare**, (It. kā-rō-lā-rē.) To sing in a joyous, exultant, or warbling manner.
- Carta**, (It. kār-tā.) A page or folio. Also *Cart*.
- Cavata**, (It. kā-vā-tā.) A simple dramatic song introduced generally by a recitative. Also *Cavatina*, (kā-vā-tē-nā.)
- C. B.** Initials used to denote *Col. basso* or *Contra basso*, which see.
- C. Barred**. The character used to denote *alla breve* or *alla capella* time.
- C. Clef**. The tenor clef, so called because it gives to all the notes in the time in which it is placed the value of middle C.
- Celere**, (It. tshē-lē-rē.) Rapid movement, from vivacious to vehement.
- Cesura**. A metrical pause or division in a verse to aid the melody. The rhythmic termination of any passage of more than one foot. The last accented note in a section, phrase, or period.
- Chacoune**, (Fr. shā-kōnh.) A Spanish effect in 3-4 time in the major key upon a ground bass, with accent on the first and third beats of each bar, making a deliberate and graceful movement.
- Chant**. To sing or intone, to recite musically. A melody in parts to which Scriptural verses are adapted, the words of which are partly sung and partly recited.
- Chanteuse**, (Fr. shān-tūs'.) A female singer.
- Characteristic**. Used in connection with the word, note, or chord, with the same significance as "leading" or "principal."
- Chief**, (Fr. shā.) Master, chief, leader. *C.-l'attaque*, (dāt-tāk.) The principal in chorus, or principal first violin player. *C.-l'œuvre*, (dōvr.) The greatest work of an author, or a master-piece on general comparative merit.
- Chiroplast**, (Ger. kē-rō-pläst.) A device of Logier to keep the hands and fingers of piano-forte students in correct position.
- Chiaroscuro**, (It. kē-ā-rōs'-koo-rō.) Light and shade as exemplified in the modifications of piano and forte.
- Chiare maestro**, (It. kē-ā-rē mā-ās'-trō.) The fundamental note.
- Choir**. A collection of singers for concerted church music. *C. Grand*. Uniting all the reed stops in organ exercise.
- Choral**, (Ger. kō-rāl'.) A slow sacred melody; psalm or hymn tune. Pl. *Chorale*.

Chord. Two or more sounds blended by simultaneous production. *C.*, *Imperfect*. Common chord founded on the leading tone, having a minor third and diminished fifth. *C.*, *Inverted*. Chord founded on the third, fifth, or seventh from the lowest bass note. *C.*, *Relative*. Having affinity which affords easy and natural transition one to another. *C.*, *Transient*. Notes not forming a part of the harmony proper, but introduced when necessary to make smooth transition from one to another.

Choriambus. A musical foot, denoted by the following accentuation: — () () —.

Chorus. A group of singers. The composition designated, a chorus of voices.

Chroma. (Ger. krö'-mä.) The chromatic signs, sharp and flat. *C.* *diæsis*, (dī-ā'-sis.) A semi-tone. *C.* *duplex*. A double sharp.

Chromatic. Having intervals of half or semitones. Literally "colored." *C.* *Scale*. Scale embracing in consecutive order all the tones, diatonic and intermediate, or chromatic, dividing the octave into twelve intervals. *C.* *Signature*. Flats or sharps following the clef at beginning of staff.

C. in alt. Eleventh above the treble clef, fourth in alt. *C. in altissimo*. The octave above C. in alt.

Cis. (Ger. tsī's.) The note C. sharp.

Clamoroso. (Spa. klā-mō-rō'-zō.) Mournful or plaintive sounds.

Clef. (Fr. klē.) The character placed at the beginning of the notes of a staff, determining the pitch; literally, key. *C.*, *Alto*. C. clef on the third line. *C.*, *baritone*. F. clef on the third line. *C.*, *bass*. The F. clef, indicating where the bass notes are written.

Close harmony. In which notes and parts are placed as closely together as possible.

C. major. The diatonic scale without flats or sharps. *C. minor*. Ibid with third and sixth notes flatted.

Coda. (It. kō-dā.) Bars added at the end of a piece for embellishment. *C. Brillante*, (It. brēl'-ān'-te.) Closing with brilliant ornamentation.

Coma. (Spa. kō-mā.) The comma; see *Comma*.

Come il primo tempo. (It. kō-me ēl prē-mō tēm-pō.) In the same time as the first.

Come sopra. (It. sō-prā.) As before; repeat as in the previous passage.

Comma. (It. kōm'-mā.) An interval of the value of nine to a tone, the term being used in the analysis of musical sounds. Fine commas constitute a major semi-tone, and four a minor semi-tone.

Commoto. (It. kōm-mō-dō.) Easily, quietly, smoothly, under control.

Common chord. A bass note with its third and fifth, usually with its octave added. *C. measure*. Having an even number of parts in a bar. *C. time*. Same as preceding.

Compass. Expressing the range of notes or sound to which the voice or instrument is capable of giving perfect enunciation.

Compiacimento. (It. kōm-pē-ā-tshē-mān'-tō.) Pleasing, with agreeable or attractive expression.

Complementary part. In a fugue, a part with which the subject and counter-subject are supplemented.

Composite intervals. Consisting of two or more semitones.

Composition. A musical work. The art of composing. *C.*, *free*. Deviating from the established theoretical rules. *C.*, *erotic*. Music evincing enthusiasm in its subject. *C.*, *strict*. Rigidly adhering to the theoretical rules.

Con. (It. kōn.) With. *Con abbandono*, (ā-bān-dō-nō.) With feeling abandoned to fervent expression. *Con affizione*, (āf-fē-tō-ō'-re.) With mournful expression. *Con allegrezza*, (āl-lē-grāt.-sā.) Buoyantly, cheerfully. *Con bravura*. With dash, boldness. *Con brio*. Spirited. *Con delicatezza*, (dēl-lē-kā-tāts.-sā.) With delicate interpretation. *Con disperazione*, (dēs-pē-ā-tō-ō'-nē.) With vehemence of expression. *Con dolore*, (dō-lō'-rē.) With mournful pathos. *Con eleganza*, (ā-lē-gān'-tsā.) With elegance. *Con energico*, (ā-nēr-jē-kō.) With energetic emphasis. *Con espressione*, (ān-prēs-sē-ō'-nē.) With expression, with feeling. *Con fuoco*, (fō-ō'-kō.) With ardency. *Con furia*. With rage or vehemence. *Con gusto*, (goos'-tō.) With taste. *Con justo*, (joos'-tō.) With exact precision. *Con moto*, (mō'-tō.) With smoothness and steadiness. *Con maestà*, (mā-ēs-tā') Majestically, with grandeur. *Con precisione*, (prē-tshē-zē-ō'-nē.) With exactness. *Con sordino*, (sōr-dē-nō.) With the mutes, indicating the damper to be affixed to the bridge of the violin, etc. *Con spirito*, (sp'-rē-tō.) With spirit, animation.

Concatenazione armonica. (It. kōn-kāt-tē-nī-tshē-ō'-nē ār-mō-ō'-nē-kā.) Harmony in which some of the parts are held in suspense while the movement of others is sustained.

Concetto. (It. kōn-tshān'-tō.) Voices and instruments in harmony of expression.

Concert. Harmony. A public performance of vocal or instrumental music, or both combined.

Concertante. (It. kōn-tshēr-tān'-tō.) A piece for two or more instruments with accompaniments for full orchestra. *Duo concertante*. A concert in two parts, which alternately take the leading part.

Concerted music. Music for several voices or instruments, as distinguished from solo music.

Concord, consonant. A perfect concord, and its chords in inversion. *C. simple*. In which only two consonant notes are heard.

Conductor. The chief or director of an orchestra, whose baton directs the time and performance of every production.

Conjoint degrees. Two notes in immediate consecutive order of the scale. *C. tetrachords*. Two fourths the highest note of one forming the lowest of the other.

Conjunct. (Lat. kōn-jūkt.) Used in ancient Greek music with meaning synonymous with conjoint tetrachords.

Connoisseur. A skilled critic of musical composition and interpretation.

Conservatory. An academy or college of music in which every branch of the art is taught, having the significance of university in secular education.

Consonance. An accord of sounds in perfect harmony. *C.*, *perfect*. In which the intervals are interchangeable, as octaves or fifths.

Contano. (It. kōn-tā'-nō.) To rest, certain parts held in temporary suspense while the movement of the others continues.

Continued harmony. Where the harmony does not change, though the bass may be varied.

Continuous horizontal line. Line denoting passages to be played as unisons.

Contralto. The deepest female voice.

Contra tempo. (It. kōn'-trā tēm'-pō.) *Contre-temps*, (Fr. kōntr-tānh.) Irregular or syncopated notes, where the progression of one part is in slower movement than others.

Corps de voix. (Fr. kōr dūh vwā.) Volume (literally body) of voice.

Corripetitore. (It. kōr-rē-pā-tē-tō'-rē.) The instructor of the chorus singers in opera.

Counter. Term applied to an under part. *C. fugue*. The movement of the subjects in a fugue in contrary directions. *C. subject*. In a fugue of two subjects, the second.

Counterpart. That part which is to be used in conjunction with another, as the bass with the treble.

Counterpoint. The art of composing music in strictly polyphonic structure; the art of adding to a given theme parts which are mutually essential. *C.*, *double*. In which the parts are capable of inversion. *C.*, *equal*. With notes of parallel value or equal duration. *C.*, *fugued*. Consisting of from four to seven parts, the only counterpoint in vogue up to the present century. *C.*, *inverted*. Where the parts may be reversed both toward each other and in contrary direction. *C.*, *single*. Where but two parts are inverted.

Cr., Cres., Cresc. Abbreviations of crescendo.

Crescendo. (It. krē-shān'-dō.) To indicate an increased power of tone, indicated by the sign <.

Crescendo al fortissimo. (It. krē-shān'-dō āl fōr-tēs'-sō-mō.) Increase to the highest degree of power.

Crescendo al diminuendo. (It. krē-shān'-dō āl dē-mēn-ō-ō-n-dō.) Augment and then decrease the volume of tone; indicated thus <>.

Crescendo poco a poco. (It. krē-shān'-dō pō-kō ā pō-kō.) Increase the tone little by little, or step by step gradually.

Crescendo il tempo. (It. krē-shān'-dō il tēm-pō.) Accelerate the time of movement.

Corda. (It. kōr-dā.) String, cord. *Una corde*. With the cord, with the soft pedal.

Corona. (It. kō-rō-nā.) The pause or hold () .

Croche. (Fr. krōsh.) A quaver, or eighth-note.

Crochet. (Fr. krōshā.) The hook in the character indicating a croche.

Croma. (It. krō'-mā.) Syn. with croche. Pl. *Crome*, (krō-mī.)

Crochet. A note of the value of a half minim. *C. rest*. A rest of the duration of a crochet.

D. In the diatonic scale of C., the second note; in sol-laing, re.

Da, dal. (It.) By, from, by the, from the, of the.

Da capo. (It. dā ca'-pō.) From the beginning; placed at the end of a movement, indicates a return to the beginning.

Da capo al fine. (It. dā-kā'-pō āl fē'-nē.) Repeat from the beginning to the word *Fine*.

De capo al segno. (It. dā kā'-pō āl sän'-yō.) Repeat from the sign :S:.

Da capo fin al segno. (It. dā-kā'-pō fēn āl sän'-yō.) Returning to the beginning repeat to the sign :S:.

Dactyl. A metrical foot constituted of one long and two short syllables, — u u.

Damper pedal. The pedal by which all the dampers in a piano-forte are raised simultaneously, thus allowing free vibration. The abbreviation *ped.* in music, denotes its use.

Dampers. Cushions of felt or wool, resting upon each string of a piano-forte to prevent vibration. The act of striking a key elevates its corresponding damper and admits the enunciation of a tone. Also in German (*Dampfer*) the mute used on the bridge of a violin, etc., with a corresponding purpose.

Dar la voce. (It. dār-lā vō-tshē.) To strike or enunciate the key note.

Das trillern. (Ger. dās trīl-lēr'n.) To make a trill or shake.

Das wirbeln. (Ger. vēr'-bēl'n.) To warble.

Decamerone. (It. dēk-ā-mē-rō'-nē.) A group of ten musical pieces.

Deceptive cadence. See ante, *Cadence*.

Decidement. (Fr. dē-sē-dē-mānh.) With decision, with energy.

Decompose. (Fr. dā-kōm-pō-zā.) Incongruous, incoherent.

Decorative notes. Grace notes, as appoggiaturas, etc.

Decrescendo. abbrev. *Decr.*, *Decres.*, (Fr. dā-krē-shān'-dō.) (Gradually decreasing in power, denoted >.)

Deficiente. (It. dē-fē-tshē ān'-dō.) Melting away, dying away.

Degree. The difference of position between two notes. *D. conjunct*. In which two notes form an interval of a second.

Delissement. (Fr. dā-läss-mānh.) Agreeable and easy features in a composition.

Delicato. (It. dēl-lē-kā'-tō.) With smoothness, delicacy.

Delivery. The method of controlling the respiratory and vocal organs so as to enunciate musical tones.

Demande. (Fr. dē-māhd') The subject proposed in a fugue.

Demi. Half, a prefix used to qualify, as demi-cadence, demi-pause.

Demi legato. A feature in playing denoted by dots placed under a legato character, indicating the hand to be raised from the wrist, and the fingers slightly pressing the keys so as to hold the note at three-fourths perfect time.

Denouement. (Fr. dā-noo-mānh.) The conclusion; the discovery, culmination, or catastrophe of a plot in an opera.

Derivative chords. Chords having their origin in the inversion of other chords.

Descent. A composition of several parts; a series of concords extempore or otherwise, sung or played in connection with a given theme. *Double descent*. An arrangement of the parts admitting the conversion of the treble or other high part into bass, and vice versa. *Figured descent*. Admits an admixture of discords introducing irregular embellishments.

Design. The general plan or idea, and arrangement embodied in the production of the composer.

Detache. (Fr. dā-tā-tshā.) Distinct, separated, staccato.

Diachisma. (dī-ā-kis'-mā.) An interval produced by the division of another interval.

Diapasoni suoni. (It. dē-ā-fō'-nē swō'-nē.) Sounds in discord.

Dialogue. In vocal or instrumental composition, where the voices or parts alternately respond to each other.

Diaphony. See *Organum*.

Diapason, (di-ä-pä-sön.) Literally from its Greek roots, (*dia*, through, and *pasos*, all) the whole octave. In French, its significance the standard of pitch. A rule or scale according to which instrument makers proportion the pipes of organs, notes of flutes, etc., for the true expression of the different tones.

Diastaltic, (Gr. dē-äs-täl'tik.) Dilating; applied in the ancient Greek school to major third, major sixth, and major seventh, because extended or dilated intervals.

Diastolik, (Gr. dē-äs-töl'ik.) The system of division and periods in music.

Diatonic. Natural. Ascending in regular order all the degrees (tones and semi-tones) of the natural scale. *D. melody*. In which no notes extraneous to the key are employed. *D. scale*. The gradations of tone of the gamut in proper order arranged in conformity to some particular key. *D. scale major*. In which the half-tones fall between the third and fourth, and seventh and eighth, both ascending and descending. *D. scale minor*. Where the half-tones occur as above in ascending, but between the fifth and sixth, and second and third descending.

Di bravura, (It. dē-brä-voo'ri.) In brilliant, dashing style. *Di chiaro*. Clearly. *Di grado*, (dē-grä'ä-do.) By degrees, step by step, antithesis of *di salto*. *Di netto*, (dē-nät'tō.) Skillfully, cleverly. *Di nuovo*, dē (noo-ö'-vö.) Again, once more. *Di peso*, (dē-pä-zō,) or *di posta*, (dē-pös'tä.) At once, immediately. *Di quieto*, (dē-kē-ä'tō.) With repose, leisurely. *Di salto*, (dē-säl'tō.) By leaps. Antithesis of *di grado*.

Discord. An inharmonious conjunction of sounds. Sounds which not being by nature adapted to harmonize with each other, sound disagreeably when produced together. Discords, however, have a recognized place and use in music. They tend by the force of contrast to quicken the appreciation of the beauties of harmony, and to relieve the monotony of continuous sweet sounds. Among these in recognized use are, the union of the fourth and fifth, fifth and sixth, seventh with the eighth, and third with the ninth and seventh. When resorted to it is necessary that they be led up to it by preparatory notes and again resolved into concord.

Dispersed harmony. When the notes forming the various chords in a harmony are separated by considerable intervals from each other.

Distance. The interval between any two tones differing in pitch.

Dissonance. The effect of a union of two sounds which are not in concord. Sometimes incorrectly used as synonymous with discordance.

Divertimento, (It. dē-vör-tē-män'tō.) Light and diverting composition easy of comprehension and familiar in style.

Divertissement, (Fr. di-vör-tēs's-mänh.) A series of airs and dances, assimilating a ballet, between the acts or at the conclusion of an opera; also, same as *divertimento*.

Divided accompaniment. Accompaniment in which the intervals are taken with both hands, the distance required by rule being always maintained.

Division marks. Figures under a curved line, as $\frac{3}{4}$, $\frac{5}{8}$, $\frac{7}{8}$, indicating the number of equal parts into which the notes are divided.

D moll, (Ger. dä möll.) The key of D minor.

Do, (It. dö.) In solfaing, the name given to the first note.

Doctor of Music. The highest musical degree conferred by the universities.

Dolce, (It. dö'l'tshö.) Sweetly, softly; the name of a soft, string-toned organ stop.

Dolcissimo, (It. dö'l'tshös's-sö-mö.) With exceeding delicacy and sweetness.

Dolentissimo, (It. dö-län tēs's-sö-mö.) With extremely sad and pathetic expression.

Doloroso, (It. dö-lö-rö'zö.) Sadly, sorrowfully.

Dominant. Ruling. Applied to the fifth note of the scale.

Dominicali psalmi, (Lat. dö-mi-nä-kä'lä sä'l-mä.) Vesper psalms in Catholic church worship.

Dona nobis pacem, (Lat. dö-nä nö'bis pä'cēm.) Concluding movement of the mass.

Donna, (It. dön'nä.) Leading female singer in opera.

Doppel flote, (Ger. dö'p-pel flö'tē.) An organ stop in pipes having two mouths.

Doppio, (It. dö'p-pjö.) Double. *D. movimento*. To double the movement. *D., pedale*, (pē-dä'lä.) Organ bass with double pedals. *D., tempo*, (tēm'po.) Make the time as fast again.

Dot. A point placed after a note prolonging it, or increasing its value by half. Placed over a note, signifies that it is to be played in staccato. Dots at the side of a bar or double bar, denote that the music on that side, whether before or after or on both sides, is to be repeated.

Double. A turn. An old name for variation used by Handel and other masters.

Double bar. Two lines, or a broad heavy line, dividing the strains; denoting in church music the end of a line of text.

Double chorde, (Fr. doobl körd.) Enunciating the same note, in violin, from two strings.

Double counterpoint. In compositions of two parts, where the parts are so constructed that the inversion of upper part constitutes the lower part, as

1	2	3	5	6	7	8
8	7	6	4	3	2	1

Double diese, (Fr. doobl di-äz.) A double sharp.

Doubled letters. Capital letters doubled, as *DD.*, denoting an octave lower in tone than the corresponding single capital.

Double flat. The character *bb* placed before a note indicating the lowering of the tone by two half-steps.

Double G. The octave below G. scale, the lowest G. in piano-forte.

Double sharp. A character placed before a note elevating it two semi-tones.

Double sonata. A sonata arranged for concerted execution by two instruments.

Double time. In which each measure is divided into two equal parts. It is marked by the alternate rise and fall of the baton.

Dramatico, (It. dräm-mä'tö-kö.) In music, applied to musical or operatic drama.

Dramatic. English synonymous term. Also to all productions calculated to excite passion or interest.

Droite, (Fr. drwat.) Right (*main droite*, right hand). *Dritta*, (It. drät-tä.) Same. (*mano dritta*, right hand.)

Duo, (It. doo-ö.) Duet. (Ger. *Duet.*) *Duo*, (It. doo'ö.) Two, in two parts, composition for voices or instruments. *Duo concertante*. A duet, in which the parts are alternately principal and subordinate. An organ stop.

Dulce, (Spa. dool-thö.) Soft, of sweet expression.

Duodecimo, (It. doo-ö-dä'tshö-mö.) The twelfth note from the tonic.

Dur, (Ger. döör.) Hard. The German term for the major keys and modes.

Duramente, (It. doo-rä-män'tö.) Harshly, the passage to be played in strongly accented style.

Dynamics. Relating to the strength of sounds. The principal dynamic degrees ranging from the softest to the loudest, are termed *pianissimo*, *piano*, *mezzo*, *forte*, and *fortissimo*.

E, (It.) And. Before a vowel, *Ed* (äd.) *E*. The most acute string in the violin and guitar. Also the third note in the Arentinian scale. *E. dur*, (Ger. ä döör.) Key of E major. *E. moll*, (Ger. ä möll.) Key of E minor.

Eccedente, (It. üt-tshö-dän'tö.) Applied to intervals, meaning augmented.

Echelle, (Fr. ä-shöll.) The scale, or gamut. *Echelle chromatique*, (krö-mä-tök.) The chromatic scale. *Echelle diatonique*, (di-ä-tönh-ök.) The diatonic or natural scale.

Echometer. A graduated scale or instrument for defining the duration of sounds, and determining their powers, and the relations of their intervals.

Eco, (It. ä-kö.) Repetition of a preceding passage with softened volume.

Ecote, (Fr. ä-köl.) A school, used to designate the method of instruction or style of composition distinguishing some eminent artist.

E flat. The minor seventh of F, the second flat in modulating by fourths from the natural scale.

Egalement, (Fr. ä-gäl-mänh.) Evenly, smoothly. Italian synonym, *Egualemente*, (ä-gwäl-män'tö.)

Eingang, (Ger. in-gäng.) Prelude, introductory.

Elegante, (It. el-lä-gän'tö.) Elegant, with graceful and polished expression.

Elevatezza, (It. el-ö-vä-tät'zä.) Grandeur or sublimity of expression.

Eleve, (Fr. ä-läv.) A pupil, a student.

Embellishment. The adding of notes to a passage for the purpose of ornamentation.

Embouchure, (Fr. änh-boo-shoor.) The mouth-piece of a wind instrument; also used to describe the adjustment of the lips to the instrument.

Emphasis. Strong expression or accent upon a particular note or passage, denoted by the characters \gt \vee \wedge fz. , sf. , etc.

Empressement, (Fr. änh-pröss-mänh.) Fervor, zeal, earnestness.

Energico, (It. ön-är-jö-kö.) With vigor, force, energy.

Enharmonic. Change in the nature of a chord effected by altering a note or notes to others of different names, but which have the same sound. *E. change*. Change of notation in a passage, but employing the same keys. *E. intervals*. Having only a nominal difference. *E. Relation*. That between two chromatic notes, when they are capable of being merged into one by elevating the one and depressing the other. *E. scale*. Scale proceeding by quarter tones.

En mesure, (Fr. änh-mö-sür.) In time.

Ensemble, (Fr. änh-sänh'b'l.) The whole. Referring to a concerted piece, meaning the entity of the combined features, or component parts.

Entracte, (Fr. änh-tr-äkt.) The music which relieves the intervals between the acts of a drama.

Entremets, (Fr. änh-trä-mö.) Variations; movements of minor importance which connect or relieve the greater or more important pieces of a composition.

Entwurf, (Ger. üt-woorf.) The sketch or plan of a composition.

Episode. A digression or diversion, not strictly belonging to the theme or narrative proper.

Epistrophe, (Gr. ä-pi-strö'fö.) The repetition of the concluding melody.

Epithalamium. A song of congratulation or rejoicing on marriage.

Equal counterpoint. Compositions of two or more parts, which consist of notes of equal duration. *Equal temperament*. The equalization of the different sounds of an octave by which they are rendered of equal degree of purity.

Equal voices. Compositions having all male or female voices.

Equivocal. Chords which by change in notation may belong to more than one key, the fundamental bass not being indicated by the intervals in which they are formed.

Ernst, (Ger. ärnst.) Earnest, grave, serious. *Ernsthaft*, (ärust'häft.) In a grave or earnest style.

Erotic. Pertaining to love, love song.

Es, (Ger. äz.) The note E-flat. *Es dur*, (äz döör.) E-flat major. *Es moll*, (äz möll.) E-flat minor.

Espirando, (Spa. äs-pä-rän'dö.) Diminishing to the end; dying away.

Espr., *Espress.*, *Espressivo*, (It. äs-präs-sö-vö.) To be rendered with feeling or expression.

Essential harmonies. The three harmonies—tonic, dominant, and subdominant of the key.

Essential notes. The real or essential notes of a chord, as distinguished from those added for effect, but not essential to harmony.

Estro, (It. äs'trö.) Elegance. *Estro poetico*, (äs'trö pö-ä'tö-kö.) The poetic or imaginative characteristic in a composition.

Etouffe, (Fr. ä-toof-fä.) Stifed. In piano-music, to play with extreme softness of touch; in the harp, to deaden or smother the tones.

Etouffoirs, (Fr. ä-too-fwär.) The dampers, which see.

Etude, (Fr. ä-tüd.) A study. Used in reference to branches of music, methods of execution, or effects.

Euphony. Sounds which by easy, smooth, and graceful enunciation have an agreeable effect. Fr. *Euphonic*, (ü-fo-nö.) Ger. *Euphonic*, (oi-fö-nö.)

Euterpe. The seventh muse, celebrated for the sweetness of her singing.

Evolutio, (Lat. öv-ö-lü-shö.) The inversion of the parts in double counterpoint.

Executant. A performer, either vocal or instrumental.

Execution. Skillful or dextrous performance in vocal or instrumental music.

Exequia, (Lat. äx-ä-qui-ä.) A dirge.

Exercise. A composition designed to educate or improve the voice or fingering of performers. *Didactic exercise*. An exercise suitable for the purposes of instruction. *Digital exercises*. Exercises calculated to promote the acquisition of correct methods in fingering.

Expression, (Spa. ɛx-prā-sē-ōn'.) With feeling or expression.

Expression. The idea or sentiment in a composition, aside from the mere mechanical beauty which it may embrace. The faculty or act in rendering a composition of interpreting the true sentiment of the author, or of imparting a sentiment by the performer. Distinguished from the mechanical quality of execution.

Extempore, (Lat. ɛx-tēm'-pō-rē.) Improvised, spontaneous, unpremeditated. *Extemporize*. To perform or compose without preparation or premeditation.

Extended phrase. Where three measures are employed instead of two through repetition or other variation of the feet, the phrase is termed *extended*. *Extended section*. Containing five to eight bars.

Extravaganza, (It. ɛx-trāv-ā-gānt'-sā.) A cadence or embellishment for a purpose exaggerated into a caricature.

Extreme. Describing the most distant parts, as bass and treble. *Extreme flat third*. The minor third diminished by the chromatic semitone, two diatonic semitones, consisting of three degrees. *Extreme flat fourth*. The perfect fourth diminished by a chromatic semitone; consisting of a tone and two diatonic half-tones, composed of four degrees. *Extreme flat seventh*. Consists of four tones and two diatonic half-tones, forming seven degrees; the minor seventh diminished. *Extreme flat eighth*. The octave diminished by the chromatic semitone; not used in melody. *Extreme sharp second*. A tone and chromatic semitone, composed of two degrees. *Extreme sharp fifth*. The perfect fifth, augmented by the chromatic half-tone, comprising four tones forming five degrees. *Extreme sharp sixth*. The major sixth increased as the preceding, consisting of five tones embracing six degrees.

Extreme keys. An old term applied to keys which have many sharps and flats.

F. The fourth in the diatonic scale of C. The letter *f* is also used to indicate forte, fortissimo, etc. In French and Italian this note is called *fa*.

Fa la. An old English refrain, also applied to pieces ending with it. *Fala's* are to be found in the works of eminent English composers of the seventeenth century.

Fa-burden. A name given in old English music to a species of counterpoint.

Faces d'un accord, (Fr. fās d'ün äk-kör.) The various positions of a chord.

Facilità, (It. fa-tshēl'-tā.) Adapted for easier performance; made easy.

Faire, (Fr. fär.) To do. *Faire chorus*, (kō-rūs.) To join in chorus. *Faire les fredons*. To trill or warble. *Faire retentir*. To resound.

Faites bien sentir le melodie, (Fr. fāt bī-ānh' sāhn-tār lā mā'-lo-dē.) To execute the melody with distinctness.

False. Applied in music to anything in violation of established rules, or to anything incorrect or imperfect. *False accent*. The accent is so called when removed from the first beat of the bar to the second or fourth. *False chords*. Applied to certain chords when they do not contain all the intervals which pertain to them in their perfect state. *False closes*. Distinguished from the final close. *False relation*. "The occurrence of a chromatic contradiction between two voices in composition; as when one sings C and the other immediately follows it with C sharp. The false relation is corrected when the C sharp is given to the voice that had the C."—*Matthews*.

Falsetto. The portion of the range of the voice which is above its natural compass, giving to the male voice in its highest notes a feminine quality.

Falso bordone, (fāl-sō bōr-dō-nē.) In the earlier descants applied to counterpoint having a drone bass, or some part moving constantly in the same interval with it.

Fandango, (Spa. fān-dān'-gō.) A lively Spanish dance, in 3-4 measure, with strong accent on the second beat of each bar, taking time from castanets.

Fanfara, (Fr. fānh-fār.) A short, loud and lively composition for trumpets and kettle drums, used to herald the arrival or presence of eminent dignitaries.


Fantasia, (Ger. fān-tā-zē.) A piece of music in which capricious imagination is freely indulged, without regard to the restrictions of theoretical rules.

Far fiasco, (It. fār fē-as'-kō.) To make a failure. *Far furore*, (fū-rō'-rē.) To excite enthusiasm.

F. Clef. The bass clef. It must be placed on the fourth line of the staff so that the two dots are in the third and fourth spaces. All the notes on that line are called *F*. *F. dur*. The key of F major. *F. moll*. The key of F minor.

Feathering. A term used to describe a peculiar light and semi-detached method of bowing in rapid passages on the violin.

Feine Stimme, (Ger. fīn'-nē stīm'-mē.) A fine voice.

Fermata, (It. fār-mā'-tē.) The pause or hold .

Fervidamente, (It. fār-vē-dā-man'-tē.) With vehemence, fervidly.

Festivamente, (It. fēs-tē-vā mām'tē.) With brilliant gaiety.

Festivo, (It. fēs-tē'-vō.) Festively, in a manner of solemn rejoicing.

Fest-overture, (Ger. fēst-ō-vēi-tūr'.) Festival overture, in brilliant vigorous style.

Fiasco, (It. fē-ās'-kō.) Technical name for a complete failure in a musical performance.

Fieramente, (It. fē-ēr-ā-mān'-tē.) In a fierce, bold or vehement manner. (French, *fieramente*, fī-ār-mānh.) *Fieramente assai*, (a-sā'-ē.) With extreme vehemence or boldness.

Fifth. A distance embracing four diatonic intervals, i. e. three tones and a semitone. *Fifth, augmented*, contains four whole tones. *Fifth, diminished* embraces two whole and two half tones. *Fifth, sharp*. An interval of eight semitones. *Fifths, consecutive*. Two or more perfect fifths following one another in two parallel parts of the score.

Figured. A term applied to an air moving in free and florid melody instead of step by step with the bass. Also, noted by figures. *Figured harmony*. Where parts of a composition during the continuance of a chord move through certain notes which are not constitutional parts of that chord. *Figured bass*. Indicates the particular chord to be taken in conjunction with each successive tone.

Figures of diminution. Numerals which placed over notes change their time to one third of their relative value.

Finale, (It. fēn-ā'-lē.) The closing movement in a sonata or symphony, or last act in an opera. In the latter they consist of single pieces in cumulative succession developing a climax.

F in alt. The seventh above (f in alt. *F in altissimo*. The octave above the preceding.

Fine, (It. fē-nē.) The end. *Fine del aria*, (dēl ä-rē-ā.) End of the air. *Fine del atto*, (āt'-tō.) End of the act.

Finement, (Fr. fāhn-mānh.) With accurate precision.

Fingering. The method of using the fingers upon the keys in the execution of music. The mode of designating the fingers by numerals. The American system uses the character χ for the thumb, foreign, the figure 1 for the thumb:

χ	1	2	3	4
1	2	3	4	5

Finished. Applied to a performer who has attained high proficiency in artistic execution.

Fino al, (It. fē-no ä'l.) Play as far as; end at.

Fioraturi, (It. fē-ō-rē-too'-rē.) Lit., little flowers; used to denote the various embellishments and ornamentation introduced in singing.

First. A term applied in a vocal or instrumental composition, generally expressing the air. *First bass*. High bass, etc. *First inversion*. Denoting a chord in which the bass takes the third.

Fis, (Ger. fis.) The note F sharp.

Fixed syllables. Syllables which do not change with the change of the key. Used in the Italian method.

Flat. A character by which a note is lowered a half tone. *Flat double*, lowers a note two semitones. *Flat eighth, extreme*. The octave reduced by a chromatic semitone. *Flat fifth*. An interval composed of five degrees and embracing two tones and two semitones. *Flat fourth, extreme*. The perfect fourth diminished by a chromatic semitone. *Flat seventh*. The minor seventh, composed of four tones and two diatonic semitones. *Flat third, extreme*. The minor third reduced by a chromatic semitone.

Flatter la corde, (Fr. flät'-tā' lā kōrd.) To play the violin or kindred instrument with a sweet and gentle expression.

Flautato, (It. flā-oo-tā'-tō.) A flute quality of tone evolved from the violin by smoothly and gently drawing the bow over the strings over the end of the finger board nearest the bridge.

Flauto, (It. flā-oo-tō.) A flute. (*F. amabile*, ā-mā'-bē-lē.) Name of an organ stop of delicate tone. *F. amoroso*, (ā-mō-rō'-zō.) A four foot organ stop with peculiar sweetness of quality. *F. dolce*, (dōl-tshē.) Organ stop of soft agreeable tone. *F. grave*. An organ stop of eight feet. *F. ad libitum*. Play or admit the flute part at pleasure. *F. e violino*, (ä vō-o-lē'-nō.) For flute and violin. *F. o. violino*. Flute or violin.

Flebilmente, (It. flē-bēl-mān'-tē.) Sadly, mournfully.

Florid. Figured, embellished; ornamental.

Flourish. Term applied to grace notes added to a passage by the performer, as an exposition of skill, or to embellish the passage.

Flugblatt, (Ger. floog'-blät.) A fugitive piece.

Flying cadence. An imperfect or interrupted cadence. Syn. with false cadence.

Foco, (It. fō-kō'-zō.) Fiery, passionate. *Focosamente*, (fō-kō-zā-mān'-tē.) Ardent, passionately. *Focosissimo*, (fō-kō-zē'-sē-mō.) With very much vehemence or passion.

Fois, (Fr. fwā.) Time. *Fois premiere*, (prēm-i-är.) The first time. *Fois deuxième*, (dü-zē-äm.) The second time.

Folia de spagñas, (Spa. fōl'-ya dē spān-yā.) A species of Spanish composition consisting of variations on a given air or theme.

Foot. A measure in prosody; distinct metrical interval in a verse. Also, in organ notation, to indicate the pitch, as 8ft. or normal pitch.

Forte, (It. fōr-tē.) Strong, loud. *Fortemente*, (fōr-tē-mān'-tē.) Loudly, vigorously. *Fortissimo*, (fōr-tēs-sē-mō.) Very loud. *Forte mezzo*, (māt-zō.) With medium force. *Forte possibile*, (pōs-sē'-bē-lē.) With as much power as possible.

Forzando, (fōr-tsān'-dō.) *Forzato*, (fōr-tsā'-tō.) With sudden force or stress upon a chord.

Fourth. A distance of three diatonic intervals, containing two tones and a semitone. *Fourth, augmented*. Contains three whole tones. *Fourth flute*. Sounding a fourth higher than the concert flute. *Fourth, perfect*. Containing two whole tones and a half tone.

Frappé, (Fr. frāp-pā.) To strike; i. e. to beat the time.

Free composition. A style of composition in which theoretical rules are not absolutely followed.

Fregiato, (It. frē-jē-ā'-tō.) Ornamented, figured. *Fregiatura*, (frā-jē-ā-too'-rā.) An embellishment.

Fremissement, (Fr. frē-mēs-mānh.) Singing in a low voice, humming.

Fresco, (It. frēs-kō.) *Frescamente*, (frēs-kā-mān'-tē.) Lively, freshly, buoyantly.

Fretta, (It. frät-tā.) Increasing the time.

Freudig, (Ger. frōy'-dīg.) Joyfully. *Freudig gesang*, (gō-sāng'.) A song of gladness or rejoicing.

Frisch, (Ger. frish.) Lively, brisk, fresh.

Frolich, (Ger. frō'-likh.) Buoyant, joyous, gay.

Fuga, (Lat. foo'-gā.) The Latin root of fugue, literally a flight. *Fuga authentica*. A fugue with an authentic subject. *Fuga contraria*, (kōn-trā-ri-ā.) A fugue in which the answer is inverted. *Fuga doppia*, (dōp'-pē-ā.) Double fugue.

Fugato, (It. foo-gā'-tō.) In fugue style.

Fugitive pieces. Ephemeral compositions; the minor or unimportant productions of great composers.

Fugue, (fūg.) A composition in counterpoint style, in which a subject proposed by one part or voice is answered by others according to definite rules. There are three distinct classes of fugue, simple, double, and counter. *Counter fugue*. Fugue having the subjects moving in contrary directions. *Double fugue*. A fugue on two subjects. *Simple fugue*. Containing but one subject. *Fugue, perpetual*. So constructed that the termination leads to its beginning, so that it may be continuously repeated.

Full. For all, *Full band*. *Full orchestra*, employing all the instruments. *Full organ*, with all the stops or registers. *Full service*, for the whole choir in chorus. *Full score*. The complete score of all the parts. *Full anthem*. An anthem in four or more parts, without verses or solo passages, to be rendered by the full choir in chorus.

Fundamental. Denoting a chord whose lowest note is the root of the chord, or the note from which the chord is derived. *F. bass*. Applied to any bass note accompanied with the chord derived from that note. *F. note*. The note on which the chord is constructed. *F. tones*. The tonic, sub-dominant, and dominant of any key or scale.

Fuoco, (It. foo-ō'-kō.) Fire, passion, energy. *Fuocoso*, (foo-ō'-kō'-zō.) Fiery, energetic, impetuous.

Furioso, (It. foo-rō-ō'-zō.) Furiously.

Furore, (It. foo-rō-ō'-rē.) Passion, rage, extreme enthusiasm.

Fusa, (Lat. fū'-sū.) A quaver.

Fusee, (Fr. fū-sā.) A very rapid roulade.

G. The denomination given to the fifth note in the diatonic scale of C, called in Italian music *sol*. *G. clef*. The treble clef. *G. double*. The octave below G gamut. *G. dur.* Key of G-major. *G. flat*. The fifth flat in modulating by flats from the diatonic mode. *G. gamut*. G on the first line of the bass staff. *G. in alt.* The octave above the treble clef note. *G. moll.* Key of G minor.

Galliard. An old dance in lively 3 time, once very popular.

Galop, (Fr. gāl'-ō.) A quick dance, generally in 2-4 time.

Gamut. The scale of notes of any key; also the lines and spaces on which the notes are placed. *Gamut G.* G on the first line of the bass staff.

Gauche, (Fr. gōzh.) Left. *Gauche main*, (mānh.) The left hand.

Gavot, gavotte, (Fr. gāvōt.) *Gavotta*, (It. gāvōt'-tā.) A dancing air of two lively strains or tunes, each of which is repeated.

Gegenesang, (Ger. gē'-g'n-ghē-sāng.) Antiphony.

Gegenpunkt, (Ger. gē'-g'n-poonkt.) Counterpoint.

Gegenstimme, (Ger. gē'-g'n-stīm-mē.) Counter tenor, or alto part.

Geistvoll, (Ger. ghēst'-fōll.) Spirited, lively, animated.

Gelaufen, (Ger. ghe-lou'-f'n.) Running passages, quick movements.

Generator. The sound by the evolution of which other sounds are produced; the fundamental note of the common chord.

Generoso, (It. jē-nē-rō'-zō.) With dignified or exalted expression.

Genus, (Lat. jē'-nūs.) The particular method of dividing the octave, as diatonic genus, chromatic genus, enharmonic genus.

German fingering. The method which designates the thumb as the last finger. See *fingering*.

German scale. A scale using "A, H, C, D, E, F, G," instead of "A, B, C, D," etc., always reserving B to indicate B-flat.

German sixth. The designation of a chord comprising a major third, perfect fifth, and extreme sixth.

German soprano clef. Using the C clef on the first line of the staff for soprano, instead of the G clef on the second line of that part.

Gesang, (Ger. ghē-sāng.) An air, melody; the act or art of singing.

Ghiribizzi, (It. ghē-rē-bē-tē-zē.) Eccentric intervals, fantastic passages.

Giucoso, (It. jē-ō'-kō'-zō.) Jocosely, humorously.

Giullivante, (It. joo-lē-vā māt'-tē.) Lively, buoyantly, cheerfully.

Giusto, (It. joo's'-tō.) Exact, denoting the movement to be played with strict precision.

Given bass. A bass part, upon which the other parts of the harmony are to be constructed.

Glee. A vocal composition, peculiar to English music, consisting generally of three or more parts, and illustrating any subject or sentiment—grave, gay, lively, tender, or hilarious.

Gleich, (Ger. glēkh.) Equal, alike. *Gleichlang*, (glēkh'-lāng.) Consonance of sound. *Gleichstimmig*, (glēkh'-stīm-mīg.) Harmonious.

Glissade, (Fr. glīs-sād.) Gliding; a passage on the piano produced by a rapid sliding of the finger tips along on the keys; a quick slur on the violin.

Gloria, (Lat. glō-ri-ā.) A leading movement in a mass.

Glosa, (Spa. glō'-zā.) A variation.

Gondolier songs. See *barcarolles*.

Gorgheggi, (It. gōr-gād-jē.) Rapid passages as exercises for the purpose of developing facility in the voice.

Gout, (Fr. goo.) Taste, judgment.

Graces. Decorative notes or passages either by composer or performer; among the principal are the *appoggiatura*, the *turn*, and the *shake*.

Grace note. A note of embellishment added to the composition.

Gradatamente, (It. grād-dāt-tā-māt'-tē.) The gradual acceleration or diminution, in the speed or intensity of tone.

Gratuit modulation. Modulation in which some chord, which may be considered as pertaining to the original or new key, is taken before the modulating chord.

Grammar, musical. The theoretical rules by which the construction of musical compositions is regulated.

Grammatical accent. See *accent*.

Gran, (It. grān.) Grand, great. *Gran cantore*, (kān-tō-rē.) An accomplished singer.

Grand-barre, (Fr. grānh bār-rā.) In guitar playing, the finger of the left hand laid upon all six strings of the guitar at once.

Grand mesure en deux temps, (Fr. grāhnd mā-zhūr ā dū tānh.) Common time of two beats in a bar, marked 2-2.

Grandioso, (It. grān-dē-ō'-zō.) *Grandezza*, (grān-dāt'-sā.) Grandly, loftily; imposing.

Grand opera. Italian opera; opera with an elaborate plot and full complement of performers.

Grand pianoforte. A pianoforte, having a key board at each end; having longer bass strings, affording a more pervading tone; a longer sounding board, and more vigorous action, giving greater power of diffusion and volume of tone.

Gran gusto, (It. grān goos-tō.) Of a composition, in rich, and exquisite style; of a singer, in a lofty, elevated and highly artistic manner.

Grappa, (It. grāp'-pā.) The brace or character used to connect two staves.

Grave, (It. grāv'-vē.) A slow, solemn, or dignified movement; a deep pitch in the scale of sounds.

Gravemente, (It. grāv-vē-māt'-tē.) With gravity, dignity, or solemnity.

Gravity. The modification of a sound by which it becomes deep or low as considered in relation to any standard of sound. The sounds having their origin in vibration, and the vibration being slower in larger bodies, the sounds are correspondingly deeper and graver. Hence the greater gravity of the larger and lower bass strings.

Grazioso, (It. grāt-sē-ō'-zō.) In smooth, graceful, and elegant style.

Greater. A term sometimes used as a synonym for *Major*, as greater sixth, greater third.

Great sixth. A term applied to the chord of the fifth and sixth, when the fifth is perfect and the sixth major.

Greek modes. The ancient Greek scales, twelve in number, of which six were authentic and six plagal.

Gregorian chant. A style of choral music introduced by Pope Gregory I in the sixth century, founded upon the ancient Greek modes. *G. tones or modes*. Chants or melodies used for psalms in the Catholic and English Episcopal churches, according to the Gregorian modes.

Gropo, (It. grōp-pō.) A group of notes; a rapid passage.

Ground. Name given to any composition where a bass, consisting of a few bars of independent notes, is continuously repeated to varying melody. *Ground Bass*. Bass consisting of a few simple notes, presenting a theme upon which, at each repetition, a varying melody is founded.

Grupetto, (groop-pā'-tō.) A turn; a little group of grace notes.

Guida, (It. gwē'-dā.) Guide. *Guida armonica*, (ār-mō'-nē-kā.) A guide to harmony. *Guida musica*, (moo-zē-ka.) A book of instruction in music.

Guide. The note in a fugue announcing the subject.

Guido's gamut. The table or scale in the system introduced by Guido Aretinus in 1204, called the Arentinian scale, notes of which were designated ut, re, mi, fa, sol, la. The scale consisted of twenty notes—two octaves and a major sixth. The first octave being denoted by capital letters, the second by the small letters, and the sixth by double small letters.

Gusto, (It. goos-tō.) Taste, expression. *Gustoso*, (goos-tō'-zō.) Expressive, tasteful.

H. The letter used in German notation for B natural, the note being called in French and Italian music *si*. *H. dur.* Key of H major. *H. moll.* Key of B minor.

Half-tone. A semitone. *Half-note*. A minim. *Half-note rest*. A pause of the duration of a semi-tone. *Half cadence*. An imperfect cadence. *Half step*. The smallest interval in music.

Hallelujah. A song of thanksgiving. *Hallelujah metre*. A stanza in six lines of Iambic measure.

Harfen spieler, (Ger. hār-f'n spēl'-lēr.) A performer on the harp.

Harmonia, (Lat. hār-mō-nī-ā.) In mythology the daughter of Mars and Venus, her name being the first applied to music in general.

Harmonic. Musical concord. *Harmonic figuration*. The progression through the tones of the same chord, and passing thence through successive chords. *Harmonic mark*. In music for stringed instruments, indicating that certain passages are to be played upon open strings. *Harmonic modulation*. Change of modulation from one key to another. *Harmonic triad*. The fundamental note with its third and fifth.

Harmonic. Applied to the concomitant, accessory sounds accompanying a principal and apparently simple tone.

Harmonique, (Fr. hār-mō-nēk.) The relation between different sounds; applied to organ pipes of double length.

Harmonist. One skilled in the science of harmony.

Harmonize. To combine different parts according to the rules of harmony.

Harmonized. Applied to a melody to which parts have been added to give it greater fullness.

Harmonometer, (Fr. hār-mō-nō-mētr.) An instrument for measuring the proportionate value of sounds.

Harmony. The consonance of united sounds. The art of combining sounds into chords constructed according to definite rules. *H. borrowed*. Chords of the added ninth developed from the dominant seventh by substituting the ninth in place of the eighth. *H., close*. A harmony with tones compact and nearly assimilating in pitch. *H., compound*. Simple harmony to which the harmony of another octave is added. *H., dispersed*. Where the notes forming the different chords are separated by intervals of considerable width. *H., dominant*. Harmony on the fifth of the key. *H., false*. Deviating from the recognized rules. *H., figured*. Harmony in the melody of which one or more of the parts of the composition move, during the continuance of a chord, through certain notes not constituent parts of that chord. *H., simple*. Having no concord to the fundamental notes above an octave. *H., suspended*. A continuation of one or more notes of a chord into the following chord.

Harpeggiato, (It. hār-pēd-jē-ā'-tō.) Enunciating the sounds of a chord, not simultaneously, but distinctly, one after another, with a harp effect. See *arpeggiato*.

Haupt, (Ger. houpt.) Principal. *H.' note*. The principal note in a shake or turn, marked above with —, or tr. *H.' satz*, (sätz.) The leading theme, the motive. *H.' schluss*, (schloos.) A final cadence. *H.' stimme*, (stīm-mē.) The leading voice or part. *H.' ton*, (tōn.) The fundamental or tonic.

Hosser, (Fr. hōs-sā.) To elevate or render more acute the pitch.

Haut, (Fr. hō.) High, acute, shrill. *Haute-contre*, (hōt kōntr.) Counter tenor. *Haute-dessus*, (hōt-dēs-sū.) High treble.

Head. That part of a note character which determines its position on the staff, and to which the stem is joined. *Head tones*. Tones in the upper register of the voice. *Head voice*. The highest notes in the compass of the voice; in the male voice, falsetto.

Hell, (Ger. hcl.) Bright, sparkling. *Helle stimme*, (hcl'le stfm'mc.) A clear voice.

Hemi, (Gr. hē-mī.) Half. *Hemidemisemiquaver*. A sixty-fourth note; also used in connection with *rest*, to indicate the duration. *Hemi-phrase*. Member of a phrase consisting of only one bar.

Heptachord. A scale of seven notes. In ancient poetry, verses sung or played on seven chords. A lyre or either of seven strings.

Heralds. Term applied by the French in the age of chivalry to the minstrels because of the peculiar qualification of their voice for the proclamation of commands at tournaments.

Hersingen, (Ger. hār'sin-g'n.) To recite in singing style.

Hexachord, (Gr. hēx-ā-kōrd.) A scale of six tones; an interval of a sixth.

Hexaphonic. Comprising six voices.

Hiatus, (Lat. hī-ā-tūs.) A gap, used synonymously with imperfect harmony.

Hidden. Used where the harmony moves in such a manner that consecutive octaves and fifths are implied or suggested though not expressed in the music.

Hidden canon. A close canon.

High. Comparative term used to denote the degree of elevation in the scale, or of acuteness in pitch. *High bass*. Between bass and tenor, i. e. baritone. *High soprano*. The first soprano. *High mass*. Mass which is sung, distinguished from low mass, where prayers are read without singing. *High tenor*. Counter tenor; highest male voice. *High treble clef*. In old French music, the G clef on the first line.

Hilarodi, (Gr. hī-lā-rō'dē.) Among the ancient Greeks, applied to wandering poet singers, corresponding to the minstrels of later date. Their songs were termed *Hilarodia*.

Hirten-lied, (Ger. hīr't'n-lēd.) A pastoral song.

Hochgesang, (Ger. hōkh-ghē-zāng') *Hochlied*, (hōkh'lēd.) Ode, hymn.

Hochzeits-marsch, (Ger. hōkh'tsīts-mārsh.) A wedding march.

Hof-capelle, (Ger. hōf'kā-pēl-lē.) Court chapel. *Hof-capellmeister*. Director of the choir at the court chapel. *Hof-concert*, (kōn-tsēr.) Court concert.

Hoflich, (Ger. hōf'likh.) Gracefully, in pleasing style.

Höft, (Ger. hōld.) Pleasing, melodious.

Hold. The character \frown which prolongs the time of the note or rest.

Homophonous. In unison, having the same sound or pitch.

Horizontal lines. Used in connection with figured bass to denote that the harmony is continued without change of the bass note. Sometimes used to abbreviate the expression of figures, when a movement of the bass necessarily involves a change of the harmony.

Horapipe. An old English dance in triple time. Modern horapipes are more lively in character, and usually in common time.

Hulfs-note, (hülfs'nōt'c.) *Hulfs-ton*, (hülfs'tōn.) An auxiliary note, i. e. standing one degree above or below the principal note.

Hurtig, (Ger. hoor'tīg.) Synonymous with *allegro* which see.

Hymneus, (Ger. hīm-ēn-ā'oos.) A marriage song.

Hymn. A lyric song of praise or admiration used in religious worship. *Hymnal*. A collection of hymns. *Hymn, chorist*. Hymn to be sung in chorus. *Hymn, vesper*. Sung at Catholic evening service.

Hymnology. The art of composing hymns. *Hymnologist*. A composer of hymns.

Hymnus, Ambrosianus, (hīm'nūs ām-brō-zhī'ā-nūs.) The Ambrosian chant.

Hyperboles. The lower sounds in the ancient Greek scale.

Hyper, (Gr. hī-pēr.) Above; prefixed to the name of modes or intervals signifies higher, as *Hyper-diapason*, the upper octave.

Hyperoche, (Gr. hī'pēr-ō-kē.) Used by early writers to express the difference between the enharmonic and chromatic dièses.

Hypo, (Gr. hī-pō.) Below, used in antithesis to *Hyper*.

Hypocritic music. Among the ancient Greeks applied to all music for the stage. In modern music, means adapted for the pantomime.

Iambic. A foot in music or poetry, comprising one short and one long note or syllable, the former short and unaccented, and the latter long and accented.

Idyl. A short pastoral poem.

Il, (It. il) The Italian particle, *the*. *Il più*, (il-pē-oo.) The most.

Il più forte possibile, (It. il pē'oo fōr-tē pōs-sē'bē-lē.) As loud as possible.

Il più piano possibile, (It. il pē'oo pē-ā'nō pōs-sē'bē-lē.) As softly as possible.

Il monticello, (It. il pōn-tē-tshāl'lē.) Term applied to the transition from the natural voice to the falsetto.

Il tempo crescento, (It. il tām-pō krē-shān-dō.) Accelerating the time.

Il coltegiare, (It. il vō-tēd-jē-ā'rē.) The crossing of the hands in piano playing.

Imbocatura, (It. ĩm-bōt-kā-too'rā.) The mouth-piece, synonymous with *embouchere*, which see.

Imbrogljo, (It. ĩm-brōl'vō.) Disorder, incongruity, confusion of ideas.

Imitando la voce, (It. ĩm-ē-tān'dō lā vō-tshē.) Imitating the inflections of the voice.

Imitation. A name given to an essential feature of composition in counterpoint, being the repetition by one voice of a phrase or passage previously executed by another, though not necessarily exact. If exact, it becomes a canon.

Imitation, augmented. Where the imitated notes are of greater value than those of the subject.

Imitation, diminished. Where the imitated notes are of less value.

Imitation in contrary motion. Where rising intervals in the subject are made descending in the imitation, and *vice versa*.

Imitation, retrograde. Where the subject is reversed or repeated backward in the answer.

Imitative music. Music written to illustrate or express the phenomena of nature, art, or passion, as the tempest roll of ocean, sounds of martial triumph, fury of a mob, rolling of artillery, explosion of grief, outburst of joy, or ecstasy of love, etc.

Imitazione, (It. ĩm-ē-tā-tshē-ō'nē.) Referring to counterpoint; see *supra*, *Imitation*.

Imperfect. Less than perfect; applied to chords, tones, and intervals. *Imp. cadence*. Cadence ending on the third of the dominant. *Imp. common chord*. Consists of a bass note accompanied by its minor third or imperfect fifth. *Imp. concords*. Thirds and sixths, so termed because interchangeable from minor to major, without losing consonance. *Imp. intervals embrace one half-tone less than the perfect interval so qualified*.

Impeto, (It. ĩm-pē-tō.) *Impetuzo*, (ĩm-pā-too-ō'zō.) Impetuous, with vehement expression.

Impeto doloroso, (It. ĩm-pē-tō dō-lō-ro-zō.) Pathos expressed with energy.

Impressario, (It. ĩm prē-zā-rē-ō.) The conductor of concerts or operas.

Improvisateur, (Fr. āhn-prō-vē-zā-tūr.) One who possesses the faculty of singing or composing spontaneously, or without preparation or premeditation.

Improvisation. The act of creating melodies extemporaneously.

In alt, (It. ĩn ālt.) Notes or tones above the fifth line of the treble staff. *In altissimo*, (ĩn āl-tēs'sē-mō.) Used to describe all notes higher than F above F in alt.

Inbrunst, (Ger. ĩn-broonst.) Fervor, ardor, depth of passion.

Incisore di note, (It. ĩn-tshī-zō-rē dē nō'tē.) An engraver of musical notes.

Incomposita, (It. ĩn-kōm-pōs-ĭt.) Describing intervals simply constituted.

Inconsolato, (It. ĩn-kōn-sō-lā'tō.) With mournful expression.

Inconsonance. The effect produced by discordant or unsympathetic sounds. Adj. *inconsonance*.

Incordamento, (It. ĩn-kōr-dā-mān'to.) The tension of the strings of an instrument.

Indeciso, (It. ĩn-dē-tshē-zō.) Unsteady, wavering.

Index. A direct. The forefinger.

Indifferenza, (It. ĩn-dēf-fē-rān'tsā.) Coldness, indifference.

Infernale, (It. ĩn-fēr-nā'lē.) Infernal, satanic, malevolent.

Enferovato, (It. ĩn-fēr-vō-rī'tō.) Impassioned.

Infinite canon. Canon the end of which leads to the beginning, capable of indefinite repetition.

Inflection. Applied to any modulation of the tone or pitch of the voice.

In fretta, (It. ĩn frāt-tā.) Hurriedly.

In fugue, (It. ĩn foo'ghē.) Used to describe any composition constructed upon a given theme.

Ingianno, (It. ĩn gīn'nō.) A deception, used to describe an interrupted cadence; also to any abnormal modulation or resolution of a discord.

Initiāls, absolute. So called because in the construction of plain chant melodies the composer is compelled to commence upon one of a regular series of sounds selected from the regular or conceded modulations of the scale in which he writes.

Iniziato, (It. ĩn-ē-tshē-ā'tō.) Initiated; used to describe advanced students in music as distinguished from beginners.

Inneggiare, (It. ĩn-nā-d-jē-ā-rē.) To compose or sing hymns.

Innocente, (It. ĩn-nō-tshān'tē.) In an artless or innocent style.

In organo, (It. ĩn-ōr-gā-nō.) Formerly applied to music.

Insegnatore, (It. ĩn-sēn-yā-tō'rē.) A teacher, preceptor, instructor.

Instrument. Any mechanical device or artificially constructed body for the production of musical sounds. Koch's *Lexicon Musicales* gives 349 kinds, of which 67 are at present in use.

Instrument a cordes, (F. ānh-strī-mānh ā kōrd.) A stringed instrument. *Instrument a vent*, (ā vānh.) A wind instrument.

Instrumentation. The art of composing orchestral music, involving practical knowledge of each instrument and of the harmonic relations of the different instruments.

Intavolare (It. ĩn-tā-vō-lā-rē.) To write notes or copy music.

Intavolatura (ĩn-tā-vō-lā-too'rā.) Musical notation.

In tempo, (It. ĩn tam'po.) In time. *In tempore justo*, (in tēm-pō-rē-jūs-tō.) A direction to preserve exact precision in the time.

Intendant (Fr. āhn-tāhn-dāhn.) *Intendente*, (It. ĩn-tēn-dān'tē.) Same as *Impressario*, which see.

Interlude. A short musical representation between the acts of a play, or between the drama and the farce; an instrumental movement between the verses of a hymn.

Intermezzo, (It. ĩn-tēr-māt-sō.) Same as interlude. The *intermezzi* possess a distinct and important place among the factors which led to the development of the comic opera. Their presence is discoverable in the remotest chronicles of the dramatic art, and they constituted an essential feature of all the early Italian plays. They gradually assumed more important proportions till they were finally developed into continuous dramatic proportions. Ultimately this quality began to predominate and the light Italian operetta became known as *Intermezzo di musica*, until it finally merged into the opera bouffe and became a recognized branch of dramatic musical art.

Intermediate. Name given to those flats and sharps which do not form any part of the original key of the composition. Also called *accidentals*.

Interrupted cadence. A cadence in which the progression is changed by a chord following the triad of the dominant.

Interruzione, (It. ĩn-tēr-root-sē-ō'ne.) Interruption; used as *senza interruzione*, i. e. play on without interruption.

Interval. The difference between any two sounds measured by the degree of gravity or acuteness, as applied to the tones of any established systems. The leading divisions are the *augmented*, or a half tone greater than the major or perfect; the *consecutive*, passing in the same direction in two parallel parts; the *diminished*, a semitone less than the perfect; *direct*, forming harmony on its fundamental sound; *extreme*, larger than the major or smaller than the minor; *false*, deviating from strict theory; *prepared*, that may be changed from large to small or *vice versa* by means of intermediate tones; *redundant* or *superfluous*, a minor semitone larger than the major.

Intimissimo, (It. ĩn-tē-mēs-sē-mō.) Very expressive with pronounced feeling.

Intonare, (It. ĩn-twō-nā'rē.) To commence to sound the key-note.

Intonation. The art of tuning; the enunciation of a musical sound in its exact time, inflexion and expression, and to correct modulation.

Intrada, (It. ĩn-trā-dā.) The old Italian name for an overture or prelude

Introduction. The preliminary movement in a composition, designed to arrest the attention and prepare the ear to receive the movements that are to follow.

Introduzione marziale. (It. ĩn-trō-doo-tsĕ-ō' nĕ mōr-tsĕ-ā' lĕ.) An introduction in martial style.

Introit. (Eng. ĩn-trō'it; (Fr. ĩhn-trwā.) *Introito.* (It. ĩn-trō-ĕ-tō.) Originally the hymn or anthem by which the entrance of the priest within the rails of the altar was accompanied; now applied to any vocal composition appropriate to the opening of church services.

Invention. (Fr. ĩnh-vũnh-si-ōnh.) An old name for a kind of prelude or fantasia.

Inversion. A change of position of a subject or chord, sometimes produced by giving it a higher or lower position on the score. The inversion of a chord is the changed position of its component parts, with respect to its fundamental bass, which, without altering the harmony, varies the order of the intervals, and gives another name to the compound, or the production of the same effect by a simple change of its fundamental. In counterpoint inversion is the repetition of a phrase or passage with several intervals; in double counterpoint it indicates the reversion of the parts, either toward each other or in the contrary direction. Inversion is said to be strict when whole tones are required to be answered by whole tones, and half tones by semi-tones.

Ionic. (Gr. i-ōn'-ik.) One of the Greek modes.

Ionic music. A class of music characterized by a light, airy style.

Irrati. (It. ĩr-ā'-tā.) *Tratamento.* (ĕ-rĭ-tā-mān'-tĕ.) Passionately; expressing the sense of extreme anger.

Irregular. Applied to modes and phrases in the same sense as *imperfect*.

Irrrelative chords. Those which have no sounds common to both. *Irrrelative keys or scales.* Remote from each other; having few sounds in common.

Irrisoluta. (It. ĩr-ā-zō-loo'-tō.) Same as *Indeciso*, which see.

Isochronal, Isochronous. Written or performed in uniform time.

Isotonic system. A system of music, consisting of intervals composed of twelve equal semitones, and having all the concords tempered alike.

Istesso. (It. ĩs-tĕs-sō.) The same. *Istesso tempo.* (It. ĩs-tĕs-sō tĕm-pō.) In the same time.

Istrepito con. (It. ĩs-trĕ-pĕ-tō.) D. faintly, with bluster.

Istrionica. (It. ĩs-trĕ-ōn'-ĕ-kā.) The theatrical art.

Italiano. (ĕ-tā-lĕ-ā'-nō.) Italian.

Italian mordent. A short shake or trill, effected by alternating a tone with the next above it.

Italian sicil. Sometimes used to designate a chord composed of a major third and an augmented sixth.

Ita missa est. (It. ĩ-tā mĭs-sĕ ĕst.) The conclusion of the mass, sung by the priest to Gregorian music.

I trovatori. (It. ĩ trō-vā-tō'-rĕ.) The troubadours.

Jager-choir. (Ger. yā'-ghĕr-kōr.) A hunting chorus.

Jagd-stück. (Ger. yāgd'-stĭk.) A hunting piece.

Jauchzenl. (Ger. youkh'-tsĕnd.) Joyful, exulting.

Jeu. (Fr. zhüh.) Play; also to indicate the style of instrumental execution. *Jeu-partie.* (zhüh-pärt.) Songs written in dialogue style.

Jig. A light, brisk movement; from an old dance in 6-8 or 12-8 time, supposed to have derived its name from *Geig*, fiddle.

Jolelu. (Ger. yō'-d ln.) A style of singing characteristic of the Tyrolese peasants, in which the natural voice is alternated with the falsetto.

Jongleurs. (Fr. zhōn-gloor.) In mediæval ages the attendants upon the Troubadours.

Jouer. (Fr. zhoo-ā.) To play upon an instrument.

Jovialisch. (Ger. yō-fl-ā'-lĭth.) Joyous, jovial, merry.

Jubel-gesang. (Ger. yoo'-b l ghĕ-zāng.) *Jubel-lied.* (lĕd.) A song of jubilation.

Jubiloso. (It. yoo-be-lō'-zo.) Jubilant, exulting, triumphant.

Just. Applied to all consonant intervals, and also to voices which give them perfect enunciation.

Justesse. (Fr. zhūs-tĕss.) Correctness or purity of intonation. *Justesse de la voix.* (zhūs-tĕss' duh lā vōā.) Purity of the voice. *Justesse d'oreille.* (zhūs-tĕss dūh l'ō-rā'-yüh.) Correctness of the ear.

Justo, con. (It. yoo-s-tō, kōn.) With precise exactness.

Just relations. Relations in which the extreme sounds form consonant intervals.

Kammer. (Ger. kām'-mĕr.) Chamber, used in connection with music and performances in the sense of private, or parlor, as *Kammer concert*, (kām'-mĕr kon-tsĕrt,) parlor concert; *Kammer musik*, (kām'-mĕr moo'-zĭk,) music for private performances; *Kammer styl*, (kām'-mĕr stĕl,) style of chamber music, as distinguished from that of church, opera, and theatre.

Kapelle. (Ger. kĕp-pĕl'-lĕ.) Chapel. *Kapell-meister.* (kĕp-pĕl'-mĭs-tĕr.) The musical director.

Keeners. Singers who perform the lamentations over the dead among the Irish.

Kathedral-kirche. (Ger. kĕt-ĕ-drāl kĭr-khĕ.) A cathedral.

Kehle. (Ger. kĕ-lĕ.) The voice, the throat. *Kehle-laut.* (kĕl-lout.) A guttural sound or utterance.

Ketten-triller. (Ger. kĕt'-t'n-trĭl'-lĕr.) A series of trills.

Key. A family or scale of notes in diatonic progression. Also the mechanism put in motion by the fingers in the enunciation of tones on keyed instruments.

Keyed instruments. All instruments whose tones are produced by pressure of the fingers upon keys.

Key fundamental. The original key producing the lowest note from which the chord is derived. Also *governing key*.

Key major. Scale in which the third from the tonic is major; *k. minor*, where the tonic is minor.

Key note, Key tone. The tonic in every scale.

Keys authentic. In the ancient Greek method having tones ranging. *Keys relative.* Having the same signature, or which only differ in having one flat or sharp more or less.

Kirchenkomponist. (Ger. kĭr'-kh'n-kōm-pō-nĭst'.) Composer of church music.

Kirchen-lied. (Ger. kĭr'-kh'n-lĕd.) *Kirchen-gesang.* (ghĕ-sāng.) Spiritual song, psalm, or hymn.

Klage. (Ger. klā'-ghĕ.) Lamentation. *Klage-lied.* (lĕd.) An elegiac song.

Klang. (Ger. klāng.) Sound, tone. Pl. *Klänge.* (klāng'-ĕ.)

Klangeschlecht. (Ger. klān'-gĕ-shlĕkt'.) A mode or system.

Klang-saal. (klāng'-sāl.) Concert room.

Klavier. (Ger. klā'-fĕr'.) Pianoforte, harpsichord. *Klavier-spieler.* (spĕ-lĕr.) Performer on the pianoforte.

Kleinlieder. (Ger. klĭ'-ĕ-lĕ-dĕr.) Little songs.

Komponiren. (Ger. kōm-pō-nĕr'-n.) To compose.

Komponist. (Ger. kōm-pō-nĭst'.) A composer.

Konzert-meister. (Ger. kōn-tsĕrt'-mĭs-tĕr.) Concert conductor.

Kriegs-lied. (Ger. krĕgs-lĕd.) A martial song or melody.

Kunstpfeifer. (Ger. koonst'-pfĭfer.) A street musician.

Kurz und rein. (Ger. koor-ts oond rĭn.) Clear and distinct, resonant.

L. Left. Occasionally used over a note to denote the use of the left hand.

La. In the sol-fa method corresponds to the note A; the sixth sound in the scale of Guido.

La bamol. (Fr. lā bā-mōl.) The note A flat. *La bamol majeur.* (mā-zhūr.) Key of A flat major. *La bamol mineur.* (mĭ-nūr.) Key of A flat minor.

Lacrimoso. (It. lā-crĕ-mō'-zō.) Suggestive of tears, with pathetic expression, sadly, mournfully.

La diese. (lā di-ĕs.) The note of A sharp.

La finale. (Fr. lā -i-nāl'.) Last figure of a quadrille.

Lagrimoso. (It. lā-grĕ-mō'-zō.) See *Lacrimoso*.

Lament. Formerly applied to harp music of the pathetic order.

Lancers. Name of a set of country dances; a military quadrille in five figures.

Land-lied. (Ger. lānd-lĕd.) A rustic dance.

Landu. (Por. lān-doo.) A Portuguese dance in 2-2 or 2-4 time.

Language melodic. The embodiment of sentiment or idea in the expression of musical sounds.

Languemente. (It. lān-guĕ-mān'-tĕ.) With languor, in a languishing manner.

La prima intenzione. (It. lā prĕ-mā ĩn-tān-tsĕ-ō'-nĕ.) Used by the Italians to describe the original form of a composition as distinguished from improved or altered copies.

Largo. In ancient music the name of the longest note, equal to four breves.

Largamento. (It. lār-gā-mān'-tō.) A free, broad style in execution. (Fr. *Largement*, lārzh-mānh.)

Largo. (It. lār'-gō.) A solemn or deliberate characteristic of movement.

Larghetto. (lār-gāt'-tō.) Diminutive of *Largo*; a degree slower.

La stretta. (It. lā strĕt-tā.) Denoting the playing of the passage in quicker time.

Laudamus te. (lāu-dā'-mūs tĕ.) Part of the Gloria.

Laufser. (Ger. loĭ'-fĕr.) A flight of rapid notes, a shake or trill. Pl. *Laufe*.


Lautlos. (Ger. lout'-lōs.) Mute, without sound.

La voce. (It. lā vō-tshĕ.) The voice.

Leading chord. The dominant chord. *Leading melody.* The principal in a composition of several parts. *Leading note.* So called, because leading up to, or introducing the tonic, the note immediately below the key-note, and separated from it by the smallest interval, a semitone.

Lebhaft. (Ger. lĕb-hāft.) Lively, vivacious.

Ledger lines. Lines drawn above or below the staff, to give place to notes which are too high or too low to be indicated on the staff.

Legato. (It. lĕ-gā'-tō.) A smooth continuous manner of continuing harmony, each note of a phrase being sustained till the next is heard, executed on piano by keeping the finger on the key till the exact moment of striking the next. Indicated by a curved line . In pianoforte music all passages without marks are played legato. Legato is the opposite of *staccato*.

Legatissimo. In playing legato passages wholly or partly founded upon broken chords, in some schools, the principal notes of the harmony are sustained a little longer than indicated by the text, or *legatissimo*. In Hummel's Pianoforte School these notes are marked with an asterisk *.

Legerement. (Fr. lĕ-zhĕr-mānh.) Sprightly, gaily, with airy facility.

Leggiero. (It. lĕd-jĕ-ā'-rĕ.) Light, delicate, easy, swift.

Lehrer. (Ger. lĕ-rĕr.) Teacher, instructor, master.

Leib-stuckchen. (Ger. lĕb'-stĭk-h'n.) A favorite air, a popular tune.

Leichen-gesang. (lĕ-kh'n-ghĕ-sāng.) A dirge, funeral, or elegiac song.

Leit-accord. (Ger. lĕt'-āk-kōrd'.) A chord or harmony which naturally develops another, as the chord of the dominant leading instinctively to the tonic.

Leit-ton. (Ger. lĕt-tōn.) The leading note.

Leit-motiff. (Ger. lĕt'-mō-teef.) The guiding theme. It consists of passages of marked melody, which illustrate or accompany certain prominent personages or situations, the *leit-motiff* recurring whenever these appear.

Lento. (It. lĕn'-tō.) Slow, in style similar to a slow Andante.

Lentando. (It. lĕn-tān-do.) More slowly; the pace of the movement to be decreased.

Le pantalon. (Fr. lĕ-pānh-tā-lōnh.) The first figure of a quadrille.

Lesser. Sometimes used in the significance of *minor*.

Lesson. Applied to exercises of a few movements for use in illustrating instruction, or for practice by the pupil.

L'ete. (lĕ-tĕ.) One of the dance movements in a quadrille.

Letters. The first seven letters of the alphabet used to distinguish the notes in a scale and fix the pitch. *Letters doubled.* indicate an octave lower than signified by the single letter.

Lettera di musica. (It. lĕt-too'-rā dĕ moo'-zĕ-kā.) A lecture on music.

L. H. Signifies, in pianoforte music, use the left hand.

Liaison. (Fr. lĕ-ā-zōnh.) Ease or smoothness of connection; a passage of two or more notes sung to a single syllable or word. *Liaison de chant.* Singing in *sostenuto* style. (See *sostenuto*.)

Libero. (It. lĕ'-bĕ-rĕ.) Free, without restraint.

Libretto. (It. lĕ-brĕt'-tō.) The text of an opera or other dramatic musical representation.

Liebes-lied. (Ger. lĕ'-bĕs-lĕd.) A love song; amatory ballad.

Lied. (Ger. lĕd.) Song or ballad.

Lieder-bund. (Ger. lĕ-dĕr-boond.) A singing society.

Lieder ohne worte. (Ger. lĕ-dĕr ō'-nĕ vōr'-tĕ.) Songs without words.

Lied-form, (Ger. lid-förm.) Music in simple form, consisting of simple melody simply accompanied; music having a single main idea.

Light. Applied to easy, airy compositions, presenting little difficulty of comprehension. Also to the touch of keys which respond readily to the pressure of the fingers.

Ligature. A passage of two or more beats sung to a single note or word.

Litt. To sing or play in a lively manner; used to furnish time for dancing in the absence of instrumental music.

Line, continuous horizontal. See *Continuous*.

Lines. The demarcations on the staff in and between which the notes are placed. *Lines, added*. See *Ledger lines*. *Lines, waving*. When written perpendicularly, indicate that the notes before which they are placed are to be played consecutively. Horizontally, that the 8va sign continues as far as the line extends.

Lining. The reading of one or two lines of each verse of a hymn, preparatory to the singing.

Liquid. Applied to a peculiar sweetness and mellowness in the quality of vocal notes or tones of a wind instrument.

Listesso, (It. lēs-tās'-sō.) The same. *Listesso tempo*. In the same time as the previous movement.

Little sharp sixth. Used by French writers to distinguish the bass note with its minor third, perfect fourth and major sixth evolved in the second inversion of the dominant seventh formed on the second degree of the scale.

Litany. A solemn form of prayer, consisting of invocations and responses sung alternately by the priests and choir.

Locrian mode. The eleventh ecclesiastical mode, which retains only a theoretical place, having been discarded on account of false qualities.

Logieran system. The system introduced by Logier, which combines simultaneous performance in classes, with instruction on the pianoforte, harmony, etc.

Long. A note in old music, when the notes used comprehended the *Large*, the *Long*, and the *Breve*.

Long appoggiatura. In an appoggiatura consisting of a single note where half of the following note is borrowed, and is accented.

Long meter. A stanza of four lines of eight syllables each, in Iambic measure. *Long particular meter*. Same as preceding, but comprising eight lines.

Lo stretto, (It. lō-strēt-tō.) Same as *La stretta*, which see.

Loure, (Fr. loor.) Applied to music or passages to be played in bag-pipe style, that is legato, with slight emphasis on the first note of each group.

Lourre, (Fr. loor-rē.) A term having the same significance as legato.

Low. Used relatively to describe a degree of depression or gravity in the scale of sounds, as, *Low bass*, second bass; *Low soprano*, second soprano.

Ludi, (Lat. lū'-dī.) The name by which oratorios were originally designated.

Lusingato, (It. loo-zēn-gā'-tō.) *Lusinghevamente*, (loo-zēn-gā-vōl-mān'-tē.) Persuasively, coaxingly, playfully, archly.

Luttuoso, (It. loot-too-ō'-sō.) Doleful, sorrowful, mournful. *Luttuosamente*, (loo-too-ō-zā-mān'-te.) Dolefully, mournfully.

Lydian. One of the Greek modes. *Lydian chant*. A chant in melancholy style.

Lyric. Originally poetry adapted to accompaniment on the lyre, now applied to all kinds of songs or compositions intended for musical accompaniment. In relation to poetry it does not necessarily imply music; but in relation to the drama it essentially involves musical representation.

M. Used as an abbreviation principally of Mezzo, as *M. S.* mezzo soprano; also for *Mano* and *Main*.

Mach-work, (Ger. mākh'-vārk.) Musical composition of merely mechanical quality, and lacking in true musical inspiration.

Madrigal. A style of music presumably originating with the Troubadors or Minnesingers, preserved and elaborated by the ecclesiastical musicians; developed in the Flemish school, and perfected in that of Florence. In 1530 it took root in England and became a national feature in her music. The madrigal is a vocal composition, strictly without accompaniment, in elaborate style, embracing a complicate and intricate construction of contrapuntal artifices, but governed by strict harmonic laws and rigid mechanical precision.

Maestoso, (It. mā-ās-tō'-zō.) Lit., with majesty; stately, dignified. As used alone is a direction in regard to time, signifying slower than *andante*; or combined with other tempo directions, is a guide to expression.

Maestro, (It. mā-ās'-trō.) A master, or composer, applied only to indicate a composer of note. Strictly, it should be given only to the great classical composers, but it is also used in reference to executants of the very highest class.

Mestro al cembalo, (mā-ās'-trō al tshēm-bā'-lē.) Assistant to the conductor at the opera.

Mestro di capella, (It. mā-ās'-trō dē kāp-pāl'-la.) Church music director or choir-master.

Maggiore, (It. mā-d-jō-ō'-rē.) Greater; used as a qualifying term synonymously with *major*.

Magnificat, (Lat. māg-nif'-fī-cāt.) The "Song of the Blessed Virgin Mary," the chief point of interest in the construction of the Vesper services in the Catholic church.

Main, (Fr. mānh.) Hand. *Main droite*, (drwāt.) Right hand. *Main gauche*, (gōsh.) Left hand.

Maitre, (Fr. mā'tr.) Master, instructor. *Maitre de chapelle*, (dūh shā-pēl.) Choir-master. *Maitre de musique*, (dūh mū-zēk.) Musical director.

Major. Greater, used to qualify intervals, tones, etc. *Major diatonic scale*. In which the semitones fall between third and fourth and seventh and eighth both ascending and the reverse. *Major intervals*. Containing the full number of semitones under the same denomination. *Major key* or *mode*. Where the third on the scale from the tonic is major.

Mancando. Dying away; is used to indicate a *decrescendo* in an already soft or delicate passage.

Manica, (It. mā'-nē-kā.) Fingering.

Maniera, (It. mā'-nē-ā'-rā.) Style, as playing, or manner in delivery. *Man. affettata*, (āf-fēt-tā'-tā.) An affected or artificial style. *Man. languida*, (lān'-gnē-dā.) An inert, languid style.

Maniere d'attaque, (Fr. mān-l-ār d'āt-tāk.) The manner or style of entering upon the execution of a composition.

Mannerism. A characteristic in composition or performance which becomes a habit, involving a lack of freedom or variety in phraseology or expression.

Mano, (It. mā-nō.) The hand. *Mano dritta*, (drēt'-tā.) The right hand. *Mano sinistra*, (sē-nēs'-trā.) The left hand.

Manual. The key-board of an instrument. Also used as a direction to play the passage without the use of the pedals.

Manualiter, (Ger. mā-noo-ā'-lē-tēr.) Organ compositions for the fingers alone.

Marcato, (It. mār-kā'-tō.) *Marcando*, (mār-kān'-dō.) Emphasized with marked accent, denoted by a dot over the note, indicating the note to be struck with a short, decisive touch.

Macartissimo, (It. mār-kā-tēs-sē-mō.) With strongly pronounced emphasis.

Marcato il pollice, (It. mār-kā'-tō ēl pōl'-lē-tshē.) Give strong emphasis to the note played by the thumb.

March. Originally a military air, designed to regulate the steps and rouse enthusiasm in the spirit of the soldiers, and adapted to wind and pulsatile instruments. In modern music it is adapted to all instruments, and is used to embody, martial, national, festive, triumphant, or elegiac sentiments. The march is always composed in common time, and commenced by a peculiar quaver.

Marked. Accented.

Marks. The characters by which the value or variation of tones is denoted, as Cadence marks, Division marks, Staccato marks.

Marsch, (Ger. mārsch.) A march. Pl. *Marsche*, (mār'-shē.)

Marsellaise, (Fr. mār-sāl-yāz.) A French national air, composed by Rouget de Lisle, in 1792, after hearing a regret expressed in an address by the mayor of Strasburg that the young soldiers had no national air to march to.

Martial music. Embracing all compositions describing, influencing or connected with military movements, conditions, incidents, or achievements.

Masque. A dramatic entertainment which was the precursor of the opera.

Mass. A vocal composition, usually accompanied by instruments, belonging to the most solemn religious services of the Catholic church. It comprises the five movements, *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.

Mass, high. Mass celebrated by the singing of the chorists, as distinguished from low mass, at which prayers are simply read.

Massig, (Ger. mās'-sīg.) Medium, moderately. *Massig langsam*, (lāng'-sām,) moderately slow. *Massig schnell*, (shnēll.) With moderate animation.

Master. A musical composer or virtuoso of eminent distinction; also, improperly, an instructor.

Master of song. The name given in the 16th century to the person appointed to teach vocal and organ music to the children of the Royal Chapel.

Matelotte. A Dutch sailor's dance, resembling in time and movement the English hornpipe, which the dancers executed in sabots with their arms interlocked behind their backs.

Matins. Morning songs; the first division of the canonical hours in the Catholic church, consisting principally of vocal melodies.

Matinee musicale, (Fr. mā-tī-nā' mū-zē-kāl'.) A musical performance, concert or dramatic, given during the day time.

Maxima, (Lat. māx'-l-mā.) Same as *Large*, which see.

Mazurka, (Ger. mā-tsoor'-kāl.) A national Polish dance, in 3-4 or 3-8 time, each part being repeated, with a strong accent on the second beat of each bar; remarkable for the latitude and freedom of its figures, and peculiarity of the steps.

M. D. Initials, or abbreviation of *main droit*, the right hand.

Mean. Medium; formerly applied to the medium or tenor in part compositions.

Mean clef. The tenor clef. *Mean*, harmonical. Third in the harmonic triad. *Mean parts*. Middle parts.

Measure. The group of beats, or main rhythms between two bar lines, on the staff, which regulate the time and movement of music. This measure of time determines by its aggregate the unit which becomes the standard governing all the complications of rhythms of a composition. *Common measure* has an even number of parts in a bar. *Fourfold*, *Threefold* or *Twofold measure*, will have four, three, or two equal parts in a bar, etc. *Four-eighth measure*, marked 4-8, will have the value of four eighth notes. *Two-half measure*, marked 2-2, will contain a value of two half notes, and so on.

Mechanically. Applied to mere formal execution of the notes, without spirit or expression.

Medesimo, (It. mē-dēs'-mō.) The same. *Medesimo tempo*. In the same time as in the previous passage.

Mediant. The third above the key-note, dividing the interval between the tonic and the dominant into two intervals called *thirds*. When the lower of these thirds is minor, the key is minor, and when major, the key is major. Fr. *Mediante*, (mā-dī-ānt'.)

Mediation. In a chant, that part between the reciting note and the next close.

Meditatio, (Lat. mē-dī-tā'-shī-ō.) Formerly used to mark the sound which terminates the first part of the verse of a Psalm, the pause being indicated by a colon placed in the middle of the verse.

Medius harmonicus. The middle note (third) of the fundamental common chord.

Medley. A motley arrangement of heterogeneous elements into one song, for ludicrous absurdity of effect; accomplished by selecting detached lines or passages from various songs, so that the last word of one line will make connection with the first word of the succeeding line from another song.

Meister, (Ger. mīs-tēr.) Instructor, teacher, master.

Meister-sanger, (Ger. mīs-tēr sāng'-ēr.) Minstrel. *Meister-gesang*, (mīs-tēr ghē-zāng.) Master's song, or song of a minstrel.

Meister-fugue, (Ger. mīs-tēr-foo-ghē.) A fugue which has no digression from its proposition and answer.

Meister-stuck, (Ger. mīs-tēr stük.) A master-piece; a chef d'œuvre.

Melange. A medley of popular airs.

Melisma, (Gr. mē-lis'-mā.) A vocal embellishment, in which several notes are sung to one syllable.

Mellifluous. Liquid, sweetly, melodious.

Mellow. A soft, smooth, melodious quality.

Melodistik, (Ger. mēl-ō-dīs-tīk.) The science or theoretical rules of melody.

Melodic. Relating to melody. *Melodic language.* The language of song in melodious combination of sounds, which adapts it for musical expression. *Melodic modulation.* Transition from one key to another.

Melodies. In elementary instruction in vocal music, that branch that relates to the pitch.

Melodies, authentic. Written principally within the compass of the key-note and its octave. *Melodies, plagal.* Those ranging from the fifth of the tonic and its octave.

Melodie bien sentie, (Fr. mā-lō-dē bi-ānh sānh-tē.) The melody to be rendered with expression or pronounced accent.

Melodious. Sounds having the quality of melody.

Melodie bien sentie, (Fr. mā-lō-dē bi-ānh sānh-tē.) The melody to be given with marked accent, or expression.

Melodioso, (It. mā-lō-dē-ō-zō.) Melodious. *Melodiosamente,* (mā-lō-dē-ō-zā-mān-tē.) Melodiously. *Melodiosissimo,* (mā-lō-dē-ō-sēs-sē-mō.) Extremely melodious.

Melodist. One who composes or sings melodies; Fr. *Melodiste,* (mā-lo-dēst') It. *Melodista.* (mā-lō-dēs-tā.)

Melodize. To arrange or construct sounds so as to produce melody.

Melodrama. Gr. *Melodram*, (mē-lō-drām'); Fr. *Melodrame,* (mē-lō-drām'); It. *Melodramma,* (mā-lā-drā-ma.) A modern drama of French origin, interspersed with vocal and instrumental music, sometimes incidental and sometimes of dramatic character, calculated to intensify or emphasize the passion of the play.

Melologue. Recitative and music combined.

Melomania, Fr. *Melomanie,* (mā-lō-mā-nē.) Mania or excessive love for music.

Melopea, (It. mā-lō-pā-ā); *Melopie,* (Fr. mā-lō-pā.) Rhetorical or declaimed melody.

Meloplaste, (Fr. mēl-ō-plāst.) An instrument for teaching vocal music from a staff without the use of clefs or notes.

Melpomene, (mēl-pōm-ē-nē.) One of the nine muses.

Meme, (Fr. mām.) The same. *Meme mouvement,* (mām moov-mānh.) In the same movement. *Meme mouvement que precedement,* (mām moov-mānh kūh prē-sād'-mānh.) Same movement as the preceding.

Meno, (It. mā-nō.) Less. *Meno allegro,* (ā-lā-grō.) Not so quick. *Meno forte,* (fōr-tē.) Not so loud. *Meno mosso,* (mōs'-so.) Less movement; slower. *Meno piano,* (pē-n'-no.) Not so softly. *Meno presto,* (prās'-to.) *Meno vivo,* (vē'-vō.) Not so fast.

Menschen stimme, (Ger. mēn'-sh'n stīm-mē.) The human voice.

Mensur, (Ger. mēn-soor') Time, measurement of intervals; also the scale of organ pipes.

Mensural notation, (Ger. mēn-soo-rāl' nō-t'n.) Mensural notation.

Mensural notation. The earliest system of notation on the division of the staff into bars and spaces.

Mensural signature. Fractions at the commencement of a composition indicating the time.

Mescolanza, (It. mēs-kō-lān-tā.) *Mesunzo,* (mēs-sān-tō.) A medley; bad harmony.

Messa, (It. mās-sā.) *Messe,* (Fr. mās.) A mass.

Messa basca, (It. mās-sā bās-sā.) Silent mass by the priest during the musical service.

Messa di Voce, (It. mās-sā dē vōt'-tshē.) The gradual swelling and reduction of the voice in intonation.

Messe concertati, (It. mās-sē kōn-tshēr-tā-tē.) Masses partly intoned and partly sung by choruses.

Messo per gli de sonti, (It. mās-sā pār l-yē dā-zōn-tē.) A mass for the repose of the dead.

Mesto, (It. mā-s-tō.) Sad, doleful. *Mestoso,* (mās-tō'-zō.) Sorrowfully, mournfully.

Measure, (Fr. m'ā-zūr.) The measure; the kind of time. *Mesure a deux temps,* (mā-zūr' ā dūh tīnh.) Two beats in a bar; common time. *Mesur a trois temps,* (mā-zūr' ā trwā tīnh.) Three beats in a bar; triple time.

Metallo, (It. mā-tāl-lo.) *Metallico,* (mā-tāl-lē-kō.) Metallic; clear and resonant in tone.

Method. Manner, system, classification, peculiarity, as applied to instruction or execution.

Metodo, (It. mā-tō-dō.) *Methodo,* (Fr. mā-tōd.) A book of instruction.

Metre. The rhythmic element of song. In poetry, the system of regular verses; in music, the structure of melodious phrases: in music, measured by syllables and feet; in music, by beats and bars. It is upon this sympathy of construction that the mutual relations of music and poetry depend. *Common metre.* A stanza of iambic measure, the syllables in each line, consecutively, being 8, 6, 8, 6. *Common hallelujah metre.* Six lines iambic, syllabled 8, 6, 8, 6, 8, 6. *Hallelujah metre.* Six lines iambic, 6, 6, 6, 8, 8. *Long metre.* Four lines iambic, eight syllables in each line. *Long particular metre.* Six lines iambic, of eight syllables each. *Short metre.* Four lines iambic, syllabled 6, 6, 8, 6. *Short particular metre.* Six lines iambic, syllabled consecutively as follows; 6, 6, 8, 6, 6, 8. *Metre, eights.* Four lines in anapestic measure, each containing eight syllables, marked 8s. *Metre, eights and sevens.* Four lines in trochaic measure, syllabled 8, 7, 8, 7, and designated 8s and 7s. *Metre, eights, sevens, and fours.* Six lines trochaic, syllabled 8, 7, 8, 7, 4, 7; designated 8s, 7s and 4s. *Metre, elevens.* Designated 11s; a stanza of four lines in anapestic measure of eleven syllables each. *Metre, sevens.* Four lines, trochaic, of seven syllables each. *Metre, tens and elevens.* Designated 10s and 11s; may be either four lines anapestic, syllabled 10, 10, 11, 11; or six lines in iambic, syllables in the lines consecutively being 10, 10, 10, 11, 11. *Metre, twelves.* Four lines of anapestic measure, containing twelve syllables in each, designated 12s.

Metrical, Pertaining to measure, or the correct construction of long and short syllables. *Metrically.* According to metrical rule,

Metronome, (Gr. mē-trō-nō-mē.) An instrument for measuring the duration of notes.

Metronomic works. Figures in a piece of music referring to corresponding figures on a metronome.

Metrum, (Ger. met'-room.) Measure, time.

Mette, (Ger. mēt'-tē.) The matins, or morning prayers.

Mettere in musica, (It. mēt-tā-rē ēn moo-zē-kā.) *Mettre en musique,* (Fr. māt'r ānh mū-zēk') To set to music.

Mettre d'accord, (Fr. māt'r d'āk-kōr.) To tune.

Mettre en repetition, (Fr. māt'r ānh rā-pē-tē-sō-nh.) To place in rehearsal.

Mez. Abbrev. of mezzo; *Mez. F.,* abbrev. of mezzo forte; *Mez. Pia.,* abbrev. of mezzo piano.

Mezza, (It. māt'-tsā.) Half medium, moderate. *Mezza bravura,* (brā-voo'-rū.) Moderately difficult of execution. *Mezza forza,* (fōr'-tsā.) Moderately loud. *Mezza manica,* (mā'-nē-kā.) The half-schrift in violin playing. *Mezzo orchestra,* (ōr-kās-trū.) A half orchestra. *Mezza voce,* (vō-tshē.) With moderate voice power.

Mezzo, (It. māt'-tsō.) Same as above, used to qualify in this sense such words as forte, piano, staccato, voce, etc. *Mezzo carattere,* (kā-rāt'-tā-re.) Moderate expression in execution. *Mezzo soprano,* (sō-prā'-nō.) A soprano voice with a pitch lower than treble and higher than contralto. *Mezzo soprano clef.* In old church melodies and madrigals the C clef on the second line, indicating that the treble or soprano clef supplies its place.

M. F. Abbrev. of Mezzo Forte. **M. G.** Abbrev. of Main Gauche.

Mi, (It. mē.) The syllable used in solfeggio to denote the third note of the major scale, E.

Mi bemol, (Fr. mē bā-mōl.) E flat. *Mi bemol majeur,* (bā-mōl mā-zhūr') Key of E flat major. *Mi bemol mineur,* (mī-nūr') Key of E flat minor. *Mi contra fa,* (Lat. mē kōn'-trā fā.) Formerly used by theorists to describe false relation. *Mi diese,* (Fr. mē dī-āz') E sharp. *Mi majeur.* Key of E major. *Mi mineur.* Key of E minor.

Microphonics. The art of increasing the intensity of sounds.

Middle C. C between the bass and treble staves.

Middle part. Parts lying between the outside voices.

Minaccioso, (It. mē-nāt-tshē-ō-zō.) Threatening, forbidding, menacing.

Minim. A note equal to half of the semi-breve, embracing two crochets or four quavers. *Minim rest.* A suspense of the duration of a minim.

Minnesinger. (Ger. mīn-nē-sīng'-ēr.) Wandering minstrels of Germany in the twelfth and thirteenth centuries.

Minor. Where two intervals have a like constitution, whether consonant or dissonant, these are distinguished as minor and major, the minor being always a semi-tone less than the major. Thirds and sixths are consonances having minor forms; seconds, sevenths and ninths are dissonances having minor forms.

Minor canon. Priests in collegiate chapels appointed to assist in daily services. English statutes require them to be skilled in music, and they were formerly called vicars-choral.

Minor diatonic scale. These are of two orders, the harmonic, where the semi-tones come between the second and third, and seventh and eighth, both ascending and descending; and the melodic, where the semi-tones are as above ascending, but fall between the fifth and sixth, and second and third, in descending.

Minor key or mode. The modern scale in which the third note is the minor third from the key-note.

Minor second. An interval of five commas, being the smallest practicable.

Minor semi-tone. A semi-tone retaining its place or letter on the staff.

Minor seventh. An interval comprising four tones and two semi-tones.

Minor sixths. Comprising three tones and two semi-tones.

Minor third. A diatonic interval embracing three semi-tones.

Minor triad. A unison of any tone with its minor third and perfect fifth.

Minstrels. Wandering poets and musicians of the mediæval ages.

Minuet. A slow dance in triple 3-4 time, of French origin. A piece of music in dance rhythm, supposed to have been composed by Lully. At first the minuet consisted of two eight bar phrases in 3-4 time, each of which was repeated, commencing sometimes in first, but more frequently in the third beat of the bar. A complement was added to the short movement, written in a three-part harmony, and receiving the name of Trio, which it still retains, though the restriction as to number of parts has been abandoned. It has been enlarged by increasing the number of bars in the second half of the dance, frequently containing sixteen instead of the original eight. Bach, Haydn, and Mozart had each a characteristic treatment of the minuet, and Beethoven transformed it into the Scherzo.

Misa, (Spa. mē-zā.) A mass. *Misa del gallo,* (mē-zā dēl gāl-yō.) A midnight mass.

Miserere, (Lat. mē-sē-rē-rē.) "Have mercy." A psalm of supplication.

Missa, (Lat. mēs-sā.) A mass. *Missa brevis,* (brū-vis.) A short mass. *Missa canonica,* (kā-nōn'-i-kā.) The canonical mass. *Missa pro defunctis,* (prō-dē-fūnk'-tīs.) Mass for departed souls. *Missa solemnis,* (sō-lēn'-nīs.) Solemn mass for high festivals.

Missal. The mass book.

Missklang, (Ger. mīss-klāng.) *Misslaut,* (Ger. mīss-lout.) Unharmonious, discordant sounds.

Misterioso, (It. mēs-tēr-ō-ō-zō.) *Misteriosamente,* (mēs-tēr-ō-ō-zā-mān-tē.) An air of mystery.

Misura, (It. mē-soo-rā.) A measure, a bar; time. *Misurato,* (mē-soo-rā-tō.) In strict time.

Mit, (Ger. mīt.) By, with. *Mit begleitung,* (bē-glī'-toong.) With accompaniment. *Mit gefühl,* (ghē-fūl.) With feeling, with expression. *Mit sang und klang,* (sāng oond klāng.) With song and music.

Mitlauten, (Ger. mīt-'lou-t'n.) To sound at the same time.

Mittel, (Ger. mīt-t'l.) Middle, half; as *Mittel-laut,* (mīt-t'l lout), middle sound; *Mittel-stimme,* (stīm-mē), the middle voice, or tenor.

Mixed cadence. A term formerly used to describe a cadence formed by a triad in the sub-dominant, preceding that on the dominant.

Mixed canon. A canon of several parts, which begin at different intervals.

Mixed voices. The English term for combined male and female voices as distinguished from *Equal voices*, which denotes the male or female voice alone.

Mobili suoni. (It. mō'bi-lē swō-nē.) Movable sounds; the second and third of the tetrachord.

Mixed modes. In plain chaunt this term is applied to tonalities which embrace the entire compass of the authentic in combination with the plagal mode. Polyphonic composition for mixed voices is necessarily in the mixed modes, but always takes its name from the mode of its tenor part.

Moderato. (It. mōd-ē-rā-tō.) In moderate time. *Moderatissimo.* (mōd-ē-rā-tēs'-sē-mō.) In very deliberate time.

Mode, relative. A relative key.

Moderna alla. (It. mō-dār-nā āl-lā.) In the modern mode.

Modes, ancient. Those of the Greeks and early Romans. *Modes, authentic.* In church music, where the melody is confined within the Final (tonic) and its octave, distinguished from *Plagal modes*, where the tones range from the dominant and its octave to the twelfth.

Modesto. (It. mō-dēs-tō.) *Modestamente.* (mō-dēs-tā-mān-tē.) Quietly, moderately.

Modo maggiore. (It. mō-dō mād-jē-ō-rē.) The major mode; *modo minore.* (mō-nō-rē.) The minor mode.

Mod., Mod' to. Abbreviation of *Moderato*.

Modulate. To effect the transition from one key to another in a smooth and graceful manner.

Modulation. The process of passing from one key into another; when the melody passes naturally into a chord belonging to a foreign key and is itself followed by harmony belonging to a key to which it can be referred, a new tonic has taken the place of the first, and modulation has ensued. Modulation is divided into the classes of *Diatonic*, *Chromatic*, and *Enharmonic*. The former implies modulation effected by means of notes or chords which are exclusively diatonic in the keys concerned. *Chromatic modulation* is strictly that which may be effected through notes or chords which are chromatic in their relation to the key from which the transition is made. *Enharmonic modulation*, which is a leading feature in modern music, is effected by altering the notation of one or more intervals belonging to some characteristic chord, thus changing the key, and consequently the harmony into which otherwise it would naturally have resolved. Modulation bears the same relation to chords as melody does to sounds; that is to say, as a melody is a pleasing succession of sounds, so modulation signifies an agreeable progression of chords, and it is aptly described as "the key which opens to the admiring ear all the treasures of harmony."

Moerologists. Ancient professional mourners who sang dirges at funeral processions.

Moins. (Fr. mwā.) Less.

Molle. (Fr. mōl.) *Mollemente.* (It. mōl-lē-mān-tē.) Gently, delicately.

Molossic rhyme. Three succeeding syllables of long, strong accentuation.

Molto. (It. mōl'tō.) Much, extremely. *M. adagio.* (ā-dā-jē-ō.) Very slow. *M. allegro.* (ā-lā-grō.) Very quick. *M. Mosso.* (mōs-sō.) With vigorous movement. *M. Vivace.* (vē-vā-tshē.) Very lively.

Monferina. (It. mōn-fē-rē-nā.) A lively Italian dance in 6-8 time.

Monocordo. (It. mōn-ō-kōr-dō.) On but one string.

Monody. Composition for a single voice. It. *Monodia.* (mō-nō-dē-ā.) Fr. *Monodie.* (mōn-ō-dē.)

Monodrama. (It. mōn-ō-drā-mā.) A musical drama confined to a single actor.

Monorhyme. (Gr. mōn-ō rō-mē.) Having all the lines of a verse terminated by the same rhyme.

Monotony. Wearisome succession of similar sounds.

Montant. (Fr. mōnh-tānh.) Ascending.

Morceau. (Fr. mōr-sō.) A choice passage or elegant phrase; also, a select composition, or passage in performance.

Morceau d'ensemble. (Fr. mōr-sō' dānh-sānhbl.) A piece harmonized for several voices.

Moriente. (It. mōr-dān-tē.) A species of trill or shake, always played rapidly whether in slow or quick time, and very distinct; consisting generally of three successive tones, the sign being placed over the middle note; a rapid alternation of the written note with the note below it.

Morendo. (It. mō-rēn'-dō.) Dying away; seldom used but in slow movements, and generally interpreted to combine the diminuendo and ralletando. Also written *Moriente*, (mō-rē-an'-tē.)

Moresca. (It. mō-rēs'-kā.) *Morisco.* (mō-rēs'-kō.) In the Moorish style.

Mormoramento. (It. mōr-mō-rā-mān'-tō.) Murmuring, purling, warbling.

Mormoroso. (It. mōr-mō-rō-zo.) In a purling manner, with gently murmuring expression.

Mosso. (It. mōs'-sō.) Motion, movement.

Mostra. (It. mōs'-trā.) A director.

Motet. A sacred composition for several voices, in anthem style, but not to scripture words.

Motetto. (It. mō-tēt'-tō.) Motet. *Motetto per voci sole.* (mō-tēt'-tō pār vō-tshē sō-lē.) A motet with each part for a single voice; for voices without accompaniment.

Motif. (Fr. mō-tēf.) The theme or subject of a composition, or part.

Motion. The movement of voices or harmonic parts. Where the movement of a single part exceeds the limit of a degree of the scale it is called *disjunct motion*; where this degree is not exceeded, *conjunct motion*. The independent movements of different parts in consonance constitutes counterpoint, and are classified according to their characteristics. Where one part ascends while the other descends, the motion is described as *contrary*; where the parts ascend or descend at the same time the movement is called *similar*. Where one part ascends or descends while the other remains stationary, the motion is *oblique*. The motion of two parts in the same direction is called *direct*.

Motive, Motivo. (It. mō-tē'-vō.) Same as *Motif*. Pl. *Motivi*, (mō-tē'-vō.)

Moto. (It. mō'-tō.) Motion, movement; *con moto*, rather quickly. *Moto accelerato.* (āt-tshā-lē-rā-tō.) With increased motion. *Moto contrario.* (kōn-trā'-rē-ō.) Contrary motion. *Moto obliquo.* (ōb-lē-quō.) Oblique motion. *Moto precedente.* (prā-tshē-dān'-tē.) In same time as preceding movement. *Moto primo.* (prē-mō.) Same time as first movement. *Moto retto.* (rāt-tō.) Similar or direct motion.

Motteggiando. (It. mōt-tād-jē-an'-dō.) Derisively, jocosely, in a jeering manner.

Movement. A complete and definite section of a musical composition, embracing any portion constructed under the same measure or time, the composition consisting of as many movements as there are distinct changes of measure. A different division from the *number* of a composition which may contain several movements. Fr. *Mouvement*, (moov-mānh); It. *Movimento*, (mō-vē-mān'-tō.)

M. P. Init. of *Mezzo piano*; *M. S.*, of *Mano sinistra*.

Munter. (Ger. moon'-tēr.) Briskly. *Munterkeit.* (moon'-tēr-kīt.) Briskness, vivacity, sprightliness.

Murmeln. (Ger. moor'-mēln); *Murmeln.* (moor'-mēln.) To murmur; murmuring.

Musa. (Lat. mūs'-sā.) A song.

Mus. Bac. The degree of Bachelor of Music. *Mus. Doc.* Doctor of Music.

Muses. Nine sister goddesses who, according to mythology, presided over the arts.

Music. One of the seven liberal arts; the science which treats of the properties and relations of sounds and the principles of harmony. *Music, burlesque.* Comic music. *Music, choral.* Music constructed for choir service. *Music, classical.* That which constitutes the highest order or authority; enduring, or permanent models of art. *Music, concerted.* Music constructed for various instruments. *Music, didactic.* That which affords scales or exercises suitable for the purposes of instruction and practice. *Music, enharmonic.* That which is regulated by intervals smaller than the diatonic or chromatic. *Music, field.* That devoted to military purposes, or of martial character. *Music, hypocritic.* Music for the accompaniment of scenic performances. *Music of the future.* Applied to the school of Richard Wagner.

Musica ars. (Lat. mūs-sī-kā ars.) The art of music.

Musica. (It. moo'-zē-kā.) Music. *Musica da camera.* (It. moo-zē-kā dā kā-mē-rā.) Chamber or private music. *M. da chiesa.* (dā kē-ā'-rā.) Church music. *M. da teatro.* (dā tē-ā'-trō.) Music of the theatre.

Musical brachygraphy. The art of writing musical notation by means of characters.

Musical design. The plan of invention and order of arrangement of a composition.

Musical ear. A faculty which enables the sense of hearing to intuitively determine the musical propriety of gradations or conjunction of sounds.

Musical pandect. A treatise embracing the entire science of harmony.

Musical science. The principles and theories of music, as distinguished from their practice, which constitutes the *art of music*.

Musica melismatica. (Lat. mūs-sī-kā mēl-ls-māt'-l-kā); *musica melodica.* (mūs-lō'-dī-kā.) The construction of music according to the theoretical laws of melody.

Musician. One who understands the science of music, or its practice according to the rules of art. *Musician, practical.* One who pursues singing or instrumental music as a vocation. *Musician, scientific.* One skilled in the theoretical principles of the musical art.

Musicography. Same as *Musical brachygraphy*.

Musicone. (It. moo-zē-kō'-nē.) A great composer or executant of music.

Musiker. (Ger. moo'-zī-kēr.) A musician.

Musik-fest. (Ger. moo'-zīk-fēst.) A musical festival. *Musik-lehrer.* (lēr'-rēr.) A music teacher. *Musik-verein.* (fē-rin.) A musical society. *Musik-zeitung.* (tsī-toong.) A musical paper.

Musique d'Eglise. (Fr. mūs-zēk d'ā-glēz.) Church music.

Muthig. (Ger. moo'-tīg.) Spirited, animated, bold, courageous.

Mutiren. (Ger. moo-tē'-r'n.) Change of the voice from one pitch to another, as from soprano to bass.

Mysteries. Sacred drama formerly performed in the churches.

Nach dem tact singen. (Ger. nākh dēm tākt sīng'-ēn.) To sing in time. *N. d. t. spielen.* (spē-l'n.) To play in time.

Nachdruck. (Ger. nākh'-drook.) Accent, emphasis.

Nach noten singen. (Ger. nākh' nō'-t'n sīng'-ēn.) To sing by note.

Nacht-music. (Ger. nākh't-moo'-zīk.) A serenade; *nacht-sanger.* (sāng'-ēr.) A serenader.

Naive. (Fr. nā-ēv.) Natural, artless; *naivement.* (nā-ēv-mānh.) Naturally, with simplicity.

Narrante. (It. nār-rān'-tē.) In narrative style.

Naturale. (It. nā-too-rā'-lē.) Free, natural. *Naturali suoni.* (nā-too-rā'-lē swō-nē.) Sounds within the natural compass of the voice.

Natural keys. Having no flat or sharp at the signature.

Negligente. (It. nāl-yē-jān-tē.) Unrestrained, free, negligent; *negligentemente.* (nāl-yē-jān-tē-mān'-tē.) Negligently; *negligenza.* (nāl-yē-jān'-tsa.) Carelessness, unrestrained ease.

Nel. (It. nāl.) *Nello.* (nāl-lō.) In the, by the. *Nello stresso tempo.* (nāl-lō strēs-sō tām-pō.) In the same time. *Nil tempo.* (nēl tām-pō.) In time, in the previous time.

Neuvieme. (Fr. nūh-vē-ām') The interval of a ninth.

Niedrig. (Ger. nē-drīg.) Deep or low-voiced.

Ninth. An interval embracing an octave and a second. *Nineteenth.* An interval of two octaves and a fifth. *Nine-eighth measure.* A measure marked 9-8, embracing nine eighth-notes or their equivalent.

Nobile. (Fr. nō'-blē-lē.) Lofty, dignified, impressive. *Nobilmente.* (nō-blē-mān'-tē.) In a lofty and impressive manner. *Nobilemente ed animato.* (nō-blē-mān'-tē ēd ān-ā-mā'-tō.) With spirit and grandeur of expression.

Nocturn. *Nocturne.* A name and a form of composition originated by John Field, applied to music of a light and elegant character, suitable for the serenade. It. *Nocturno.* (nōk-toor-nō.)

Nodes. *Nodal points.* The point in the vibration of a sonorous chord where the amplitude of vibration is least.

Nona, (It. nō-nō.) The interval of a ninth. *Nona chord*. The dominant chord increased by a ninth.

Nonetto, (It. nōn-nū'tō.) A composition for nine voices.

Non, (It. nōn.) Not, no. *Non molto*, (nōn mōl-tō.) Not much. *Non molto allegro*, (nōn mōl-tō āl-lā-grō.) Not very quick. *Non tanto*, (nōn tān'tō.) Not too much.

Non tanto allegro, (nōn tān'tō āl-lā-grō.) Not too quick, not so quick. *Non troppo*, (nōn trōp-pō.) Moderately.

Normal-ton, (Ger. nōr-māl'tōn.) The note A, the normal tone to which instruments in an orchestra are tuned.

Nota, (It. nō-tā.) A note. *Nota buona*, (boō-ō-nā.) An accented note. *Nota coronata*, (kō-rō-nā-tā.) A note marked with a hold. *Nota d'abbellimento*, (d'āb-bēl-lē-mān'tō.) A grace note. *Nota intiera*, (ēn-tē-ā-rā.) A whole note. *Nota sensibile*, (sēn-sē-bē-lē.) The leading note of the scale. *Nota sostenuta*, (sōs-tō-noo'tā.) A prolonged note.

Notation. The art of expressing musical ideas by written characters. Before melody was developed into harmony musical sounds were represented by the letters of the alphabet. In the middle ages these were superseded by hieratic characters called *numæ*, which were ultimately developed into characters called notes, and written upon the lines and spaces of the staff.

Note. The character which by its form indicates a musical tone, and by its position on the staff, its proper pitch. The *characteristic note* is the leading note. A *clef note* is the note upon which the clef is placed. A note marked with a hold (—) is called a *crowned note*. An ornamental note is termed a *note d'agrément*, (nōt d'ā-grē-mānh), or *grace note*. A *note dièse*, (dī-ā-zā), is a note marked with a sharp character. A *double dotted note* is increased three fourths of its original value by dots placed after it. An *eighth note* is a quaver. A *force note* or *leaning note* is an appoggiatura. A *half-note* is a minim. *Leading note*. The major seventh of any scale; the semitone below the key note; the major third of the dominant. The *fundamental* or *radical note* is the lowest of a fundamental chord. The *key note* or *tonic* commences and closes a composition, and dominates the relation of all the other notes of the piece. A *note of modulation* is that which introduces a new key. A *note of prolation* is one whose value is increased by a dot or hold. A *reciting note* is that in a chord upon which the voice dwells till a cadence is reached. A *triple dotted note* is one increased in value seven eighths by three dots placed after it. *Notes, accessory or subsidiary*. The notes situated one degree above and one below the principal notes of a turn.

Notes, accidental or passing. Chromatic tones that do not belong to the harmony; two or more notes, of a harmonic chord, when moved to a tone foreign to the harmony, leaving the chord otherwise unchanged.

Notes, essential. Those which constitute the fundamental component parts of a chord, as distinguished from *accidental or ornamental notes* which do not form an essential part of the harmony.

Nourrir le son, (Fr. noo-rēr lūh sōuh.) To commence and sustain a vocal note with force.

Novemole. A group of nine notes to be performed in the same time as six of the same value.

Nuances, (Fr. nū-ānh-s.) Variation of intonation, effecting the lights and shades of expression.

Numerical notation. Rousseau's system of notation, by which the eight notes are indicated by first eight numerals, and pauses, time, etc., represented by points, cyphers, etc.

O, (It. ō.) Used before consonant; *od*, (ōd,) before a vowel. Or, as, either.

Obligato, (It. ō-blġ-giā-tō.) *Oblige*, (Fr. ōb-lġ-zhā'); *Obligat*, (Ger. ōb-lġ-giāt.) Indispensable; imperatively necessary; must not be omitted.

Ober, (Ger. ō-bġr.) Upper, higher. *Ober-stimme*, (ō-bġr-stīm'mġġ.) The upper voice or treble.

Oboist. A performer on the oboe, or hautboy.

Ocio, (ō'thġ-ō.) Spanish and Portuguese term for adagio.

Octachord. An instrument of eight sounds, or system of seven degrees.

Octaphonic. Comprising eight voices.

Octava alta, (It. ōk-tā-vā āl'tā.) Play the passage an octave higher.

Octave. An interval of eight notes, which constitutes the most perfect consonance in music; comprehending all the primitive and original sounds. The strict or rigorous octave requires three major tones, two minor, and two major semitones. The tempered system is of five equal tones, and two semitones, which together form the seven diatonic degrees. An *augmented octave* is an interval of thirteen semitones. A *diminished octave* embraces eleven half tones. A *double octave* is an interval of two octaves embracing fifteen notes in diatonic progression. The *perfect octave* contains twelve semitones. Progressions of two parts by octaves in similar motion are *false* or *disallowed octaves*. *Consecutive octaves* are two parts moving in octaves or unison with each other. *Covered octaves* are such as become distinguishable when the interval of the two voices, proceeding in an exact movement by octaves, is filled up with unimportant notes.

Octave staff. A system of notation invented by Mr. Adams, of New Jersey, the distinctive features of which are a combination of three groups of lines, comprising three octaves of ordinary vocal music, giving each tone its proper position and dispensing with sharps or flats.

Octet, Octett. A composition for eight voices or for eight parts. It. *Octetto*, (ōk-tāt'tō); Fr. *Octuor*, (ōk-twōr')

Ode. An air or song; a form of poetry peculiarly adapted for musical expression.

Odeon, (Ger. ō-dē-ōn.) A circular building in which the ancients held their festivals; a modern term for a concert hall or building devoted to musical performances.

Ödliche musik, (Ger. ō-dġ-shġ moo'zġk.) Vocal music.

Oeuvre, (Fr. ōvr.) A work applied to the productions of a composer, and used in numbering the published works in their order of publication. *Oeuvre premier*, (ōvr prġ-mġ-ġr.) The first work.

Offertory. An anthem or instrumental piece sung or played during the collection of the offertory.

Officium, (Lat. ōf-fġ-shġ-um.) The mass. *O. defunctorum*, (dġ-fġnk-to'rġm.) Mass for the departed. *O. diurnum*, (dġ-ŋr-nġm.) Day service. *O. divinum*, (dġ-vġ-nġm.) High mass. *O. matutinum*, (mā-tū'tġ-nġm.) Early mass. *O. vespertinum*, (vġs-pġr-tġ-nġm.) The service at night.

Ohne, (Ger. ō-nġ.) Without. *Ohne begleitungen*, (ō-nġ bġ-glġ-toon-g'n.) Without accompaniments. *Ohne pedale*, (pġ-dā-lġ.) Without the use of the pedals.

Olio. A collection of miscellaneous music.

Olla podrida, (Spa. ōl-lā pō-drġ-dā.) An olio.

Omnes, (Lat. ōne-nġs.) All. In a concert, or concerto, the full orchestra to come in.

Ondeggiamento, (It. ōn-dġd jġ-ā-mān'tō.) Literally, waving; a tremulous motion of sound.

Ondeggiare la mano, (It. ōn-dġd-jġ-ā-rġ lā mā-nō.) Indicating the hand of the conductor to be waved to mark the last part of the measure.

Onduliren, (Ger. ōn-doo-lġ-r'n.) A tremolo in singing or on the violin.

Onzieme, (Fr. ōnh-zhġ-ġm.)

Open harmony. See *Dispersed harmony*. *Open note or tone*. A note on the open string of a violin. *Open string*. The string of an instrument when not pressed by the finger.

Opera. A drama, tragic or comic, serious or burlesque, sung throughout, with scenery and acting, to the accompaniment of an orchestra. *Opera buffe*. Comic opera. *Opera di camera*, (It. ō-pġ-rā dġ kā'mġ-rā.) A short opera for private or parlor production. *Opera heroique*, (ō-pā-rā hġ-rġ-ġk') An heroic opera. *Opera libretto*. The text of an opera; a small book by which the auditor follows the words of the play. *Opera prima*, (It. ō-pā-rā prġ-mā.) The first production. *Opera seconda*, (sġ-kōn-dā.) Second production.

Opera seria, (It. ō-pā-rā sġ-rġ-ŋh.) A tragic or serious opera.

Operetta. A short opera.

Opern-sänger, (Ger. ō'pġrn-sāng'ġr.) An opera singer.

Orphicledist. A performer on the orphicleide.

Opus, (Lat. ō-pūs.) (Ger. ō'poos.) A work, a composition used to describe the number in the order of publication, as op. 5.

Oratorio. A sacred poem, usually of dramatic character, embracing airs, solos, choruses, etc., sung throughout, to the accompaniment of a full orchestra, but without scenery, costume, or action.

Orchestra. That portion of the theatre devoted to the uses of the orchestra; also to the collective body of performers. A *full orchestra*, is an extensive combination of wind and stringed instruments. A *stringed orchestra* is composed solely of stringed instruments. *Orchestral music* is composed or arranged specially for a number of instruments. *Orchestral concert* is a performance by an orchestra of a programme of miscellaneous music.

Orchestration. Scoring, instrumentation; the arranging of music for an orchestra; also, the performance of an orchestra.

Orchester-verein, (Ger. ōr-kġs-tġr vġr-rġn') An association of orchestral players.

Ordinario, (It. ōr-dġ-nā'rġ-ō.) Usual, common; as a *tempo ordinario*, in ordinary time.

Ordine, (It. ōr-dġ-nġ.) The adaptation of heavy parts to a general arrangement.

Orecchia musicale, (It. ō-rāt'kġ-ā moo-zġ-kā-lġ.) *Oreille musicale*, (Fr. ō-rāh'yuh mü-zġ-kāl') A musical ear.

Organ. The largest and most harmonious of wind instruments. *Organistic*. A term applied to music composed for the organ. *Organ music*. Voluntaries, chants, anthems, etc., adapted or designed for the organ, or requiring an organ accompaniment. *Organ point*. A long pedal note upon which a series of harmonious progressions are founded. *Organ tone*. A tone characterized by a uniform degree of power from commencement to close.

Organum. Equivalent to *diaphonia*, and indirectly to *discantus*, a term applied to the harmonizing of the plain chant, which effected the first step toward the development of polyphony.

Orgel, (Ger. ōr-ghġl.) The organ. *Orgel-kunst*, (ōr'ghġl koonst') The art of playing the organ. *Orgel-spġeler*, (ōr'g'l spġ-lġr.) A player on the organ. *Orgel-stucke*, (ōr'g'l stū-kġ.) Compositions for the organ. *Orgel virtuose*, (ōr'g'l vġr-too-ō-zġ.) An accomplished executant of organ music.

Original key. The key in which a composition is constructed.

Ornamental counterpoint. In which the free use of every kind of note is allowed.

Ornamental notes. Notes of embellishment; grace notes, appoggiaturas, turns, shakes, not forming an essential part of the composition, but added to heighten the effect. It. *Ornamenti*, (ōr-nā-mān'tġ.) Fr. *Ornements*, (ōrn-mānh.)

Ornate, Ornato, (It. ōr-nā'tō), *Ornatamente*, (ōr-nā-tā-mān'tġ.) In florid style, highly ornamental.

Orotund. A mode of intonation from the larynx, which gives a peculiar fullness, smoothness, and sonority, considered the highest perfection of the voice.

Orpheus, (ōr'fġ-ŋs.) In Greek mythology the son of the river-god Ægeus and the muse Calliope, who played so divinely on the lyre that nature stopped to listen. When Eurydice, his wife, died he went to Hades, and softened the hearts of the infernal deities so that they gave her up to him.

Orrisonante, (It. ōr-re-zo-nān'tġ.) Terror inspiring sounds.

Orthisch, (Ger. ōr-thġsh.) High, acute.

Orthopik, (Ger. ōr-tō-ā-pġk.) The art of correct verbal enunciation in singing.

Orthophony. A systematic cultivation of the voice.

Orthotonic, (Ger. ōr-tō-tō-nġ.) Correct accentuation in singing.

Oscuro, (ōs-koo'rō.) Obscure; applied to black notes on keyed instruments.

Ossia, (It. ō-zġ-ā), or *Ossia*, (ōs-sġ-ā.) Or, otherwise, or else, as *ossia piu facile*, (ōs-sġ-ā pġ-ōo fā'tġshġ-lġ), or else in this easier way.

Ostinato, (ōs-tġ-nā'tō.) Continuous, unceasing; obstinate adherence to some characteristic in the construction of composition.

Otacoustic. Aiding the faculty of distinguishing sounds.

Otium, (Lat. ō-shġ-ŋm.) Adagio, deliberately, with graceful ease.

Ottardo, (It. ōt-tār-dō.) A system of eight chords; the octochord.

Ottava, (It. öt-tä'-vä.) The octave. *O. alta*, (äl-tä'), or *O. supra*, (soo-prä.) An octave higher, denoted by 8va. *O. Bassa*, (bäs-sä.) The octave below, marked 8va bassa.

Ottupia, öt-too'-pö-ä.) Meaning a measure of four times, marked by a C or a semi-circle placed at the beginning of a movement.

Ou, (Fr. oo.) Or.

Overture. (Eng. ö-vört-shür), *Overtura*, (It. ö-vör-too'-rä.) First applied to the instrumental prelude in an opera. An introductory symphony to an oratorio, opera, etc.

Oxyphony. Shrillness of the voice. *Oxytone*. An acute sound.

Pacatamente, (It. pä-kä-tä-män'-tö.) Placidly, quietly, peacefully.

Pæan. A song of triumph or loud rejoicing.

Pan. A Grecian mythological deity, who diverted the gods by the music of his pipes.

Pandean or *Pan's pipes*. A simple musical instrument formed of reeds.

Pandect, musical. A treatise covering the entire science of harmony.

Pantalon, (Fr. pännh-tä-löhn.) One of the movements of the quadrille.

Pantomime. A play, in which the sentiments and effects depend entirely upon mimicry and gesticulation, accompanied by an orchestra.

Parademarsch, (Ger. pä-rä'-dö-märsch') A grand march.

Paradozus. The winner of the prize in the musical contest at the ancient Olympian games.

Parafoni suoni, (It. pär-ä-fö'-nö swö'-ne.) Concordant sounds divided by an interval of their fourth or fifth, or their double.

Parallel intervals. Consecutive intervals. *Parallel keys*. The major and its relative minor. *Parallel motion*. Parts which continue in the same degree repeating only the same sound; two parts continuing simultaneously at exactly the same intervals from each other.

Paraphrase. An explanation or amplification of a phrase or passage with more amplitude than is involved in the original text.

Parlante, (It. pär-län-tö), or *Parlando*, (It. pär-län-dö.) In declamatory or recitative style.

Parnassus. A mountain of Greece sacred to Apollo and the muses.

Parody. The alteration of music or words to adapt them to a different purpose from that for which they were originally designed. (It. *Parodia*, pä-rö-dö-ä.)

Parte, (It. pär-tö.) An integral portion of a composition; a role in a performance.

Parte cantante, (kän-tän-tö.) The leading vocal part containing the melody; the singing part, distinguished from instrumental. Fr. *Partie*, (pä-r-tö')

Partial turn. A turn effected by three small notes in connection with the principal note, the leading one of which may be a large or small second above the principal.

Participating tones. Accessory tones.

Parti di ripieno, (It. pär-tö dö röp-pö-ä-nö.) Parts not absolutely essential; opposite of obligato.

Partie du violon, (Fr. pär-tö dü vö-ö-löhn.) A part for the violin.

Partien, (Ger. pär-ti-ön.) Instrumental pieces designed for the viol, lute, etc.

Partie des remplissage, (Fr. pär-tö düh ränh-plö-säzh.) Parts which complete the middle harmony between the upper and lower parts.

Partimente, (It. pär-tö-män'-tö.) Compositions for practice in the study of harmony and accompaniment.

Partitura, (It. pär-tö too-rä), *Partitur*, (Ger. pär-ti-toor'), *Partition* (Fr. pär-tö-si-önh) The full score of a composition for voices or instruments or both.

Partitur spiel, (Ger. pär-tö-toor-spöl.) Playing from the score. *Partito*, (It. pär-tö-tö.) Divided into parts, or scored.

Part songs. Songs adapted for vocal part singing.

Pas, (Fr. pä.) A step, a dance. *Pas de danse*, (pä düh dänh.) A step in dancing. *Pas de menuet*, (pä düh mö-noo-ä.) The minuet step. *Pas seul*, (pä sü.) A dance by one. *Pas redouble*, (Fr. pä röp-doo-blä.) A quickstep.

Paso de gargante, (Spa. pä-so dö gär-gän'-tä.) A quaver or trill of the voice.

Passage. A phrase or short portion of any composition. Any section or member of a strain or movement, identifiable by a continuous idea or distinguishing characteristic.

Passagio, (It. pä-sä-djö-ö.) Applied to all modulations; also to a flourish introduced by the singer or player for effect. *Passagi vietati*, pä-sä-djö vö-ä-tä'-tö.) Forbidden modulations.

Passing notes. Notes not essential to the harmony, but introduced for the more smooth and agreeable connection of those which are essential.

Passione, (It. pä-sö-ö-nö.) Passion, feeling. *Passionato*, pä-sö-ö-nä'-tö.) With strong feeling or pathos; impassioned.

Passion music. Composed for the Catholic services of Passion week.

Pastico, (It. pä-söt'-shö-ö.) A sort of lyric drama, embracing airs, duets, etc., from various operas, and grouped together so as to provide a liberal succession of favorite airs.

Pastoral. A musical drama founded upon rural scenes and incidents. Any lyrical representation having a rural theme. Also applied to a class of instrumental music. Fr. *Pastorelle*, (pä-s-tö-röl'); It. *Pastorale*, (pä-s-tö-rä-lö.)

Pathetic, *Patetica*, (It. pä-tä-tö-kä), *Pateticamente*, (pä-tä-tö-kä-män'-tö.) Applied to music descriptive of the emotions of sorrow, pity, sympathy, etc.

Patimento, (pä-tö-män'-tö.) Expressing suffering, affliction or grief.

Pause, *Pausa*, (It. pou-zä.) The character \frown placed over a note or rest to prolong the duration beyond its normal value. Placed over the double bar it denotes the termination of the piece. *Pause general*. Cessation of all the parts.

Pause, (Fr. pöz.) A semibreve rest. *Pause demi*, (pöz dö-mö.) A minim rest.

Paventoso, (It. pä-vön-tö-zö), *Paventato*, (pä-vön-tä'-tö.) Expressing anxiety, timidity, embarrassment.

Pedal. An appliance attached to musical instruments and worked by the foot. Abbrev. *Ped*. *Pedal extension*. Use of the loud pedal of the pianoforte. *Pedal open*. The loud pedal. *Pedal point*. The sustaining of a note or part while the others proceed in independent harmony. The note must be either the tonic or the dominant of the key, and when first sounded or finally quitted must form part of the harmony.

Pedale, (It. pä-dä'-lö.) A pedal bass. *Pedale doppio*, (pä-dä'-lö döp'-pö-ö.) Using the pedals with both feet at once.

Pentachord. An instrument of five strings, or a system of five diatonic tones.

Pensoso, (pön-sö'-zö.) Pensively, mournfully.

Pentatonic scale. A system of five notes sometimes called the Scotch, and equivalent to the diatonic major scale with the omission of the fourth and seventh.

Penultimate. The last syllable or sound but one.

Per, (It. pär.) Through, in, by. *Per biscantum*, (Lat. pär bis-kün'-tüm.) In old music meaning for two parts. *Per el violino*, (It. pär el vö-ö-lö-nö.) For the violin. *Per rec te et retro*, (Lat. pär rök-tö öt rä'-trö.) First forward, then backward, reversing the melody note for note.

Percussion, *Percussione*, (It. pär-koos-sö-ö-nö.) Literally the striking of one body against another, applied to the touch of the fingers on the pianoforte. All instruments that are struck, such as the drum, bell, etc., are called *Percussional*.

Perfect. Applied to intervals and chords to indicate having the complete number of tones or sounds. *Perfect cadence* or *close*. A close upon the tonic preceded by the dominant. *Perfect concords* or *consonances* embrace the unison, the perfect fourth, perfect fifth, and the octave. A *perfect fifth* contains three whole and one half tones; a *perfect fourth*, two whole tones and a half tone. A *perfect octave* is an interval of five tones and two semitones. A *perfect period* is a conclusion of a piece or passage with agreeable effect. *Perfect triad*. The fundamental with its major third and perfect fifth.

Period. Any characteristic division of a composition. The main subjects of large pieces in their simple exposition. Any series of musical phrases, resolving into a perfect conclusion or state of rest.

Perpetual fugue. A canon whose termination leads to its beginning, and is thus capable of indefinite repetition.

Pesante, (It. pö-zän-tö.) Heavy, ponderous. *Pesantemente*, (pö-zän-tö-män'-tö.) Heavily, impressively.

Pestalozzian system. A system of instruction by the method of induction, or presenting the rudiments of music in their order of natural progression.

Petit, (Fr. pö-tö.) Little, small. *Petits morceaux*, (pö-tö mör-sö') Brief, simple compositions. *Petits riens*, (pö-tö röp-änh.) Trifling or frivolous pieces.

Peu, (It. püh) Little. *Peu a peu*. Little by little, or gradually, by small degrees.

Pezzo, (It. pä-tö.) A scrap, fragment, detached piece. *Pl. Pezze*, (pä-tö-sö.) *Pezzi concertante*, (pä-tö kön-tschör-tän-tö.) Concert pieces in which each piece has an occasional solo. *Pezzi di bravura*, (pä-tö dö brä-voö'-rä.) Pieces to illustrate facility of execution in difficult music.

Phantasy, *Phantasia*, (Ger. fän-tä-zö') A fantasia. See *Fantasia*.

Philharmonic. Music loving; a descriptive term used in the name of many societies for the cultivation of the art of music.

Phonetics. The science of sounds, more particularly having reference to those of the human voice.

Phonology. The theory of the fundamental sounds of the voice.

Phrase. A musical thought or expression. A short musical sentence, or rhythmical sentence. *Extended* or *irregular phrase* is the variation of a melody by the employment of three measures instead of two.

Phrasing. The division of a musical sentence into rhythmical measures.

Piacere, (It. pä-äl-tschä'-rö.) Pleasure, fancy, free volition; a *piacere*, at will or pleasure.

Piagnevole, (It. pä-än-yä-vö'-lö.) Mournful, doleful, sorrowful.

Piano, (It. pä-ä-nö.) Soft, low. *Pianetto*, (pä-änät'-to.) Very softly. *Pianissimo*, (pä-än-ös-sö-mö.) With extreme softness. *Piano assai*, (pä-ä-nö äs-sä'-ä.) As softly as possible. *Piano mezzo*, (pä-än-nö mät-zö.) Moderately soft.

Piano forte. A keyed and stringed instrument, so called from its command of both softness and strength.

Piano solo. For the pianoforte only.

Pibroch, (pö-brök.) An irregular kind of music performed on the bag pipes and peculiar to the Highlands of Scotland.

Piece. A musical composition; a drama or opera.

Pieta, (It. pä-ä-tä.) *Pietoso*, (pä-ä-tö'-zö.) A slow and sustained movement; expressive of tenderness or compassion.

Pinched, Fr. *Pince*, (pähm-sä.) Indicating that the strings of the violin, etc., are to be pinched or snapped with the fingers, instead of the use of the bow, producing a staccato effect.

Pinces, (Fr. pähn-s.) A term applied generally to stringed instruments.

Piper. A performer on the pipe. Formerly applied to strolling players in Germany.

Pique, *Piquer*, (Fr. pä-kä') To play a series of light staccato notes on the violin.

Pitch. The degree of acuteness or gravity in the scale of musical sounds. *Concert pitch*. A pitch adopted for a given note, on which every note is regulated.

Piu, (It. pä-oo.) More, used as a prefix to musical terms in this sense. As *piu allegro*, (pä-oo ä-lä'-gro.) a little more; *piu forte*, (pä-oo fö-r-tö.) louder; *piu vivo*, (pä-oo vö-voö') more animated.

Pizzicato, (It. pä-tö-kä-tö.) *Pizzicando*, (pä-tö-kän-dö.) Pinched. See *supra*.

Placido, (It. plä-tshö-dö.) *Placidamente*, (plä tshö-dä-män'-tö.) Calm, placid; quietly, tranquilly.

Plagal. The Gregorian church modes, where the melody was comprehended between the dominant and its octave. *Plagal cadence*. Having the final chord on the key-note preceded by the harmony of the subdominant.

Plagiario, (It. plä-jö-ä-rö-ö), *Plagiari*, (Ger. plä'-ghä-tä.) A plagiarism; the improper use of the musical ideas or modes of another composer.

Plain chant, *Plain song*. Name given to the old ecclesiastical chant in its primitive form.

Plain descent or *counterpoint*. Simple counterpoint.

Plainte, (Fr. plänht.) A lament. *Plaintif*, (plänh-töf.) Plaintive.

Plaisant, (Fr. plä-zänh.) Pleasing. *Plaisanteries*, (plä-zänh-t'rö.) Light, diverting compositions. *Divertissements*.

Plaque, (Fr. pläk-kä') Struck directly, without arpeggio. *Plaquer*, (pläk-kä') To strike at once.

Play. To perform on an instrument; to take part in an opera or drama.

Plein jeu. (Fr. plānh zhü.) *Pleno organo.* (Lat. plē-nō ōr-gā-nō.) Full organ.

Plus, (Fr. plü.) More. *Plus animé,* (plü sā-nē-mā.) With more spirit. *Plus lenement,* (plü lānt-mānh.) More slowly.

Pneumatic. Treating of air or wind; a term used in relation to all wind instruments.

Poche, (Fr. pōsh;) *Pocetta,* (It. pō-tshāt-tā.) The kit or small violin used by dancing masters.

Poco, (It. pō-kō.) Little. Prefixed to various terms to describe relative degree, as, *poco adagio,* (pō-kō ā-dā-jō-ō.) A little more animated.

Poco a Poco, (It. pō-kō ā pō-kō.) Little by little, by degrees, gradually. *Poco a poco crescendo,* (krō-shān-dō,) gradually growing louder; *poco a poco diminuendo,* (dē-mē-nō-ōn-dō.) Gradually diminishing.

Poco più, (It. pō-kō pō-ō.) A little more, as *poco più forte,* (fōr-tē,) a little louder.

Poesia, (It. pō-ē-zō-ā.) Poetry.

Poesie legere, (Fr. pō-ē-zō' lē-zhār.) Light poetry. *Poesie sacree,* (pō-ē-zō' sā-krā.) Sacred poetry. *Poesies diverses,* (pō-ē-zō' dē'-vārs.) Miscellaneous poetry.

Poeta, (It. pō-ē-tā.) A playwright. *Poetare,* (pō-ē-tā-rē.) To write poetry. *Poetessa,* (pō-ē-tās-sā.) A poetess.

Poet lyrique, (Fr. pō-ēt līr-ēk'.) A writer of songs, or lyrical poet.

Poggiato, (It. pōd-jō-ā-tō.) Dwelt upon.

Poi, (It. pō'ē.) Then, afterward. *Poi a poi,* (pō-ē ā pō-ē.) By degrees.

Point, (r. pwānh.) A dot. *Point de repose,* (pwānh dūh rē-pō'.) A pause. *Point final,* (pwānh fi-nāl'.) A closing cadence. *Pointee,* (pwānh-tā.) Dotted.

Point of repose. A pause, a cadence.

Poi segue, (It. pō-ē sā-gwē;) *Poi sequente,* (pō-ē sā-gwān-tē.) Then follows. *Poi segue il rondo,* (pō-ē sā-gwē ēl rōn-dō.) Then follows the rondo.

Polacca, (It. pō-lāk-kā.) A Polish national dance, in 3-4 time. *Polacca alla.* In Polacca style, or having the emphasis on the first unaccented part of the measure.

Polka, (pōl kā.) A lively Polish dance in 2-4 time. *Polka mazurka,* (pōl-kā mā-zūr-kā.) A slow dance in triple time, accented on the last part of the measure. *Polka redowa,* (pōl-kā rēd'-ō-ā.) A dance in triple time, faster than the preceding, and accented on the first part of the measure.

Polonaise, (Fr. pō-ō-nāz'.) A movement of march tempo, played between andante and allegro, written generally in 3-4 time, and always beginning on the first beat of the bar. Its peculiar feature is the strong emphasis falling on the half beat of the bar.

Polychord, (Gr. pōl'-ī-kōrd.) Having many strings.

Polymorphous, (Gr. pōl-l-mōr'-foos.) Of many forms, a term generally applied to canons.

Postludium, (Lat. pōst-lū'-dī-ūm.) The concluding voluntary.

Polyphonia, (Gr. pōl-l-fō-nī-ā.) Polyphony. A term used to describe a species of unaccompanied vocal music, each voice having its own independent melody, the various parts being so constructed, under the laws of counterpoint, that the various voices form a harmonious whole, to which each part is essential and contributes in an equal degree.

Polyphonic. For many voices.

Pomposo, (It. pōm-pō-zō.) Stately, grand, lofty.

Ponderoso, (It. pōn-dē-rō-zō.) Heavily, ponderously.

Pont-neuf, (Fr. pōnh-nūf.) A street ballad.

Portamento, (It. pōr-tā-mān-tō.) A carrying or sustaining of the voice from one note to another, with extreme smoothness and perfect command, so that the notes blend without apparent effort; only perfectly attainable by the voice or a bowed instrument.

Portando la voce, (It. pōr-tān-dō lā vō'-tshē.) Carrying the voice, sustaining the tone firmly. Fr. *Portez la voix,* (pōr-tā lā vwā.)

Portato, (It. pōr-tā-tō.) Drawn out, sustained.

Porte de voix, (Fr. pōrt dūh vwā.) An appoggiatura or the embellishment called a *beat*, which see.

Posato, (It. pō-zā-tō.) *Posente,* (Fr. pō-zā-mānh.) Steadily, quietly, gravely, without hurry.

Post position. A discord on the accented part of a measure preceding a concord on the next unaccented part, but not according to the rules for the preparation and resolving of discords.

Pot-pouri, (Fr. pōt-pōo-rē.) A medley. *Olla podrida.*

Pouce, (Fr. pōos.) The thumb; in guitar music indicating the thumb to be lightly drawn over all the strings.

Poule, (Fr. pool.) One of the movements of a quadrille.

Pour, (Fr. pōor.) For. *Pour finir,* (pōor fi-nūr.) To finish, indicating the chord or bar which is to conclude the piece. *Pour la premier fois,* (pōor lā prēm-i-ār fwā.) For the first time, indicating the omission of the passage in a repetition of the strain. *Pour reprendre au commencement,* (pōor rē-prānhd ō kōm-mānh-s-mānh.) To return to the beginning.

Practice. The performance of music, as distinguished from the science or theory. The repetition of selections or exercises for the purpose of improvement.

Precentor, (Lat. prē-sēn'-tōr.) Precentor, leader of a choir.

Prælude, (Ger. prā-loo'-dī-oom.) A prelude.

Precipitato, (It. prā-tshē'-pē-tā-tō,) *Precipitante,* (prā-tshē-pē-tā-mān'-tō.) Hurriedly, in a headlong or precipitate manner.

Preciso, (It. prā-tshē'-zō,) *Precisione,* (prā-tshē-zō-ō-nē.) Precise, accurate; precision, exactness.

Prelude. A short introductory, to prepare the ear for the succeeding movements, either as part of the composition, or improvised by the performer. It. *Præ-ludio,* (prē-loo-dē-ō.)

Première, (Fr. prēm-i-ār'.) First. *Première fois,* (fwā.) The first time. *Première partie,* (pār-tē.) The first part. *Première dessus,* (dās-sū.) First treble, first soprano.

Preparation. The disposition of a musical combination which permits the introduction of discords. In the preparation of a discord the dissonant note is heard in the previous chord, in the same part as the consonance.

Preparative notes. Appoggiaturas.

Prepared intervals. Those which by the use of intermediate tones are changed from large to small and vice-versa.

Prepared shake. A shake introduced by two or more preparatory notes.

Presto, (It. prās'-tō,) *Prestamente,* (prēs-tā-mān'-tē.) Hurriedly, quickly. *Prestissimo,* (prēs-tēs'-sē-mō.) As fast as possible.

Prima, (It. prē-mā.) First, principal. *Prima buffa,* (prē-mā boof-fā.) The principal female singer in a comic opera. *Prima donna,* (prē-mā dōn-nā.) Same in a dramatic opera. *Prima opera,* (prē-mā ōp-ō-rā.) First productions. *Prima vista,* (prē-mā vēs'-tā.) At first sight. *Prime donne,* (prē-mē dōn'-nē.) Plural of *Prima donna.*

Primary chord. The first chord; common chord.

Primes. Two notes having the same pitch placed on the same degree of the staff.

Primitive chord. A chord whose lowest note has the same denomination as the fundamental bass of the harmony.

Primo, (It. prē-mō.) First, principal; used in the masculine sense with the same application as *prima.*

Principal close. The cadence in the principal key occurring at the close of the piece.

Principal violin. The leading violin in a performance.

Principal voices. The highest and lowest.

Profane music. The old term for secular music, applied to all music not adapted to church service.

Professeur de chant, (Fr. prō-fēs-sūr dūh shānh.) Professor of or instructor in singing.

Professeur de musique, (Fr. prō-fēs-sūr dūh mū-zēk,) *Professore di musica,* (It. prō-fēs-sō'-rē dē moo'-zē-kā.) Professor of music, one skilled in the science and practice of music.

Programme. The order of exercises for entertainments.

Progression, It. *Progressione,* (prō-grēs-sē-ō-nē.) A motion from note to note, or chord to chord. Used to define the aspect or describe the characteristics of a group of such motives, or the order of succession, with reference to a group of modulations. Progression of parts is an expression having particular reference to their relative motion, as regards each other, and the rules by which such progression is governed.

Prolatio, (Lat. prō-lā'-shē-ō.) The use of a dot indicating an increase in the value of a note. It. *Prolazione,* (prō-lā-tsē-ō-nē.)

Prologue, musical. A prelude: the prefatory introduction to a musical composition or performance.

Promptement, (Fr. prōnh-mānh,) *Promptamente,* (It. prōn-tā-mān'-tē.) Quickly, readily, promptly.

Pronunciato, (It. prō-noon-tsē-ā-tō.) Pronounced, with emphasis.

Proportion rhythmical. The relations of mode, time, and prolatiqn, between the different notes.

Proposta, (It. prō-pōs'-tā.) The theme or subject of a fugue.

Proscenium, (prōs-sēn-līm.) The front part of the stage, or front of the drop scene which divides the stage and the audience.

Prosody. A term both musical and grammatical, applied to the theoretical laws which govern the accent and metrical syllables in lyrical compositions.

Prova, (It. prō'-vā.) Proof, trial; a rehearsal. *Prova generale,* (prō'-vā gēn-ē-rā-lē.) The final rehearsal preceding a performance.

Psalms. A sacred song or hymn. *Psalmodist.* One who sings sacred music. *Psal-mography.* The art of writing or composing psalms or hymns.

Pulcha, (Russ. pool-kā.) A Russian dance, from which the Polka originated.

Pulsatile. Striking. The term applied to such instruments as the drum, the bell, etc.

Punkt, (Ger. pōonkt.) A dot. *Punkte,* (pōonk'-tē.) Dots. *Punktirt,* (pōonk-tīrt'.) Dotted.

Puntato, (pōon-tā-tō.) Detached, marked.

Punto, (It. pōon-tō.) A dot, a point. *Punto d'organo,* (pōon-tō d'ōr-gā-nō.) Organ point.

Punto d'accrescimento, (It. prōn-tō d'āk-krēs-sē-mān'-tō.) The point of augmentation. *Punto di divisione,* (pōon-tō dē dē-vē-zē-ō-nē.) The point of division. *Punto per punto,* (pōon-tō pēr pōon-tō.) Note for note.

Pyrrhique, (Fr. pēr'-hik.) A military dance.

Quadrat, (Ger. quād-rāt'), It. *Quadro,* (quā-drō.) The character called a natural.

Quadrato, (It. quād-rā-tō.) The note B in the diatonic scale.

Quadrille, (Fr. kā-drēl'.) A French dance, comprising five movements, viz: La Pantalon, La Poule, L'Ete, La Trenise or Pastourelle, and La Finale.

Quadruple counterpoint. Counterpoint in four parts, each of which may be taken as bass, middle, or high part.

Quadrulets. Four equal tones performed in one pulse of time.

Quantity. The duration of syllables, and therefore the varieties of metrical feet.

Quarta, (It. quār'-tā,) *Quarto,* (quār'-tō.) A fourth, used as a prefix to indicate degree, as *quarta modi,* the fourth tone or subdominant; also, the fourth part or fourth voice.

Quarte, (kärt.) A fourth. *Quarte augmentee,* (Fr. ōg-mānh-tā'.) Sharp fourth. *Quart diminuee,* (dī-mē-noo-ā'.) Minor fourth. *Quarte du ton,* (Fr. kārt dū tōnh.) The subdominant or fourth note of the scale.

Quarter note. A crochet. *Quarter rest.* A rest of a quarter note. *Quarter tone.* A small theoretical interval.

Quartet. A composition for four solo voices or instruments. *Quartet stringed.* A composition arranged for first and second violins, viola, and violoncello. *Quartet wind.* A quartet for the flute, oboe, clarinet and bassoon.

Quasi. In the manner or style of, as *Quasi allegretto,* in the style of an *allegretto.*

Quatrain. A stanza of four lines, with alternate rhymes.

Quatre, (Fr. kät'r,) *Quattro,* (It. quāt-trō.) Four. *Quatre mains,* (Fr. a kät'r mānh,) *Quattro mani,* (It. ā kāt-trō mā-nē'.) For four hands, i. e. a pianoforte duet.

Quatricinium, (Lat. quāt-rī-sīn'-ī-ūm.) A short piece for four horns.

Quaver. A note of half the value of a crochet. *Quaver rest.* A pause equal to a half crochet.

Quedo, (Spa. kã'-dõ.) Softly, in a low voice.
Questa, (It. quã's'-tã.) This, that.
Quickstep. The name of the music of a quick march.
Quinta, (It. quãn-tã.) Fifth. *Quinta modo*, (It. quãn-tã mõ'-dõ.) The dominant, or fourth note of the scale.
Quintet. A composition for five voices or instruments.
Quinto, (It. quãn-tõ.) A fifth. *Quintolets*. Five equal tones performed in one pulse of time.
R or *RH*. In pianoforte music, indicates use of the right hand.
Racleur, (Fr. rä-klür.) An indifferent performer.
Raddolcente, (It. rád-21-shãn'-tẽ.) With gradually increasing gentleness.
Raddoppiato, (It. rád-dõ-pẽ-ã'-tõ.) Duplicated, increased, augmented.
Radical bass. The fundamental bass.
Rallentando, (It. räl-lãn-tãn'-dõ.) Gradually slower in time and softer in tone.
Rans des vaches, (Fr. rãnh dẽ vãsh.) Pastoral airs of the Swiss herdsmen.
Rapidimẽte, (It. rä-pẽ-dã-mãn'-tẽ.) Rapidly. *Rapidimẽte e brillante*, (ã brãl-lãn'-tẽ.) With dash and brilliancy.
Rattenuto, (It. rä-tẽ-noo'-tõ.) Restraining or holding in check the time.
Ratezza, (It. rät-tãt'-sã.) Quickness, rapidity, swiftness.
Ravvivando il tempo, (It. rä-vvẽ-vãn'-dõ ãl tãm'-põ.) Quickening the time.
R., (It. rä.) In solfing, the note D. *Re bemol*, (Fr. rä bã-mõl.) D flat. *Re bemol majeur*, (mã-zhoor'.) D. flat major.
Reading music. To sing or play from the notes at sight.
Recherche, (Fr. rẽ-shãrsh'.) Rare, formal, elegant, and uncommon.
Recitando, (It. rät-shẽ-tãn-dõ.) *Recitativo*, (rẽ-tshẽ-tã-tẽ-võ.) Recitative; in declamatory style.
Reciting note. The note in a chord upon which the voice dwells till a cadence is reached.
Reclamer, (Fr. rä-klã-mã.) To imitate the notes of a bird in singing
Recreation. A divertimento. In musical exercises, a composition of agreeable style, to relieve the monotony of practice.
Recte, (Lat. røk-tẽ.) Right, forward. *Recte et retro*, (røk-tẽ ãt rä-trõ.) Forward and backward, reversing the passage note by note.
Redita, (It. rẽ-dõ-tã.) Return to the subject, or repeat the melody.
Redoubled. Applied to any simple interval extended into its octave.
Redoublement, (Fr. rẽ-doobl-mãn.) See *Raddoppiato*.
Redouca, (rõd'-õ-wã.) A Bohemian dance in which 2-4 and 3-4 measures alternate.
Reductiren, (Ger. rẽ-doo-tsãr'-ãn.) To condense or arrange a full instrumental score for the piano or organ, or for a smaller number of instruments.
Reductio, (Lat. rẽ-dük'-shõ.) To reduce or resolve an augmented interval to its normal value. Also, same as *Reductiren*.
Redundant. Used in the same sense and connection as *augmented*, which see.
Reed instruments. Those whose tones are evolved from the action of the air passing through reeds of metal or wood.
Reel. A lively Scotch national dance usually by two couples, and to 8-bar phrases common time, the dances describing figures of eight.
Refrain. The chorus of a song, the part repeated at the end of each verse.
Register. The divisions of the voice; also applied to its compass and to that of instruments.
Regle, (Fr. rä'g'l.) *Regola*, (It. rä-gõ-lã.) A rule or precept for composition or execution.
Regular motion. Similar motion.
Rehearsal. The practice preparatory to public performance.
Rein, (Ger. rãn.) Clear, pure. *Reine stĩmme*, (r' nẽ stĩm-mẽ.) A clear and pure voice. *Kurz und rein*, (kooz uond rãn.) Distinct and clear.
Related. Keys or chords which assimilate in the origin of their sounds, and are thus capable of easy and natural modulation one to another.
Relation. The position which two sounds occupy, with regard to each other and the interval to which they belong.
Religioso, (It. rẽ-lẽ-jõ-õ'-zõ.) Solemnly, devoutly.
Remote keys. Keys whose scales have the fewest common notes.
Remplissage, (Fr. rãn-plĩ-sãzh.) The middle parts by which the harmony is filled up; also to decorative passages in concertos, etc.
Rentree, (Fr. rãn-trã.) The re-entry or resumption of the theme or subject.
Reversement, (Fr. rãn-vẽrs-mãn.) Inversion.
Renvoi, (Fr. rãn-vwã.) A repeat, or mark of repetition.
Repeat. A character denoting a measure or passage to be played twice.
Repercussion. Repeated production of the same sound, specially peculiar to the harmonic triad, whose essential sounds are *repercussions*.
Repetition, (Fr. rä-pẽ-tẽ-shõ-ãn.) Rehearsal.
Repetitore, (It. rẽ-pã-tẽ-tõ'-rẽ.) The conductor of an opera.
Repertoire de l'opera, (Fr. rä-pẽr-twãr dũh l'õp'-ã-rã.) Selections from an opera.
Reponse, (Fr. rä-põhns.) The answer, in a fugue.
Reprise, (Fr. rä-prẽz.) The burden of a song; a repetition of a previous part.
Reprise d'un opera, (Fr. rä-prẽz dũnh nõ'-pẽ-rã.) The revival of the opera.
Requiem, (Lat. rä-juĩ-ãm.) A mass for the dead, a class of music in which some of the highest triumphs of the musical art have been accomplished.
Resolution. The act of converting a discord into concord according to harmonic rules.
Resoluzione, (It. rẽz-õ-lũ'-shõ-õ.) Decision, firmness; also same as *Resolution*.
Respirazione, (It. rẽs-pẽ-rã-tẽ-õ'-nõ.) To take the breath in singing. Respiration.
Response. It. *Responso*, (rẽ-spõn'-sõ.) The repetition of the subject, by another part, in a fugue. In the Catholic morning service, a kind of anthem.
Rest. A character denoting a pause. The duration of the rest is expressed by prefixing the name of the interval, as a *minim rest*, a *quaver rest*. *Dotted rest*. A dot over the rest increases its value by one half. *Double dotted rest*. Two dots over the rest increasing its value by three quarters.
Restoration. The return of a note which has been flatted or made sharp to its normal tone.
Retard. Gradually slower.
Retardation. Diminishing the tone; also a suspension by which a note of a previous chord is prolonged into that following.
Retro, (Lat. rä-trõ.) Backward; reversing the passage note for note.

Retrograde imitation. Where the answer in a fugue carries the subject in the inverse order. *Retrograde inversion*. An inversion beginning on the last note and reordering the subject to the first.
Reveille, (Fr. rẽ-vã'-yẽ.) The military morning call; the morning call of the hunter's horn.
R. H. Use the right hand.
Rhapsody. A fantasy, an irregular fantastic composition. Fr. *Rapsodie*, (rãp-sõ-dõ'.)
Rhythm. The systematic grouping of notes with regard to notation; the apportionment of the regular metrical divisions in a musical sentence; also improperly applied to musical accent and cadence.
Ricercato, (It. rẽ-tshãr-kã'-tõ.) Applied to compositions characterized by skill and ingenuity in the application of musical artifices.
Rich. Applied to compositions which are marked by exceptional elegance in musical effects and whose parts embrace ingenuity and elaborateness in construction.
Ridolmente, (It. rẽ-dõ-võl-mãn'-tẽ.) Ludicrous; incitive to merriment.
Ridotto, (It. rẽ-dõ'tõ.) Adapted or arranged from a full score for a smaller number of instruments or performers; also a kind of entertainment embracing singing and dancing.
Riscen-stĩmme, (Ger. rẽ-z'n-stĩm-mẽ.) A loud or stentorian voice.
Rifacimento, (It. rẽ-fã-tshõ-mãn'-tõ.) The remodeling of a work for the purpose of improvement.
Rifiorimenti, (It. rẽ-fõ-õr-mãn'-tõ.) Embellishments, fioriture.
Rigore, (It. rẽ-gõ-rẽ.) Strictness; applied to time, etc. *Rigoroso*, (It. rẽ-gõ-rõ'-zõ.) In rigorously exact style.
Rinforzando, (It. rãn-fõrt-sãn'-dõ.) Reinforcement of emphasis, becoming stronger and stronger.
Ripieno, (It. rẽ-pẽ-ã'-nõ.) The supplementary parts which fill in the harmonies and add to the effect in a full chorus or orchestra.
Riposta, (It. rẽ-põs'-tã.) Repeat.
Risoluto, (rẽ-sõ-loo'-tõ.) In a bold, resolute, or determined manner.
Ritardando, (It. rẽ-tãr-dãn'-dõ.) Abbrev. *Rit.*, *Ritard.* Gradual delay of the time; prolonging a note of a chord into a succeeding one.
Ritardo un pochettino, (It. rẽ-tãr-dõ con põ-kõt-tõ-nõ.) Decrease the time a little.
Ritenuto, (It. rẽ tãn-noo'-tõ.) Slacken the time at once, as distinguished from gradual diminution as implied by *Ritardando*.
Ritornello, (It. rẽ tõr-nãl'-lõ.) An interlude; the burden of the song following each verse; as a short symphony at the introduction or close of an air. Fr. *Ritournelle*, (rẽ-toor-nãl'.)
Rivolto, (It. rẽ-võl'-tõ.) Inverted (in counterpoint.) *Revolgimento*, rẽ-võl-yõ-mãn'-tõ.) The inversion of the parts in double counterpoint.
Roccoco, (It. rõ-kõ-kõ.) Old-fashioned, quaint, odd.
Role, (Fr. rõll.) The part or character in a play assigned to an actor.
Rolling. Applied to a rumbling effect produced on the drum by an exceedingly rapid pulsation.
Romance, (Fr. rõ-mãhns.) In music representing the personal sentiment and expression belonging to poetry.
Romanza, (It. rõ-mãn'-tsã.) A short lyric tale set to music; a vocal or instrumental composition in ballad style.
Ronde, (Fr. rõnd.) A semibreve.
Rondeau, (Fr. rõnh-dõ.) *Rondo*, (It. rõn'-dõ.) A vocal or instrumental composition usually comprising three strains, in which the first is repeated at the end of each of the others. *Rondeau mignon*, (Fr. rõnh-dõ' mẽ-yõnh.) A popular or favorite rondo.
Root. The fundamental note of a chord.
Rosalia, (Lat. rõ-sãl'-yã.) Repeating a passage several times, on a different degree of the staff in each repetition.
Rossignoler, (Fr. rõ-sãn-yõ-lã.) Notes in imitation of the song of the nightingale.
Rostral, (Ger. rõs-trãl'.) A music pen.
Role, singing by. To sing by the ear, or in imitation of the singing of others, without any knowledge of music.
Rotondo, (It. rõ-tõn'-dõ.) Round, full, ample.
Roulade. A series of rapid notes upon one syllable; an embellishment.
Round. A species of canon in the unison which derives its name from the performers entering the melody at regular rhythmical periods, and returning from its conclusion to the beginning, so that the melody is continually passed around from one to another of them.
Roundelay. A rustic song in the mediæval ages.
Rubato, (It. roo-bã'-tõ.) Robbed; applied to an interval taken from the duration of one note for the purpose of protracting another.
Rudiments. The first elements or principles of the art.
Run. A roudade. See *supra*.
Rundgesang, (Ger. rõnd-ghõ-sãng'.) A *rondeau*, a convivial song.
Running passages. A succession of notes accented upon a single syllable.
Saccade, (Fr. sãk-kãd'.) A pressure of the bow on the violin strings by which the player is enabled to elicit several tones at one stroke.
Sacred worship. Music for devotional purposes, whether church or private worship such as anthems, psalms, oratorios.
Sacrist. A cathedral attendant who has charge of the choir music and books.
Saengerfest, (Ger. sãng'-ãr-fãst'.) A German festival of combined musical and social character.
Saite, (Ger. sã'-tẽ.) The string of an instrument. *Saiten-spiel*, (sã'-t'n-spõl.) A stringed instrument or music of such an instrument. *Saiten-spieler*, (sã'-t'n-spõl'-ãr.) Player on a stringed instrument.
Salle de concert, (Fr. sãle dũh kõnh-sãrt'.) A concert hall. *Salle de musique*, (mũ-zãk'.) A music hall or room.
Salmo, (It. sãl-mõ.) *Salve*, (Ger. sãlm.) A psalm. *Salmista*, (It. sãl-mẽs-tã.) A writer or singer of psalms. *Salmi concertati*, (sãl-mẽ kõn-tshãr-tã'-tẽ.) Psalms accompanied by instrumental music.
Saltando, (sãl-tãn'-dõ.) Proceeding by skips or jumps.
Saltarella, (It. sãl-tẽ-rãl'-lã.) A very rapid Italian dance in 2-4 time.

Saltarella, (säl-të-räl'-lä.) A musical figure in 6-8 time, with the first four quavers dotted.

Samlung, (Ger. sām'-loong.) A collection of miscellaneous airs.

Sanctus, (Lat. sänk'-tüs.) A leading movement of the mass.

Sanft, (Ger. süft.) Soft, smooth. *Sanft-flöte*, (sänft flö-të.) A soft-toned flute.

Sang, (Ger. säng.) Song. *Sänger*, (säng'-ër.) A singer. *Sangerbund*, (säng'-ër-boond') An association or convention of singers. *Sängerinn*, (säng'-ër-inn.) A songstress. *Sang-meister*, (säng'-mīs'-tër.) A singing master.

Sans, (Fr. sänh.) Without. *Sans frapper*, (sänh fräp-pä') Without striking, to strike the notes without concussion. *Sans pedales*, (sänh pä-däl.) Without the pedals.

Saraband, (It. sär'-ä-bänd.) A stately dance once popular in England, France and Spain, supposed to have been derived from the Saracens. In 3-4 or 3-2 time, with a prolation of the second note of the measure, which gives a dignified effect of the movement.

Sbarra doppia, (It. sbär'-rä döpp'-pë-ä.) A double bar.

Scala, (It. skä'-lä.) The scale. *Scala cromatica*, (krö-mä'-të-kä.) The chromatic scale.

Scale. The series of lines and spaces on which the notes are placed. From the Latin *scala*, the term first given to the syllables employed in the system of Guido; also called the *gamut*. The regular succession of sounds in the octave. Also used in the sense of *compass*, of the voice or instrument. A *chromatic scale* consists entirely of semitones, there being twelve in an octave. The *diatonic scale* is the seven regular gradations of tone in an octave, in conformity with any particular key. An *enharmonic scale* is a scale proceeding by less intervals than those of the diatonic and harmonic. The scale of C is called *natural*, as it is independent of flats and sharps. The *major diatonic scale* has the semitones between the third and fourth and seventh and eighth, both ascending and descending. The *minor diatonic scale* has the semitones between the second and third and seventh and eighth ascending, and descending, between the fifth and sixth and second and third. *Relative scales* are major and minor scales having the same signature. The *scale of nature* means the principle from which the divisions of sounds in harmony are evolved, and are ascertained by and based upon the fixed sounds produced from the vibrations of a string when divided into three parts. Theory for musical purposes divides these sounds into three classes, *diatonic*, *chromatic*, and *enharmonic*. The scale of *A-flat major* has A-flat for its key-note, and A, B, D and E-flat for its signature. Scale of *A major* has D for its key-note, and F, C, and G sharp for its signature. Scale of *B-flat major* has B-flat for its key-note, and B and E-flat for its signature. Scale of *B major* has B for its key-note and F, C, G, D and A sharp for its signature. Scale of *C major* is the natural scale; see *ante*. Scale of *D-flat major* has D-flat for its key-note, and G, A, B, D, and E-flat for its signature. Scale of *D major* has D for its key-note and F and C-sharp for its signature. Scale of *E-flat major* has E-flat for its key-note and E, A and B-flat for its signature. Scale of *E major* has E for its key-note and F, G, C and D sharp for its signature. Scale of *F major* has F for its key-note and B-flat for its signature. Scale of *G-flat major* has G-flat for its key-note and G, A, B, C, D, and E-flat for its signature. Scale of *G major* has G for its key-note and F sharp for its signature. Scale of *A minor* has its key-note a minor third below its relative major C, and uses the same signature. Scale of *B minor* is the relative of D major, using the same signature and having its key-note a minor third below. Scale of *B-flat minor* is the relative of D-flat major. Scale of *C minor* is the relative of E-flat major. Scale of *C sharp minor* is the relative of E major. Scale of *D minor* is the relative of F major. Scale of *E minor* is the relative of G major. Scale of *E-flat minor* is the relative of G-flat major. Scale of *F minor* is the relative of A-flat major. Scale of *F sharp minor* is the relative of A major. Scale of *G minor* is the relative of B-flat major. Scale of *G-sharp minor* is the relative of B major.

Scena, (It. shä'-nä.) A scene or portion of an opera. *Scena da camera*, (shä-nä dä kä'-më-rä.) Chamber music. Compositions for private performance.

Scenic music. That adapted to dramatic representations.

Schäfer-lied, (Ger. shä'-fër lëd.) Pastoral song.

Scherzando, (It. shër-tsä'n'-dö.) Playfully, sportively, jocosely.

Scherzo, (It. skër-tso.) A sportive, playful piece; also applied to one of the movements in a symphony.

Schleifer, (Ger. shlī'-fër.) A slurred note. *Schleife-zeichen*, (shlī'-fë-tsi'-kën.) A slurred note in legato style.

Schluss, (Ger. schloos.) The end, finale. *Schluss-reim*, (shloos'-rīn.) The refrain or burden of a song.

Schnell, (Ger. shnell.) Quick. *Schnell-waltzer*, (shnell-wält'-tsër.) Fast waltzes.

Schottish, (Ger. shöt'-tish.) A slow dance in 2-4 time.

Scioltto, (It. shë-öl'-tö.) *Scioltamente*, (shë-öl-tä-män'-të.) With freedom, lightly; the notes less continuous than the legato.

Score. The complete written vocal and instrumental parts of a composition, on separate staves and in their proper order. A *full score* is same as above, or may contain either the vocal or instrumental parts. *Piano score*. The full orchestral score condensed for the use of the pianoforte. *Vocal score*. The notes of all the vocal parts in their proper order, for the use of the conductor.

Scotch scale. Name applied to a scale which omits the fourth and seventh.

Scriva, (It. skrë'-vä.) Written. *Si scriva*, (së skrë'-vä.) Play or sing as written, without alteration, or ornamentation.

Stegnosamente, (It. stän-yö-zä-män'-të.) Scornfully, disdainfully.

Secco, (It. säk-kö.) Unornamented; play the note or chord without embellishment.

Second. It. *Seconda*, (sä-kön'-dä.) An interval of a simple degree, as from A to B, B to C, etc. Also applied in the sense of low, as *second tenor*, low tenor, etc. A *major second* is an interval of two half-steps; *minor second*, one half-step; *augmented second*, three half-steps. *Second subject*. The counter subject in a fugue.

Seconda volta, (It. sä-kön'-dä vöf'-tä.) The second time. *Seconda volta molto crescendo*, (möf-tö krä-shën-dö.) Much louder the second time.

Section. A portion of a musical period comprising one or more phrases, complete in a sense of melody, but not forming an independent musical idea. A *contracted section* contains not more than three bars; an *extended section*, from five to eight bars. A *dominant section* is one ending on the chord of the dominant; a *tonic section* on the common chord of the key-note.

Secular music. Applied to all composition not embraced under the head of sacred music.

Segno, (It. sän-yö.) A sign ♯::; *al segno*, return to the sign; *dal segno*, repeat from the sign.

Segue, (It. sä-gwë.) Here follows, or now follows, as, *segue il duetto*, (sä-gwë öl döo-ät'-tö.) the duet follows; *segue la finale*, (sä-gwë lä fë-nä'-lë.) The finale follows.

Segue senza interruzione, (It. sä-gwë sän'-tsä ön'-tër-roo-tsë-o'-në.) Continue without cessation.

Seguito, (sä-gwë-tö.) Followed, used with the meaning, imitatio.

Semi, (Lat. sëm-l.) Half. Used as a prefix to indicate the relative degree. *Semi-breve*. Half a breve, the longest note in the modern system. *Semi-diapason*. An octave reduced by a semitone. *Semi-quaver*. A note of the value of a quaver. *Semi-diapente*, (sëm-l-dë-ä-pän'-të.) A diminished or imperfect fifth.

Semplice, (It. sëm-plë-tshë.) Simple, plain. *Semplicissimo*, sëm-plë-tshë'-së-mö.) With the utmost simplicity.

Sempre, (It. sëm-prë.) Always, continually. Used as a prefix in this sense to *forte*, *legato*, *piano*, *staccato*, *retardando*.

Sensibilmente, (It. sën-së-bël-män'-të.) With expression, with feeling.

Sensible. The leading note, or major seventh of the scale.

Senza, (sän-tsä.) Without. Used in this sense as a direction, in conjunction with various words, as *senza accompagnamento*, (äk-köm-pän-yä-män'-tö.) without accompaniment; *senza fiori*, (fë-ö'-rë) or *ornamenti*, (örn-ä-män'-të.) without embellishments; *senza interruzione*, (ën-tër-roo-tsë-ö'-në.) without interruption, etc.

Septet. It. *Septetto*, (sëp-tät'-tö.) A composition for seven voices or instruments.

Septolets. Seven equal tones performed in the time of one pulse.

Sequence. The repetition of groups of notes or chords, progressing through different positions of the scale in regular steps.

Serenade. It. *Serenata*, (sër-ë-nä'-tä.) Music suited to the open air at night, the literal meaning of the Italian word being "fair weather;" usually lovers' songs, accompanied by the guitar or other instrument convenient for the purpose. *Serenata* are also vocal and instrumental compositions of a distinct class, the vocal being of the cantata order. The instrumental was a popular kind of composition in the early part of the present century, following the *orchestral suite* and preceding the *symphony*, almost always beginning with the march, and freely interspersed with the minuet.

Seria, (It. sä-rë-ä.) Grave, serious. *Opera seria*, serious or tragic opera.

Serrata, (It. ser-rät'-tä.) A concluding performance.

Sestet or **Sextet**. It. *Sestetto*, (sës-tät'-tö.) A composition for six voices or instruments.

Seventh. An interval of six diatonic degrees.

Sextolets. Six equal tones performed in the time of one pulse.

Sforza, (It. sför'-tsä), *Sforzando*, (sför-tsä'n'-dö.) Forced, indicating a particular note or chord to be played with strong emphasis.

Shake. A fioriture which consists of the rapid alternation of two successive notes, performed in an interval of not more than a tone or less than a semitone. The *double shake* is the simultaneous shake as above on notes which are either thirds or sixths of each other. A *passing shake* is a short trill on flowing passages effected without breaking the time. A *prepared shake* is preceded by introductory notes.

Sharp. A character which raises a note a half a tone. Two sharp characters, or a *double sharp* increase the value of the note a whole tone. An *accidental sharp* is a sharp character introduced in the piece but not the same letter found sharp in the signature. The *sharp sixth*, or as sometimes called the *German sharp*, is a chord obtained by sharpening the fundamental tone.

Short appoggiatura. An appoggiatura of one or more notes played independently of the next note, though in conformity with the melody of the piece.

Short shake. A trill of two or more notes preceding the principal notes.

St. (Fr. së.) In solfaing the note B.

Si bemol, (Fr. së bë-möl.) The note B-flat. *Si bemol majeur*, (mä-zhür.) Key of B-flat major. *Si bemol mineur*, (më-noor.) Key of B-flat minor. *Si majeur*. Key of B major. *Si mineur*. Key of B minor. *Si diese*. B sharp.

Si lento, (It. së lën-tän'-dö.) To slacken the time. *Si scriva*, (së skrë'-vä.) Play as written without alteration or addition. *Si segue*, (së sä-gwë.) Continue, go on. *Si tace*, (së tã'-tshë.) Be silent. *Si volta*, (së vöf'-yä.) Turn over the leaf.

Signature. Term applied to the flats or sharps at the beginning of the piece; or of each staff, indicating the key. *Time signatures* are figures placed at the beginning of a composition by which the time is indicated.

Signe, (Fr. sën.) See *Segno*.

Silence, (Fr. së-län's.) *Silenzio*, (It. së-län'-tsë-ö.) A rest.

Simple counterpoint. That in which note is set against note, distinguished from the more elaborate or figured counterpoint. *Simple fugue* or *imitation*. Composition employing a single theme. *Simple intervals*. Those which do not exceed an octave. *Simple inversion*. Reversing the notes of a subject in its answer so that the ascending notes of the original passage descend in the answer. *Simple recitative*. Having only the accompaniment of a bass part. *Simple times*. In which there is only one principal accent in a bar, as 2-4, 3-8, etc.

Simplicity. Natural, unaffected style in a composition; a simple arrangement of parts; performance without embellishments or straining after effects.

Sin al fine, (It. sën äf fë-në.) To the end.

Sinfonia, (It. sën-fö-në-ä), *Sinfonie*, (Fr. sähn-fö-në.) A symphony; an orchestral composition in several parts. *Sinfonia concertata*, (sën-fö-në-ä kön-tshër-tät'-tö.) A concerto symphony, or symphony for many instruments.

Sing. The enunciation of sounds with harmonious effect, according to the rules of melody, or with such modulations and inflections of the voice as the notes of a composition may direct.

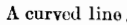
Sinistra, (It. sĕn-ĕs'-trā.) Left. *Senestra mano*, (sĕ-nĕs'-trā mā'nō.) The left hand.

Sin, (It. sĕn.) *Sino*, (sĕ'nō.) To, as far as. *Sino al segno*, (sĕ'nō āl sĕn'yō.) As far as the sign; S:.

Si replica, (It. sĕ rā'-plĕ-kā.) A repeat. *Si replica una volta*, (sĕ rā'-plĕ-kā oo-nā vōl-tā.) Play over once more.

Six-eighth measure. See *Meter*.

Sixth. Fr. *Sixte*, (sĕkst), pl. *Sictes*, (sĕkst.) An interval of six tones or five diatonic degrees. An augmented sixth embraces ten half tones; diminished sixth, seven semitones. Major sixth, an interval of nine semitones; minor sixth, eight half tones.

Slur. A curved line  over two or more notes, denoting that they are to be sung to one syllable or played legato. Notes or passages played in a smooth, gliding manner, with continuous blending of the sounds are said to be slurred.

Smorendo, (It. smōr-rān'-dō.) Gradually softer.

Smorzando, (It. smōr-tān'-dō.) Gradually dying away, growing fainter by degrees.

Sogetto, (It. sōd-jĕt'-to.) The motive, subject of a fugue.

Sol. Name of the fifth tone in the diatonic scale, or note G. *Sol bemol*, (sōl bĕt mōl.) G-flat. *Sol bemol majeur*, (Fr. sōl bĕ-mōl mā-zhūr.) Key of G-flat major. *Sol bemol mineur*, (mĕ-nūr.) Key of G-flat minor. *Sol diese*, (Fr. sōl dĕ-āz.) The note G-sharp. *Sol diese mineur*. Key of G-sharp minor. *Sol majeur*. Key of G major. *Sol mineur*. Key of G minor.

Solfajng. Singing the scale by the syllables of Guido.

Solfeggio, (It. sōl-fĕd'-jĕ-ō.) Exercises for the practice of the scale as in solfajng.

Solĭ, (It. sō'lĕ.) A passage for principal voices only.

Sollecito, (It. sō-lĕ-tĕshĕ-tō.) A precise and careful style of execution.

Solo, (sō'lo.) (Same in English, Italian, French, and German.) A composition for a single voice or instrument. *Solo piano*. Solo for the pianoforte.

Solo, soprano. A soprano solo, etc.

Somma, (It. sōm-mā.) Extreme, very great. *Somma expressione*, (sōm-mā ĕx-prĕs-sĕ-ō'nĕ.) With very great expression; extremely impressive.

Son, (Fr. sōnh.) Sound. *Son aigu*, (sōnh ā-gū.) An acute sound. *Son doux*, (sōnh doo.) An agreeable or soft sound. *Son percant*, (Fr. sōnh pĕr-sānh.) A shrill tone. *Sons etouffe*, (sōhns-ā toof-fā.) Muffled sounds. *Sons harmonique*, (sōhns' hār-mōnh-ĕk.) Harmonic sounds.

Sonare, (It. sō-nā-rĕ.) To play upon. *Sonare alla mente*, (sō-nā' rĕ āl-lā mĕn'tĕ.) To improvise or play extempore. *Sonare il violino*, (sō-nā'rĕ ĕl vĕ-ō-lĕ'o-nō.) To play on the violin.

Sonata, (It. sō-nā-tā.) An instrumental composition comprising several movements, each possessing a distinct unity, but so constructed that the whole constitute a consistent and perfect harmony. It usually commences with an allegro movement, often preceded with a slow introductory; then follow the andante, adagio or largo; then the minuet, trio or scherzo, concluding with a finale in quick time. The Italians divide sonatas into two orders, *sonata da camera* (sō-nā-tā dā kā-mĕ-rā), or chamber sonata, and *sonata da chiesa*, (dā kĕ-ā-zā), or church sonata. *Sonata di bravura*, (dĕ-brā voo'rā.) Sonata in bold style, of difficult execution. *Grand sonata*. Having extended movements.

Song. A short lyric poem set to music. The word is most frequently used in connection with a descriptive or qualifying word, as *erotic song*, *love song*, *boat song*, *part song*, *nautical song*, *martial song*, etc., which convey their own respective definitions.

Sonnet. A short poem comprising two stanzas of four verses each and two of three each, the rhymes being adjusted by rule.

Sonorous. Of full sound, or rich musical tone.

Sopra, (It. sō-prā.) Above, over, upper. *Sopra dominante*, (sō-prā dō-mĕ-nān'tĕ.) The fifth, or upper dominant.

Soprano, (It. sō-prān'-ō.) Pl. *Soprani*, (sō-prā'nĕ.) The highest female voice, or treble; also a treble singer. *Soprano clef*. The treble clef. *Soprano concertato*. The solo soprano part in a chorus. *Soprano, mezzo*. A female voice between soprano and alto. *Soprano, second*. Low soprano.

Sondamente, (It. sōn-dā-mān'tĕ.) With a soft and gentle tone.

Sospirando, (It. sōs-pĕ-rĕn'-dō.) Sighing; in a subdued and sorrowful strain.

Sostenuto, (It. sōs-tĕ-noo'tō.) Sustaining the tone, giving the notes their full duration. *Sostenuto molto*, (sōs-tĕn-noo'tō mōl'tō.) Highly sustained.

Sotto, (It. sōt-tō.) Under. *Sotto voce*, (sōt-tō vō'tshĕ.) In a low voice or undertone.

Soubrette, (Fr. soo-brĕt') A female singer in a light part in comic opera.

Sounds, harmonical. The sounds in the higher parts of the chords, vibrating a certain number of times, in harmonic relation to the single vibration of the fundamental chord. *Accessory sounds*. Those which are not essential to the melody, but in a secondary measure contribute to the effect.

Soupir, (Fr. soo-pĕr.) A crochet rest.

Sourde ment, (Fr. soord-mānh.) In a subdued or softened manner.

Soutenir, (Fr. soo-tĕ-nĕr') To sustain the sound.

Spiccamente, (It. spĕk-kā-mān'tĕ.) In a brilliant manner.

Spiccato, (It. spĕk-kā'tō.) Separated, detached, pointed. In violin music, to play the notes with the point of the bow.

Spiel, (Ger. spĕl.) Play, performance. *Spiel-art*, (spĕl ārt.) Style of playing.

Spiritoso, (It. spĕ-rĕ-tō-zō.) In a brisk, lively or animated manner.

Sponde, (Lat. spōn-dā.) A musical foot of two long notes or syllables.

Spring. An embellishment, similar to the Italian mordente.

Sta, (It. stā.) As it stands, meaning to be played as written.

Stabat mater, (Lat. stā-bĕt mā'tĕr.) "The Mother stood." The Hymn of the Crucifixion.

Stabili suoni, (It. stā-bĕ-lĕ swō-nĕ.) The fixed sounds, or highest and lowest of every tetrachord.

Staccato, (It. stāk-kā-tō.) Abbrev., *Stac*. Denoting the notes over which it is written to be played in a short, pointed and distinct manner. It is marked by small dots or little points or dashes over the notes. *Staccato touch*. Effected by lifting the fingers suddenly from the keys after striking, giving the passage a light, airy, elastic effect.

Staff. Five parallel horizontal lines on and between which the notes are written. The staff is said to be *bass*, or *tenor*, or *treble*, when marked by the clef of the particular denomination.

Stem. The perpendicular stroke drawn down from the head of a note character. *Stem, double*. A stem drawn both upward and downward from the note, indicating that it belongs to two parts, in one of which it has its normal duration, and in the other is shorter, corresponding to notes following it.

Step. A degree upon the staff, used as a synonym for tone, as half-step for semitone.

Steso, (It. stā-zō.) Extended, diffused. *Steso moto*, (stā-zō mō'tō.) A slow movement.

Stesso, (It. stās-sō.) The same. *L' stesso tempo*. In the same time.

Stich, (Ger. stĭkh.) A dot or point.

Stile, (It. stĕ-lĕ.) Style. *Stile a capella*, (stĕ-ĕ ā kāp-pāl-lā.) *Stile grandioso*, (stĕ-lĕ grān-dĕ-ō-zō.) Composition or performance in dignified and lofty style.

Stilo, (It. stĕ-lō.) Same as *stile*, with similar adaptations.

Stimme, (Ger. stĭm.) The voice, sound, Pl. *Stimmen*, (stĭm'm'n.)

Stop. A register in the organ. The pressure of the finger on the string in violin playing.

Stradivari. The name of a superior make of violin so called from the celebrated Cremona maker of 1650.

Strain. The portion of music divided off by a double bar.

Strascinando, (It. strā-shĕ-nān'-dō.) Dragged, played in a slow, deliberate manner.

Strascino, (It. strā-shĕ'nō.) A drag; name of a vocal embellishment. It includes eight to twelve notes in descending motion.

Streng, (Ger. strĕng.) Strict, rigid. *Streng gebunden*, (strĕn'-ghĕghĕ-boon'd'n.) Strict legato, extremely smooth. *Streng im tempo*, (strĕng ĩn tĕm-pō.) In strict time.

Strepiioso, (It. strĕ-pĕ-tĕ-zo.) In boisterous, blustering style.

Stretta, (It. strĕt-tā.) The concluding passage in an opera, taken in quicker time to heighten the effect.

Stretto, (It. strĕt-tō.) Literally, close, contracted. In a fugue, a part where the subject and its answer are brought close together.

Strict. Applied to such words as *canon*, *style*, *composition*, *fugue*, etc., indicating rigid adherence to the form of composition indicated.

Strict inversion. Same as simple inversion, only requiring whole tones to be answered by whole tones and semitones by half-tones.

Strident, (Fr. strĕ-dānh.) Harsh and shrill, combining both qualities.

Stringendo, (It. strĕn-gĕn'-dō.) To accelerate the time.

Strings, open. The strings of an instrument, as the violin, when not pressed by the fingers.

Strisciando, (It. strĕ-shĕ-ān'-dō.) Slurring, smoothly blending the juncture of tones.

Stroke. A dash. *Diagonal stroke*. An oblique heavy stroke with a dot on each side denotes the previous measure or preceding notes in the same measure to be repeated. *Double stroke*. Two dashes over or under a semibreve, or through the stem of a minim or crochet, indicating the division of the note into its equivalent in semiquavers. *Single stroke*, in the same position as the preceding, indicating the division of the note into its equivalent number of quavers. *Triple stroke* has the same application, and a corresponding definition.

Stromento, (It. strō-mĕn-tō.) An instrument. Pl. *stromenti*, (strō-mĕn'tĕ.) *Stromenti d'arco*, (strō-mĕn'tĕ d'ār-kō.) Instruments played with a bow. *Stromenti di vento*, (It. strō-mĕn'tĕ dĕ vĕn'to.) Wind instruments.

Strociare, (It. strō-shĕ-ā'rĕ.) To murmur, to purr; a sound as of dashing waters.

Strumentazione, (It. stroo-men-tā-tĕ-ō'nĕ.) Instrumentation, which see.

Stuck, (Ger. stĭck.) Piece, air, tune.

Studio, (It. stoo-dĕ-ō.) A study or exercise for practice.

Stufe, (Ger. stoo-fĕ.) Step, degree. Pl. *Stufen*, stoo'f'n.) *Stufe der tonleiter*, (stoo'fĕ dĕr tōn'li-tĕr.) A degree of the scale.

Stunare, (It. stoo-ō-nā'rĕ.) To sing out of tune.

Style. The manner of performance upon which the effect is founded, and definitely indicated by qualifying words, as *legato style*, *staccato style*, *strict style*, etc. It. *Stylo*, (stĕ-lō.)

Suavemente, (It. swā-vĕ-mān'tĕ.) With sweetness, or delicacy of expression.

Sub, (Lat. sŭb.) Under, below. *Sub-dominant*. The fourth note of any key or scale. *Sub mediant*. The sixth tone. *Sub-tonic*. The semitone under the tonic.

Subito, (It. soo'bĕ-tō.) At once, suddenly, immediately.

Subject. A melody, theme, or motive.

Succession. Applied to the distinctive feature of a melody, which consists of a succession of tones, as distinguished from *harmony* which is a combination of sounds. *Conjunct succession*. A regular progression, upward or downward, through several intermediate degrees. *Disjunct succession*. The sounds passing from one degree to another without touching intermediate tones.

Sudden modulation. Transition to a remote key without any preparatory chord.

Suite, (Fr. swĕt.) A succession.

Suivez, (Fr. swĕ-vā) Follow; i. e. accommodate the accompaniment to the singer, or solo player.

Sujet, (Fr. sŭ-zhĕ.) Subject, melody, theme.

Suonare, (It. swō-nā'rĕ.) To perform on an instrument.

Suonata, (It. swō-nā'tā.) A sonata.

Suoni, (It. swō'nĕ.) Sounds. *Suoni alterati*, (swō'nĕ āl-tĕ-rā'tĕ.) Notes modified by sharps or flats. *Suoni armonichi*, (ār-mō'nĕ-kĕ.) Harmonic tones. *Suoni chromatici*, (krō-mā'tĕ-tshĕ.) Chromatic tones. *Suoni consoni*, (kōn-sō-nĕ.) Consonances. *Suoni diatonici*, (dĕ-ā-tō-nĕ-tshĕ.) Sounds within the natural compass of the voice. *Suoni enarmonica*, (ĕn-ār-mō-nĕ-tshĕ.) Sounds raised by onharmonic diesis. *Suoni equi*, (ā-quĕ.) Equal sounds. *Suoni-musicali*, (moo-sĕ-kā'lĕ.) Musical tones.

Suono, (It. swō-nō.) Sound, music, a song.

Super, (Lat. sū-p̄r.) Above. *Super-dominant*. The note next above the dominant. *Super-tonic*. Next above the key-note.

Supposed bass. Any bass note not the fundamental of the chord.

Supposition. The use of two successive notes of equal value in time, in which one being a discord, infers the other to be a concord.

Suspended cadence. See *Interrupted cadence*.

Suspension. Used to describe the retention in one chord of a note or notes of the preceding.

Sussurando, (It. soos-soo-rān'-dō.) In a murmuring manner.

Sustained. See *Sostenuto*.

Svegliato, (It. svāl-yē-ā-tō.) Sprightly, lively, animated.

Swell. To gradually increase the volume of sound.

Syllables, fixed. Those which are not changed by the change of the key. *Syllables, Guidonian*. Ut, re, mi, fa, sol, la, used in the system of Guido. *Syllabic song*. A melody, such as the recitative, in which every syllable has its distinct note.

Symphonial. Applied to tones whose quality is similar.

Symphony. The most important of all instrumental forms. In accepted construction it is based on the model used by Haydn, and embraces generally the movements *adagio*, *allegro*, *andante*, *minuetto* or *scherzo*, *trio*, and *finale*. It is also used to describe the instrumental introduction, and concluding part of a vocal composition.

Symposia. Applied to compositions of a convivial character.

Syncope. The division or cutting off of a note, introduced when two or more notes of one part answer to a single note of another, and used principally in the preparation and resolution of discords, or in melody for the purpose of expression. By *syncopation*, in the disposition of a melody or the harmony of a composition the last note of one bar is so connected with the first of the succeeding as to form but one sound.

System. An interval compounded, or supposed to be compounded, of several lesser intervals. It is also a method of calculation to determine the relation of sounds; and is further applied to a code of harmonic rules based upon the common principles by which they are computed.

Tablature. Used as a generally descriptive word applied to all the signs used in music, so that to be able to read music one must be skilled in tablature. Not now in common use.

Table d'harmonie, (Fr. tābl-d'ār-mō-nō.) A diagram showing chords, intervals, etc.

Table songs. Songs for male voices.

Tace, (It. tā-tshē.) Be silent; certain instruments not to play.

Tact, (Ger. tākt.) Time, measure. *Tact fest*, (Ger. tākt.) Steadiness in keeping time. *Tact-zeichen*, (Ger. tākt-'tsī'kk'n.) The signs or figures at beginning of a piece which shows the time.

Tanto, (It. tān'-tō.) As much, so, so much; as *allegro non tanto*, (āl-lā'-grō nōn tān'-tō,) not so fast, not too quick.

Tanz, (Ger. tānts.) A dance. *Tanz-kunst*, (tānts-koonst,) The art of dancing.

Tanz-stück. (tānts-stook.) A dance tune.

Tarantella, (It. tā-rān-tāl'-lā.) An extremely rapid Italian dance in 6-8 time.

Tardando, (It. tā-rdān'-dō.) Decreasing the time. *Tardamente*, (tār-dā-mān'-tē.) Slowly.

Temperament. The equalization of intervals, in instruments having fixed sounds, so as to bring the whole system as nearly in accord as possible with the requirements of the diatonic scale. *Equal temperament* is an equal division of imperfections among the twelve sounds included in a scale.

Tempestoso, (It. tēm-pēs-tō'-zō.) Stormy, wild, boisterous.

Tempo, (It. tām-pō.) Time, movement. *Tempo alla breve*, (tām'-pō āl-lā brā'-vē.) Quick, common time. *Tempo a piacere*, (ā pō-ā-tshā-rē.) Time at pleasure. *Tempo buono*, (bwō'-nō.) Good time. *Tempo comodo*, (kō'-mō-dō.) In moderate or convenient time. *Tempo di ballo*, (dē bāl'-lō.) In dance time. *Tempo giusto*, (je-oos'-tō.) In accurate time. *Temporeggiato*, (tām'-pō-rēd-jē-ā'-tō.) Accommodate the time to the singer or solo part. Also prefixed to the different denominations of dances to indicate the time, as *tempo de valse*, (dē vāl'-sē.) in waltz time.

Tenendo il canto, (It. tē-nān-dō ēl kān'-tō.) Sustain the melody.

Tenete sino alla fine del suono, (tē-nā'-tē sē-nō āl'-lā fē-nō swō'-nō.) Keep the keys down as long as the sound continues.

Tenir l'accord, (Fr. tē-nēr' l'āk-kōr.) To keep in time.

Tenor. The male voice next above the baritone, with compass from C on second bass line to G on second treble line.

Tenor C. The lowest in the tenor voice. *Tenor clef*. The C clef on the fourth line.

Tenor-stimme, (Ger. tēn-ōr'-stīm'-mē.) A tenor voice. *Tenor-zeichen*, (tēn-ōr' tsī'-kh'n.) The tenor clef.

Tenth. A interval of an octave and a third.

Terpsichore. In mythology the muse of choral dance and song. *Terpsichorean*. Relating to dancing.

Testo, (It. tās-tō.) Theme, subject, used by the Italians with relation to the poetry of a song.

Tetrachord. A fourth; a system of four sounds.

Theatrical music. Dramatic music; compositions for the orchestra of a theatre.

Theme. The subject or motive of a composition.

Theory. The science of music, embracing the principles of sound, and the relations of sounds, and the laws of melody and harmony.

Third. An interval of three diatonic degrees. *Diminished third*. An interval embracing four semitones; *minor third*, three half tones. *Third inversion* is applied to the inverted chord of the seventh, when its seventh is the lowest.

Thorough bass. A system of harmony denoted by a figured bass. See *Figured bass*.

Threefold. A chord comprising a tone combined with its third and fifth.

Tie. A slur, which see.

Tierce, (Fr. tērs.) A third. *Tierce maxime*, (tērs māx-ēm.) An augmented third. *Tierce de Picardy*. Applied to the major third introduced in the last chord of a composition in the minor mode,

Time. The measure or duration of sounds. *Common time* has an even number of beats in a bar. *Simple time*. Measures which contain but one principal accent, distinguished from *compound time*, which has two or three principal accents. *Triple time* has three equal measures in each bar, the first two marked by a downward beat and the third by an upward.

Timoroso, (It. tēmō-rō'-zō.) Expressive of fear or timidity.

Tipping. In flute-playing a kind of articulation produced with the end of the tongue against the roof of the mouth.

Tire-lirer, (Fr. tē-rā-lē-rā.) To sing like a lark.

Toccata, (It. tō-kā'-tā.) A piece requiring brilliant execution.

Tone. A fixed sound of certain pitch, used to describe the quality of the sound, and also the interval between two sounds. *Tone, explosive*. Produced by striking the note with force. *Tone, open*. Produced on an open string. *Tone, pressure*. A sudden crescendo. *Tone, quarter*. A theoretical interval. *Tone, whole*. An interval of two semitones.

Tones, accessory. Harmonies; faintly heard in the higher octaves as the principal tone expires. *Tones, chest*. The lowest tones of the voice. *Tones, head*. The upper tones. *Tones passing*. So called where one or more parts of a harmonic chord move to a tone foreign to the harmony, the chord remaining otherwise unchanged.

Tonic. The key-note or fundamental of the scale. *Tonic pedal*. A continued bass note on which chords foreign to its harmony are based. *Tonic section*. A section which closes in the common chord of the tonic. *Tonic sol fa*. A system of writing and teaching in which letters of the alphabet are used in the place of musical characters, the tonic always being *do*.

Tosto, (It. tōs'-tō.) Quick, swift, rapid. *Tostissimo*, (tōs-tēs'-sē-mō.) With very great rapidity.

Touch. The manner or style of striking the keys of an organ or pianoforte.

Toucher, (Fr. too-shā.) To play upon any instrument. *Toucher la guitare*, (too-shā lā ghī-tār.) To perform on the guitar.

Tours de force, (Fr. toor dūh fōrs.) Roulade, bravura passages, etc., designed for effect.

Tout ensemble, (Fr. too t'ānh-sānh-bl.) The combined or general effect; literally the whole together.

Tragedie en musique, (Fr. trā-zhā'-dē ānh mū-zēk.) A tragic opera.

Tragedy. A dramatic composition representing the passions, misfortunes, or woes of human life in such a manner as to excite the emotions of grief, pity, indignation, or horror. *Lyric tragedy*. A tragedy accompanied by singing.

Trait, (Fr. trā.) A passage, a phrase. *Trait de chant*, (trā dūh shānh.) A melodic phrase. *Trait d'harmonie*, (trā d'ār-mō-nē.) A sequence, or succession of chords.

Tranquillo, (It. trān-quōl'-lō.) Calmly, in a tranquil manner.

Transcription. An adaptation for an instrument of music not originally written for such instrument.

Transient. Applied to passing chords.

Transition. Passing from one key to another without the usual preparation, or without passing through chords common to both keys.

Tre, (It. trā.) Three. *Tre corde*, (trā kōr-dē.) "Three strings," i. e. discontinued the soft pedal. *Tre volte*, (trā vōl-tē.) Three times.

Tremando, (It. trā-mān'-dō.) *Tremolo*, (trā-mō-lō.) Trembling or quivering, i. e. the note to be reiterated with great rapidity giving it a tremulous effect.

Trenise, (Fr. trā-nēz.) One of the movements of a quadrille.

Tres, (Fr. trā) Very. *Tres-anime*, (trā-sān-ē-mā.) Very animated. *Tres fort*, (trā-fōr.) Very loud. *Tres piano*, (trā pō-ā-nō.) Very soft. *Tres vif*, (trā vīf.) Very lively.

Triad. The common chord, comprised of a note sounded with its third and fifth. *Extreme triad*. One consisting of a fundamental, a major third and extreme fifth. *Imperfect triad*. The chord of the third, fifth, and eighth, on the minor seventh of the key, comprising two minor thirds. *Major triad*. Any tone united with its major third and perfect fifth. *Minor triad*. Same with the minor third and perfect fifth. *Triad of the dominant*. A triad on the dominant or major fifth. *Triad tonic*. A triad on the tonic in major or minor.

Trill. A shake. *Imperfect trill*. A trill closing without a turn. *Perfect trill*. The rapid alternation of two notes closing with a turn.

Trio, (It. trō-ō.) A composition for three instruments; also used for three voices. Also the name of the second movement in the minuet, march, etc., leading back always to a repetition of the principal movement.

Triole, (Ger. trī-ō-lē), *Triplet*, (Fr. trī-ō-lā), *Triplet*. Three equal tones played in the time of one pulse.

Triple counterpoint. Counterpoint of three parts so constructed that they may be inverted at pleasure, each part serving as bass or upper. *Triple dotted note* or *rest*. A note or rest which by three dots placed after it is increased seven-eighths of its normal value. *Triple time*. Having an uneven number of parts in a bar.

Tristezza, (It. trīs-tāt-sā.) Lone, sadness, pensively.

Tritone, (Fr. trē-tōnh; It. Tritono, trē-tō'-nō.) An augmented fourth, containing three whole tones.

Trochee, (Lat. trōk-kā.) A musical part of one long and one short syllable.

Tronco, (It. trōn-kō.) An instruction to curtail the sound. *Tronco per grazia*. Directing the voices as well as instruments to curtail the sound.

Troubadors. The poetic minstrels of mediæval ages.

Tuba, (Lat. tū'-bā.) A trumpet; a powerful organ stop.

Tune. An air or melody; to bring into harmony.

Turn. An embellishment formed upon a note alternated upon the note above and the semitone below. A *back turn* commences on the note above. A *common* or *regular turn* consists of the note above, the principal note of the turn, and the semitone below. An *inverted turn* is formed by prefixing the principal note with the three notes of the common turn.

Tutta, (It. too-tā. All; the whole. *Tutta forza*, (too'-tā-fōr'-zā.) As loud as possible.

Tutti, (It. too-tē.) The whole orchestra to come in.

Tutti corde, (It. too'-tē kōr'-dē.) All the strings; discontinue the use of pedal.

Twelfth. An interval of twelve sounds.

Übergang, (Ger. (ü'-bër-gäng'.)) Transition or change of key.

Uguale. (It. oo-gwä-lä.) *Uguamente,* (oo-gwäl-män'-tä.) Alike; equally; similar.

Umana, (It. oo-mä'-nä.) Human. *Voce umana,* (vö'-tshë ü-mä'-nä.) The human voice.

Umfang, (Ger. oom'-fäng.) Compass. *Umfang der Stimme,* (oom-fäng dër stîm-më.) The compass of the voice.

Un, (It. oon;) *Una,* (oo'-nä.) The particle a, or an; one. *Una altera volta,* (It. oo'-nä ä'l'-tä-rä vö'l'-tä.) Play it over again. *Una corda,* (It. oo'-nä kör'-dä.) One string, i. e., use the soft pedal.

Unacknowledged note. A passing note, so called because foreign to the chord in which it occurs.

Und, (Ger. oond.) And.

Under part. The subordinate part. *Under song.* A drone accompaniment sustained by another singer, in ancient English music.

Undulazione, (It. oon-doo-lä-tse-ö'-nä.) The tremulous, expressive tone produced by a nervous pressure of the finger on the violin string.

Unequal voices. Used in reference to the employment of male and female voices in same piece.

Unessential note. Passing or accidental notes.

Unison. A string having the same sound as another. The accordance or coincidence of sounds proceeding by an equality in the numbers of vibrations in a given time, or the unison of two sounds of such equal gravity or acuteness that the difference is not perceptible to the ear.

Unity. Symmetry of style and character in the construction of different parts.

Un peu, (Fr. ün-püh.) A little. *Un peu lent,* (ünh-püh länh.) Somewhat slow.

Un poco, (It. oon pö'-kö.) A little. *Un poco piu,* (oon-pö'-kö pë'-oo.) A little more. Used in connection with words of direction to define degree.

Untenable. Applied to strings or pipes which from the inequality of their parts cannot be tuned.

Unison passages. An important feature in orchestral music, used to vary the melody by periods of repose.

Upper voice. Applied to the person who sings the highest part.

Ut, (Fr. oot.) The note C or do, in the syllables of Guido. *Ut bemol,* (oot bämöl.) The note C-flat. *Ut diese,* (oot dë'-iz.) C-sharp. *Ut mineur,* (oot më-nür.) C minor. *Ut diese mineur,* (oot dë'-iz më-nür.) Key of G-sharp minor.

Ut supra, (Lat. üt sü-prä.) As above, as before.

Va, (It. vä.) Go on, continue. *Va crescendo,* (vä krö'-shän-dë.) Continue to increase the sound. *Va con spirito,* (vä kön spē'-rë-tö.) Go on in a spirited style.

Valce, (It. väl'-tshe), *Valse,* (Fr. väls.) A waltz, dance in 2-4 time. *Valse a deux temps,* (väls ä düh tänh.) Modern quick step waltz, having two steps in each measure.

Variamento, (It. vä-rë-män'-tö.) In varied free style of execution.

Variations. Repetitions of a passage with ornamentation or amplification, but preserving the original melody.

Vaudeville, (Fr. vö-dë-vël.) A simple operetta, or drama interspersed with songs.

Velocce, (It. vë-lö-tshë.) In rapid time. *Velocissimo,* (vë-lö-tshës'-së-mö.) With very great rapidity.

Venusto, (It. vë-noos'-tö.) In a very sweet or graceful style, with beauty of expression.

Verse. In secular music, a stanza. The appellation given to the portions of an anthem meant to be performed by a single voice in each part. *Verse, acatalectic.* Having the complete number of syllables of its class. *Verse, atonic.* Consisting of two short syllables and one long. *Verse, atchaic.* Consisting of two dactyls and two troches. *Verse, Alexandrian.* Consisting of twelve syllables, or the alternation of twelve and thirteen. *Verse, anapestic.* In which each metrical foot comprises two short syllables and one long. *Verse and chorus anthem.* An anthem of verse and chorus commencing with the latter. *Verse, anthem.* An anthem of one or more verses, containing a solo, etc. *Verse, catalectic.* Terminating with an imperfect foot. *Verse, dactylic.* Ending with a dactyl instead of a spondee. *Verse, epic.* Hexameter verse, used in ancient epic poetry. *Verse, heroic.* Verse of that order, in the Greek and Latin, the hexameter; in French, the iambic of twelve syllables; in English, German, and Italian, the iambic of ten syllables. *Verse, hexameter.* Having six feet, the first four either dactyls or spondees, the fifth a dactyl, and the sixth a spondee. *Verse, iambic.* In which a short syllable is followed by a long one, or an unaccented by an accented syllable. *Verse, lyric.* Verses intended to be sung. *Verse, spondaic.* Formed of spondees, i. e. of feet of two long syllables.

Verte, (Lat. vër'-të.) Turn over. *Verte subito,* (vër-të süb'-i-tö.) Turn over quickly.

Vertical slur. A perpendicular curved line meaning, play the passage before which it is placed in arpeggio style.

Vespers. The Catholic evening service.

Vessozo, (It. vät-tsö-zö.) Gracefully, softly, tenderly.

Tibrante, (vë-brän'-të.) A resonant tremulous tone.

Vibration. The tremulous motion of a sonorous body, by which the sound is created, and upon which the quality is determined.

Viel-stimmig, (Ger. fël-stîm'-mig.) For many voices.

Vier, (Ger. fër.) Four. *Vier-gesang,* (fër-ghë-säng'.)) Song for four voices. *Vier-handig,* (fër han'-dig.) For four hands. *Vier-stück,* (fër-stück.) A quartet.

Viato, (It. vë-ä-tä-tö.) Forbidden; applied to prohibited modulation and intervals, as related to harmony.

Violento, (vë-lö-lin'-tö.) Vehement, boisterous.

Violinier, (Fr. vë-lö-lî-nër.) *Violinista,* (It. vë-lö-lîn-ës'-tä.) A violinist.

Violino, (It. vë-lö-lë'-no.) The violin. *Violino alto,* (vë-lö-lë'-nö ä'l'-tö.) The counter bass viol. *Violino principale,* (prën-tshë-pä'-lë.) The leading violin; principal violin part.

Violin Stimme, (Ger. fë-lö-lîn' stîm-më.) A violin part.

Violoncellist. A performer on the violoncello.

Virtuoso, (It. vër-too-ö'-zö.) A skilled performer on any instrument. Pl. *Virtuosi.*

Vista, (It. vës-tä.) Sight. *A prima vista,* (ä prë-mä vës-tä.) At first sight.

Vistamente, (It. vës-tämän'-të.) Quickly, rapidly.

Vivace, (It. vë-vä-tshë.) Sprightly, lively.

Vivo, (It. vë-vö.) Lively, animated.

Vocal. It. *Vocale,* vö-kä'-lë.) Pertaining to the voice. *Vocalist.* A singer.

Vocal music. Composed for the voice. *Vocal score.* Music having the separate parts arranged in their proper order for the use of a conductor.

Voce, (It. vö-tshë.) The voice. *Voce di camera,* (dë-kä'-më-rä.) Suited for private singing, or not having scope for public singing in large halls. *Voce di gola,* (dë gö'-lä.) The throat voice, i. e. the guttural. *Voce di petto,* (dë pä't'-tö.) The chest voice or lowest register. *Voce di testa,* (të täs'-tä.) The head voice, upper register, falsetto. *Voce granita,* (grä-në'-tä) A massive or full round voice. *Voca intonaia,* (ön-tö nä'-tä.) A voice of pure quality. *Voce mezza,* mä't'-tsä.) A voice of moderate power. *Voce pastosa,* (päs-tö'-zä.) A flexible voice. *Voca piacente,* (pë-ä-tshän'-të.) An agreeable, pleasing voice. *Voce sola,* (sö'-lä.) For the voice calone. *Voce spianata,* (spë-ä-nä'-tä.) An evenly sustained voice.

Voice. The enunciation of the vocal sounds in singing. Voices are classified according to quality and characteristics into many varieties: *Alto.* The lowest female voice; *baritone,* male voice between bass and tenor; *bass,* the gravest male voice; *chamber,* suited to private rather than public performance; *chest,* the lowest register; *falsetto,* a male voice higher than the natural register, and having a female quality; *first,* soprano; *second,* alto; *third,* tenor; *fourth,* bass; *guttural,* harsh, sounding from the throat; *pure,* not affected by a deteriorating labial, nasal or guttural quality; *soprano,* the highest female range; *treble,* soprano. *Voice parts.* Chorus parts; parts for vocal execution.

Voix, (Fr. vwä.) The voice. *Voix argentin,* (vwä är-zhän-tën.) A silvery voice. *Voix de poitrine,* (düh pwä-trën.) Natural voice. *Voix de tête,* (düh tä.) Head voice, falsetto. *Voix éclatante,* (vwä's ä klä'-täht.) A loud piercing voice. *Voix perçante,* (për-säht.) A shrill voice.

Volante, (It. vö-län-të.) A rapid flight of light notes.

Volks-gesang, (Ger. fólks'-ghë-säng'), *Volks-lied,* (fólks-lëd.) National songs.

Voll, (Ger. föll.) Full.

Volonte, (Fr. vo-löhn-tä.) Will, pleasure; *a volonte,* at pleasure.

Volta, (It. vö'l-tä.) *Volte,* (Fr. vö'l-të.) Time.

Volteggiando, (It. vö'l-tëd-jë-än'-dö.) Crossing the hands in pianoforte playing.

Volti, (It. vö'l-të.) Turn over. *Volti subito,* (vö'l-të soo'-hë-tö.) Turn over quickly.

Volume. The quality of voice in respect to degree of fullness.

Voluntary. An introductory or prelude on the organ, either written or introduced extemporaneously.

Vorspiel, (Ger. fër-spël.) Prelude or introductory movement.

Vortrag, (Ger. fër-träg'). Manner of execution or enunciation.

Vox, (Lat. vöx.) Voice. *Vox acuta,* (vöx ä-kü'-tä.) A high voice. *Vox gravis,* vöx grä'-väs.) A low voice.

Wails. Boys who sing Christmas carols, during the night before the Christmas feast.

Walzer, (Ger. väl'-tsër.) Waltz.

Warble. To quaver the sound, or bird-like quality.

Weihnachtslied, (Ger. vîn-ähts-lëd.) The Christmas canticle, hymn or carol.

Weltliche lieder, (Ger. vëlt'-lîkh-ë lëd'-dër.) Secular song.

Whole note. A semibreve. *Whole rest.* A pause of the duration of a whole note.

Wintelstimme, (Ger. vîn-d'l-stîm-më.) A plaintive voice.

Wohl-lauten, (völ lou'-t'n.) Having a pleasing, agreeable quality of sound.

Wunderstimme, (Ger. voon-d'r-stîm'-më.) An extraordinary or wonderful voice.

Za. In old French church music, the syllable applied to B-flat, to distinguish it from B natural, called *Si*.

Zambra, (Spa. thäm-brä.) A festival in which dancing and music are a prominent feature.

Zelozo, (It. tsä-lö-zö), *Zelozamente,* (tsä-lö-zä-män'-të.) With ardor, earnestly.

Zingaresa, (It. tsën-gä-räs'-zä.) Music in the gypsy style.

Zinzulare, (It. tsën-tsoo-lä-rë.) A succession of twittering or tremulous sounds.

Zum klavier singen, (Ger. tsoom klä-fër' sîng'-çn.) To sing with pianoforte accompaniment.

Zwei, (Ger. tsvi.) Two. *Zwei-fach,* (tsvi-fäkh.) Two fold, compound, applied to intervals exceeding the octave. *Zwei-sang,* (tsvi-säng.) For two voices.

Zwischen-harmonie, (Ger. tsvi'-shçn-här-mö-në.) The connecting harmony in a fugue.

DICTIONARY

OF

Important Musical Works, Instruments and Institutions.

Academie de Musique. An academy of music instituted in Paris in 1669 by Abbé Perrin, Robert Cambert, and the Marquis de Sourdcac, but the patent secured by them was soon revoked by Louis XIV, who ordered another to be issued in favor of Lulli, who was a favorite with the King. Ever since its inception this institution has continued to exercise a world-wide influence upon music. Its history is closely interwoven with the political history of France, and is replete with the most prominent names in the annals of musical art. To this institution we are directly indebted for the Grand Opera, and indirectly for the Opera Comique. Among the great composers who have been identified with the Academie were Lulli, who, between 1673 and 1687 produced not less than twenty Grand Operas, besides many other works. The works of Lulli retained their popularity, and were played to the exclusion of all others until 1721, when Jean Philippe Rameau appeared in Paris, and to some extent gained the attention of the French people, though he never succeeded in ingratiating himself into their affections as did his political predecessor. Between 1737 and 1760 he set to music at least twenty-four dramas, the most of them being grand operas. Ten years after the death of Rameau, Gluck arrived in Paris, and in 1774 produced his "Iphigenie en Aulide." This was followed by others of equal merit from the same master all of which were uniformly successful notwithstanding the efforts of the Piccinnists to defeat them.

After Gluck, came Cherubini, Spontini, Rodolphe Kreutzer, Lesueur, and Catel. All great works were received with popular favor. Translations of the German and Italian operas of Mozart, Rossini, Meyerbeer and von Weber were produced in rapid succession, "Freischütz" being performed 387 times without interruption.

Meanwhile Herold and Auber, among native composers, were most prominent and active. Among the works of this period produced at the Academie, which are still popular, may be mentioned "Comte Ory" and "Guillaume Tell," by Rossini; "Muette," by Auber; "Robert le Diable" and "Huguenots," by Meyerbeer; "Juive" and "Charles VI," by Halévy; "Favorite," by Donizetti; and "Benvenuto Cellini," by Berlioz. Since 1848 the dramas produced at the Academie have been of an inferior character, the "Prophete," by Meyerbeer, and the "VePRES Siciliennes," by Verdi, being the only ones which compare favorably with those of an earlier date. The Academie has always received the support of the State, and consequently has been subject to the authority of some state department. Those who are intrusted with its management receive an annual allowance from the State and are not permitted to retain the office on an average more than four years.

Academy of Ancient Music. An institution established in London in 1710 by some of the most distinguished professors and amateurs of that period, with a view to mutual improvement and the promotion of musical art.

Under its auspices Handel's first Oratorio was produced, and it is said that its success led him to consider the advisability of instituting oratorio performances at Covent Garden, a scheme that afterward proved so fruitful to the development of Sacred Drama.

The Academy was maintained until 1792, when it closed its career while under the conduct of Dr. Arnold, who had been its director for four years.

Academy of Music, New York. The name of a building in New York City, used for the performance of operas, concerts, etc. It was opened in 1854, burned down in 1866, and was reopened in 1867.

Acis and Galatea, (pro. ä'-sis, gäl-ä-tä'-ä.) A pastoral opera by Handel. Performed at Cannons in 1721. Re-scored by Mozart in 1788.

Accordion. A portable instrument invented by Damian at Vienna, 1129. It consists of a pair of hand bellows, on the one side of which is a keyboard of limited range. The keys opening valves which admit the wind to metal reeds, the latter being so adjusted that each key sounds two notes, one in expanding and one in compression. The right hand is placed on the key-board, the fingers manipulating the keys, while the left hand operates the bellows, and also two keys, on the reverse side of the bellows, admitting the wind to other reeds by which a simple harmony, mostly in the chords of the tonic and dominant, is formed.

Acetabulum, (Lat. ä-së-täb'-ü-lüm.) An ancient instrument of music.

Adiaponon, (Gr. ä-dä-p'ö-nön.) A sort of piano with six octaves, the invention of Lahuster, a Vienna watchmaker, in 1820.

Æolian Harp. An instrument played by the wind. Its name is derived from Æolus (the God of the Wind,) and its origin is unknown. It is constructed of pine wood, with beech ends, for the insertion of pitch and tuning pins; is usually about three feet long, five inches broad, three inches deep, and has two narrow bridges over which twelve cat-gut strings are stretched. These are tuned in unison, rather slack to render them susceptible of the action of the wind. When placed in an open window situated obliquely to the direction of the wind, the chords produced are perfectly enchanting.

A rude suggestion of the principle upon which the Æolian Harp is constructed might be afforded by the musical sounds of the telegraph wires on a cold morning, which became audible through the posts upon which the wires are suspended.

Æolian pianoforte. A pianoforte to which is attached the mechanism of a reed instrument, so that one set of keys answers for both or for either at the pleasure of the performer.

Æolodicon, (Gr. ë-ö-lö'-di-kön.) An instrument operated by a keyboard, in which the sounds, resembling those of a harmonium, are elicited by vibration originated from bellows and produced upon a series of steel springs. It had a range of six octaves, and was first made at Hamburg in 1800 by Eichembach. Now entirely superseded by the harmonium.

Æolopantolon. An instrument combining the mechanism of the Ælodicon and the pianoforte.

Æolana, (Gr. ë-ö-tä'-nä.) A small hand instrument consisting of short metallic reeds fastened in a frame and responding by sounds to the breath of the performer.

Ærophone, (Fr. ë-rö-fön.) A French reed instrument of the melodeon class.

Alpenhorn or Alpine Horn. An instrument made by the Alpine shepherds from wood and bark, with a cupped mouth-piece, used by them for conveying sounds a long distance. They are from three to seven feet in length.

Amati. The designation applied to the violins made by a family of that name, from 1520 to 1596, at Cremona. The instruments of the elder Amati, Andre, are very rare; they were of small pattern, the scroll beautifully chiseled, and the general outline extremely graceful.

Ambrosian chant. The series of sacred melodies or chants introduced into the church in the fourth century by St. Ambrose, Bishop of Milan, and presumed to have been borrowed from the ancient Greek music.

Alceste, (Fr. äl-cëst.) Three act tragic opera, by Gluck, 1761; libretto by Calzabigi.

Alexander's Feast. An ode of Handel to the poem of Dryden, 1736; re-scored by Mozart, 1790.

Anc, (Fr. äm.) The sound post of a violin.

Amenochord. An instrument of the nature of a pianoforte.

American organ. An instrument differing from the European harmonium in the adjustment of the bellows and in the mechanism for producing varieties of expression.

Anafil, (Spa. ä-nä-fël.) A Moorish pipe.

Anakara, (It. ä-n-ä-kä'-rä.) The kettle drum.

Anche, (Fr. äns.) The mouthpiece of a bassoon, clarinet, oboe, and similar instruments; also the various reed stops in an organ.

Ancilla, (Gr. ä-n-sël'-lä.) Shields upon which the ancient Greeks beat the measure of their music, on festive occasions.

Angelot. An old instrument of the nature of a lute.

Angkloung. A rude instrument of the Japanese, made of strips of bamboo fastened upon wood.

Animo corde, (Lat. ä-n'-ö-mö kör-de.) An instrument in which the tone is produced by wind passing over the strings. Invented in Paris, 1789, by Jacob Schnell.

Anthropoglossa, (Gr. ä-n-thrö-pö-glös'-sä.) An organ stop resembling the human voice.

Antigone. Tragedy of Sophocles, mus. Mendelssohn, (op. 55) Potsdam, 1841.

Archlute. A lute with two nuts and sets of strings.

Appassionata. (It. ä-päs-së-ö-nä-tä.) Name applied to Beethoven's op. 57.

Argyll Rooms. London Concert Rooms where the Philharmonic Concerts were held up to 1830.

Armourer of Nantes, The. Three-act opera, libret. J. V. Bridgman; mus. Balfe.

Arm viol. Italian name for the viola.

Artaxerxes. Three-act opera by Dr. Arne, Convent Garden, 1762.

Ascanio in Alba. Two-act "theatrical serenade," Mozart, 1771.

Athalie. Mendelssohn's overture, march and six vocal pieces (op. 74) to Racine's drama.

Avimento ai Getosi, un, (It. ä-v-män'-to ü-göl-ö-zë, oon.) Italian opera, Balfe, 1831

Bagpipes. An ancient instrument, in common use in Scotland, having a perpetual drone bass.

Back. The part of instruments of the violin order which acts as a sounding board and participates in the vibration.

Bandola, (Spa. bän-dö'-lä.) An instrument resembling a lute.

Ballo in Maschera, il, (It. ël bäl-lö ön mä-tshë'-rä.) Opera in four acts, libretto by Somma, music by Verdi.

Banjo. An American instrument uniting features of the guitar and tambourine.

Barbiton, (Ger. bär'-bī-tön.) Formerly applied to the viol and violin.

Barbers of Bassora. Comic opera in two acts, 1837; libret., Morton; mus. John Hullah.

Barber of Seville. 1. Mus. Pasiello, 1780. 2. Mus. Rossini; libret., Sterbini, 1816

Barrel chime. Cylindrical mechanism used in chimes. *Barrel organ*. An organ whose tones are produced by the revolution of a cylinder.

Bass drum. The largest drum. *Bass flute*. Not now written for by eminent composers. *Bass trumpet*. Trombone. *Bass tuba*. The lowest saxhorn.

Bassoon. A wooden double-reed instrument of 8-ft. tone.

Basset-horn. A tenor clarinet standing in F, with additional keys to reach oct. C *Bauernflöte*, (Ger. bou'-örn-flöt-ë.) Rustic flute; stopped register in an organ.

Beggars' Opera. The model of English ballad-operas, John Gay, 1727.

Bell. A hollow sonorous body of cast metal. The opening at end of a trumpet, etc.

Bechordon, (Lat. bë-kör'-dön.) An instrument of two strings.

Belle Hellené, La, (Fr. lä bël hël-län'). Three-act opera bouffe; libret. Halevy; mus. Offenbach, 1864.

Berceuse, (Fr. bër-ëüs.) Cradle song. Piano piece with a lulling accompaniment *vide* Chopin's op. 57.

Berta, or the Gnome of the Hartzberg. Two-act romantic opera, 1855, libret. E. Zitzball; mus. H. Smart.

Bergamasca. Bergamask dance from Shakespeare's "Midsummer Nights Dream."

Bianca e Faliero, (bë-in-kä ä fä-lë-ä'-rö.) Opera by Rossini, 1819; a fiasco at Milan, *Birmingham Festival*. An important musical event, occurring every three years a

Berg, Birmingham (Eng.) King Street theatre, in aid of the General Hospital. First commenced 1768.

Black Domino, The. English version of Auber's *Domino Noir*. Chorley trans. 1861.

Bohemian Girl. Three-act Grand Opera. Libret. Bunn (from Fanny Essler's ballet "The Gipsy"); mus. Balfe.

Boehm Flute, (Ger. böhm.) A flute invented by Boehm, in which the holes are manipulated by keys.

Bombardo, (It. böm-bär-dö), *Bombard*. Originally the deeper varieties of the bassoon family now applied to an organ bass-stop reed of 16 ft. tone.

Bonang, (Jav. bö-näng'.) A Java instrument consisting of a series of gongs in a frame.

Bordone, (It. börd-ö-nö.) An organ stop of 16-ft. or 32-ft. tone.

Brabaconne, La. The Belgian national air produced during the struggle for independence of 1830, the former by Jenneval, killed in the action near Antwerp, the latter by Campehaut.

Braccio, (It. brä'-tshë-ö.) Applied to all instruments held by the neck with the left hand and played with a bow.

Bratsche, (Ger. brä'-tshë.) The viola, or tenor violin. *Bratschen*, (brä'-tshön.) Violas. *Bratschenspieler*, (brä'-tshön-spë-lër.) Player on the violin.

Bride of Dunkerron, The. A dramatic cantata, verse, Enoch; mus. H. Smart. First produced, Birmingham Festival, 1864.

Bride of Song, The. One-act opera, libret. H. Farnie; mus. Jules Benedict; 1864.

Brides of Venice. Two-act grand opera; mus. Jules Benedict; Drury Lane, 1844.

British Orchestral Society. Established 1872, for British talent. Programme consists of a symphony, a concerto, two overtures and vocal music. Concerts are given in St. James Hall, London.

Buccina, (It. boot'-tshë-nä.) The Roman war trumpet.

Bugle. (Ger. Flueghorn; Fr. Tromba.) A brass treble instrument having a shorter and more conical tube and a less expanded bell.

Buonocardo, (It. bwö-nö-kär-dö.) An instrument like a spinet.

Cabinet piano. The upright pianoforte, introduced in and very popular since 1840.

Cæcilia. German musical periodical published from 1824 to 1848. It was conducted at one time by Weber and also by Dehn.

Cæcilian Society. An association lasting from 1785 to 1861, which gave prominence to representations of Handel and Haydn.

Ca ira, (sä ä'-ä.) French revolutionary song of 1789.

Calvary. Eng. version of Spohr's "Des Heiland's letzte Stunden," trans. by E. Taylor, 1839.

Capo tasto, (It. kä-pö täs'-tö.) The nut or upper part of the finger-board of a violin, etc.

Capuletti ed i Montecchi, (It. käp-oo-lät'-tö öd ë mön-tät'-tshë.) Three-act Italian opera from Romeo and Juliet; libret. Romani; mus. Bellini.

Carillon. The name given to a set of bells, so hung and arranged as to be capable of being played upon as a musical instrument.

Carmagnole. A Provence song, popular in the French revolution.

Carmans Whistle, The. Old English tunes, harmonized by Byrd, 1763.

Carnaval de Venise. A Venetian air made famous by Paganini.

Castanets. Small pieces of hard wood hinged on a cord, used by Moors and Spaniards to accompany dances.

Catch Club. A noted English Club which gives annual prizes for the best compositions in glees, etc.

Cembal d'Amore. An instrument between the clavichord, and the pianoforte.

Cembalo, (It. sëm-bäl'-lö.) A dulcimer.

Cenerentola, La, (lä tshän-ër-än-tö'-lä.) Rossini's Opera, from the story of Cinderella, 1817; libret. Feretti.

Chalet, Le, (Fr. lüh shä-lä'). Comic operetta. 1 act; mus. A. Adam, 1834.

Chalumeau. Obsolete instrument of the oboe type; name occurs in Gluck's operas.

Chaperons Blancs Les. 3-act comic opera; libret. Scribe; mus. Auber 1836.

Cheval de Bronze, Le. 3-act comic opera (on a Chinese subject), libret. Scribe; mus. Auber, 1835.

Chitarraino, (It. kë-tär-rë-nö.) Small Neapolitan guitar.

Choice of Hercules, The. A "musical interlude;" words from Spenser's *Polymetis*; mus. Handel, 1750.

Choral Fantasia. Beethoven's op. 80: in two sections, an "Adagio," and a "Finale, Allegro."

Choral Symphony. English name of Beethoven's 9th Symphony in D minor.

Christus am oelberge. The original title of Beethoven's "Mount of Olives."

Circassienne, La, (lä sër-käs-së-oon.) 3-act opera-comique; libret. Scribe; mus. Auber, 1861.

Cither. An instrument of lute shape, but with a flat back, and with wire strings, played with a plectrum of a quill. Popular in the 16th and 17th centuries.

Clarinet. An instrument of 4-ft. tone, consisting of a mouthpiece containing a single beating reed, a cylindrical tube terminating in a bell and eighteen openings half closed by the fingers and other half by keys. Invented by Denner at Nuremberg, 1696; improved by Klose, of Vienna, 1843.

Clavicin, (Fr. kläv-e-säh.) A French name for a harpsichord, superseding the latter in the 16th century.

Clavicembalo, (It. klä-ve-tshäm'-bä-lö.) The Italian name for harpsichord.

Clavichord. A small keyed instrument like the spinet, which preceded the pianoforte, having an agreeable tone, but of light quality.

Clavicytherium, (Lat. kläv-i-së-thë-ri-üm.) An upright harpsichord of the 13th century, the earliest approach to the modern piano.

Clemenza di Tito, La. Mozart's 3rd and last opera finished Sept. 5, 1791.

Colombe, La. 2-act comic opera, libret. Barbier and Carre; mus. Gounod, 1866.

Colporteur, Le, (lüh köl-pör-tëhr.) 3-act lyric drama, libret. Planard; mus. Ouslow, Paris, 1827.

Concertores Sodales. Established 1738 by Dr. Cooke in London. Dissolved 1847.

Concerts spirituel. A great musical institution of France dating from Louis XV, which gave twenty four concerts a year, and with which many illustrious names were connected. Ceased to exist 1791.

Cor Anglais. A tenor oboe standing in the key of F, and therefore a fifth lower than the ordinary oboe.

Cornemuse, (Fr. körn-üh-moos.) *Cornamusa*, (It. kör-nä-moo'-zä.) The bagpipe.

Cornet. (It. Cornetto, kör-nät'-tö.) Name of a brass instrument with a cupped mouthpiece, intermediate between the French horn, trumpet and bugle.

Corno di caccia, (Fr. kör-nö dë kat'-shë-ä.) The French horn, or huntinghorn.

Cosi fan Tutte, (It. kö-së fän toot.) 2-act op.—bouffe; libret. Du Ponte; mus. Mozart, 1790.

Coupler. A mechanical appliance in an organ.

Convent Garden Theatre. Established in London by Rich in 1732, and the scene of many musical triumphs.

Cox and Box. A musical farce by Sullivan.

Creation, The. Haydn's first oratorio, 1796. The words were selected from the Book of Genesis and Paradise Lost, by Liddell, and translated into German by Baron von Swieten, as "Die Schöpfung."

Crociato in Egitto, (It. krö-tshë-ä'-tö ön äg-gët'-tö.) 2-act heroic opera; libret. Rossini, mus. Meyerbeer, 1825.

Crown Diamonds, The. English version of Auber's opera "Les Domans de la Couronne."

Crooth, (crooth), or *Crood*. The oldest stringed instrument played with a bow; Welsh; mentioned by Fortunatus, Bp. of Poitiers, 609.

Crystal Palace Saturday Concerts. A London institution begun 1855, at which all the great classic works are produced.

Curioso Indiscreto, Il, (It. ël koor-ë-ö-zö ön-dës-krät'-tö.) An opera of Anfossi, Milan, 1778, to which Mozart added three songs in 1783.

Cymballs. Thin round metal plates, with a leather strap at back of each, struck with a sliding motion, and used with bass drum parts.

Czar und Zimmerman, (Ger. tsär oond züm-m'r-män') 3-act opera, Lortzing, Berlin, 1857.

Dame Blanche, La, (Fr. lä dähnl blänsh'.) 3-act op. comique, libret. Scribe; mus. Boieldieu, 1825.

Dampers. Mechanism in a pianoforte regulating the vibration of the strings.

Daughter of St. Mark, The. 3-act opera, libret. Bunn; mus. Balfe, 1844.

Davidde Penitente, (Fr. däw-vëd pën-ë-tän'-të.) A cantata for 3 solo voices, chorus and orchestra, adapted by Mozart, 1775.

Deborah. Oratorio of Handel, words by Humphreys, 1733.

Demophon. 3-act lyric tragedy, Cherubini, words by Marmontel, 1788.

Depart, Chant du, (Fr. shänh düh dë-pär'.) French national air by Mehul, words Chenier, 1794.

Deserteur, Le, (Fr. lüh dë-sür-tëhr'.) 3-act mus. drama by Mosigny, words by Sedaine, 1769.

Dettingen Te Deum. Written by Handel to commemorate the victory of Dettingen, 1743.

Deux Journées, Les, (Fr. lä doo-zhoor-nä'.) 3-act lyric comedy by Cherubini, words by Bouilly, 1800.

Devil's Opera, The. 2-act opera by G. A. McFarren, 1838.

Devin du village, le, (Fr. lüh dë-vänh doo vë-läzh'.) 1-act intermede, words and mus. by J. J. Rousseau.

Diadeste, (dë-ä-dës'-të.) It op. buff. by Balfe, words by Fitzball, 1838.

Diamonds de la couronne, (Fr. dë-mänh dë kü-rön'.) 3-act op. comique, by Auber, 1841.

Dinorah, (dō-nō-rā.) Opera by Myerbeer, 1859.

Dital Harp. A chromatic harp-like, by which it was sought at beginning of the century to improve the guitar.

Domino Noir, Le, (Fr. lūh dōm-f-nō nwār'.) 3-act op.-comique, by Auber, words by Scribe, 1837.

Don Carlos. (1) 3-act op.-seria by Costa, words by Tarintini. (2) 5-act grand opera, by Verdi, words by Demery and Du Locle, 1867.

Don Giovanni, (It. dōn jō-vāhn'-nē.) 2-act op.-buffe by Mozart, libret. DuPonte, 1867.

Don Pasquale, (Fr. dōn pās-kāl'-ē.) 3-act op.-buffa, by Donizetti, 1843.

Don Quixote, (Spa. dōn kē-hō-tā.) 2-act op. by McFarren, 1846.

Donna del Lago, (dōn-nā dāl lāg-ē-ō.) 2-act op. founded on the "Lady of the Lake," by Rosetti; libret. Tottola, 1819.

Double Bassoon. (It. *Contrafagotto*, kōn-trā-fā-gōt'-to.) (Fr. *Contrebasson*, kōnt'r-bās-ōnh'.) (Ger. *Doppelfagott*, dōp-p'l-fāg-ōt.) In pitch an octave deeper than the ordinary bassoon; also an organ stop of 16 or 32-ft. tone, somewhat softer than the trumpet.

Double flageolet. Having two tubes blown through by one mouthpiece and capable of producing two tones.

Double Grand Pianoforte. An instrument invented by James Pierrsson, of New York, having a keyboard at each end.

Drum. A pulsatile instrument made by stretching a skin or skins over a cylindrical wooden or metal frame. *Kettle drum*. The only artistically musical instrument of this class. It consists of a hemispherical-shaped shell of metal, over which a head of vellum is drawn and fastened by appliances and having a compass of a fourth, either F to C or B-flat to F.

Dulcimer. The prototype of the pianoforte. It is of trapeze shape, and constituted of a frame over which the strings are drawn, with screws to regulate the tuning by tension, and is played with light hammers, with soft and hard leather sides to the head to produce piano and forte tones.

Dwight's Journal of Music. A Boston 4-to. fortnightly musical review of high rank edited by John S. Dwight, contributed to by A. W. Thayer, C. C. Perkins, of Boston W. S. B. Matthews of Chicago, and others.

Echos du temps passee, (Fr. ēk-kō dūh tānh pās-sā.) A collection of popular French music.

Egmont. Beethoven's music to Goethe's tragedy of that name—an overture, 2 soprano songs, Clara's death, a melodram and finale, 10 numbers in all; 1809.

Ein' Feste Burg, (Ger. in fēs-tē boorg.) Luther's version of the 46th Psalm, 1530.

Elijah. (Ger. *Elias*.) Mendelssohn's 2nd oratorio founded on 1 Kings, XIX-2. The score has no date; first produced at Leipzig, 1846.

Elisu ou le voyage au Mont Bernard. 2-act opera by Cherubini, libret. St. Cyr, 1794.

Elisir d'Amore, L', (Fr. ēl-lē-sēr d'am-mōr.) 2-act op.-buffe by Donizetti, libret. Romani, 1830.

Emperor's Concerto, The. Name given to Beethoven's PF. sonata in E-flat, op. 75.

Emperor's Hymn, The. French patriotic hymn written by Lorenz Hanschka in 1796; mus. for 4 voices by Haydn, 1797.

Enfant Prodigue, L', (Fr. l'ānh-fānh prōd-ē-ghē.) 5-act opera by Auber; libret. Scribe; 1850.

English Horn. The tenor oboe in F, between the ordinary oboe and bassoon.

Enharmonic organ. An organ in which the octave instead of the ordinary division contains from 17 to 24 intervals.

Entführung aus dem serail, (Ger. ēnt-foor'-oong ous dēm sēr-āl'.) 3-act *singspiel* by Mozart; libret. Stephanie; 1781.

Ernani, (It. ār-nā-nē.) 4-act opera by Verdi, founded on V. Hugo's *Hernani*, 1884.

Eroica, (It. ār-ō-ē-kā.) The *Sinfonia Eroica* is the name of Beethoven's third Symphony, the greatest piece of programme music yet produced.

Esther. Handel's first English oratorio, words by S. Humphreys, founded on Raci e's *Esther*. Written for Duke of Chandos, who paid £1,000 for it, 1720.

Etoile du Nord, L', (Fr. lā-twāl dūh nāwr'.) 3-act opera by Meyerbeer, 1854; principal characters Peter the Great and Catherine.

Euharmonic organ. (Not to be confounded with enharmonic.) An instrument invented in America, 1848, containing sever 1 times the usual number of distinct sounds in compass of an octave, and furnishing the exact intervals for every key.

Euphoniad. An American instrument containing thirty keys with their semitones, embracing the tones of the organ, horn, bassoon, clarinet and violin.

Euphonium. A modern brass wind instrument of the saxhorn family.

Euryanthe. Weber's sixth opera, libret. Von Chezy, 1823.

Fair Rosamond. 4-act grand opera, by John Barnett; libret. C. Z. Barnett; 1837.

Falstaff. 2-act Italian comic opera by Balfe; libret. Maggioro; 1838.

Faniska. 3-act opera, Cherubini's 21st; libret. Sonneleithner; Vienna, 1826.

Fantasiestuck, (Ger. fān-tā-zō'-stük.) Name given by Schumann to various fancy pieces for pianoforte, alone and with other instruments; p. f. solo op. 12, III; with clarinet, op. 73; with violin and cello, op. 88.

Farinelli. 2-act serio-comic opera by John Barnett, London, 1839.

Favorite, La, (Fr. lā fāv-ō-rēt'.) 4-act opera by Donizetti; words by Royer and Waetz; 1810.

Feldlager in Schlesien, ein, (Ger. in fēld'-lāg-er in shlēs-ēn.) 3-act opera by Meyerbeer; composed in memory of Frederick the Great for the reopening of Berlin Opera House, 1844; words by Rollstab.

Felix Meritis. A name given to Mendelssohn by Schumann. An institution of science, letters, and art at Amsterdam, including the performance of music.

Fernand Cortez, ou la Conquet du Mexique, (Fr. fēr-nānd kōr-tāzoo lā kōn-kāt dūh mēx-ēk'.) 3-act opera by Spontini; words by Esmenard and De Jouy.

Festivals, Musical. The first was held at Bologna, 1515, at a meeting of Pope Leo X and Francis I of France. In the 17th century there was a great Festival of Thanksgiving at Rome on the cessation of the Plague. The first in France was in honor of the recovery from illness of the Dauphin, under Louis XIV, conducted by Lully, with 300 musicians. At the coronation of Emperor Charles VI as King of Bohemia, Fux conducted a Festival with a band of 200 and a chorus of 100 voices. Beginning 1772, oratorios were given twice a year at Lent and Advent by the Musical Institution, with 400 voices. The great Lower Rhenish Festival is held alternately at Aix,

Cologne and Dusseldorf. It originated at Erfurt in 1811. The first English Festival was held in St. Paul's in 1709, the Royal Society of Musicians supplying the orchestra. In 1724 the Three Choirs (Gloucester, Worcester and Hereford) was instituted. In 1739 Handel established a festival for the "support of decayed musicians," at which the "Messiah" is still annually performed. The triennial festivals of the Sacred Harmonic Society, at Crystal Palace, began in 1859.

to a poor player.

Fidelio, (Ger. fē-dāl-ē-ō.) Beethoven's single opera (op. 72), 1804.

Fierrabras, (Ger. fēr-ā-brās.) 3-act opera by Schubert, words by Kuppelwieser. Never performed; in library of Gesellschaft der Musicfreunde, at Vienna.

Fille du Regiment, (Fr. fēl. dūh rēzh-ā-mānh'.) 2-act opera by Donizetti; words by Bayard and St. Georges; 1840.

Fischhoff. The Fishoff M. S. S. is a collection of many valuable particulars of Beethoven's life, in the Royal library at Berlin.

Finta Giardiniera, La, (It. lā fēn'-tā jē-ār-dēn-l-ā-rā.) 3-act opera buffa, mus. by Mozart; libret. anon.; 1775.

Finta Semplice, La, (It. lā fēn'-tā sām-plē'-tshē.) 3-act opera buffa, by Mozart; libret. Cotellin; 1768. Never performed.

Flageolet. The modern form of the old *Flute a Bec*, or straight flute. The Double Flageolet was invented by Bainbridge about 1800. The first has only four holes and is played with the right hand; the latter has seven holes in front and one behind and is played with the left hand.

Flaschinett, (Ger. flā-shl-nēt'.) The flageolet.

Flugende Hollender, Der, (Ger. dēr flē-g'nd-ē hōl-länd-'d'r.) 3-act opera, words and music by Richard Wagner; Dresden, 1843.

Florilegium Portense, (Lat. flōr-ē-tēg-ē-ūm pōr-tēns.) A collection of sacred vocal music of the 16th century published in 2 vols. by Bodenschatz, 1618-21.

Forza del Destino, La, (It. lā fort-sā dēl dās-tē-nō.) 4-act tragic opera by Verdi; libret. Piane; St. Petersburg; 1862.

Fra Diavola, (Fr. frā dē-ā-vō'-lā.) 3-act comic opera by Anber, words by Scribe; Paris, 1830.

Freischutz, Der, (Ger. dēr frīsh-ootz.) 3-act romantic opera by Weber; words by Kind; completed as *Die Jagersbraut*, Berlin, 1821.

Gamba, viola da, (It. vō-ō-lā dā gām'-bā.) The knee viol. See *Bass viol*.

Gazza Lutra, La, (lā gāts-sā lūd-rā.) "The Thieving Magpie." 2-act comic opera by Rossini; libret. Gherardini; Milan, 1817.

Geige, (Ger. ghē-ghē.) The violin. *Geigen-blatt*, (blāt.) Violin fingerboard. *Geigenbogen*, (bō-g'n.) Violin bow. *Geigen-steg*, (stēg.) Violin bridge.

Gesellschaft der Musicfreunde, (Ger. (ghē-sēl'-shäft dēr moo-zēk frōnd-ē.) This famous institution was originated in 1812 by Dr. Sonneleithner, after the great performance of Handel's "Alexander Feast." There are four regular concerts at which all musicians of note are represented.

Gewandhaus Concerts. These celebrated concerts originated with "das grosse Concert," at the time when Bach was Cantor of the Thomas-schule (1523-50) at Leipzig. The Gewandhaus proper was established by Hiller. They consist of 20 winter concerts and 2 benefit concerts. There is a conductor and 12 directors, the orchestra numbering 70 performers.

Gipsy's Warning, The. 3-act opera by Jules Benedict; words by Linley and Peake, London, 1838. Became popular in Germany.

Giselle, ou les Willis, (Fr. gē-sāl' oo lā wl-ē.) Ballet by Adolph Adam on a plot adapted by Gautier from Hoine, 1841.

Giuramento, il, (ēl jē-ūr-ē-mān'-tō.) Drama serio by Mercadante; libret. Rossi; La Scala, Milan, 1837.

Glasses Musical. An instrument formed of a number of glass vessels shaped like finger glasses, tuned by filling more or less with water, and played upon by the moistened finger.

Gong. A Chinese instrument made of a thin round plate of bronze with turned edges, struck with a padded leather knob, producing a loud crashing clang.

Gotterdammerung, (Ger. gōt-t'r-dam'r-roong.) The fourth and last piece in Wagner's "Ring des Nibelungen."

Gradus ad Parnassum. (1) Treatise by Fux. See History. (2) Treatise by Clementi. See Biography.

Grand Pianoforte. A piano in which the principal octaves have 3 strings to each tone, timed in unison, and struck simultaneously by the same hammer.

Grand Prix de Rome. Awarded by the Institut de France annually to the winner of the first prize for musical composition, the successful competitor being sent to Rome for four years at government expense, residing at the Villa Medici, founded by Louis XIV in 1666.

Great organ. In an organ with three tiers of keys, the middle one; generally having the greater number of stops and those of greater power.

Gresham Professorship. The chair of music endowed by Sir Thomas Gresham, 1579, in the London college bearing his name.

Grosse nazard, (Ger. grōs'-sē nā-tsārd.) An organ stop sounding a fifth above the diapason. *Grosse quinten basse*, (quīn-t'n bās.) A pedal organ stop sounding a fifth or twelfth to the great bass of 32 or 16 feet. *Grosse principal*, (prīn-tsl-pāl.) Open diapason organ stop of 32 foot scale. *Grosse Tierce*, (tēr-sē.) Great third sounding stop in an organ. *Grosse-gedacht*, (ghē-dakt'.) Double stopped 16 ft. tone diapason.

Guitar. An instrument of Spanish origin with neck like a violin, and oval body, having six strings tuned in fourths, except the third, tuned a third below the second.

Guillaume Tell, (Fr. gwē-lōm tēl.) Rossini's 37th and last opera; in 4 acts; libret. Bis and Juoy; Paris, 1829.

Gustave III, ou le bal masque, (Fr. goos-tāv', oo lūh bāl mās-k'.) 5-act opera, by Auber; libret. Scribe; Paris, 1833.

Hammerklavier, (Ger. hām-m'r-klā-fēr.) Pianoforte. Name used by Beethoven in the inscription of his sonata op. 106; 1816.

Hamlet. 5-act grand opera by Amb. Thomas; words by Barbier and Carre, after Shakespeare; Paris, 1868.

Hand bells. Bells tuned diatonically or automatically by a class of musicians.

- Handel's Festival.* A triennial musical London festival, employing the most eminent singers, with 500 performers and a chorus of 3200, lasting three days, the first and third devoted to the "Messiah" and "Israel in Egypt" and the intermediate to varied selections. Held generally in June.
- Harmonica.* An instrument embracing the principles of the musical glasses.
- Harmonochord.* A keyed instrument invented by Frederick Kaufmann, Dresden, 1810, resembling a small square piano, but producing the tone, of violin quality, by the friction of a leather-covered cylinder upon the strings.
- Harmonium.* A keyed instrument, furnished with bellows, the tones being produced by the vibration of metallic reeds.
- Harold en Italie.* (Fr. hār-ōl d'anh ē-tāl-ē.) Berlioz's 4th Symphony, op. 16, in four movements for full orchestra with solo viola, 1834. Based on Childe Harold, and originating from a request of Paganini that Berlioz should write something to enable him to develop the qualities of his Stradivarius.
- Harp.* A musical instrument of great antiquity, consisting of a triangular frame, with strings in parallel sections from the upper part to one of its sides; played with the fingers. In modern development, by means of the double action, distinguished as the only instrument with fixed tones not formed by the ear and the touch of the player, that has separate notes for sharps, flats and naturals, thus more nearly than any other approaching written music.
- Harpichord.* An instrument similar to the pianoforte which it preceded, but inferior in capacity and expression. Had a compass of four octaves.
- Haydee, ou le Secret.* (Fr. hāy-dā' oo lūh sē-krā.) 3-act opera comique, Auber libret. Scribe; Paris, 1847.
- Hebrides.* "Die Hebrides," a name of Mendelssohn's 2nd Concert Overture in B minor, op. 26, 1829.
- Heimkehr aus dem Fremde.* (Ger. hīm-kēr ous' dēr frēm'-dē.) "Return from Abroad." opera by Mendelssohn, produced in London, 1851, under the title "Son and Stranger."
- Herculeum.* 4-act opera by Felicien David; libret. by Mery and Hadot; Paris, 1859. Obtained the Institut's prize of 20,000 francs.
- Home, Sweet Home.* A favorite melody in Bishop's opera "Maid of Milan," 1823.
- Horn, French.* A brass or silver orchestral instrument, consisting of a long tube in several folds, gradually increasing in dimensions from the mouthpiece to a bell shaped opening. An important instrument in orchestra.
- Huguenots, Les.* (Fr. lū hū-ghē-nō.) 5-act opera, famous masterpiece of Meyerbeer.
- Hydraulic organ.* An ancient organ whose motive power was water, preceding the pneumatic organ; invented by Ctesibus an Alexandrian mathematician.
- Idomeneo, re di Creta.* (It. ē-dō-mē-ō rā dē krā-tā.) 3-act opera seria, by Mozart.
- Le enchantee.* (Fr. lē ānh-shān-tā.) Ballet by Sir Arthur Sullivan, 1864.
- Italiana in Algeri, L.* (Fr. lē-tāl-ē-ā' nā ēn āl-jē-ā-rē.) 2-act comic operi by Rossini; words by A nelli; Vienna, 1818.
- Jahrbucher Fur Musicische Wissenschaft.* (Ger. jār-book-ēr foor mooz-ēk-ā-līk-ē wis-sēn-shāf.) "Yearbooks of musical science" published at Berlin.
- Jean de Paris.* (Fr. zhān dūh pā-rē.) 2-act opera comique by Boieldieu, Paris, 1812.
- Jephthah.* (1) Handel's last oratorio; words by Dr. Morell; London, 1752. (2) *Jephthah and his Daughter.* Oratorio in parts by Reinthaler. Produced by Hullah in England, 1856.
- Jerusalem.* (1) 2-act grand opera by Verdi; libret. Royer and Wiese; Paris, 1847. (2) Oratorio by H. H. Pierson, words by Holmes, Norwich, 1852.
- Jeune Henry, Le.* (Fr. lāh zhūn hānh'-rē.) 2-act opera-comique by Mehul; libret. Bouilly, Paris, 1767.
- Joan of Arc.* Grand historical opera by Balfe; libret. Bunn; London, 1847.
- Institut, Prix de l.* (Fr. prē dē l'ānh'-stē-tūt.) A prize of 20,000 francs, awarded biennially by the Institut to the successful composer; ordered by Napoleon III in place of the "Prix triennial."
- Ipermestra.* (Fr. ē-pēr-mās'-trā.) Opera of Metastasio, utilized by many composers.
- Iphigenia.* The heroine in the Greek tragedy by Euripides. Besides the theme of Gluck's two masterpieces, has been used as a theme by 20 great composers.
- Iphigenie en Aulide.* 3-act tragedie-comique by Gluck; libret. Bailly du Rollet, after Racine. From 1794 to 1824 produced 428 times.
- Iphigenie en Tauride.* 4-act lyric tragedy by Gluck; libret. Guillard, 1779. Produced 408 times to 1829. These two are among Gluck's great masterpieces.
- Irene.* English version of Gounod's "Rene de Saba," by H. Farnie, London, 1865.
- Iron Chest, The.* English play with music; words by Colman; music by Storace.
- Israel in Egypt.* The fifth of Handel's 19 great English oratorios.
- Joconde, ou Les Coureurs d'Aventure.* (Fr. zhō-kōnd' oo lā koo-rēhrs d'ā-vānh' toor.) 3-act opera-comique by Isouard; libret. Etienne; Paris, 1814.
- John the Baptist, St.* Oratorio by G. A. McFarren; Bristol Festival, 1873.
- Joseph.* (1) "Joseph and his Brethren," Handel's 8th English oratorio, London, 1744. (2) Opera-comique by Mehul; libret. Duval; Paris, 1807. (3) Oratorio by G. A. McFarren, Leeds Festival, 1877.
- Joshua.* Handel's 14th English Oratorio, 1747; revived 1830.
- Jubilee Overture.* Composed by C. M. von Weber for the Dresden Festival, 1818, on the 50th anniversary of accession of Frederic Augustus I of Saxony.
- Judas Maccabeus.* Handel's 12th English oratorio, 1746, written by command of Prince of Wales to celebrate the Scottish victories of Duke of Cumberland.
- Judith.* (1) Oratorio by Defesch; words by Huggins, 1773. (2) Oratorio by Dr. Orne, 1764. (3) Biblical cantata by H. Leslie, words selected by Chorley.
- Jungste Gerichi, Das.* (dis yoong'-stē ghē-rēkt.) "The Last Judgment." Spohr's first oratorio, written for the Erfurt Festival, 1812, in honor of Napoleon I.
- Kent Bugle.* A Bugle with 6 keys, 4 of which are controlled by the right hand, and 2 by the left. *Key Bugle.* Invented by Logier. Same as *Kent Bugle*.
- Keolathe, or the Unearthly Bride.* 1-act grand opera by Balfe; libret. Fitzball
- Key Harp.* A keyed instrument externally resembling a piano. The mechanism for producing sounds consists of an arrangement of tuning forks of various pitches over cavities of sonorous metal.
- King Charles the Second.* 2-act comic opera by McFarren, words adapted from Payne's comedy, London, 1849.
- Kirchen Cantaten.* (Ger. keer-kh'n kān-tā'-t'n.) Anthems of the German Lutheran church.
- Kreisleriana.* (Ger. krīs-lēr-ān-ā.) .. set of 8 pieces for piano solo, by Schumann, (op. 16) dedicated to Chopin.
- Kreutzer Sonata.* Popular English title of Beethoven's sonata for pianoforte and violin, in A (op. 47), dedicated to his "friend R. Kreutzer."
- Lac des Fees, Le.* (lūh lāk dā fā.) 5-act opera by Auber; words by Scribe and Melesville; Paris, 1839.
- Lady Henriette, (ou la servante de Greenwich).* Ballet pantomime; Paris, 1844; music by Flotow, Bergmuller, and Deldevez; libret. by St. Georges, who afterward elaborated it into the opera, "Martha," set by Flotow.
- Lady of the Lake, The.* 2-act cantata by G. A. McFarren; libret. by N. McFarren.
- Laudi Spirituali.* The name of collections of devotional music used by the "Laudisti," a Florentine religio-musical fraternity.
- Leeds Festival.* Triennial musical meetings for benefit of Leeds charities.
- Leocadie.* (Fr. lē-ō-kā'-dō.) Lyric drama by Auber, founded on a story of Cervantes; words by Scribe and Melesville; Paris, 1824.
- Lestocq.* (Fr. lēs-tōk.) 4-act opera by Auber; libret. Scribe; Paris, 1834.
- Letzten Dinge, Die.* (Ger. dē lāts-t'n dīng-ē.) "The last things." Oratorio by Spohr; text by Rochlitz; Cassel, 1826.
- Lied ohne worte.* (Ger. lēd ōn-ē vōr-tē.) Mendelssohn's trill for certain of his pianoforte productions.
- Liedertafel.* (Ger. lēd-ēr-tā-f'l.) A sort of German informal concert.
- Ligneum psalterium.* (Lat. līg-nē-ūm sāl-rā-rī-ūm.) The wooden dulcimer; called by the Germans the straw fiddle.
- Lira.* (It. lē-rā.) The lyre. *Lira grande.* The viol di gamba.
- Lisbeth.* French version of Mendelssohn's "Heimkehr aus dem Fremde," trans. J. Barbier, Paris, 1865.
- Lischen et Fritchen.* (Fr. lē-shānh ē frē'-shōn.) Operetta by Offenbach; words, Du Bois; Ems, 1864.
- Lobeslung.* (Ger. lōb'-ēs-līng.) Name of Mendelssohn's symphonic-cantata, op. 52, Leipzig, 1840.
- Lochaber no More.* An air claimed by the Irish as "Limerick's lamentation," and by the Scotch as "Lord Ronald, my son."
- Lodoiska.* (Fr. lōd-ōs'-kā.) 3-act comedy by Cherubini; words by Fillette-Loreaux, Paris, 1791.
- Lohengrin.* 3-act romantic drama by Richard Wagner. Composed in 1847, and produced at Weimar by Liszt, in 1850. One of the representative pieces of the Wagnerian school.
- Lombardi, I, alla preme crociata.* (It. ē lōm-bār-dē, āl-lā prē-mā krō-tshē-ā'-tā.) 4-act Italian opera by Verdi, libret. by Sola; Milan, 1843.
- Lucca.* In 1640 the "Accesi" Academy for the exclusive presentation of dramatic music was founded at Lucca.
- Lucia di Lamermoor.* 3-act opera by Donizetti; libret. Cammarano; Naples, 1835.
- Lucio Silla.* 3-act dramma per musica by Mozart; libret. da Gamera, Milan, 1834.
- Lucretia Borgia.* 3-act opera by Donizetti; libret. by Romani Milan, 1834.
- Lurline.* (Ger. loor-len-ē.) Grand legendary opera in three acts by Vincent Walby Nicolini; words selected from Shakespeare by Mozenthal, Berlin, 1849.
- Lute.* Very ancient stringed instrument of indefinite origin. It consists of four parts: (1) the table; (2) the body, which has nine or ten sides; (3) the neck, which has as many stops or divisions; (4) the head or cross, in which the screws for tuning are inserted. In playing the fingers of the right hand are used to strike the strings, and those of the left to regulate the tones.
- Lyre.* An ancient musical instrument in use among the Greeks, and derived by them from Asia.
- Macbeth.* (1) 3-act tragedy by Chelard; libret. Rouget de l'Isle; Paris, 1827. (2) 4-act opera by Verdi; libret. Piave; Florence, 1847. (3) An overture for orchestra, by Spohr, op. 75.
- Macon, Le.* (lūh mā-kōn.) 3-act opera-comique by Auber; words by Scribe and Delavigne; Paris, 1825.
- Maid of Artois, The.* 3-act grand opera by Balfe; words by Bunn; London, 1847.
- Maid of honor, The.* 3-act comic opera, by Balfe; words by Fitzball; London, 1847.
- Malek Adiel.* 3-act opera seria by Costa; words by Count Pepoli; Paris, 1837.
- Malimba.* (Spa. mā-lēm-bā.) Curious musical instrument made of strips of wood, used by the Incas before the Spanish conquest of South America.
- Mandoline.* A beautifully formed Spanish instrument of the lute kind, with deeper convexity of the back than the lute.
- Maometto Secondo.* (It. mā-ō-māt'-tō sē-kōn'-dō.) Opera by Rossini; Naples, 1820. Adapted and extended subsequently as *The Siege de Corinthe*.
- Maria di Rohan.* (It. mā-rē-ā dē rō-hān.) 3-act opera by Donizetti; Vienna, 1843.
- Marino Faliero.* (mā-rē-nō fāl-ē-ā'-rō.) 2-act opera seria by Donizetti, London, 1834.
- Marsellaise, La.* (lūh mār-sāh-yā.) Popular French Republican hymn, by Roguet de Lisle.
- Martha.* 3-act opera by Flotow, Vienna, 1847. An elaboration of "Lady Henriette," which see.
- Martyrs, Les.* (Fr. lā mār-tēr') 4-act opera by Donizetti; libret. Scribe; Paris, 1840.
- Masaniello.* (It. mā-ān-ē-ā'-lō.) Name given in England to Auber's opera "La Muette de Portice;" Drury Lane, London, 1829.
- Masandieri, I.* (It. ē mā-ān-dē-ā'-rē.) "The brigands." 4-act opera by Verdi; libret. by Maffei; London, 1847.
- Masrikilla.* (It. mā-rī-kō'-thā.) Ancient Hebrew pneumatic instrument.
- Mathilde di Shabran.* (mā-thēl'-dē dē shā-brān.) 3-act opera buffa, by Rossini.
- Matilda of Hungary.* Dramatic opera, Vincent Wallace; libret. Bunn; London, 1847.
- Matrimonio Segreto, Il.* (It. ēl mā-trē-mō-nē'-ō sē-grē'-tō.) 2-act opera buffa by Cimarosa; libret. Bertatti; Vienna, 1792.
- May-Queen, The.* A pastoral, words by Chorley; mus. by Sir. W. Sterndale Bennett, Leeds Festival, 1858.
- Medee.* (mā-dā'-ē.) 3-act opera by Cherubini; words by Hoffman; Paris, 1797.
- Medecin, Malgre lui, le.* (Fr. lūh mēd-ē-sānh' mālg'r lwē.) Comedy by Gounod; words adapted from Moliere by Barbier and Carre; Paris, 1858. Produced in London in 1865 as the "The Mock Doctor."

- Meister, Alle*, (Ger. ä-l-tě mīs-tēr.) Pauer's collection of 40 P. F. pieces of the 17th and 18th centuries, published by Breitkopf & Hartel.
- Meistersinger von Nurnberg, Die*, (Ger. dē mīs-tēr-sing-ēr fōn noorn-bērg.) Opera, words and music by Richard Wagner; Munich, 1868.
- Melodeon*. A reed instrument having a keyboard like a pianoforte, supplied with wind by bellows worked by the feet of the performer.
- Mendelssohn Scholarship*. The most valuable English musical prize. The scholarship is held for two years, and entitles the winner to the benefits of the Leipzig Conservatory at expense of the fund.
- Messiah*. Handel's great oratorio; libretto selected from scriptures by Charles Jennens; Dublin, 1742.
- Midsommer Night's Dream*. Music for this play by Mendelssohn. (1) An overture, 1829; (2) twelve numbers, produced by command of the King of Prussia, 1843.
- Mireille*, (Fr. mē-rā'yē.) 5-act opera by Gounod; libret. Carre; Paris, 1864.
- Moonlight Sonata*. Name given to Beethoven's sonata-fantasia in C sharp minor.
- Mose in Egitto*, (It. mō-sā ēn ā-yē'tō.) Rossini's oratorio; libret. Tottola.
- Mousquetaires de la Reine*, (Fr. moos-kē-tār' dūh luh rāin.) 3-act opera-comique by Halevy; Paris, 1846.
- Muette de Portici, La*, (Fr. lā moo-ēt' dūh pōr-ti-sē.) 5-act opera by Aubert; libret. Scribe and Delavigne; Paris, 1828.
- Musical Antiquarian Society*. Established in London, 1840, for the publication of scarce and valuable works by early English authors.
- Musical Association, The*. Established, London, 1874, by John Hullah, "for investigation and discussion of subjects connected with the Science and Art of music." Meets at Beethoven Rooms, Harley St. first Monday of each month between November and June.
- Musical Libraries*. English: The chief are at Fitzwilliam museum and Magdalen college at Cambridge; Dublin R. A. M.; Edinburgh University; British Museum, Philh. Soc'y and R. A. M., London; Bodleian library, and Christ church, Oxford; German: Royal Library, Berlin; Catholic Hofkirche and King of Saxony's collection, Dresden; Royal and National Library, Munich. Austria; Court library at Vienna and Grand Duke's library at Weimar. Italy: Bologna, Florence, Monte Casino and Naples. Belgium: The Fetis Library, 7425 nos. at Brussels. France: The Conservatoire and Bibliotheque Nationale, Paris, and celebrated M. S. S. at Montpellier. United States: Library of Harvard Mus. Ass.; Lowell Mason library of Yale college.
- Musical Union, The*. Established in London, 1844; first to introduce analytical programmes.
- Musicians' Company of the City of London*. Established by letters patent in the reign of Edward IV.
- Musik, Konigliche Hochschule fur*, (kōn-ī-glik'-ē hōk'-shool foor moo-zēk'.) Royal high school for music established at Berlin, 1875.
- Musikalisches Opfer*, (moo-zēk-ä-lik-ēs ōp'-fer.) One of Bach's works, containing treatments of a subject by Frederick the Great; Potsdam, 1477.
- Nabucodonsor*, (It. nā-boo-kōd-on-ō'-zōr.) 3-act opera by Verdi; libret. Solera; Milan, 1842.
- Nachtstücke*, (Ger. näkt'-stüek-ē.) Name of four pieces for P. F. solo by Schumann.
- Næmia*, (nē-nī-ā.) Cantata for chorus and orchestra, by Herman Goetz, on words of Schiller.
- National Training School for Music*. Founded in London; 1873, opened 1876 with an endowment of fifty scholarships, the ultimate number to be 300.
- Neige, La, ou le Nouvel Eginhard*, (Fr. lā nē'-zhē oo luh noo-vēl' ēzh-ānh-hār'.) 4-act opera comique by Auber; libret. Scribe and Delavigne; Paris, 1823.
- Neron*, (nā-rōnh'.) 4-act opera by Rubinstein; libret. Barbier; Hamburg, 1879.
- Nibelungen, Der Ring des*, (Ger. dēr rīng dās nē-bēl-oon'-g'n.) The great sequence of four mus.-dramas by Wagner, performed during the great Bayreuth Festival of 1876.
- Neiderrheinische Musikfeste*, (Ger. nēd-ēr-rīn-īsh'-ē moo-zēk-fēs'tē.) The great Lower Rhenish Musical Festivals, held in Triennial turn at Whitsuntide, at Dusseldorf, Aix-la-Chapelle and Cologne.
- Nocturnes*. Name of John Field's celebrated works of that order. Also used by Mendelssohn as title of exquisite entr'acte, representing sleep of lovers in *Midsommer Night's Dream*.
- Nonne Sanglante, la*, (lā nōn sān-glānh'-tē.) 5-act opera by Gounod; libret. Scribe and Delavigne; Paris, 1854.
- Norma*. 2-act opera of Bellini, of world-wide fame; libret. Romani; Milan, 1832.
- Novelletin*. Title of 8 pieces for P. F. solo by Schumann, 1858, dedicated to Adolph Henselt.
- Nozze di Figaro, Le*, (le nōt-tso dē fē-gā'-rō.) 4-act opera buffa by Mozart; libret. DaPonte; Vienna, 1786.
- Nuites Blanche*, (nwēt blānh'.) Restless nights; the French and English names of 18th "Morceaux Lyrique" by Stephen Heller, op. 82.
- Oberon*. 3-act romantic opera by C. M. von Weber; words (English) J. R. Planche; London, 1826.
- Oboe*. Fr. *Hautbois*, (hō-bwā), Ger. *Hoboe*. A wooden reed instrument of 2-ft. tone borrowing one or two semitones from the 4-ft. octave.
- Octave Flute*. See *Piccolo*.
- Odeon*, (ō-dē-ōnh'.) Great Parisian theatre near the Luxembourg, containing 1500 seats; founded 1773. Since 1824 devoted to opera. Here Rossini and Weber popularized their works.
- Olimpiade*. Opera composed by Metastasio in 1773 to commemorate the birthday of Empress Elizabeth, wife of Charles VI of Germany. Has been set by 31 composers.
- Olympia*, (ō-lēm-pē-ā.) 3-act lyric tragedy, by Spontini, 1819; one of his greatest masterpieces.
- Opera Comique, The*. Established in Paris in 1715; holds 1,500 persons; restored and improved 1879 by Crepinet.
- Opera, Grand*. Magnificent theatre near the Boulevard des Capucines, Paris, devoted to performance of grand operas.
- Ophicleide*, (ōf-l-klid.) A large brass bass wind instrument, with a compass of 48 octaves, loud tone and deep pitch, sometimes used in orchestras, but principally in military music.
- Organ*. The largest and most harmonious of musical wind instruments, of very ancient origin; used chiefly for church music; it surpasses every other instrument in the richness and volume of its tones, and for its capabilities of grand and solemn expression.
- Orphee au enfers*, (ōr-fā-ē ō-zānh-fār.) Opera bouffon, in 2 acts and 4 tableaux, by Offenbach; words by Cremieux; Paris, 1858.
- Orphee et Euridice*, (ōr-fā-ē ā ūr-ī-dēs'.) "Heroic drama in 3 acts," by Gluck; libret. translated and adapted by Moliere from the "Orfeo ed Euridice" of Calzabigi; 1774. On its production ran 45 consecutive nights.
- Orpheoniste*. French societies for the cultivation of choral music.
- Orpheoreon*. An instrument of the either kind, with flat back, and ribs shaped in more than one incurvation; tuned like a lute.
- Orpheus Britannicus*. A collection of the choicest songs for 1, 2, and 3 voices, composed by Henry Purcell.
- Otello*, (ō-tāl-lō.) Opera by Rossini; libret. on Shakespeare's play; Naples, 1816.
- Pantaleon*. A very large dulcimer invented in the early part of the 18th century by Pantaleon Habenstreit.
- Papillons*. Name of 12 P. F. pieces by Schumann, from 1821 to 1831, published op. 2.
- Paradise and the Peri*. The second part of Moore's Lalla Rookh, set to music: (1) by Schumann, in 26 numbers of 3 parts, for solos, chorus and orchestra, op. 50; (2) by Sterndale Bennett, as fantasia-overture, for Jubilee concert of Philharmonic Soc'y, 1862; (3) by John Barnett, a Cantata, for solos, chorus, orchestra and organ, Birmingham Festival, 1870.
- Pardon de Ploermel, Le*, (luh pār-dōnh duh plōhr-mēl.) 3-act opera comique by Meyerbeer; words by Barbier and Carre; Paris, 1859.
- Parisienne, La*, (lā pā-rē-zē-ēn'.) A cantata by Auber; words by Delavigne; Paris, 1830.
- Parisina*, (pār-ēs-ē-nā.) (1) 3-act opera by Donizetti; libret. Romani; Florence, 1833; (2) overture for full orchestra, by W. Sterndale Bennett, London, 1840.
- Partant pour la Syrie*, (pār-tānh poor lā sī-rē-ā'.) Words by Alexandre de Laborde; set to music by Queen Hortense.
- Part du Diable, La*, (lā pār dū dē-ā-b'l.) 3-act opera-comique by Auber; libret. Scribe; Paris, 1843.
- Perle du Bresil, Le*, (luh pērl' duh brē-sēl.) 3-act lyrical drama, first opera of Felicien David; words by St. Etienne; Paris, 1851.
- Peter, Saint*. Oratorio in two parts by Sir William Benedict; words by Chorley; Birmingham Festival, 1870.
- Philemon et Baucis*. Opera by Gounod; words by Barbier and Carre; Paris, 1860.
- Philharmonic Society*. Founded in London, 1813, for the encouragement of orchestral and instrumental music. The most important English musical society.
- Philtre, Le*, (le fēl'-tr.) 2-act opera by Auber; libret. Scribe; Paris, 1831; kept the stage till 1862, being played 242 times in that period.
- Pianette*. A very low upright pianoforte introduced by Bord of Paris 1857.
- Pianoforte*. This most important modern instrument originated by Paliarino, an Italian instrument maker. Improved by Bartolomeo Christofori of Florence, in 1709; and still further by Gottfried Silberman at Hamburg in 1725. This instrument was up to this time constructed in Harpsichord shape. Federica of Gera, made the first pianoforte of clavichord or oblong shape. Johannes Zumppe of London constructed the first small square pianos for household use about 1766, and they were at once in popular demand in France and England. What is known as an "English action" piano was invented by Backers about 1776, and this was brought to perfection by John Broadwood in 1804. Sebastian Erard, Paris, in 1808 introduced the "double escapement" and the "celeste" pedal. Isaac Hawkins, 1800, built the first upright pianos. Alfred Babcock of Boston, U. S., in 1825 patented the first cast-iron frame for a square piano; Conrad Meyer, of Philadelphia, 1832, invented the metal frame in a single casting; Jonas Chickering, Boston, in 1851, improved the single casting by including in it the pinbridge and the damper ratchet rail; and further improvements were made by his sons, and subsequently by Steinway in 1859.
- Piano Violin*. Invented by Baudet, in Paris, in 1865. Embraces the sound of both piano and violin, the tones being produced by the friction of a resined roller, which gets its motion from a treadle, and the sound elicited on the pressure of the string, by means of the key, upon the roller.
- Piccolo*, (It. pē'-kō-lō.) The most acute instrument in orchestral music; called also the Octave Flute from its tonal relation to other instruments to which it occupies the superior octave.
- Pilgrime von Mekka, Die*. Comic opera translated from Dancourt's "Rencontre imprévue," set to music by Gluck; produced at Schonbrunn 1780.
- Pinafore, H. M. S.* 2-act comic opera by Sullivan, words by Gilbert; London, 1878; had a most extraordinary run in England and America.
- Pirata, il*, (It. ēl pē-rā'-tā.) 2-act opera by Bellini; libret. Romani; Milan, 1827.
- Practical Harmony, Introduction to*. Title of treatise in 4 vols. by Muzio Clementi.
- Pre aux Clercs, le*, (luh prā ō klērs.) 3-act opera comique by Herold; libret. Planard.
- Prodigal Son, The*. Oratorio by Sir A. Sullivan; Worcester Festival, 1869.
- Puritani de Scozia, I*, (ē poor-ē-tā'-nē dā skōts-ē-ā.) 2-act opera by Bellini; words by Count Popoli; Paris, 1835.
- Puritan's Daughter, The*. 3-act romantic drama by Balfe; libret. Bridgman; London, 1861.
- Quatre fils Amyon, Les*, (lē kāt'r' fēl s'ānh'-yōnh.) Opera-comique by Balfe; libret. Leuven and Brunswick; Paris, 1844.
- Re Pastore, Il*, (ēl rā pās-tō'-rē.) Dramatic cantata by Mozart, to words of Metastasio in honor of Archduke Maximilian; Salzburg, 1755.
- Rheingold, Das*, (dās rīn-gōld.) The prelude of Wagner's tetralogue "Niebelungen Ring;" Munich, 1869.
- Richard Cœur de Lion*, (rē-zhār' koor duh lē-ōnh'.) 3-act opera comique by Gretry; libret. Sedaine; Paris, 1784.
- Rienzi der Letzte der Tribunen*, (rē-ēn'-tsē dēr lēts-tē dēr tri-boon'-ēn.) 5-act opera by Wagner, founded on Bulwer's novel; Dresden, 1837.
- Rigoletto*, (rēd-jō-lāt-tō.) 3-act opera by Verdi; libret. Piave; Vienna, 1851.
- Robert le Diable*, (rō-bār luh dē-āb'l'.) 5-act opera by Meyerbeer; libret. Scribe; Paris, 1831; one of this great composer's masterpieces.

Roberto Devereux, (rō-bār'tō dēv-ār-oo.) 3-act opera by Donizetti; libret. Camerano; Naples, 1836.

Robin Hood. 3-act opera, by G. A. McFarren; libret. J. Oxenford; London, 1860.

Romeo and Juliet. Name of Berlioz's 3rd Symphony. Set by opera composers: (1) "Romeo e Juliette," 3-acts, by Steibelt; libret. Segur; Paris, 1793. (2) "Giletto e Romeo." 3-act op.-seria, by Zingarelli; Milan, 1826. (4) "I Capuletti ed i Montecchio;" masterpiece of Bellini; libret. Romani; Venice, 1830. (5) "Romeo et Juliet." 5-act, by Gounod; libret. Barbier and Carre; Paris, 1867.

Rosamunde Fürstin von Cypern, (rōs-ā-moond-ē foors-tin fōn sīp-ēr-n.) 4-act romantic play by W. C. Chezy to which Franz Schubert furnished the overture and incidental music; Vienna, 1823.

Rose of Castile. Opera by Balfe; libret. Harris and Falconer; London, 1857.

Royal Academy of Music. Instituted 1822; governed by 25 directors, and a com. of 9 subscribers under the royal patronage, supported by subscriptions and donations. It has a government grant and a number of endowed scholarships.

Rubezhall, (roo-bēz-zāl'.) 2-act opera by C. M. von Weber; libret. J. G. Rhode; Breslau, 1806.

Ruins of Athens, The. Overture and 8 numbers by Beethoven for a dramatic piece by Kotzebue, for opening of Pesth Theatre, 1812.

Ruslan i Lyudmilla. 5-act Russian romantic opera by Glinka on a poem of Ruskin; St. Petersburg, 1842.

Ruy Blas. A play by Victor Hugo to which Mendelssohn composed an overture and chorus for soprano voices and orchestra.

Sacred Harmonic Society. Founded in London, 1832; 1st concert (selections from Handel), 1833; possesses the largest library of music and mus. literature, of any English mus. organization.

Saggio di Contrapunto, (sād-jō dē kōn-trā-poon'tō.) A very important work on counterpoint by Padre Martini, 1744.

St. James' Hall Concert Rooms. Originated 1858, completed as it stands 1874, at a total cost of \$600,000. Seating accommodation 2127.

Samson. Great oratorio by Handel, produced 1743. Handel esteemed it as much as the Messiah, and after his blindness wept when hearing the air "Total Eclipse."

Satanella, or the Power of Love. 4-act romantic opera by Balfe; libret. Harris and Falconer; London, 1858.

Saul. Oratorio by Handel; first performed Dublin, 1739. Its "Dead March" is one of the most universally known pieces of music.

Saxhorn. A brass horn introduced by M. Sax; it has a wide mouthpiece and is provided with 3, 4 or 5 cylinders; has very pure and full tone, and much used in military bands. *Saxotromba* is another brass instrument invented by Sax, having the same peculiarities of construction, and combining the qualities of the trumpet and bugle.

Schauspieldirector, Der, (dēr shous'pēl-dī-rēk'tōr.) 1-act comedy with music; words, Stephanie, jr.; mus. Mozart, Schonbrunn, 1786.

Scottish Musical Society. Established at Edinburg, 1881, to promote music in Scotland; has committees at Glasgow, Dundee and Aberdeen. Has accomplished little.

Seasons, The (Die Jahreszeiten). Haydn's last oratorio; founded on Thompson's poem, by Van Swieten; Vienna, 1801.

Sehnsucht, (sēn-sook't.) An untranslatable word, expressive of "longing" or "yearning," a favorite theme of Beethoven, and Schubert, principally the latter.

Semiramide. Subject of Rossini's chef d'œuvre; libret. by Rossi, Venice, 1823. *Semiramide reconquista*. Words by Metastasio, has been set by many composers, including Sarti, Meyerbeer and Gluck, by the latter at Vienna, 1748.

Seraglio, The, (sēr-āl'yō) English title of Mozart's "Entführung aus dem Serail." London, 1827.

Seraphine. An English free reed instrument which preceded the harmonium.

Serva Padrona, La, (lā sēr-vā pā-drō'ā.) "Maid turned mistress." 2-act comic opera by Pergolesi; libret. Nelli; Naples, 1733.

Seven Last Words, The. The last seven exclamation of Christ; title of an orchestral composition by Haydn, 1785.

Shawm or Shalm. An ancient instrument.

Shepherd's Pipe. A pastoral oboe, with a double reed.

Sicilian Bride, The. 4-act grand opera, by Balfe; trans. from St. Georges by Bunn; London, 1852.

Siege de Corinthe, Le, (luh sēzh de kōr-ānth'.) 3-act lyric tragedy by Rossini; words by Sonmet and Balocchi.

Siege of Rochelle, The. 3-act grand opera by Balfe; words by Fitzball; London, 1835.

Sinfonie-Cantate, (sin'fō-nē' kān-tāt-ē.) Title of Mendelssohn's Hymn of Praise; 1840.

Singakademie, The Berlin. One of the most important art institutions of Germany; founded 1736 by C. F. C. Fasch. Object to promote the practice of sacred music, accompanied and unaccompanied, but especially the latter.

Sirene, La. 3-act opera-comique, by Auber; words by Scribe; Paris, 1844.

Silvana. 3-act romantic opera by Weber; libret. F. K. Heimer; Frankfurt, 1810.

Skene MSS. Important collection of Scottish airs, supposed to have been written between 1615 and 1635.

Simone Bocanegra, (sē-mō-nē bōk-kūn-nā-grā.) 3-act opera with prologue by Verdi; libret. Piave; Venice, 1857.

Siroe Re di Persia, (sē-rō-ā rā dē pār-sē'ā.) An opera written by Metastasio, remarkable for the number of composers by whom it has been set.

Societe des Concerts du Conservatoire, La, (lā sō-sē-ē-tā kōn-sār' dūh kōn-sēr-vā-twār'.) Founded in Paris, 1828; famous for its concerts.

Society of British Musicians. Important English mus. society, founded, London, 1834, to advance native talent in composition and performance.

Society, The Musical Artists. Founded 1874 to encourage living musicians by giving performances of their compositions.

Soldatenliebenschaft, (sōl-dāt'n-leb'-ēn-shāft'.) "Soldiers' love." 1-act opera, consisting of an overture and 16 nos., by Mendelssohn, in his 13th year.

Soldaire, Le, (luh sōl-ē-tāhr'.) Carafa's most popular opera-comique (3-acts); words by Planard; Feydeau, 1822.

Solomon. Oratorio of Handel; inscribed "G. F. Handel, Juni 13, 1748, æt. 63. Völlig geëndigt." Produced 1749.

Sommerophone. A saxhorn named after its inventor, Sommer.

Son and Stranger, The. Chorley's English version of Mendelssohn's "Heimker aus der Fremde," London, 1851.

Songs without Words. Mendelssohn's well-known P.F. pieces.

Sonnambula, La, (lā sōn-nām'-boo-lā.) 2-act It. opera by Bellini, of world-wide fame, written for Pasti and Rubini; libret. Romani; Milan, 1831.

Specimens, Crotch's. Specimens of various styles of music, referred to in a course of music lectures at Oxford and London by E. Crotch, 1804 to 1820, published in 3 vols.

Spinnet. A stringed instrument derived from the harp, consisting of case, sounding board, keys, jacks and a bridge, somewhat similar to the harpsichord.

Square Piano. See *Pianoforte*.

"Stabat Mater". The "lamentation of the Blessed Virgin Mary." A Sequence in the Catholic musical ritual. Theme of great masterpieces by Josquin de Pres and Palestrina.

Stifelio, (stē-fā'-lē-ō.) 3-act opera by Verdi; libret. by Piave from a play of Souvreste; Trieste, 1850.

Stoops to Conquer, She. English 3-act opera, by G. A. McFarren, to an adaptation by E. Fitzball of Goldsmith's comedy.

Stradivari, (strā-dē-vā'-rē.) Name of the great Cremona violin-maker of 1650-1737, whose name is given to highly-prized instruments.

Straniera, La, (lā strā-nē-ā'-rā.) "The stranger," 2-act opera by Bellini to libret. of Romani; Milan, 1829.

Struensee. A tragedy in 5 acts, by Michael Beer, to which his brother, Meyerbeer wrote an overture and 3 entractes. Berlin, 1847.

Sumer is icumen, in, (sūm-er is ic-ū'-mēn in.) A rota or round of great antiquity the original M. S. of which is preserved in the Harleian Collection, B. Museum, London.

Tambourine. A pulsatile instrument consisting of a wooden hoop with openings at the side in which are loose pieces of metal, and with one parchment head.

Tancredi, (tān-krē'-dē.) Opera by Rossini; Venice, 1813.

Tannhäuser, (Ger. tān-hous-ēr.) Opera by Wagner; Dresden, 1845.

Tempesta, La. Comic romantic opera by Halevy; London, 1850.

Tobias. Oratorio by Gounod; Birmingham Festival, 1885.

Thomas Schule. An ancient school of church music for boys; established at Leipzig in 13th century. Among its Cantors was J. S. Bach.

Traviata, La, (lā trā-vā-ā'-tā.) Opera by Verdi, 1871; adapted from Dumas' "Dame aux Camelias."

Tremulant. The mechanism in an organ by which the tremulous tones are produced.

Triangle. A 3-sided steel frame with an opening, played by the percussion of a steel rod.

Tristan und Isolde, (Ger. trīs-tān oond ē-sōld-ē.) Opera by Wagner; Munich, 1865.

Trombone. A powerful instrument of the trumpet family having an 8-ft. or 10-ft. tube, the length of which is changed at will, together with the fundamental tone, by means of a sliding piece.

Trumpet. The most powerful portable wind instrument; of brass or silver, and having a compass of 2½ octaves.

Tuba. Trumpet; also principal reed stop in an organ.

Tuning Fork. See *Fork*.

Trovatore, Il, (ēl trō-vā-tōr'-ē.) Opera by Verdi, 1853.

Tower of Babel. Oratorio, or sacred opera, by Rubinstein.

Turco in Italia, Il, (ēl toor-kō ēn ē-tā'-lā-ā') Opera by Rossini, 1814.

Vestale, (vēs-tā'-lē.) The great heroic opera, masterpiece of Spontini; libret. Jouy; Paris, 1807.

Villars, Les Dragons de, (luh drā-gōn' dūh vėl'-lāhr.) Comic opera by A. Maillart, 1856.

Viola. The tenor violin; larger in size and having a compass a fifth lower than the latter.

Viol da gamba, (It. vē-ōl dā gam'-bā.) So called because played between the legs; formerly much in use in Germany, but now nearly obsolete.

Viol bass, or Violoncello, (It. vē-ō-lōn-tshāl'-lō.) A stringed instrument in the form of a violin but much larger, and having four strings.

Violin. A well-known instrument of remote origin having 4 strings and played with a bow. The most perfect instrument for musical expression known, of brilliant tone and capable of every variety and shade of expression.

Virginal. A small keyed instrument placed upon a table when played; in vogue in the time of Queen Elizabeth, upon which the spinet was founded.

Vittoria, Battle of. Great triumphal cantata of Beethoven; Vienna, 1815.

Walpurgis Nacht, (vōl-poor-gīs nākt'.) Cantata by Mendelssohn, founded on Goethe's poem.

Wälinger, Die, (dē vīl-kīng-g'r.) Opera by the Swedish composer, Ivar Hallstrom.

Winter und Lenz, (vīn-tēr oond lēns.) Cantata by Emil Hartman.

Xanorophika, (Ger. ksān-ōr-fē-kā.) A German keyed violin.

Zemire et Azor, (zē-mēr ē tāz'-ōr.) Opera by Gretry; Paris, 1711.

Zinken, (Ger. pl. tsīn-k'n.) A small cornet, now nearly obsolete.

Zithern. An instrument combining the tone qualities of the harp and guitar, but of less compass.

Ziethenischen Husaren, Die, (dē tsē-thēn-ik'-ēn hūs-ār-'n.) Opera by Bernard Sholz.

Zoraimé et Zulnare, (zō-rām ē zul-nāhr'.) The chief opera of Boieldieu; Paris, 1798.

Zwei Nächte in Venedig, (tsvī nākt' in fēn ēd-ig.) Opera by Franz von Holstein.

DICTIONARY

OF

Prominent Musical Artists and Composers.

Ā as in *ale*, *ā* *add*, *ā* *arm*, *ē* *eve*, *ē* *end*, *ī* *ice*, *ī* *ill*, *ō* *old*, *ō* *odd*, *o* *love*, *oo* *moon* *ū* *flute*, *ū* *but*, *ū* French sound as *e* in *dew*. Accented syllables, in words of two or more, are indicated by the mark (´).

Aaron, Pietro; (born Florence (?); died 1533.) Florentine monk. Voluminous writer upon counterpoint, and founder of a school of music at Rome.

Abbatini, Antonio M., (pronounced *āb-bā-tē-nē*; b. Tifenid or Castello (Baini,) 1595; d. 1677.) Composer of church music at Rome.

Abel, Karl F.; (b. Cathen, 1725; d. London, 1787.) Famous viol-da-gamba player; pupil of Seb. Bach.

Abt, Franz; (b. Eilenburg, 1819.) Well known German song writer.

Adam, Adolph C.; (b. Paris, 1803; d. Paris, 1856.) Professor of composition in the conservatoire; music critic and composer of comic operas.

Agostini, Paolo; (b. Vallerano, 1593; d. ?.) Pupil of Nanini; composer of church music at Rome; was one of the first to employ large number of voices in several choirs.

Agricola, Alexander; (pro. *äg-rē-cō-lū*; lived at the end of the 15th and beginning of the 16th centuries.) Was a fellow pupil of Ockenheim; a prominent master of the old Flemish school.

Alard, Delphin; (b. Bayonne, 1815; ———.) Eminent violinist; succeeded Baillat as professor at the Conservatoire in 1863. author of a "violin school" of great value.

Albeniz, Pedro; (pro. *āl-bān-lth*; b. Logrono, 1795; d. Madrid, 1855.) Pupil of Herz and Kalkbrenner; was professor of pianoforte in the Conservatoire at Madrid, and introduced the modern style of pianoforte-playing into Spain.

Albert, Heinrich; (b. Lobenstein, 1604; d. 1657.) Nephew and pupil of the great German composer, H. Schütz. Was one of the first to contribute to the development of German opera.

Alboni, Marietta; (pro. *āl-bō-nē*; b. Cencena St., 1824; ———.) One of the most famous contraltos of this century; visited this country in 1852 and achieved unbounded success.

Albrechtsberger, Johann G.; (pro. *āl-bre hts-bār-gēr*; b. Klosterburg, 1736; d. Vienna, 1809.) Celebrated contrapuntist composer and teacher. Among his pupils were Beethoven, Hummel, Weigl, Seyfried, Eybler and Mosel.

Alkin, Charles H. V.; b. Paris, 1813; ———.) Pianist and composer. His études and caprices are of great value and deserve a more general recognition than they have yet received. His op. 72 has been published.

Allegri, Gregorio; (p. *āl-läg-rē*; b. Rome, 1580; d. Rome, 1652.) Pupil of Nanini; composed a "Miserere," which is still used in Sistine chapel during Holy week.

Amati; (p. *ām-ā-tē*.) Celebrated family of violin makers of Cremona, who flourished between 1550 and 1684.

Ambros, August W.; (p. *ām-brōz*; b. in Bohemia, 1816; d. 1876.) A distinguished writer upon musical topics and author of a valuable History of Music, four volumes of which were published in 1878.

Ambrose, St.; (lived at the end of the fourth century.) Instituted what is called the "Ambrosian Chant," and greatly improved and enriched the church music of his time.

Andre, Johann; (p. *ān-drā*; b. Offenbach, A. M., 1741; d. 1799.) The head of a family of musicians and author of many works of various kinds. Johann A., his son, b. 1775, d. 1842, was also a composer and teacher for piano and violin.

Animuccia, Giovanni; (p. *jō-vān-ē ān-ē-moo'tsē-ā*; lived in Rome at the end of the 15th and beginning of the 16th centuries.) Pupil of Goudimel, and predecessor to Palestrina as maestro at the Vatican. Composed the famous "Landi" which was sung at the Oratorio of St. Filippo, and out of which the Oratorio is supposed to have developed. On this account he has been called Father of the Oratorio.

Arcadelt, Jacob; (lived in the 15th century.) Was a prominent member of the distinguished band of Netherland masters who taught in Italy. Is famed as a composer of madrigals, some of which are still extant.

Ardite, Luigi; (p. *loo-ē-gē ār-dē-tā*; b. Crescentino in Piedmont, 1825.) Noted composer and conductor; visited America several times, and conducted the opera at the opening of the Academy of Music in New York.

Arne, Thomas A., Mus. Doc.; (b. 1710, d. 1778.) Famous English composer of Glee, Anthems and Oratorios; also set to music Shakespeare's "Tempest." His son Michael, (b. 1941, d. 1806,) was also a popular composer and conductor of operas.

Arnold, Samuel, Mus. Doc.; (b. London, 1740; d. 1802.) Educated in Chapel Royal and author of many valuable dramatic works; contributed largely to the improvement of English opera.

Arnould, Madeleine, S.; (b. Paris, 1744; d. 1803.) Was the original "Iphigenie" in Glück's famous opera, and celebrated both as an actress and vocal artist.

Artusi, Giovanni M., (pp. *jō-vān-ē ār-too-sē*; lived in the latter half of the 16th century.) Famed for his opposition to the innovations of Monteverde in his employment of unprepared sevenths and ninths.

Ascher, Joseph; (b. London, 1831; d. 1869.) Pupil of Moscheles, and a popular pianist and composer of drawing-room music.

Astorga, Emanuele, Baron d'; (b. Palermo, 1681; d. 1736.) Composer of several beautiful cantatas and a renowned "Stabat Mater," which is accounted one of the finest in existence; it has recently been published with pianoforte accompaniment in Peter's collection.

Attwood, Thomas; (b. London, 1767; d. 1838.) Distinguished English composer of dramatic and church music; succeeded John S. Smith as organist of Chapel Royal in 1836; was a favorite pupil of Mozart and the intimate friend of Mendelssohn.

Auber, Daniel Francois Esprit; (b. 1784; d. 1871.) Popular French operatic composer; works of vivacious character; appointed by Louis Phillipe, Director of Conservatoire.

Aryton, Dr. Edmund; (b. 1734, d. 1808.) English organist and composer of sacred music. Made Doctor of Music, 1784.

BACH, Johann Sebastian; (pro. *bākh*; b. 1685, d. 1750.) See biography.

BACH, Karl Philipp Emanuel; (b. 1714, d. 1788.) See biography.

Bach, Johann Christoph; (b. 1643, d. 1703.) One of Germany's greatest organists and contrapuntists of the 17th century; master of full harmony employing the extreme sixth, and always playing from five to twenty obligato parts.

Bach, Johann Christoph Freidrich; (b. 1732, d. 1795.) Ninth son of J. S. Bach; master of concerts at court of Buckeburg. Imitated Emanuel Bach's manner, and was the ablest of all his brothers in performing his father's compositions.

Bach, John Christian; (b. 1735, d. 1782.) Son of J. S. Bach; piano player and composer of instrumental and operatic music; studied vocal music in Italy; later, life spent in London. Introduced clarinets into opera orchestra.

Bach, Wilhelm Friedmann; (b. 1710, d. 1784.) Oldest son of J. S. Bach; brilliant composer and improviser: but he led a dissipated life and there are but few of his published works.

Bach, William; (b. 1756, d. 1846.) Son of J. C. F. Bach; author of instrumental works, and a cantata dedicated to the king; also was in 1798, chapel-master to the Queen of Prussia.

Bache, Francis Edward; (pro. *bāk*, b. Birmingham, 1833, d. 1858.) English composer for piano, etc.; student at Leipsic.

Bachmann, Carl Ludwig; (pro. *bāk'-man*, d. 1800.) A founder of amateur concerts in Berlin, and was chamber musician to king of Prussia; manufacturer of violins and tenors.

Baillon. English glee composer, prominent from 1760 to 1780.

Baillot, Pierre; (pro. *bāhl-yō'*, b. 1771, near Paris, d. 1842.) A noted French violinist, in 1795, Professor of violin at Conservatory of Paris. Edited method for violin and violoncello.

Baini, Guiseppe; (pro. *bā-ē-nē*, b. Rome, 1775, d. 1844.) Abbè Baini, the learned priest, scholar, musician, and writer of musical history. Devoted to music of the 16th century. His "Miserere" is yet produced in Pontifical service. Best known by his Memoir of Palestrina.

Baker, Dr. Geo.; (b. Exeter, 1773.) Noted performer on violin and piano-forte, and composer of instrumental and vocal pieces; studied under Dussek and the elder Cramer; assisted by the Earl of Uxbridge. Took his degree of Dr. of Music, at Oxford while organist at Stratford.

Balfé, Michael William; (pro. *bālf*, b. at Dublin 1808, d. 1870.) A prominent composer of songs and operas in great variety; also became popular as a baritone singer.

Balutka, Hans; (pro. *bā-lāt'-kā*, b. about 1830.) A German conductor and teacher, at Chicago.

- Baltzar**, Thos.; (b. Lubeck, about 1630; d. 1663.) He divided public honor with Davis Null as first violin performer of his time. Is said to have taught the English people the use of the upper part of the key board, and the art of shifting.
- Banti**, Brigada George; (b. at Crema, Lombardy, 1759; d. 1806.) A very successful female singer of Venice. Made debut in Paris in opera buffa; became prominent in London as operatic singer.
- Barbaja**, Domenico; (bār'-bā-yā; b. 1778; d. 1841.) Most popular Italian theatre manager of his time. Introduced most of Rossini's and Auber's operas at San Carlo, Naples; also La Scala, at Milan.
- Bardi**, Giovanni de, of Florence, Count of Vernio; (jō-vān'-ē bār'-dē; living in the end of the 16th century.) An accomplished composer and head of a coterie of musicians studying Greek drama. Famous as connected with the origin of the opera about 1600, and whose efforts in reproducing the dramas "singing speech," resulted in the recitative of modern Italian opera.
- Bargaglia**, Scipione; (bār-gāl'-yō.) A composer of 16th century, in whose music it is said the word *concerto* was first used.
- Bargiel**, Woldemar; (bār-geel vōl'-dē-mār; b. Berlin, 1828.) A teacher and composer of elegant chamber and piano pieces, and step-brother to Mme. Clara Schumann.
- Barnet**, Jno. F.; (b. 1838.) English pianist and composer of choral pieces.
- Barni**, Camile; (bār'-nē.) Violin player and composer of Lombard school; wrote many French romances and Italian ariettas.
- Barthélemon** F. Hippolite; bār-tēl'-ē-mōng; b. Bordeaux, 1741; d. 1808.) A celebrated violinist and composer of operettes and small pieces; lived principally in London.
- Bates**, Joah; (b. Halifax, Yorkshire, about 1740; d. 1799.) An organist, musical theorist and manager. Conductor of concerts of ancient music about 1793.
- Baur**, Charles Alexis; (bower; b. Tours, France, 1789.) Noted performer on harp and piano; pupil of Naderman; in 1822 went to London as teacher; composed several valuable pieces.
- Beale**, John; (b. London about 1796.) English pianist and pupil of Cramer; became Professor in Royal Academy of Music on its establishment in 1823.
- Becker**, Carl Ferdinand; (b. 1804; d. 1877.) Professor in Conservatory at Leipzig and an organist; especially schooled in musical literature.
- Beer**, Joseph; (b. Gunwald, Bohemia, 1744; d. 1811.) Greatly improved the clarinet.
- BEETHOVEN**, LUDWIG, van; (bē-tō-vēn; b. on the Rhine 1770; d. 1827.) See biography.
- Begrez**, Pierre Ignace; (bēg-rā; b. Namur, Belgium, 1783; d. 1863.) Precocious tenor singer and violinist under Gasset; exponent of Italian opera.
- Behr**, Fr.; (bāhr.) A German writer of light music.
- Belletti**, Giovanni; (jō-vān'-nē, bēl'-lēt'-tē; b. Sarzana, in the Lunigiana, 1813.) A celebrated baritone who traveled with Jenny Lind in U. S. and elsewhere; s. in Conservatory at Bologna; an operatic artist of merit.
- BELLINI**, VINCENT; (bēl-lē-nē; b. Catania, Sicily, 1802 d. 1835.) See biography.
- Berbignier**, Benoit Tranquille; (bair-bē-gēr; b. 1782 at Caclerousse, in Vaucluse; d. 1838.) Studied under Berton at Conservatory of Paris; professor and composer for flute.
- Berger**, Ludwig; (bair-gēr; b. Berlin, 1777; d. 1838.) Pupil of Clementi and a noted pianist; composed a valuable work of "Studies." Teacher of Mendelssohn, Taubert, Adolph Hensel and Fanny Hensel.
- Berens**, Hermann; (bā-rēns; b. Hamburg, 1826; d. 1880.) Pianist and popular composer at Stockholm.
- Benda**, Franz or Francis; b. Bohemia, 1709; d. 1780.) Founded a German school of violinists; was musician to Fred. II of Prussia. Works noted for cantabile style.
- BENDA**, GEORGE; (b. 1722; d. 1795); brother of preceding; composer of beautiful sonatas for piano in style of Emanuel Bach, also of comic operas; served many years at the court of Gotha.
- Benedict**, Jules; (b. Stuttgart, Germany, 1804.) Early s. under Hummel and with Weber; able conductor and composer of operas and oratorios; conducted concerts of Jenny Lind in 1850 in U. S., and first introduced her to English public.
- Benevoli**, Orazio; (bān'-i-vō'-lē.) A great composer of 17th century; s. under B. Nanini, became chapel master of St. Peter's, at Rome. Composed a mass on cessation of Plague at Rome for six choirs of four parts each.
- Bendel**, Franz; (b. 1833; d. about 1874.) Noted as a piano virtuoso and composer of much good piano music. Visited U. S. in 1872.
- Bennet**, William; (b. about 1760.) English organist and professor of music; finished studies with J. Christian Bach and Schroeter; compositions many and of various styles; considered a superior player and one of the best improvisors of his time.
- BENNETT**, WILLIAM STERNDALE; (b. Sheffield, 1816; d. 1875.) English composer greatly admired for delicate imagery and finish of his works; a favorite pupil of Mendelssohn, whose peculiarities of style he quite successfully emulated. In 1856 he was created Mus. Doc. Cambridge.
- BERLOT**, CHARLES AUGUSTE DE; (bēr'-ē-ō; b. Belgium, 1802; d. 1870.) Celebrated violinist and composer of pieces for piano and violin. Founded modern Franco-Belgian school, as apart from classical Paris school. First great artist after Paganini, to emulate his brilliant effects in execution; in 1835 married the celebrated Mme. Malibran.
- BERLIOZ**, HECTOR; (bār'-lī-ō; b. Côte St. Andri, 1833; d. 1869.) See biography.
- Bernabei**, Ercole; (bār-nā'-bā-ē.) A noted master of harmony and composer of church music; succeeded Benevoli at St. Peter's in Rome; entered service of court at Munich, 1650.
- Bernabei** Guiseppi Ant; (b. 1643; d. 1732.) A son of preceding, who surpassed him in melody of his works; published compositions for church service.
- Bernachi**, Antonio; (bēr-nāk'-kē; b. about 1690; d. 1756.) Italian singer engaged by Handel for London opera, 1716. Founded school for singing at Bologna.
- Bernardi**, Francesco; (bēr-nār'-dē; b. Sienna about 1680; d. 1750.) A soprano, engaged by Handel 1719 for London opera. He was noted chiefly for fine recitative delivery.
- Bernhard**, called *L'Allemand* or *Le Teutonique*. German organist who in 1470 invented, at Venice, pedals for the organ.
- Bernier**, Nicholas; (bēr-nē-ā; b. 1664 at Mantes on Seine; d. 1734.) Regarded as one of the greatest of fuguists and contrapuntists. Composed cantatas and songs. Conductor at chapel of St. Stephen and also to King of France.
- Bertini**, Henri; (bair-tēn'-ē; b. London, 1798; d. 1876.) French pianist at Paris after 1821; composed voluminous etudes and pieces of much popularity.
- Bertini**, Benoit Auguste; (b. Lyons, 1780.) Pupil of Clementi and publisher of sonatas and various instrumental music.
- Bertini**, Salvatore; (b. Palermo, 1721; d. 1794.) Student under Leo; composer first for theatres, but excelled later in sacred music.
- Berton**, Pierre Montan; (d. Paris, 1783.) A celebrated composer and teacher in France; became director of Grand Opera, and musician to the King. Revised for Gluck, the denouement of his "Iphigenie en Aulide."
- Bertoni**, Ferdinando Giuseppe; (bēr-ton'-ē; b. at Venice, 1727; d. 1810.) A noted operatic composer and chapel master to St. Mark's church; was a pupil of Martini.
- Best**, Wm. T.; (b. Carlisle, 1726.) A prominent English organ virtuoso, composer and arranger of church music.
- Beyer**, Ferd.; (bē-ēr; b. 1803; d. 1863.) He arranged numerous pieces for the pianoforte.
- Beyer**. A German inventor at Paris of a piano, employing glass instead of strings; first used 1785.
- Bienchetta**; (bē'-ān-kēt'-tā.) A noted female singer in Conservatory at Venice in 1800, for whom it is said Haydn wrote "Ariadne."
- Bianchi**, Antonio; (bē'-ān'-kē; b. Milan, 1758.) A singer and composer of vocal works of dramatic character.
- Bianchi**, Francesco; (b. Cremona, 1752; d. 1810.) A composer of nearly sixty operas and much sacred and other music; learned contrapuntist and author of work on theory; friend of Haydn.
- BIBER**, HENRY JOHANN FRANCIS VON; (bī-bēr; b. Warthenberg, Bohemia, 1638; d. 1698.) One of the finest violinists of his time. Composition fanciful and difficult; chapel master to Bishop of Saltzburg.
- Billington**, Elizabeth; (b. about 1770; d. 1817.) A distinguished singer and piano-player for whom Bianchi, Paesiello, Paer and Himmel composed.
- Billert**, Karl; (b. 1821.) A prominent German composer of psalms, overtures, symphonies, etc.
- Binchois**; (bān-kwā.) A French composer prominent between 1400-1460 as a forerunner of the Flemish school, and who greatly advanced the art of counterpoint.
- Bini**, Pasqualino; (bē'-nē; b. Pesaro about 1720.) Favorite pupil Tartini and accomplished violinist.
- Bishop**, Sir Henry Rowley; (b. London, 1786; d. 1855.) Early studied under Francesco Bianchi, and in 1806 began his life as dramatic composer; became director of Phila Harmonic Society, and was Professor of harmony in Royal Academy of Music.
- Bishop**, Anna. A brilliant singer, educated at Royal Academy of Music at London, and first appeared publicly in 1839. Successfully toured Europe and United States.
- Bishop**, John; (b. Cheltenham, 1817.) An organist, versed in theory and history of music. Translated and edited many treatise and arranged and published many masterpieces of the great composers.
- Blamont**, Francois Colin de; (blā-mōng; b. Versailles, 1690; d. 1760.) Prominent operatic composer, enjoying royal honors and was made a chevalier of the order of St. Michael.
- Blangini**, Giuseppe Marco Maria Felice; (blān-gē'-nē; b. Turin, 1781; d. 1841.) Composer of numerous operas and romances, and successful teacher of singing.
- Blasman**, Adolph J. M.; (blās-mān; d. 1823, Dresden.) An eminent composer, musician and director.
- BLOW**, JOHN; (b. Nottinghamshire, 1648; d. 1708.) A prolific English composer of church music, ballads, odes and various pieces; private musician to king James II; created Doctor of Music; organist at Westminster Abbey, where he was buried.
- Blumenthal**, Jacob; (b. Hamburg, 1829.) Piano teacher in London and composer of popular pieces and songs.
- BOCCHERINI**, LUIGI; (bōk-kā-rē'-nē; b. Lucca, 1740; d. 1806.) An eminent violoncellist, and gifted writer of chamber music; according to Puppo, "Boccherini is the wife of Haydn." The originality of his works greatly influenced the progress of musical art.
- Bochsa**, Robert Nicholas Charles; (bōk'-sī; b. Montinedi, France, 1789; d. 1855.) A versatile musician, but eminent as harpist and prolific composer. By his execution and works the harp became recognized as a solo instrument.
- BOEHM**, THEOBALD; (bōme; b. Bavaria, 1802.) The most celebrated German flutist and inventor of the "Boehm flute"; wrote "thirty-two studies for flute," some with orchestra accompaniments.
- Bathius**, A. M. S.; (bē-shus, flourished 5th century) in Italy. Author of five works on theory of music, which proved detrimental to the progress of musical art, as his theories were erroneous, but were followed by composers for many years.
- BOIELDIEU**, FRANCOIS ADRIEU; (bōā'-dū; b. Rouen, 1770; d. 1834.) A noted dramatic composer, and perhaps the best master of French comic opera; professor of piano at Conservatory 1797, and 1803 chapel-master to Emp. of Russia.
- Bordese**, Luigi; (bōr-dā'-ē; b. Naples, 1815.) A composer of light operas and songs.
- Bordogni**, Marco; (bōr-dōn'-yē; b. Bergamo, 1788; d. 1856.) A very noted singer and composer of many songs and collections of studies; in 1824 became professor of singing at Conservatory, Paris.
- Borgondio**, Signora; (bōr-gōn'-dī-ō; b. Brescia, Italy, 1780.) A noted and successful singer; distinguished as being the first to introduce Rossini's operas into Germany—which she did at Munich, 1816.
- Boroni**, or *Buroni*, Antonio; (bōr-ō'-nē; b. Rome, 1738.) A composer of much church and dramatic music and earliest master of Clementi, of whom he was a relative; chief composer to St. Peter's church for several years.
- Boschi**, Giuseppe; (bōs'-kē; b. Viterbo.) Distinguished bass singer whom Handel engaged in 1710, and for whom he composed his finest songs.
- Boselli**, Mille; (bōs-sēl'-lē; d. 1790.) An accomplished singer and intimate friend of Haydn; employed in the service of his prince, Nicholas Esterhazy.
- Bottomley**, Joseph; (b. Halifax, Yorkshire, 1786.) An early violin player, later an accomplished organist, composer and scholar. His works are many, and include chamber and few church pieces, chief ones being for piano.
- Boyce**, Dr. Wm.; (b. London, 1710; d. 1779.) A composer of ecclesiastical, dramatic and miscellaneous music, of originality and of strong, clear style. In 1749 made Dr. of Music by Cambridge University; published collection of standard works by which England's choral service was much enriched.
- Braham**, John or Abraham; (b. London, about 1774; d. 1856.) An accomplished tenor singer, and composer of numerous songs and a few operas.
- BRAHMS**, JOHANNES; (brāms; b. Hamburg, 1833.) See biography.

- Brassin**, Louis; (brās-sān; b. Brussels, 1840.) Studied at Leipsic; teacher of piano in Berlin; very noted as piano virtuoso and as composer and interpreter of music of every character.
- Brendel**, Dr. Karl Franz; (b. Stollberg in the Harg, 1811; d. 1868.) Schumann's successor as editor of "New Zeitschrift for Music;" lectured at Conservatory at Leipsic and was a general musical critic.
- Breteni**, LeBarron; (brē-toill'.) French minister; in 1784 established a royal school for singing and declamation, the origin of present Paris Conservatory.
- Bridgetower**, George Augustus Polgreen; (b. in Poland about 178; d. after 1840.) A noted mulatto violinist, intimate with Beethoven and other masters.
- Brisson**, Francois; (brū'-song.) French composer for the pianoforte.
- Bronsart**, Hans von; (brōng'-sār; b. 1833 at Königsburg.) A talented pianist and composer; pupil of Kullak and Liszt; director at Hanover.
- Broschi**, Carlo; popular as Farinelli; (brōs'-kē; b. Andria in the Neapolitan States, 1734; d. 1782.) The most celebrated singer of his time, and much esteemed for his generous character; distinguished by a powerful and clear voice, and perfect accomplishment in every branch of his art; a friend of king Philip, of Spain.
- Brossard**, Sebastian De; (brōs-sār; b. 1660; d. 1733.) French musician, and author of musical dictionary translated in 1740, by Grassineau; composer of vocal and instrumental pieces; left fine musical library to royal library of France.
- Bruch**, Max; (brūkh; b. Cologne, 1838.) Eminent German composer of chiefly large vocal works, also two violin concertos and smaller pieces; thoroughly versed in orchestration.
- Brumel**, Antoine; (brū-mēl.) A Flemish musician living about 1480 to 1520—the period of Josquin des Près.) A composer of sacred music.
- Brunetti**, Gaetano; (b. Pisa, 1753; d. 1807.) A noted violinist, pupil of Nardini and Boccherini.
- Bryenne**, Manuel; (brī-ēn'; flourished about 1320.) The last of Greek writers on music whose works are extant. His work "Harmonics," is compiled from ancient Greek authors.
- Bull**, John, Mus. Doc.; (b. about 1563 in Somersetshire; d. about 1622.) A distinguished and honored organist and composer; also professor of music in Gresham College. Organist to Queen Elizabeth and King James.
- BULOW**, HANS VON; (bū-lō; b. Dresden, 1833.) See biography.
- Buononcini** or **Bononcini**, Giovanni Maria; (bō-nōn-chē-nē; b. Modena, 1640.) Pupil of Carissimi; learned composer of chamber and church music, author of work "H. Musico Praticco," one of first masters of Lombard school.
- Buononcini**, Giovanni Battista; (b. Modena, 1672; d. probably at Venice about 1748.) Celebrated violoncellist and composer of operas. Divided popularity with Handel in England, and concerned in formation of the first Royal Academy of Music in 1721.
- Burgmuller**, Norbert; (berg'-mūl-er; b. 1810, Düsseldorf; d. 1836.) Composed valuable symphonies and small pieces of promise, and with whom Schumann was very friendly; studied under Spohr and Hauptman.
- Burnetti**, Domenico; (būr-nēt'-tē.) Composer of sacred music and concerned in founding a society of musicians at Bologna, 1633.
- BURNEY**, DR. CHARLES; (b. Shrewsbury, 1726; d. 1814.) A popular and cultivated organist and dramatic composer; author of "History of Music," appearing first in 1776, before modern musical development. In 1761 created Mus. Doc., Oxford.
- Burrowes**, John Freckleton; (b. London, 1787; d. 1852.) Prominent pianist and composer; arranged for piano nearly all of Mozart's operas and portions of works of Handel, Haydn, Rossini, etc. Published two elementary works.
- Buschmann**. German musician at London, who in 1820 invented a new instrument called "Terpodion."
- Busnois**. (bū-noy'; lived in 15th century.) A Belgian musician, associated with Okehem and a few others, as representatives of the Netherland school, before Josquin des Près.
- Butstedt**, Johann Heinrich; (b. 1666; d. 1727.) Eminent in Erfurt, Thuringia, as one of the ablest organists and organ composers of his time.
- BUXTHEUDE**, DIETRICH; (būk-tēdē'; b. Helsingør, Denmark, 1637; d. 1707.) Famous about 1696 when he published two sets of sonatas. He was one of the greatest organists of his time in Germany; J. S. Bach is said to have secretly visited Lubeck, his home, to hear him.
- Byrd**, Wm.; (b. about 1538; d. 1633.) An English organist and composer of eminence.
- Caccini**, Giulio, also called Giulio Romano; (kāt-chē'-nē; b. Rome about 1558; d. 1615.) Noted scholar and dramatic composer. With Jacobo Peri; composed opera "Euridice," produced 1600, occasioned by the nuptials of Henry IV of France and Mary de Medicis, said to have been the first opera ever publicly performed.
- Caffarella**, Gaetano Majorano; (kāfā-rēl'-lō; b. 1703; d. Naples, 1783.) An exquisite Italian singer, one of the most distinguished of his time. Pupil of Porpora.
- Caffaro**, Pasquale; (kāf-fā-rō; b. Lecce, near Naples, 1708; d. 1787.) Composer of opera and church music; chiefly distinguished by his cantables, which long served as models for his successors; was master of King's chapel at Naples.
- Caldara**, Antonio; (kāl-dā-rā; b. Venice, 1678; d. 1768.) Prolific composer of operas and oratorios of highly dramatic style; favorite imperial composer under Emp. Leopold.
- Callcott**, John Wall; (kāl-cōt; b. Kensington, Middlesex, 1766; d. 1821.) An artistic composer of glees and small pieces; educated as physician; pupil of Haydn; in 1800, Oxford bestowed degree of Dr. of Music. Author of "Musical Grammar," and lecturer on music at Royal Institute.
- Cambert**, Robert, often called Lambert; (b. Paris, 1628; d. 1677.) Originated French opera by his "La Pastorale," patterned after "Euridice" by Peri and Caccini. Became master of music to Chas. II. of England.
- Canpana**, Fabio; (b. Bologna, 1815; d. 1882.) An Italian composer of operas and many beautiful songs which are well-known; studied at Conservatory at Bologna and removed to London in 1850.
- Campanini**, Italo; (kām-pān-nē'-nē; b. Parma, 1846.) Eminent living tenor singer who studied at Milan and Parma and made his début in 1870 in leading operatic characters. Possessed a rich sympathetic voice of great compass, and is a master of Italian method; is said to know the tenor roles of over ninety operas; has made several concert and operatic tours of U. S.
- Camphenout**, Francois van; (kām-pēn-hout'; b. Brussels, 1780; d. 1848.) Noted tenor singer and composer of the Brabanconne, now Belgium's national air, written during the revolution of 1830.
- Camperese**, Madame; (kām-pō-rā'-sē; b. Rome, 1785; d. after 1890.) The noted chamber singer at the court of Bonaparte, afterward accomplished also as an actress.
- Cannabich**, Christian; (kām-nā'-bik; b. Mannheim, Germany, 1731; d. 1798.) One of the best solo players on violin of his time; pupil of Stamitz.
- Caradori-Allan**, Maria C. R.; (kā-rā-dō'-rē; b. Milan, 1800; d. 1855.) A distinguished soprano singer, composer and scholar of France. Gave concerts in U. S.
- Carafa**, Michele; (kā-rā-fā; b. Naples, 1785; d. 1876.) A prominent Italian composer of opera and pianoforte pieces; pupil of Cherubini in counterpoint and fugue; in 1828 was made Professor of Composition at Paris Conservatory.
- Carapella**, Tommaso; (kā-rā-pēl-lā; b. at Naples about 1700.) An Italian composer who revived the ancient Neapolitan school, both in sacred and secular music.
- Carbonelli**, Steffano; (kā-rbōn-nēl'-lō; b. Italy, about 1700; d. 1772.) A noted violinist in England who played in oratorios under Handel.
- Carcassi**, Matteo; (kā-rkās'-sē; b. about 1792; d. Paris, 1853.) Very prominent as a guitar virtuoso and adapter.
- Carstini**, Giovanni; (kā-rās-tē'-nē; b. Monte Filatrana, Italy, about 1705; d. about 1758.) An accomplished singer and actor, possessing a most wonderful contralto voice; an attaché of Handel.
- Carey**, Henry; (d. 1743.) English composer of ballad airs, among them "Sally in Our Alley;" noted also for his attack on Italian opera in "The Dragon of Wantly,"
- Carissimi**, Giacomo; (kā-rēz-sē'-mē; b. Rome, 1634; d. 1674.) Eminent Italian composer of church music. First transferred the cantata from chamber to church service and improved recitative. Compositions numerous and full of melody.
- Carnie**, William; (b. Aberdeen, 1824.) A Scotch writer and editor, celebrated for his great influence in psalmody improvement in North Scotland.
- Carpani** or **Carpini**, Gaetano; (kā-rpē-nē.) Composer of church music in 1750; considered the finest contrapuntist of his time; teacher to Clementi.
- Carpani**, Giuseppe; b. Lombardy, in 1752; d. at Vienna, 1825.) Poet and musical writer; translated into Italian many French and German operas, among them the "Creation," and published sketches of many masters.
- Carrodus**, John Tiplady; (b. York, 1836.) Foremost English violinist of the present.
- Cartier**, Jean Baptiste; (kā-r-tē-ē'; b. Avignon, 1765; d. 1841.) A violinist, noted for his publication of the works of Corelli, Tartini, Nardini, and other masters, and thus reviving the old Italian school in France.
- Caruso**, Luigi; (kā-rū'-s; b. Naples, 1754; d. 1822.) Pupil of Sala; operatic composer; became prominent in Germany as author of operas and small vocal pieces.
- Casali**, Giovanni Battista; (kās-ā'-lē.) Teacher to Grétry; chapel-master at Rome, 1760. Composed numerous masses, oratorios and theatre pieces.
- Casella**, (kās-ēl-lā.) Lived about 1280 at Florence; was an intimate friend of Dante and the first madrigal composer mentioned in history.
- Cassella**, Augustus Caesar; (b. Lisbon, 1820.) A precocious violoncello player, of Genoese parentage.
- Casini**, Giovanni Maria; (kā-sē'-nē; b. about 1675.) A Florentine priest who attempted to introduce old Greek, diatonic, chromatic and enharmonic principles of progression.
- Catalani**, Angelina; (kāt-ā-lā'-nē; b. 1779; d. 1849.) A renowned soprano singer possessing a voice of great compass and purity.
- Catel**, Chas. Simon; (kā-tēl; b. l'Aigle, 1773; d. 1833.) Composer of operatic and military music; became in 1795 Professor of harmony in Paris Conservatory. Author of a valuable treatise on harmony, a simplification of Rameau's theories.
- Caurroy**, Francois Eustache du; (kō-roy; b. near Beauvais, 1549; d. 1609.) A noted composer; director of king's band during reign of Chas. IX, Henry III. and Henry IV. His "Missa pro defunctis" was performed at funerals of French kings until 18th century.
- Cavalli**, Francesco; (kā-vā'l'-lō; b. Venice, 1610; d. 1674.) Chapel-master and operatic composer. Said to have first introduced the *aria* into recitative in his operas.
- Cavallé**; (kā-vā-lē.) The name of a family of organ builders in So. France.
- Cavalieri**, Emilio del; (kā-vā'l'-ē-ā'-rē; b. about 1550; d. before 1600.) An accomplished Roman musician who was one of the first to employ instrumental accompaniment and Basso Continuo, and embody vocal floriture; also wrote four dramatic works of note.
- Cavalieri**, Katharina; (b. Währing, Vienna, 1761; d. 1801.) Dramatic singer; a pupil of Salieri, for whom he wrote several operas.
- Cavalli**, Petro Francesco; (kā-vā'l'-lō; b. Crema, Vienna, about 1630; d. 1676.) Real name was Caletti-Bruni. Eminent composer of dramatic music. Noted as being the pupil of Monteverde, and succeeding him as a great exponent and perfecter of the opera.
- Cecilia**, St.; (chē-sēl-ē āh.) Virgin and martyr, lived about 180 A. D., a favorite subject for artists and poets; a young Roman lady of nobility and martyr to the christian faith; supposed to have been a devout patroness of music; hence, the musical celebrations on St. Cecilia's Day (Nov. 22), long the custom in several countries.
- Cesti**, Parde Marc Antoine; (tshēs'-tē.) Lived about 1660. Italian tenor singer and composer of operas; one of the first writers of cantatas.
- Chambournieres**, Jacques Champion de; (shām-boō-nē-ār'; d. about 1670.) First harpsichord player to Louis XIV of France; formed the school of players preceding Rameau.
- Chappell**, Wm.; (b. London, 1809.) An accomplished musician and author of "Popular Music in the Olden Time."
- Champein**, Stanislas; (shām-pānh'; b. Marseilles, 1753; d. 1830.) At an early age composed sacred music, but became after 1776 essentially a dramatic composer.
- Chelard**, Hippolyte André Jean Baptiste; (b. Paris, 1789; d. 1861.) An operatic composer who studied at the Conservatory, and in Italy under noted masters. Most noted opera "Macbeth," was first produced, 1827. In 1840 he succeeded Hummel as court Kapellmeister at Weimar, which position he surrendered to Liszt, in 1852.
- CHERUBINI**, MARIA LUIGI ZENOBI SALVATORE; (kā-rū-bē'-nē; b. Florence, 1760; d. 1842.) See biography.

Chiavacchi, Vincenzo; (kĕ'-ā-vāt'-chĕ; b. Rome, 1760; d. 1815.) A composer of opera and small vocal pieces; at Warsaw, in 1801, he proved the first to introduce *opera buffa* into Germany.

Child, Dr. William; (b. 1677 Bristol, Eng.; d. 1697.) An organist and composer, chiefly of church services.

Chipp, Edmund Thomas; (b. London, 1823.) An excellent English organist and composer of scholarly sacred works.

Chladni, Ernst Florens Freidreck, LL. D.; (klād'-nĕ; b. Wittenburg, 1756; d. 1827.) A German philosopher and lawyer.

CHOPIN, FREDERICK; (shō'-pan; b. Warsaw, 1810; d. 1840.) See biography.

Choron, Alexandre Etienne; (b. Caen, 1771; d. 1834.) A French music teacher, and an accomplished scholar and author.

Chrysander, Friederick; (b. Mecklenburg, 1826.) A noted author of an exhaustive work on Handel, and numerous small articles, and also learned musical critic.

Chivatal, Franz Xavier; (b. Bohemia, 1808.) A voluminous composer of symphonies.

Cibber, Susanna Maria; (b. London, 1714; d. 1766.) A noted contralto singer for whom Handel composed contralto songs in *The Messiah* and the part two Micah in *Samson*.

CIMOROSA, DOMENICA; (tshĕm-ō-rō'-ā; b. 1749, Naples, d. 1801.) A famous Italian dramatic composer of seventy-six operas and many oratorios, cantatas, masses, etc. His greatest work, "Il matrimonio segreto," produced an immediate success in 1792. He excelled in comic opera, being particularly strong in vocal parts; his humor is much like Mozart's, but inferior to his in depth of feeling.

Clappon, Antoine Louise; (klā'-pĕ'-zōn; b. 1808; d. 1866.) An Italian composer of sixteen operas.

Clari, Giovanni Carlo Maria; (klā'-rĕ; b. Pisa, 1669; d. 1745.) A celebrated musician whose career helps to mark an epoch in composition.

Clark, Rev. Frederick Scotson; (b. London, 1840; d. 1883.) An accomplished Irish organist and composer. In 1865 founded a college of music in London.

Clarke, James Hamilton; (b. Birmingham, 1840.) An Irish composer and conductor. In 1878 director and composer at Royal Lyceum Theatre, London.

Clarke, John; (b. Gloucester, 1770; d. 1835.) An English organist and composer of sacred music and various songs.

Claus, Wilhelmine; (b. 1834, at Prague.) A prominent pianist, ranking with Mme. Schumann in power of penetration and independence of arbitrary interpretation.

Clement, Jacques, known as Non Papa Clemens; (b. Flanders, about close of 15th century; d. 1558.) A famous prolific composer of church and secular musical gems.

Clement, Felix; (klĕ'-mōng; b. Paris, 1822; d. 1885.) A composer and writer of musical history. Wrote "Dictionnaire lyrique," and edited several sacred collections.

CLEMENTI, MUZIO; (klĕ-mān-tĕ; b. Rome, 1752; d. 1832.) See biography.

Clifford, Rev. Jas.; (b. Oxford, 1622; d. about 1760.) Published in 1663 "The Divine Services and anthems usually sung in cathedral and collegiate choirs.

Coccia, Carlo; (kōh-tshĕ'-ā; b. Naples, 1789; d. 1873.) Composer of operas, cantatas, etc., and professor of composition at Royal Academy of London.

Colbran, Isabella Angela; (b. Madrid, 1785; d. 1845.) A singer of note, daughter of court musician to king of Spain; for many years one of the best prima donnas of Europe. Married to Rossini in 1822.

Commer, Franz; (kōm-mā; b. Cologne, 1813.) Composer of various pieces and joint founder with Theo. Kullak of the "Ton-Kunstler-Verein," at Berlin.

Compere, Loyset; (kōm-pĕ'-ĕr, d. 1618.) A learned contrapuntist of the 15th century; also chorister, canon, and chancellor of the cathedral of St. Quentin.

Conti, Francesco Bartolomeo; (b. Florence, 1681.) A dramatic composer and player of the theorbo. Twice appointed court theorbist and composer at Vienna.

COOKE, BENJ.; (b. London, 1734; d. 1798.) An eminent organist and composer of church and chamber pieces; in 1752 made conductor of Academy of Ancient Music; in 1762 became organist of Westminster Abbey.

Corvelli, Arcangelo; (kōr-rāl'-yĕ; b. Fusignano, Imola, 1652; d. 1713.) Greatest violin players and composers of his time. He laid the foundation of the future development of technique and pure playing; his compositions advanced the use of the violin as a solo and also orchestral piece.

Cornelius, Peter; (b. Mayence, 1824; d. 1874.) A composer and author who aided under Liszt in forming the New German school. Became professor of harmony and rhetoric at the Munich Conservatoire about 1865.

Corri, Domenico; (kōr-rĕ; b. Naples, 1744; d. 1825.) An Italian composer, collector and publisher.

Costa, Michael; (b. Naples, 1810; d. 1884.) A noted conductor and composer, living chiefly in England.

Couperin, Francois, called *Le Grand*; (kū'-pĕ'-rānh; b. Paris, 1668; d. 1733.) An organist of note, but especially distinguished by his suites for the harpsichord.

CRAMER, JOHANN BAPTIST; (b. Mannheim, 1771; d. 1858.) See biography.

Cramer, Henri; (b. 1818.) A distinguished composer of dramatic pieces for piano; lived chiefly at Paris and Frankfurt-on-the-Main.

Crescentini, Girolamo; (kraz-sĕn-tĕ'-nĕ; b. Urbana, Italy, 1766; d. 1846.) A celebrated Italian singer, whose soprano voice obtained for him from Napoleon the decoration of the Iron Crown; professor at Royal College of Music at Naples, in 1876.

CROFT, WILLIAM; (b. Warwickshire, 1677; d. 1727.) An organist of note and versatile composer of theatre and small pieces and songs, but renowned for his anthems.

Croisez, Pierre; (pĕ'-ār' krowā-sā; b. 1814.) Composer of small chamber pieces and studies.

Crotch, William; (b. Norwich, 1775; d. 1847.) An organist and composer, chiefly of sacred music. About 1820 was lecturer on music at Royal Institution at London, and 1822, principal of Royal Academy of Music.

Cruiger, Johann; (b. near Guben, Prussia, 1598; d. 1662.) An author and composer, now best known by some chorales which are very popular.

Curschman, Charles Friederich; (b. Berlin, 1805; d. 1841.) Studied under Spohr and Hauptman, and became a noted singer and composer of popular songs.

Curwin, John; (b. Yorkshire, Eng., 1816; d. 1880.) A musical educationalist and writer engaged in the ministry, and inventor of the Tonic-Solfa system.

CZERNY, KARL; (zĕr-nĕ; b. Vienna, 1791; d. 1757.) See biography.

Dalayrac, Nicholas; (b. 1753 at Muret; d. 1809.) Composer of comic operas of simple airs; was one of the earliest of the French dramatic school.

Damon, William; (b. about 1540; d. early in the 17th century.) Published the first psalms with harmonies, in England.

Dancla, Jean Charles; (b. 1818.) French violinist and composer; studied under Baillot, Halévy and Bertou; in 1860 became professor of conservatoire.

Dannreuther, Edward; (dān-roit'-ĕr; b. Strassbourg, 1844.) A pianist, teacher and littérateur, now residing in London; studied at Leipsic from 1850 to '63; translated Wagner's "Music of the Future," and a great advocate of his compositions.

Dausi, Franz; (b. Mannheim, 1763; d. 1826.) A violoncelloist and composer; student under Abbie Vogler. Published a collection of "Singing Exercises" which were long in constant use.

Daguin, Louis Claude; (b. Paris, 1694; d. 1772.) A celebrated organist, whom Handel so venerated that he could not be prevailed upon to play before him; was organist for sixty-six years to the canons of St. Anthony.

Dauvergne, Antoine; (dō-vĕrn'; b. 1713 at Clermont; d. 1797.) A French violinist and composer, noted for introducing into French opera the Italian inter-mezzo.

DAVID, FELIEN; (b. 1810 near Aix; d. 1876.) A prominent French dramatic composer, educated at a Jesuit college, who excels in portrayal of character. "The Desert," and "Lalla Roukh" are his most successful works.

DAVID, FERDINAND; (b. 1810; d. 1873.) Accomplished violin teacher at Leipsic, and successful conductor. An intimate friend of Mendelssohn, by whom he was appointed in 1836 concertmeister of Gewandhaus orchestra.

Davidoff, Charles; (b. Goldingen, in Courland, 1838.) A prominent player of the cello; first appeared at Gewandhaus concerts in 1859, and soon after became professor at the Conservatory. In 1862 appointed professor at the Conservatory of St. Petersburg and celloist to Emperor of Russia.

DEHN, SIEGFRIED WILHELM; (dĕn; b. 1796 at Altona; d. 1858.) A famous teacher of harmony, and writer of musical matters; published many works of Bach.

Delibes, Leo; (dĕh-lĕ'-lĕ; b. Saint Germain du-Val, 1836.) Composer of light, brilliant and popular music, including the well known ballet "Sylvia." In 1880 was made professor of composition in Paris Conservatory.

Delionx, Charles; (dĕl'-i-oo; b. 1833.) A composer and pianist of France who has attained much celebrity.

Demar, Sebastian; (b. Franconia, 1766.) Composer of instrumental music and early a pupil of Haydn.

De Muris, John. Flourished about 14th century. A distinguished musical writer, who was the first to employ the half-note as it is used at present.

Devrient, Edouard Phillip; (dĕv-rĕ-ĕ; b. Berlin, 1801; d. 1877.) A friend of Mendelssohn and a noted baritone and musician; edited a work "My Recollections of Mendelssohn."

Dewar, James; (b. 1793; d. 1846.) A Scottish violinist; conductor; composer; famous for his arrangements for orchestra of Scottish airs.

Dibdin, Charles; (b. Southampton, 1745. d. 1814.) A prolific composer of operas, theatrical pieces and songs of much popularity, also actor, singer and accompanist.

Dibden, Henry Edward; (b. 1813; d. 1866.) English musician and compiler; best known by his "Standard Psalm-Tune Book."

Dittersdorf, Karl Dittus von; (b. Vienna, 1739; d. 1799.) A prolific operatic composer and popular violinist; intimate with Glück and Haydn.

Döhler, Theodore; (dūh-lĕr; b. 1814 at Naples; d. 1856.) A distinguished pianist and composer of brilliant salon music; pupil of Czerny; at seventeen years of age became pianist to Duke of Lucca.

Döring, Karl Heinrich; (dū'-ring; b. Dresden, 1834.) A noted pianist of the present, and composer of many piano pieces, sacred songs, etc; also musical writer of prominence.

DONIZETTI, GAETANO; (dōn-i-zĕt'-tĕ; b. Bergamo, 1797; d. 1848.) A distinguished Italian composer, and follower of Rossini; his works are highly melodious.

Donnulli, Domenico; (dōn-nĕ'-lĕ; b. Bergamo, about 1790; d. 1873.) A tenor singer who attained much success in Rossini's operas.

Dorn, Heinrich Ludwig Edmund; (b. Königsburg, 1804.) A celebrated conductor and successful composer of operas, symphonies, piano and smaller pieces. An intimate associate of Spontini and Marx, but opponent of Wagner.

Dorland, John; (b. Westminster, 1562; d. 1626.) An English musician, becoming Mus. Bac. when but twenty-six years of age; composed and published many collections of songs and airs.

Draesche, Felix; (b. Coburg, 1835.) Musical critic and composer; pupil of Liszt. During 1868 was a master of the new Munich Conservatory by appointment of Ven Bülow. An enthusiastic follower of Wagner regarding musical reforms.

Dragonetti, Domenico; (drāg'-on-nāt'-tĕ; b. Venice, 1755; d. 1816.) Perhaps the greatest performer on the double bass. Appeared in London, 1794, where he became intimate with Haydn. In 1845 headed the double basses in the Beethoven festival at Bonn. He was the Paganini of double bass.

Dreyschock, Alexander; (drĕ'-shāk; b. Bohemia, 1818; d. 1869.) A brilliant piano virtuoso; appointed Professor of PF. at Conservatory at St. Petersburg, and court pianist 1862.

Duborg, Mathew; (b. London, 1703; d. 1767.) A pupil of Geminiani, and eminent violinist; associated with Handel in Dublin; composed many Irish odes.

Dulcken, (dool-k'n Mme. Louise; (dūl-kĕn; b. Hamburg, 1811; d. 1850.) Sister of Ferdinand David and a pianist of renown; removed to London in 1828, when she became a successful teacher, one of her pupils being Queen Victoria.

Dulcken, Ferdinand; (b. about 1837 at London.) A talented pianist composer and arranger; educated by Mendelssohn and Fr. David, and ranks high as a conductor and accompanist.

DUNI, EGIIDIUS; (b. 1709 at Naples; d. 1775.) A celebrated operatic composer of Italy who founded opera comique in France; excelling in true and animated portrayal of rural and village life and customs. Educated at the Conservatory of Naples.

Duport, Jean Louis; (dū-pōr'; b. Paris, 1749; d. 1819.) One of two brothers; celebrated as cello players; played with Beethoven the latter's two sonatas for piano and cello at Russian court, in 1796. Became professor Paris Conservatoire.

Duprez, Gilbert; (dū-pri'; b. Paris, 1806.) A remarkable tenor educated under Choron; in 1842 became professor of singing in the Paris Conservatoire, where he remained eight years. Author of a treatise, "The Art of Singing."

Dupuis, Thomas Sanders; (b. 1736; d. 1796.) A noted English organist, composer of organ and piano pieces and anthems.

- Helmholtz*, Hermann Ludwig Ferdinand; (hëlm-hölt's; b. Potsdam 1821.) German professor of physiology who investigated the physiology of singing, invented a harmonium and wrote a valuable treatise on "Sensations of Tone."
- Hempson*, Denys A.; (1695-1807.) The renowned Irish harper. Lived to 112.
- Henkel*, Michael; (hën-k'l; Fulda, 1780-1851.) Organist at Dome Church, Fulda, and prolific composer of sacred music. *Henkel*, Geo. Andreas; (1806-1871.) Son of preceding and composer of church music. *Henkel*, Heinrich; (b. 1822.) Another son, organist of St. Eustache Church, Paris, in 1844.
- Henschel*, Georg; (hën-shël; b. Breslau 1850.) Best known as a baritone singer of great power and richness of voice and by his compositions for piano.
- HENSEL, FANNY CECILE*; (Hamburg, 1805-1847.) The eldest of the Mendelssohn-Bartoldy family and a thorough musician and pianist. She composed many songs.
- HENSELT, ADOLPH*. See biography.
- HEROLD, LOUIS JOSEPH FERDINAND*; (hë-röld; Paris 1791-1833.) Talented French composer of operas and ballets; became popular as early as 1813, but his greatest success was through "Zampa," produced 1831.
- HERMAN, GOTTFRIED*; (b. 1808 at Sonderhausen.) Gifted German musician, pupil of Spöhr. Prominent since 1830 as conductor, composer of operas, teacher, etc.
- Herschel*, Sir Frederick William, K. C. H., D. C. L.; ("Sir William Herschel;" b. Hanover, 1738, d. 1822.) Educated as a musician and in 1766 became organist at Bath. Became renowned as an astronomer.
- Hertz*, Michael; (härtz; b. Warsaw, 1844.) A gifted German piano virtuoso and composer; studied at Leipsic, and now a prominent teacher in Berlin.
- Hern*, Henri; (härr' b. Vienna 1806.) A German popular composer and a musician of note. Studied at Paris Conservatoire, and in 1842 became professor of piano there; in 1851 established his famous piano factory.
- Hesse*, Adolph; (hës-së; Breslau, 1809-1863.) German organist and composer of eminence. He was a composer of elegant organ music. Published a work entitled "Practical Organist."
- HILLER, JOHANN ADAM*; See biography.
- Himmel*, Friederich Heinrich; (Treuenbrietzen, 1765-1814.) A German musician of note and composer who was intimately associated with Beethoven.
- Hoffmann*, Ernst Theodor Wilhelm; (Königsberg, 1776-1822.) German musician, litterateur and composer, best known by his musical essays on Beethoven and Gluch.
- Hoffmann*, Heinrich August; (b. Hanover 1898, d. 1874.) A German poet and writer of popular hymns. Professor at Breslau, 1871.
- Hoffmann*, Karl Julius A.; (b. 1801 at Ratisbon.) Composer and author of "History of Musicians in Silesia from 960 to 1830."
- Hoffmann*, Johann George; (1700-1780.) Composed nearly four hundred serenades and small pieces; also organist and writer of theory.
- HOFMANN, HEINRICH*; (b. 1842 at Berlin.) Gifted German composer, student of Dehn and Wüerzt. Has written operas, cantatas, songs, etc., with much success.
- HOFFMEISTER, FRANZ ANTON*; (hōf-mīs-t'r; b. Rothenberg 1754, d. 1812.) Prolific German composer living chiefly at Vienna; works include 350 pieces for the flute and 120 for strings.
- Hohlfeld*; (höhl-fëld; lived at Berlin in the middle of the 18th century.) Invented an instrument for the imprint of notes upon paper as they are played.
- Holmes*, Alfred; (London, 1837-1876.) English violinist, composer of symphonies and small pieces. Best known by "Robin Hood" and "The Siege of Paris."
- Holmes*, Edward; (1797-1859.) A musician and writer; author of a "Life of Mozart."
- Holzbauer*, Ignaz; (hölz-böw-ër; Vienna, 1711-1783.) Composer of operas and church music favorably mentioned by Mozart. Capellmeister Duke of Würtemberg in 1750.
- Hopkins*, Edward John; (Westminster, 1818-1873.) Composer church music and songs.
- Horn*, Henry; (b. Paris 1780.) A French harpist who published several compositions for this instrument and a method.
- Horsley*, William; (London, 1774-1858.) Composer of glees and songs. Intimate friend of Mendelssohn.
- HORSLEY, CHAS. EDWARD*; (London, 1822-1876.) Son of above, pupil of Moscheles, Hauptmann and Mendelssohn; composer of large instrumental and vocal works.
- Howard*, Samuel; (1710-1782.) English composer popular ballads, cantatas, sonatas, etc.
- HUCBALD*; (hük, bald; b. about 840, d. 932.) See history.
- HULLAH, JOHN, LL. D.*; (b. Worcester, 1812.) An English conductor, composer of operas and many vocal works. Author of many instruction books; professor of vocal music in Queen's and Bedford Colleges, London; eminent lecturer.
- Humfrey*, Pelham; (b. 1647, d. 1674.) An English composer of anthems, sacred pieces and popular songs. A pupil of Lulli, he infused into English church music the new style of his teacher.
- HUMMEL, JOHANN NEPOMUK*. See biography.
- Immys*, John; (d. 1764.) English musician; founded Madrigal Society in 1741.
- Isaac*, Heinrich; (flourished beginning of 16th century.) Pupil of Josquin; in the service of Emperor Maximilian I.
- Isham*, John; (d. 1726.) English composer of church music and organist of St. Margaret's, Westminster, 1718.
- Isouard*, or *Isard*, Nicolo; (cs-oo-ärd; Malta, 1775-1818.) Italian pianist and composer in Paris about 1800. Popular before Boieldieu and Auber.
- Ives*, Simon; (d. 1662.) Vicar of St. Paul's Cathedral, London. In 1633 he, with Wm. Lawes, composed music for Shirley's masque, performed before Charles I. and the Queen. Composed many songs and an elegy on the death of Wm. Lawes.
- JACKSON, WILLIAM*; (b. Masham, 1816.) Gifted English writer of church music; first became prominent by his glee "The Sisters of the Sea," but known best through his oratorios "The Deliverance of Israel from Babylon," and "Isaiah."
- Jacob*, Benj.; (London, 1778-1829.) Organist and composer of psalm-tunes and glees; also popular teacher.
- Jacquard*, Léon Jean; (zhä-kär; b. Paris, 1826.) Eminent French violoncelloist; professor in the Paris Conservatoire in 1877.
- JADASSOHN, SALOMON*; (yā-däs-sōn; b. Breslau, 1831.) Accomplished German teacher and composer; pupil of Liszt and Hauptman; conductor of "Euterpe" concerts, teacher piano, composition, counterpoint and harmony, Leipzig Conservatory.
- Jadin*, Louis Emmanuel; (zhä-dänh; Versailles, 1768-1853.) A French conductor, composer and violinist; professor of P. F. in Conservatoire, 1807.
- Jadin*, Hyacinthe; (b. Versailles, 1769-1802.) Brother of above, whom he preceded in Conservatoire; brilliant pianist.
- Jahn*, Friedrich Wilhelm; (b. Berlin, 1809.) Royal music director; 1849; wrote "Thematic Catalogue of Weber's Works."
- Jaell*, Alfred; (yäl; b. Trieste, 1832.) A brilliant piano virtuoso, appearing in public when but eleven years of age. Visited America between 1848-54.
- Jaffe*, Moritz; (yäf-fä; b. Berlin, 1835.) German violinist and composer of several operas, quartettes and small pieces; also distinguished quartette leader.
- Jahn*, Otto; (yän; b. Kiel, 1813; d. 1869.) The celebrated biographer of Mozart, also noted archæologist, philologist and music and art critic; director of University Art Museum, Bonn, and occupied chairs of classical philology and archæology.
- Janiewicz*, Felix; (b. Wilna, 1762; d. 1848.) A Polish violinist who settled in London, 1792; one of founders of Philharmonic Society.
- JANACCONI, GUESEPPE*; (c-än-ä-kō-nō; Rome, 1841-1816.) Pupil of Palestrina and teacher of Bains; author of a life of the former. In 1811 Maestro de Capella at St. Peter's.
- JANNEQUIN, CLEMENT*; (yän-nä-känh; flourished 16th century.) A remarkable French composer; follower, perhaps a pupil, of Josquin DePres. See history.
- Jarnowick*, Giovanni Marie; (c-är-nō-vëk; Palermo, 1745-1804.) Eminent violinist, and pupil of Lolli; became very popular in Paris; appeared in London, 1791.
- Jenkins*, John; (Maidstone, 1592-1678.) English player of the lute and other bow instruments; musician in courts of Charles I. and Charles II.
- JENSEN, ADOLPH*; (yën-sën, Königsberg, 1837-1879.) See biography.
- JOACHIM, JOSEPH*; (yō-äkh-ëm; b. near Pressburg, 1831.) Eminent violin player; pupil of Boehm and Mendelssohn; appeared at Gewandhaus concerts, 1843, and studied in Leipsic several years with David; head of the Berlin Royal Academy of Arts. His best work is the "Hungarian Concerto."
- JOMMELLI, NICCOLO*; (c-ō-mäl-lë; near Naples, 1714-1774.) Distinguished Italian operatic composer of the 18th century; prominent exponent of the school of Scarlatti and Pergolesi; active and successful in opera composition.
- Jonas*, Emile; (b. 1827.) A Jewish opera composer in Germany and rival of Offenbach in opera buffa; between 1847-66 professor of Solfeggio at Paris Conservatory.
- Jones*, Edward; (b. 1752 in Merionethshire; d. 1824.) Published musical and poetical relics of the Welsh Bards in 1786.
- Jones*, Robert; (1575-1630.) A noted English lutenist who published collections of airs and madrigals.
- Jones*, Sir Wm.; (b. London, 1746; d. at Calcutta, 1794.) Author of "The Musical Modes of the Hindus." Noted as an oriental traveler and scholar.
- JOSEFFY, RAFFAELE*; (yō-sëf-fë; b. Miskolec, 1852.) A Hungarian piano virtuoso. Studied latterly under Moscheles at Leipsic, and with Tausig. First appeared publicly 1870, and nine years later visited U. S. Distinguished by the daintiness, crispness and brilliancy of his playing; wonderful performer of chamber music.
- JOSQUIN, DE PRES*; (yō-känh dä-prä; b. Hainault, about 1445; d. 1521.) A Flemish composer; pupil of Ockeghem. The greatest of the early masters. See history.
- JULIEN, LOUIS ANTOINE*; (Sisteron, 1812-1860.) Noted band conductor; the first to bring a large orchestra to America. Entered the Paris Conservatory, 1833, and studied under Halévy; made his début as a conductor in London, 1838.
- Jungman*, Albert; (yüng-män; b. Langensalza, 1824.) Noted Vienna pianist, composer of excellent salon pieces.
- Kelly*, Michael; (Dublin, 1764-1826.) Composer of theatrical music, chiefly in London.
- Kelway*, Joseph; (London, 1736-1782.) Accomplished harpsichord player and organist; teacher to Queen Charlotte.
- Kent*, James; (Winchester, 1700-1776.) Organist of Trinity College, Cambridge, till 1837; subsequently of Winchester cathedral; published anthems late in life, but strongly marked by plagiarism.
- Kerl*, Johann C.; (Munich, 1628-1693.) A celebrated organist; pupil of Frescobaldi; predecessor of Sebastian Bach in method of resolving discords; composer of operas, fine church music, and other work.
- Kiel*. (kël; b. Puderbach, 1821.) Teacher of counterpoint in Berlin Hochschule for Music; composer of a requiem mass and oratorio.
- Kind*, Johann Friedrich; (Leipsig, 1768-1843.) A librettist of note who furnished the words of "Der Feischutz" for Weber; also wrote for Kreutzer, Preciosa; etc.
- King*, Matthew Peter; (London, 1773-1823.) Author of P. F. sonatas, songs, etc., and a "Treatise on Music" of much repute; from 1804 to 1819 wrote many operas, and an oratorio "The Intercession."
- Kircher*, Athanasius; (keerk-er; Fulda, 1672-1680.) A Jesuit monk, who, driven out of Germany in the 30 year's war in 1653, spent the rest of his life in Rome; wrote works on the value of sound and theory of composition, chiefly valuable for examples from instrumental music of Frescobaldi and other 17th century composers.
- Kirchgesner*, Marianna; (keerk-ghës-nür; b. near Baden, 1770-1808.) Noted blind performer on the glass harmonica, for whom Mozart composed a quintet.
- Knight*, Jos. Philip; (Bradford-on-Avon, 1812.) Distinguished writer of popular songs; author of "Rocked in the Cradle of the Deep." Visited U. S. in 1830.
- KNVETT*. Name of English musical family. *Charles*; (d. 1822.) With Harrison, established the vocal concerts, 1791; organist of Chapel Royal, 1796. *William*; (1779-1856.) Son of preceding; succeeded Dr. Arnold as composer of Royal Chapel, 1802; composer of exquisite glees and for forty years first English alto.
- Kachel*, Dr. Ludwig, Ritter von; (kü-kël; Stein, 1800-1877.) Noted for his "Chronologisch-Thematisches Verzeichniss," of all of W. A. Mozart's works.
- Kollmann*, August F. H.; (Eigelbostel, Hanover, 1756-1824.) Author of several practical treatises on harmony and composition; also accomplished critical musical analyst.
- KONSKI, DE*; (de kōn-skō.) Name of family of Polish virtuosi. *Charles*; (Warsaw, 1815-1867.) Prodigy at piano at seven, but did not realize early promise; teacher in Paris till his death. *Antoine*; (b. Cracow, 1817.) Brilliant executant; resides in London; known by his "Reveille du Lion." *Appollinaire*; (b. Warsaw, 1826.) Distinguished violinist; took lessons from Paganini in 1837, and became heir to the master's violins and compositions; solo violinist to Emp. Russia, 1853; director Warsaw Conservatoire, 1861.
- Kotzwar*a, Franz; (kōts-wär-ä; suicided, 1791.) Native of Prague; tenor player in a Dublin orchestra; dissolute vagabond; author of "Battle of the Prague," long a noted favorite, and other pieces.

Kotzeluch, Johann Anton; (kóz-zù-lük; Wellware, Bohemia, 1738-1814.) Chapel-meister Prague cathedral. *Leopold*; cousin of Johann, born same place, 1754: from 1771 to 1777 wrote a number of successful ballets and pantomimes; 1778 P. F. master of Archduchess Elizabeth and favorite teacher of Vienna aristocracy; succeeded Mozart as court composer in 1792; beside other works, author of grand operas "Judith," and "Deborah and Sisera."

Kraft, Anton; (Pilsen, 1752-1820.) Distinguished cellist; chamber-musician to Prince Grassołowitch, Vienna, 1790, and to Prince Lobkowitz, in whose service he died, 1795. Highly valued by Haydn for his purity of intonation.

KREBS. Name of noted musical family. *Karl*, August; (b. Nuremberg, 1804.) Pupil of Seyfried, at Vienna; 1827-1849 head of Hamburg theatre; 1850-1871 court chapel-meister at Dresden. *Mary*, daughter and pupil of former; at eleven appeared at Meissen, as PF. virtuoso; Gewandhaus, 1865; London Philharmonic, 1874, and has made successful tours in Europe and America.

KREBS. Family of German organists. *Johann Tobias*, pupil of Bach; was organist at Buttelstadt, where he died. *JOHANN LUDWIG*, his son, was pupil in Bach's special class for nine years, and a favorite of the great master; organist successively at Zwickau, Zeitz and Altenburg, at the latter place from 1756 till his death in 1780. He left a "Klavier-Nebungen" (4 parts), containing chorals with variations, fugues and suites; sonatas for clavier and for flute and clavier, and trios for flute. His son *Ehrenfried, C. T.*, succeeded him as court organist at Altenburg, and on his death was succeeded by his younger brother *Johann*.

KRECHMER; (krësh-mër; b. Ostretz, Saxony, 1830.) Studied composition under Otto, and the organ under J. Schneider, at Dresden, where became court organist, 1863. His composition, "Die Gusterschlacht" took the prize at the first German Saengerfest, at Dresden, 1865; also in 1868 prize at Brussels for a mass.

KREUTZER, CONRADIN; (kroit-sür; Moskirch, Baden, 1782-1849.) S. 1804 under Alzbrechtberger, at Vienna; through success of his first opera "Conrind von Schwaben," Stuttgart, 1812, became chapel-meister to king of Wurtemberg; conductor of Josephstadt theatre, Vienna, 1833-40.

KREUTZER, RUDOLPHE; (Versailles, 1766-1831.) A distinguished violinist and composer. His highest fame rests on his splendid concertos for the violin, but he achieved great success in dramatic composition, in "Jaann d'Arc," 1790; "Paul et Virginie," 1791; "Astanax," 1801; "La Mort d'Abel," 1810; intimate friend of Beethoven, who dedicated to him his celebrated Kreutzer sonata; with Baillot produced the famous "Methode de Violin." Ranked third in order of development, of the four great representative members of the classical Violin-School of Paris, composed of Viotti, Rode, Kreutzer and Baillot.

Krumpholtz, Johann Baptis; (Zlonitz, 1745-1790.) Pupil of Haydn; settled in Paris where became popular teacher and noted composer and harpist.

Kühnstedt, Friedrich; (koom-stet; Oldisleben, 1809-1858.) Music director at Eisenach, 1836 till death; composed many solid and effective organ pieces; noted for his art of preluding, and a treatise on harmony and modulation.

Kuhlau, Fredrich; (koo-low; Uelzen, 1786-1832.) Court composer at Copenhagen, where composed operas and enjoyed popularity.

KUHNAU, JOHANN; (kuo-now; Geysing, 1667-1722.) A remarkable musician, who became mus. dir. of Leipzig University, and conductor of St. Thomas schule. Invented the sonata as a piece in several movements, wrote dance tunes, and was the greatest composer for clavier up to Bach.

KULLAK, THEODOR; (Krotoschin, 1818.) Pupil of Czerny, 1842; Hofpianist to king of Prussia, 1846; with Stern and Marx founded Berlin Conservatorium, 1851, and 1855 started the "New Academic der Tonkurst."

Labitky, Josef; (b. Schonefeld, 1802.) A noted dance composer; ranks next to Lanner and Strauss; settled in Carlsbad.

LABLACHE, LUIGI; (la-bläh; Naples, 1794-1857.) A primo basso and operatic actor of European celebrity; without a rival in his time on the boards; singing-master to Queen Victoria.

LACHNER, FRANZ; (lák-nür; Rain, Bavaria, 1804.) One of the most distinguished of a celebrated family of musicians, of whom four brothers and two sisters each achieved distinction; s. under Sechter, at Vienna, and became intimate of Schubert; in 1836 became Hofkapellmeister at Munich, and in 1852 general music director. A composer of prodigious fertility, including oratorios, sacred cantatas, operas, grand masses, etc.; distinguished for his symphonies, and the orchestration of Schubert's "Song of Miriam."

Lacy, Michael R.; (Bilboa, Spain, 1795-1867.) Eminent violin virtuoso and actor; début in London, 1805; adapted many continental operas for the English stage.

La Fage, Juste A. L. de; (duh-lá-fáz; Paris, 1801-1862.) S. at Rome under Bainsi, 1828; published "Manuel Complet de Musique," 1836-38, and other works of value; left valuable library, with MS. of Bainsi and Choron to Bibliotheque nationale.

Lafont, Charles Philippe; (lá-fónh; Paris, 1781-1839.) Eminent violin virtuoso; pupil of Rode, whom he succeeded as solo-violinist to Emp. of Russia, in 1812; had public contest with Paganini at Milan.

Laidlaw, Anna Robena; (b. Bretton, 1819.) Brilliant piano executant; popular in Berlin; Schumann dedicated his "Fantasiestück" (op. 12) to her.

Lajeunesse. (la-zhü-nès; born, Chambly, Canada, 1851.) Family name of Mme. Albani. S. under Duprez at Paris; made her début 1870 as *Messina* in "La Sonnambula;" acquired fame as a superior soprano prima donna; married Ernest Gye, 1878.

Lamperti, Francesco; (lám-pär-tè; b. Savona, 1813.) Noted Italian vocal teacher. Among numerous celebrities instructed by him were Tiberini, and Albani.

LANIERE, NICHOLAS; (län-è-är; b. about 1590.) Composed music for Ben. Johnson's "Masques;" "Master of King's Musick," 1626, and marshal of the corporation of musicians, 1636; composed funeral hymn on Charles I., a pastoral on the birth of Prince Charles, and New Years' songs for 1663 and 1659.

LANNER, JOSEPH; (Vienna, 1801-1843.) Composer of dance music, and founder of school which Strauss perfected. Left numerous galops, quadrilles, polkas and marches.

LASSEN, EDWARD. Born, Copenhagen, 1830, but taken to Brussels while an infant; s. Conservatoire there, and took prize, 1844, as PF. player; 1847, for harmony, and the great government prize in 1851. His 5-act opera, "Le Roi Edgard," was produced at Weimar by Liszt in 1857, with great success; succeeded Liszt on his retirement from Weimar.

LASSUS, ORLANDO DI. See history, page 30.

Lasserre, Jules; (lās-sir; Tarbes, 1838.) S. Paris Conservatoire, 1853; prize-winner, 1855; solo cellist at court of Spain, 1859; settled in England, 1869; principal cellist under Sir Michael Costa and at Musical Union.

Laub, Ferdinand; (loub; Prague, 1832-1875.) Remarkable violinist; public performer at nine; attracted attention of Berlioz and Ernst, and sent to Vienna by Grand Duke Stephen, 1847; played at Musical Union, London, 1851; succeeded Joachim, at Weimar, 1853; Kammervirtuos at Berlin court, 1855; head professor of violin at Moscow Conservatoire, 1866. Died at Gries in the Tyrol.

LAUTERBACH, JOHANN C.; (lou't-ér-bók; b. Culmbach, Bavaria, 1832.) Distinguished violinist; gold medalist at Brussels Conservatory, under De Beriot and Fetis, 1851; professor of violin at Munich Conservatory, 1853, and principal teacher of violin at Dresden Conservatory since 1860.

LAWES, HENRY; (Denton, Wiltshire, 1595-1662.) Composed music for masques of Shirley and Carew, and the songs for John Milton's masque, "Comus;" composed the anthem "Zadok, the Priest," for the coronation of Charles II.

LE BRUN, FRANCESCO; (b. le-broun, Mannheim, 1756-1791.) Daughter of Danzi the cellist; in 1875 married Le Brun, the oboist; possessed a voice with natural range of F in alt, and of remarkable purity, which carefully improved by study made her one of the finest singers Germany ever produced.

LECOCQ, ALEXANDRE CHARLES; (le-kök; b. Paris, 1832.) Took 2d prize for fugue in Halevy's class at Conservatory, 1852; after many difficulties, had a brilliant success with the opera "Fleur de Thé," and followed with numerous popular operas; noted for light, gay and sparkling melodies; a rival of Offenbach.

Legrenzi, Giovanni; (lè-grän-tsù; Clusone, 1675-1690.) Distinguished conductor and composer; *maestro di capella* at St. Marks, Venice, from 1680 till his death; taught Lotti and Gasparini; Bach and Handel treated subject from his works.

Lejeune, Claude; (lèh-zhün; Valenciennes, 1530-1599.) Composer of Huguenot chansons, ranked with those of Lassus; made composer of chamber music to king Henry IV shortly before his death. His great work was the setting of Marot and Beza's Psalms, of great beauty.

Leo, Leonardo; (lè-ò; Naples, 1694-1748.) S. under A. Scarlotti, and teacher of Jommini and Piccini; the greatest of Neapolitan composers; author of 100 church compositions, including a "Miserere" for a double choir of eight voices, the oratorio "Santa Elena el Calvario," and superb "Ave Mario Stella," for soprano solo, two violins, viola and organ; also of fifty operas and dramatic cantatas.

Leslie, Henry David; (London, 1822.) Founded the choir of the 200 voices bearing his name, which took first prize at the Paris international contest, 1818; an accomplished composer of symphonies, anthems, oratorios, part songs and madrigals.

LESUEUR, JEAN FRANCIS; (lè-swür; 1763-1837.) Studied harmony under Abbe Rose. In 1798 produced successfully the opera "La Caverne;" nominated an inspector of the Conservatoire, on its formation, 1795; dismissed 1802 on account of a pamphlet; maitre de la chapelle to First Consul, 1804, succeeding Paisiello; brilliant success with "Ossian, on les Bardes," on opening of "Imperiale Academie;" succeeded Gretry at the Institute, 1813; twelve of his pupils gained the "grand prix de Rome," among them Berlioz, by whom he was held in great honor.

LICHNOWSKY, CARL, Prince; (lilk-nows-ki; 1758-1814.) Distinguished patron of music and friend of Mozart. His younger brother, count *Moritz*, was an intimate and faithful friend of Beethoven.

LIND, JENNY; (Stockholm, 1820-1888.) The world's greatest cantatrice; made her début in her native city, as *Agatha*, in Weber's "Frieschütz;" afterward played the principal part in "Euryanthe," "Robert le Diable," and "La Vestale;" studied under Manuel Garcia in 1841; studied in Germany in 1844 at Berlin; and appeared as *Norma* in that year; sang at the Gewandhaus, 1845, and in Vienna, 1846; appeared in London, 1847, where she won great renown. In 1849 she abandoned the stage, and thereafter confined her appearances to the concert-room. Spent two years in America, 1851-1852, and in latter year married Otto Goldschmidt; resided since 1856 in London.

LINDBLOD, ADOLF F.; (Stockholm, 1804-1878.) Pupil of Zelter, at Berlin; teacher of Jenny Lind; wrote folk-songs and an opera; called the "Schubert of the North."

LINDPAINTEK, PETER JOSEPH, VON; (Coblentz, 1791-1856. Said by Mendelssohn to be the best conductor in Germany; wrote twenty-eight operas and other works, distinguished by excellent art-form and brilliant melody. Member of nearly all continental musical institutions; received medal from Queen Victoria for dedication of his oratorio of Abraham.

LINLEY, THOMAS; (Wells, 1725-1795.) Conducted oratorios in conjunction with Stanley, and later with Dr. Arnold; father-in-law of Sheridan, for whom compiled the music of "The Duenna." Author of many dramatic pieces, the exquisite five-part madrigal, "Let me, careless," and "6 Elegies;" wrote music for Sheridan's Monody on Death of Garrick.

Lipinski, Karl Joseph; (lè-pín-ski; 1790-1861.) An eminent Polish violinist, friend of Paganini and later rival; concertmeister at Dresden 1839; wrote valuable violin music; best known by his "Military Concerto."

LISZT, FRANZ. See biography, page 389.

Lobkowitz; Noble Austrian family of which Prince Ferdinand (1724-1784) was the patron of Gluck in the beginning of his career, as his son, Prince Josef Franz (1772-1816), the patron of Beethoven.

LOCK, MATTHEW; (b. Exeter, d. 1667.) A noted early English composer of anthems and instrumental pieces for horns; also musical treatises.

LODER, EDWARD J.; (Bath, 1813-1865.) Wrote many operas of merit, of which the best was "The Night Dancers," cantata "The Island of Calypso," and many songs, including "The Brave Old Oak" and "Invocation to the Deep."

Loewe, Johann, C. G.; (Loebejuen, 1796-1869.) Distinguished singer, composer and conductor; conductor at Stettin and member of Berlin Academie. Received gold medal for opera "Die drei Wünsche," presented by Spontini, Berlin, 1834.

LOGER, JOHANN B.; (lò-zhè-ä; Kaiserslautern, 1780-1846.) Resided in England, 1790-1821, as PF. teacher and composer for military bands; noted as inventor of the chiropolast for guiding the hands of learners on PF., and was invited to Berlin to supervise its promulgation in Prussia. Died in Dublin.

LOLLI, ANTONIO; (lò-lè; Bergamo, 1730-1802.) An extraordinary self-taught performer on violin.

- LORTZING, GUSTAV ALBERT;** (Berlin, 1808-1852.) Composer and conductor; noted for comic operas "Die Veiden Schützen" and "Czaar und Zimmerman."
- Lotti, Antonio;** (lõt-të; Venice, 1667-1740.) Eminent composer; chapellmeister to court of Hanover; organist of St. Mark's, Venice, 1692, and maestro dc capella, 1736; distinguished for operas, oratorios and madrigals.
- Louis, Ferdinand, Prince.** Nephew of Frederick the Great, noted as distinguished musician and musical patron; intimate friend of Dussek.
- Lowe, Edward;** (b. Salisbury, d. Oxford, 1682.) Professor of music at Oxford, 1662; composed anthems and wrote musical treatises.
- Lucas, Charles;** (Salisbury, 1808-1869.) Composer to Queen Adelaide's private band, 1830; Princ. R. A. M., 1866; wrote symphonies, and the opera "The Regicide."
- LUCCA, PAULINE;** (look-kà'; Vienna about 1818.) A renowned soprano and actress of genius in lyrical dramatic representations; court singer for life at Berlin, 1863; favorite of Auber and Meyerbeer; married Baron Rapden, 1865.
- Lubeck, Charles H.;** (Allsen, 1799-1866.) Brilliant pianist and composer of berceux and tarantellas; kapellmeister at The Hague till his death.
- LULLI, JEAN BAPTISTE;** (lool-lë; Florence, 1633-1687.) Founder of French grand opera. See history.
- Lumley, Benjamin;** (London, 1812-1875.) Noted manager of London Opera, who introduced Jenny Lind and many noted singers and operas.
- Mace, Munas;** (Cambridge, 1613-1676.) Author of "Musick's Monument," 1676; invented the Dyphone, or lute of 50 strings, 1672.
- McFARREN, GEORGE A.;** (London, 1813.) Composer of symphonies, oratorios and overtures, whose works, with those of Sterndale-Bennett and Sullivan, enjoy the distinction of having been performed at the Leipsig Gewandhaus; also wrote many popular operas.
- Mackenzie, Alexander C.;** (Edinburgh, 1817.) S. under Stein at Swarzburg-Louderhausen, Germany; violinist in ducal orchestra; PF. teacher in Edinburgh, 1865; composer of "Cervantes, overture for orchestra," and piano pieces.
- Manzer, Joseph;** (månh-zä; Treves, 1801-1851.) Distinguished for his work in popular music; settled in Manchester, 1841. His "Singing for the Million" went through many editions.
- MALIBRAN, MARIA FELICITA;** (mål-ë-brån'h'; Paris, 1808-1836.) Daughter of Manuel Garcia; celebrated contralto prima donna and operatic actress who enjoyed European renown.
- Mapleson, James Henry.** A London impressario, well known in England and America; has introduced many European celebrities to this country.
- Mara, Gertrude Elizabeth;** (Cassell, 1749-1833.) Graduated at Leipzig, 1771; the first great singer of Germany; noted for her musical knowledge and brilliant style; sang at Handel commemoration, London, 1785.
- Marcello, Benedetto;** (mër-chål'-lë; Vienna, 1686-1739.) A distinguished composer and librettist.
- Marchesi, Luigi;** (mår-kå-së; Milan, 1755-1829.) Noted for his elegant person and exquisite soprano voice of female quality. Popular for many years in all the European capitals.
- Marchesi, Mathilde de Castrone;** (nëc Graumann; b. Frankfort-on-Maine, 1826.) S. under Nicolai at Venice and Garcia at Paris. Noted and successful teacher (taught di Murska and Gerster), and author of "Ecole de Chant."
- Marchesi, Salvatore;** (Cavaliere de Castrone.) Husband of above; teacher of singing in Conservatory at Vienna and Cologne; author of Italian and German songs and vocal text books.
- MARIO.** Conte di Candia; (mår-rë'-ë. b. Genoa 1812.) The greatest operatic tenor of this century; particularly distinguished in romantic drama; famous in Paris, London and St. Petersburg; married Madame Grisi; in 1843-46, took the place of Rubini in the famous operatic quartet comprising Tamburini, Grisi and Lablache.
- Marchetti, F.;** (mår-kåt'-te.) Prominent contemporary Italian composer of opera.
- MARPKG, FRIEDRICH WILHELM;** (mår-poorg'; Brandenburg, 1718-1795.) Distinguished German writer of theoretical works, analytical and historical; died at Berlin.
- Marschner, Heinrich;** (Mårsh-nër; Zittau, 1796-1861.) Dramatic composer of the romantic school; ranking next to Weber and Spohr; his best opera, "Hans Heiling" (1833), had a remarkable success and is still popular in Germany.
- Martinez, Mariann;** (mår-të'-nä; Vienna, 1744-1812.) Educated by the poet-librettist Metastasio, and in music by Haydn, while the latter occupied a garret in the same house; became distinguished as teacher and composer of oratorios.
- MARTINI, GIOVANNA BATTISTA, called Padre;** (mår-të'-në; Bologna, 1706-1784.) A famous teacher and author of works on counterpoint and musical history; teacher of Sarti and Mattei; visited by Mozart, 1780.
- Marx, Adolph Bernard;** (mårks; Hallé, 1799-1866.) Accomplished musical critic and theorist; intimate with Mendelssohn.
- Marxen, Eduard;** (b. Alrona, 1836.) S. under Seyfred and Bocklet, Vienna, 1830; became noted teacher at Hamburg; Brahms, his most distinguished pupil.
- Massi, Felix, M. V.;** (b. Lorient, 1822.) Distinguished French composer of operas, chorus-master to the Academie 1860; professor of composition at the Conservatoire 1866; succeeded Auber as member of the Institut 1872.
- Massenet, Jules;** (mås-së'-nä; b. Montaud, 1842.) Won Prix de Rome, 1863; distinguished for oratorios and ingenious suites d' orchestra, but more noted in opera; his "Don Cesar de Bazan" is among the best of late date.
- Matheson, Johann;** (Hamburg; 1681-1764.) A musician and composer of extraordinary versatility and ability; cantor of Hamburg cathedral; did much for development of the church sonata; noted on account of his duel with Handel.
- Mattei, Lito;** (må-tå'-ë; Bologna, 1750-1825.) Celebrated teacher and prof. counterpoint; pupil of Padre Martini and teacher of Rossini, Donizetti and Periotti.
- Mayer, Charles;** (Konigsberg, 1799-1862.) Pupil of Feld, at St. Petersburg; distinguished executant; died at Dresden.
- MAYER, JOHANN SIMON.** (Mendorf, 1763-1845.) Distinguished opera composer at Vienna; introduced use of the crescendo in orchestra; enjoyed great fame preceding Rossini.
- MEHUL, ETIENNE HENRI;** (må-hül; Civet, 1763-1817.) Wrote twenty-four operas in seventeen years, and many patriotic songs and cantatas; celebrated as continuing the work in opera of Gluck.
- MENDELSSOHN-BARTHOLDY, JACOB LUDWIG FELIX;** Hamburg, 1809-1847. See biography, page 355.
- MERCADANTE, SAVERIO;** (mår-kå-dån'-të; Allamura, 1797-1870.) Pupil of Zingarelli at Naples; a noted composer of operas, of which the most successful was "Elesca Claudio;" director of Naples Conservatoire, 1840.
- METASTASIO, PIETRO, C. D. B.;** (må-tås-tå'-së-o; Rome, 1698-1782.) A poet and one of the most famous librettists; wrote for Gluck and other masters.
- MEYERBEER, GIACOMO;** (Berlin, 1791-1863.) See biography, page 277.
- Milanolo, Theresa and Maria;** (me-lån-gl'-lë; b. near Turin 1827 and 1831.) Noted violin virtuosos, who had a great continental reputation from 1840 to 1845. Alcestis and Armida, in Gluck's great operas.
- Milder-Hauptmann, Pauline Anna.** Pupil of Salieri at Vienna, who won European renown as a singer and tragic actress.
- Miller, Edward;** (Munich, 1731-1809.) Organist of Doncaster 1756; author of "Elements of Thoroughbass and Composition."
- MILTON, JOHN.** Father of the great poet, who celebrated his musical abilities in a Latin poem, "Ad Patrem;" a skilled musician and writer of madrigals; died 1646.
- Molique, Bernard;** (mo-lëk; Nuremberg, 1803-1869.) Succeeded Rovelli as master of Munich band 1820; appeared at the Philharmonic, May 14, 1849, in his own A-minor concerto; remarkable executant and composer.
- Monk, Edwin George;** (b. Somerset, 1819.) Organist at York cathedral 1859; has published several anthems of merit and compiled the libretti of McFarren's oratorios.
- Monk, William Henry;** (b. London 1823.) Succeeded John Hullah as prof. vocal music in King's College, London, 1849; prof. National Training School for Music, 1876.
- Monsigny, Pierre Alexandre;** (mõnh-sën'-yë; St. Omer, 1729-1811.) Obtained fame by his first opera, "Les Aveux Indiscrets," 1759; last opera, "Felix, or l'enfant trouvé," was his most successful; never composed again.
- MONTE, PHILIPPE DE;** (mõn-të; b. Mons, or Mechlin, 1521. See history, p. 28.
- MONTEVERDE, CLAUDIO;** (mõn-të-vår-dë (Cremona, 1568-1643.) The originator of the modern style of composition. See history.
- Monticelli;** (mõn-të-shål'-lë; Milan, 1710-1764.) A famous opera singer, noted for his performances in operas of Pergolesi and Gluck.
- MOORE, THOMAS;** (Dublin, 1770-1852.) The celebrated poet; noted as a composer and singer of Irish melodies and ballads.
- Moriani.** Napoleon; (mõ-rë-å'-në; Florence, 1806-1878.) About 1839 recognized as the first tenor of Italy; appointed by Emp. of Austria "Virtuoso de Camera," 1841; preceded Mario in popular favor.
- MORLACCHI, FRANCESCO;** (mõ-låk'-kë; Penigia, 1784-1841.) A distinguished pupil of Zingarelli and Mattei; wrote cantata for coronation of Napoleon as king of Italy, 1807; achieved popular success in Italian opera; chapel-master of Italian opera for life at Dresden. From 1817 to 1841 wrote many operas, but his best work was a requiem on death of king of Saxony, 1827. Died on his way to Italy at Innsbruck.
- MORLEY, THOMAS.** Pupil of Byrd in 16th century. A noted composer of canzonets madrigals of the highest merit; also author of the first regular treatise on music published in England: "A Plain and Easy Introduction to Practical Musick."
- Mornington, Garret Colley Wellesley, Earl of;** (Dublin, 1735-1781.) Father of the Duke of Wellington; one of the best composers of glees and cantatas in England; also wrote vocal chants for choir purposes.
- MOSCHELES, IGNAZ;** (mõ-shë-lë; Prague, 1794-1870.) Renowned pianist, ranking after Hummel and before Chopin. See biography, page 293.
- MOSKOWSKI, MORITZ;** (mõs-kow-skî; b. Berlin, 1854.) Distinguished modern pianist and composer. See biography, page 544.
- MOUNT EGGUMBE; EARL, (1764-1839.)** A distinguished amateur musician and composer, whose Italian opera "Zenobia" was performed at the King's theatre, London, 1800 for benefit of Banti.
- MOUTON, JEAN, (moo-tõnh'; 1475-1522.)** An early French composer; pupil of Josquin and teacher of Willaert; musician to Louis XI. and Francis I. of France.
- MOZART, LEOPOLD;** (Augsberg, 1719-1787.) Father of the great composer, himself an excellent composer of oratorios, sonatas and dramatic music, and author of "Versuch einer gründlichen Violinschule," long the only Method for the violin.
- MOZART, WOLFGANG AMADEUS;** (Salzburg, 1756-1791.) One of the greatest masters of the musical art. See biography, page 133.
- Muller, Willhelm;** (Dessau, 1794-1837.) The finest German writer of lyric poems, many of which were set to music by Schubert.
- Murska, Ilma di;** (de moors-kå; Croatia, 1843-1888.) Pupil of Mme. Marchesi; 1862-1876 prominent prima donna, with brilliant soprano voice of 3 octaves compass; well-known in Europe and America; died in present year at Vienna in poverty.
- MUSARD, PHILIPPE;** (mü-sår'; Paris, 1793-1859.) A distinguished violinist, and up to 1852 the best composer of dance music and conductor of promenade concerts in France. Ranked next to Strauss.
- NAUMANN, JOHANN GOTTLIEB;** (now-mån; Blasewitz, 1741-1801.) Noted composer in his day; court composer at Dresden, 1763; and afterward capellmeister; teacher of Hummel, produced successful operas, and much church music.
- Nava, Gaetano;** (Milan, 1802-1875.) Eminent Italian teacher of singing, writer of vocal exercises, and author of a method (published at Leipzig and London); prof. at Milan Conservatoire for thirty-eight years.
- Neate, Charles;** (London, 1784-1877.) Fellow pupil of Field, and accomplished pianist; one of original members of Philharmonic society and for many years its director; introduced Beethoven's concertos in England.
- Neithardt, August Heinrich;** (në-thårdt; Schleiz, 1793-1861.) An able conductor and founder of the famous Domchor at Berlin, for whom Mendelssohn wrote his noble psalms and motets.
- NEUKOMON, SIGISMUND CHEVALIER;** (Salzburg, 1778-1858.) Pupil of Haydn; capellmeister at St. Petersburg; succeeded Dussek later in the establishment of Talleyrand; at Vienna composed a noble Requiem for the death of Louis XVI. for which in 1815 Louis XVIII gave him letters of nobility; 1816 maitre de chapelle to Dom Pedro of Brazil; in 1829 came to London, where met Mendelssohn at the house of Moscheles. Divided the remainder of his life between Paris and London, where his oratorios were very popular.

- Nicolai, Otto;** (nik-o-lī; Königsburg, 1810-1849.) A distinguished composer of operas, capellmeister of court opera at Vienna, 1841-1847; and very popular there; accepted similar appointment at Berlin, but died shortly after the brilliant success there of his "Die lustigen Weiber von Windsor," in 1849.
- NICOLINI.** Proper name Ernest Nicholas, b. Tours, 1834, a popular opera singer well-known in Europe and America.
- Niedermeyer, Louis;** (nē-dēr-mīr; Nyon, 1802-1861.) Pupil of Moscheles, settled in Geneva, and after in Paris; wrote operas of merit, but unsuccessful; accomplished writer of sacred music; died in Paris.
- NILSSON, CHRISTINE;** (b. Sweden, 1813.) Famous prima donna; sang in Italian opera from 1864 up to recently throughout Europe and America; voice of compass of 2½ octaves, moderate in power, but remarkable for its sweetness and brilliancy.
- Norris, Thomas;** (London, 1745-1790.) Celebrated soprano and tenor in oratorios; composer of anthems and six symphonies for strings, horns and oboes.
- Nottebohm, Martin Gaster;** (nüt-tō-bōm; Westphalia, 1817.) Scientific musical writer; noted for valuable critical researches of Beethoven's works.
- Nourrit, Adolph;** (noo-rē; Paris, 1802-1839.) For ten years held the first tenor role in all operas produced at the Académie; exceedingly skilled in use of the falsetto; prof. lyric declamation at Paris Conservatoire.
- NOVELLO, VINCENT;** (no-vīl-lō; London, 1781-1861.) Eminent organist; presided at organ in the "Creation" at Westminster Abbey Festival, 1834; an original member and occasional director of the Philharmonic; left England for Nice (where he died), in 1849. *Clara Anastasia*, his fourth daughter (b. 1818), became a remarkable high soprano, and achieved European distinction in oratorios; married count Gigliucci, 1843.
- NOVERRE, JEAN GEORGE;** (no-vār; Paris, 1727-1810.) Chief ballet master at Paris Académie, 1775; invented the ballet d'action, reformed the costume of the dancers, abolished routine in favor of taste, made composers conform their music to the dramatic situation and sentiment, and gave the pantomime intelligent as well as ocular interest.
- Oakley, Sir Herbert Stanley;** (b. Ealing, 1830.) Prof. of music, Edinburgh Univ., 1865; composed songs and duets with PF. accompaniment; Scottish national melodies.
- Oberthur, Charles;** (obēr-thoor; b. Munich, 1819.) Came to England under patronage of Moscheles, 1844, and since resided there; noted harpist and composer for his instrument.
- OBRECHT, JACOB.** One of the early Flemish masters in the 15th century; b. about 1440; chapel-master of Antwerp cathedral in 1491. See history.
- OFFENBACH, JACQUES;** (ōf-f'n-bāk; b. Cologne, 1819.) S. Paris Conserv., 1833; a clever and prolific writer of successful operettas.
- OKEGHEM, JOANNES.** Born Flanders early in 15th century and the first master of the great Netherland school. See history, page 27.
- O'Leary, Arthur;** (b. Killarney, 1834.) Prof. at London Academy and National Training School for music; composer of songs, dance-music, and PF. pieces, and editor of classic musical works.
- Oury, Madam;** (nēc Caroline de Belleville; Bavaria, 1806-1880.) A celebrated pianiste and composer. As executant ranked with Clara Wieck (Mme. Schumann), being more brilliant, but less impassioned; composed 180 pieces drawing-room music.
- OUSELEY, SIR F. A. GORE, BART;** (b. London, 1825.) A distinguished musician, composer and musical author; prof. of music at Oxford Univ.; composed oratorios, "Hagar" and "St. Polycarp," 70 anthems and much organ music; author of treatises on "Harmony, Counterpoint and Fugue, Form and General Composition," which are standard works.
- Pacchierotti, Gasparo;** (pāk'-kō-a-rōt' tō; Fabrino, 1744-1821.) The greatest singer in opera of second half of 18th century; maintained his reputation for 25 years at the European capitals.
- PACINI, GIOVANNI;** (pā-eshō'-nē; Calama, 1796-1867.) Celebrated composer of opera; author of "History of Music," "Treatise on Harmony" and another on Counterpoint.
- PAER, FERDINANDO;** (pūr; Parma, 1771-1839.) Maestro di capella at Venice at twenty; succeeded Spontini at the Italian opera, 1812, where remained till 1827; temporarily associated with Rossini in 1824-26. A leading representative of the Italian school preceding Rossini.
- PAGANINI, NICOLÒ;** (pāg-a-nō'-nō; Geneva, 1711-1840.) The most celebrated violin virtuoso. See biography, page 243.
- PAISIELLO, GIOVANNI;** (pā-ē-sō-ri'-lō; Tarento, 1741-1815.) The most important composer of the Italian school preceding the Rossinian period. Successful career as comic opera composer at Bologna, St. Petersburg, Paris and Naples.
- Palahiude, Emile;** (pā-lē-hēld; b. Montpellier, 1844.) Pupil of Halévy; won "Prix de Rome," 1860; author of charming songs, and operas "l'Amour Africain," and "Suzanne."
- PALESTRINA.** The great author of the archetype of ecclesiastical song. See history, page 40.
- PAREPA ROSA.** (Edinburg, 1836-1874.) Renowned cantatrice in opera and oratorios; came to America in 1865 with Carl Rosa, whom she married, and where she remained four years organizing their famous opera company.
- PASTA, GUIDETTA;** (b. Como, 1798.) A renowned operatic singer; soprano voice ranging from A to the highest D, and after a triumph in Paris, 1822, most celebrated operatic prima donna in Europe. She retired from the stage in 1847.
- PATTI ADELINA;** (b. Madrid, 1843.) Sister of Amelia; made her début in London, 1861, and from that time became famous; married Nicholini.
- PAUER, ERNST;** (pou-ēr; b. Vienna, 1826.) Distinguished composer of operas, but more noted for his performances in London in 1861, illustrating in chronological series the foundation and development of PF. playing and composition; succeeded Cyprian Potter in the R. A. M., and retained the class five years; PF. Prof. of National Training School, 1876, and examiner in Mus. studies at Cambridge University, 1879.
- PERUSCHI, JOHN CHRISTOPHER;** (pūr-poosh; Berlin, 1667-1752.) A German who settled in London in 1700; organist to Duke of Chandos, 1712; in 1730 published "Treatise on Harmony."
- PERGOLESI, GIOVANNA BATTISTA;** (pūr-gō-lā'-sū; Jesi, 1710-1736.) Distinguished composer of church music and operas; introduced new harmonic progression and chromatic combinations for the violin.
- PERI, JACOPO;** (pā-rō. A composer of latter part of 16th century whose musical drama "Euridice," composed for the marriage of Henry IV. and Maria de Medicis was the foundation of all modern opera. See history, page 42.
- PERRY, GEORGE;** (Munich, 1793-1862.) Composer of oratorios and operas; wrote "Death of Abel" and "Fall of Jerusalem."
- Petrella, Enrico;** (pā-trāl'-lā; Palermo, 1813-1877.) Composer at Naples of 19 successful operas, of which "Giovanna II. di Napola" was the chief.
- PEVERNAGE, ANDREAS;** (pā-vūr-nāzh; Courtrai, Flanders, 1543-1624.) One of the early Netherland masters. See history, page 28.
- PICCINI, NICCOLA;** (pū-chē'-nē, Bari, Naples, 1728-1800.) Noted composer of Italian opera of the school which Gluck overthrew; his op.-buffa "Cecchina" one of the most popular that ever existed; after successful career in Italy went to Paris, where engaged in the celebrated conflict with Gluck. "Didon," his best French opera, had a run of 250 performances.
- Pierox, Henry H.;** (Oxford, 1815-1873.) A superior English composer; composed oratorio "Jerusalem," 1852; in 1854 set to music second part of Goethe's "Faust."
- PLEYEL, IGNAZ JOSEPH;** (Austria, 1757-1831.) A prolific instrumental composer, the favorite and most distinguished pupil of Haydn. Capellmeister at Strassburg, 1793; wrote 29 symphonies and other works.
- PONCHIELLI, AMILCORE;** (pōn-tshē-āl'-lō; b. Cremona, 1834.) Successful composer of operas at Cremona and Milan.
- PORFORA, NICCOLA;** (Naples, 1686-1767.) Composer of operas and cantatas; conducted the London operatic house set up by the aristocracy of London in opposition to Handel.
- PRAEGER, FERDINAND C. W.;** (prē-gēr; b. Leipzig, 1815.) Settled in London, 1834; an accomplished musician and enthusiastic advocate of Wagner's methods.
- PRETORIUS, MICHAEL;** (Thuringia, 1571-1621.) A learned composer who has left musical writings of inestimable archaeological value.
- PURCELL, HENRY;** (Westminster, 1658-1695.) The chief figure in a distinguished English musical family. Composed songs, overtures and operas of great merit, and instrumental chamber music. Did much to advance and elevate art in England.
- Potter, Cyprian;** (London, 1792-1871.) Distinguished PF. performer, teacher and composer; PF. Prof. at R. A. M., 1822, and succeeded Dr. Crotch as principal, 1832.
- Quantz, Johann J.;** (Oberscheden, 1697-1773.) Celebrated flute player and composer; s. counterpoint at Vienna with Zelenki, pupil of Fux, and with Gasparini at Rome. He added the second key to the flute and invented the sliding top for tuning the instrument. Distinguished in Italy and France as a virtuoso; settled in Dresden, 1727, and at Berlin, 1741, where he became court composer and teacher of Frederick the Great. Left 300 pieces for the flute and 200 other compositions.
- RADZIWIŁ, PRINCE;** (Wilna, 1775-1833.) A singer and violincellist, but chiefly known by his "Compositions to Goethe's dramatic poem, Faust."
- RAFF, JAS. J.;** (raf.) See biography, page 472.
- Raimondi, Pietro;** (rā-ō-mōnd'-ō; Rome, 1786-1853.) A prolific Italian composer, but little known beyond the Alps. Professor composition Palermo University 1831.
- RAMEAU, JEAN PHILIPPE;** (rā-mō; 1683-1764.) An eminent French composer and theorist. See history, page 45.
- Randegger, Alberto;** (rān-dég'-gēr; b. Trieste, 1832.) Conductor, teacher and composer of various pieces. In 1868 was professor of singing at Royal Academy of Music, London, 1868, and later director.
- Randhartinger, Benedict;** (rānd-hārt-ing'-ēr; b. Lower Austria, 1802.) Composer, noted for his friendship of Schubert, who composed for him "Shöne Müllerin."
- RAVENSCHROFT, THOMAS;** (1590-1635.) One of the earliest English composers of psalms in England; prof. of music at Oxford; published "The Whole Book of Psalms."
- Rea, William;** (London, 1827.) Prominent English organist and conductor, who studied under Moscheles, at Leipsic.
- Reber, Napoléon Henri;** (rē-hā; Mulhausen, 1807-1886.) Composer of chamber music; professor of harmony in Paris Conservatoire, 1851; author of a valuable work on harmony.
- Reeve, William;** (1757-1815.) London composer of comic operas and dramatic pieces, and teacher of music.
- REEVES, JOHN SIMS;** (Kent, 1821.) An accomplished English singer and actor; successful in all styles of music; probably the greatest of British tenors.
- Redern, Count von Fr. Wilhelm;** (b. Berlin, 1802.) A Prussian composer and superintendent of opera.
- Reed, Thomas;** (b. Bristol, 1817.) Popular organist in London, who reconstructed and adapted much current music of church and theatre.
- Regibo, Abel B. M.;** (b. Renaix, Belgium, 1835.) Eminent composer and owner of the largest existing collection of old Antwerp clavecins; director of Renaix school of music, 1872.
- REICHA, ANTON JOSEPH;** (rik-kā; Prague, 1770-1836.) A noted musician, composer and theoretical writer, an intimate associate of Beethoven and friend of Salieri, Albrechtsberger and Haydn; in 1808 he removed to Paris; in 1829 was naturalized; in 1831 became a member of the Legion of Honor; here he was also professor of counterpoint in Paris Conservatoire; compositions chiefly chamber pieces of novel combinations.
- REICHARDT, ALEX.;** (rikh-hārt; 1825-1885.) Noted Hungarian singer and composer. First became distinguished by his rendition of the songs of Beethoven and Schubert; organized at Bologna a Philharmonic Society and was president of "Académie Communale de Musique."
- REINECKE, KARL;** (rīn'-nēk-ē; b. Altona, 1827.) Eminent German performer, conductor and composer; about 1851 he became professor of piano and counterpoint in Cologne Conservatory; director to the University of Breslau, 1859; conductor of the Gewandhaus concerts and professor of composition at the Leipsic Conservatory, 1860; compositions are refined and unsurpassed in arrangement for PF.
- REINKEN, JOHANN ADAM;** (rīn'-kēn; Deventer, Holland, 1623-1722.) A distinguished organist of Hamburg and last representative of the North German school of 17th century; Sebastian Bach journeyed twice to Hamburg to hear him, and was the last time, 1722, declared by him to be the future master of organ playing.

- Reinthal*, Karl Martin; (rĭn'-tāl-lĕr; b. Erfurt, 1822.) Conductor and composer of oratorios and part songs; connected with Cologne Conservatory 1853; organist at Bremen cathedral, 1858.
- Reissiger*, Karl Gottlieb; (rĭs'-sĭg'-ĕr; Wittenberg, 1798-1859.) A noted composer of operas and accomplished singer; traveled through Holland, France and Italy at instance of Prussian government to inquire into the musical condition of those countries; director of German opera at Dresden, and 1827 appointed to succeed von Weber as conductor.
- REMENYI, EDUARD; (rĕ-mĕn'-yŭ; b. Hewes, Hungary, 1830.) A distinguished violinist; studied at Vienna Conservatory; being concerned in the Austrian insurrection in 1848, he fled to America, here continuing his career as a virtuoso. In 1853 he became the friend and protegé of Liszt. Solo violinist to Queen Victoria, 1854. Since 1879 he has remained in United States.
- Reyer*, Ernest; (rĕy'-ĕ; b. Marsailles 1823.) Opera composer and musical critic; succeeded David at the Paris Institute, 1876.
- RHEINBERGER, JOSEPH; (rĭn-bĕr-gĕr; b. 1839 in Liechtenstein.) A composer and organist; professor of counterpoint at Munich.
- Ricci*, Luigi; (Naples, 1808-1860.) Composer whose comic opera, "Crispino e la Comare" (1855), ranks among the best of Italian compositions of that class; kapellmeister of the Trieste cathedral, 1838; died in Prague insane asylum, 1860.
- Ricci*, Frederico; (Naples, 1809-1877.) Composer of opera; pupil of Bellini and Zingarelli at Naples; became director of music of Imperial Theater, St. Petersburg.
- Richter*, Ernst; (rĭk'-tĕr; b. Gross-Schönau in Lusatia, 1808, d. 1879.) German organist; composer of church music and writer on fugue counterpoint and harmony; succeeded Hauptmann as cantor of St. Thomas Schule, 1838.
- RICHTER, HANS; (b. Raab, Hungary, 1843.) Probably greatest living orchestral conductor; connected with Court Opera Theatre, Vienna, 1875; also conducted the Philharmonic concerts. Was intimate friend of Wagner, in whose operas he excels.
- Reis*, Ferdinand; (rĭs'; Bonn, 1784-1838.) Pianist and composer; pupil of Beethoven, whose life he published in conjunction with Dr. Wegeler; several times director of Lower Rheinisch Festival.
- Reitz*, Julius; (b. Berlin 1812, d. 1877.) Brother of preceding; celebrated violoncellist and composer; very prominent as conductor and director; taught composition in Leipzig Conservatory, 1833; director of Gewandhaus orchestra in 1848.
- Rimbault*, Edward Francis; (London, 1816-1876.) Author of many musical collections and learned writer on music.
- Ritico*, A. G.; (b. Erfurt 1811.) Organist, composer and author of organ pieces and books; organist at Magdeburg cathedral, 1847.
- Robinson*, Joseph; (b. 1816.) Celebrated Irish conductor; founded, in 1834, "Antiĕnt Society," and Dublin Musical Society, 1876. *Fanny*, wife of above, a favorite pianist, and composed the cantata, "God is Love."
- Ronconi*, Giorgio; (b. Milan 1810.) A distinguished baritone; founded a school of singing at Granada; associated professionally with Thalberg; teacher of singing at Madrid Conservatory, 1874.
- Rooke*, William Michael; (Dublin, 1794-1847.) Teacher of piano and violin; instructed Balfe.
- ROSA CARL; b. Hamburg 1843.) Educated as violinist, but latterly known as successful conductor of opera.
- Rosenhain*, Jacob; (rĕ-sĕn-hĭn; b. Mannheim 1813.) Eminent pianist, teacher and composer; conducted a school of piano playing with J. B. Cramer in Paris.
- ROSSI, LAURO; (rĕs-sĕ; b. near Ancona, 1812.) A gifted composer, very popular throughout Italy; in 1870 became head of Naples Conservatory.
- RUBINSTEIN, ANTON GREGOR; (rŭ'-bĭn-stĭn.) See biography, page 481.
- RUBINSTEIN, NICHOLAS; (d. 1881.) Brother of Anton; pupil of Kullak and Dehn. In 1859 founded Russian Musical Society at Moscow and the Conservatory in 1864.
- ROSSINI, GIACHOMO ANTONIO; (ĕs-sĕ'-nĕ.) See biography, page 282.
- ROUSSEAU, JEAN JACQUES; (rĕs-sŭ'; Paris, 1712-1778.) A noted French philosopher and musical critic; composed one very successful opera.
- RUBINI, GIOVANNI BATTISTA; (rŭ-bĕ-nĕ; Bergamo, 1795-1845.) One of the most renowned singers of his day; associated with Bellini, Donizetti and Liszt; director of singing in Russia.
- RUDOLF, ERNST; (b. Berlin 1840.) One of the most eminent of living German musicians. Received piano lessons from Mme. Schumann and violin lessons from L. Ries, and later studied with Hauptmann and Reinecke. In 1865 became professor in the Conservatory of Cologne.
- Rummel*, Christian; (Bavaria, 1787-1849.) Pupil of Abbé Vogler; noted as a clarinet and pianoforte player. *Joseph*, son of above; (1818-1880.) Arranged 2,000 operas for the pianoforte; preceded Adolph Henselt as kapellmeister to the Prince of Oldenburg.
- SACCHINI, ANTONIO; (Naples, 1734-1786.) Celebrated pupil of Durante; compositions are both sacred and operatic, noted for graceful and elegant structure.
- SAINT-SAENS, CHAS. CAMILLE; (sĕnte-sĕ'-ĕn; b. Paris 1835.) See biography, page 502.
- Salaman*, Charles Kensington; (b. London 1814.) Composer who founded Musical Society of London in 1858.
- SALIERI, ANTONIO; (b. 1751 near Venice, d. 1825.) Composer of popular operas, but chiefly prominent as teacher of counterpoint, with whom many afterward noted musicians studied; among them Franz Schubert. He was a rival of Mozart and friend of Glück. In 1788 he became Court Capellmeister at Vienna, where he resided most of his life from 1778.
- SARTI, GIUSEPPO; (b. Faenza 1729, d. 1802.) Pupil of Padre Martin and an operatic composer of distinction and teacher of counterpoint in Venice and Milan; teacher of Cherubini. In 1779 he became successful over Paisiello in competition for directorship of Milan cathedral; here Cherubini became his pupil and assistant. In 1784 was chosen musical director at the court of Russia. Was also an acoustic theorist and invented a machine for counting sound vibrations.
- Sauret* Emile; (sŭ-rĕ'; b. Dun le Roi, Cher, France, 1852.) A prominent violinist; visited United States with Strakosch in 1872 and 1874; has appeared at Gewandhaus concerts yearly since 1876; a friend of Bilow, Rubinstein and Liszt, and composer of many concertos, seranades, etc.
- SCARLATTI, ALESSANDRO; (skĕr-lĕt'-tĕ; b. Tarpani, Sicily, 1659, d. 1725.) One of the greatest and most prolific of Italian composers; produced 115 operas and over 200 masses, though but few of them are extant. He was also a teacher in three of the Naples conservatories and many musicians afterward prominent were his pupils. Was honored as knight and royal conductor at Naples.
- SCARLATTI, DOMENICO; (b. Naples 1683, d. 1757.) Son of above; noted composer who invented the sonata form, afterward perfected by Haydn; contested with Mozart on harpsichord and organ with Handel, at Rome, 1798.
- Schad*, Joseph; (b. 1812.) Professor at Geneva Conservatory and a pianist and composer of note.
- SCHARWENKA, XAVER; (shŕ-wĕn-kĕ; b. Sarrente, 1840.) See biography, page 553.
- Schelle*, Johann; (b. 1789, d. 1837.) Teacher in Royal Musical Institute at Stuttgart, 1812; director of Frankfurt Musical Academy, 1817; founded the "Cæcilian Society."
- Schenck*, Johann; (skĕnk; b. 1753 in Lower Austria; d. 1836.) Noted as a thorough teacher of composition and PF., and for his early interest in and friendship of Beethoven.
- Schimon*, Adolf; (shĕ-mon; b. Vienna, 1820.) Studied under Berton and Halévy at Paris. Produced several operas; teacher in Leipzig Conservatoire, 1874-1877; professor of singing to the Royal Music School at Munich, 1877.
- Schindler*, Anton; (shĭnd-l'r; Moravia, 1769-1864.) A noted conductor who acted as aid to Beethoven and published a biography of that master.
- Schira*, Francesco; (tshĕ-r; b. Malta; d. 1815.) A distinguished conductor and opera composer of Italian school at London and Lisbon.
- SCHLEINITZ, CONRAD DR.; (shĭl-nĕts; b. in Saxony, 1805; d. 1881.) Noted for assisting Mendelssohn to the directorship of the Gewandhaus concert at Leipsic, and a founder of the conservatory, of which he was president for many years; was also a tenor singer of merit.
- SCHUBERT, FRANZ PETER; (shŭ-bĕrt; Vienna, 1796-1828.) See biography page 304.
- Schulhoff*, Julius; (shool-hŏf; b. Prague, 1875.) S. under Chopin, Liszt and Thalberg at Paris, 1842; PF. virtuoso and composer of chamber music; since 1854, lived in Dresden.
- Schulz*, Johann Peter; (shoolz; Lunenberg, 1747-1800.) Composer of *lied song*; director of Lunenberg theatre.
- Schumann*, Gustav; (shoo'-man; b. Holdenstedt, 1815.) Composer and PF. executant at Berlin.
- SCHUMANN, ROBERT; (Zwickau, 1810-1856.) The great master of the romantic school of composition. See biography, page 364.
- Schweitzer*, Anton; (shwĭts-sĕr; 1777-1787.) Composed many operas; chapel-master at Weimar and Gothe.
- SCHMITT, ALOYS; (shmĭt; b. Erlenbach, 1789; d. 1866.) Noted clavier player; became teacher in Frankfurt, 1816; among his pupils here was F. Hiller; composed many symphonies, piano pieces, etc.
- SCHNEIDER, FRIEDERICH JOHANN CHRISTIAN; (shuĭ-dĕr; b. near Zittau, 1786; d. 1853.) A teacher, conductor and composer of eminence; organist of St. Thomas church, Leipzig, 1812, capellmeister to the Duke of Dessau, 1821; established an institute, 1829; one of his pupils was Robt. Franz.
- Schober*, Franz von; (shŏb-ĕr; b. Sweden, 1798.) An Austrian poet and an intimate friend of Schubert, who set some of his poems to music. In 1843 associated with Liszt in service of Grand Duke at Weimar.
- SCHROEDER-DEVRIENT WILHELMINE; (shrĕh'-dĕr; Hamburg, 1804-1860.) Daughter of a favorite operatic baritone; gifted dramatic singer who won distinction in Beethoven's "Fidelio."
- Schroeter*, Christoph Gottlieb; (shrĕh'-tĕr; b. Saxony, 1699; d. 1782.) Long considered in German as the inventor of pianoforte, but his claims have now been set aside in favor of those of Christofori.
- Schroeter*, Johann Samuel; (b. 1750 at Warsaw.) Early sang at Gewandhaus concerts, and later distinguished as a piano player and composer; succeeded J. C. Bach as music master to Queen of England, 1782.
- Seeling*, Hans; (Prague, 1828-1862.) A composer of merit and brilliant PF. executant; made successful concert tours.
- Seligman*, Hypolyte-Prosper; (b. Paris, 1817.) A celebrated virtuoso on violoncello, and composer of fantasies for his instrument.
- Servais*, Adrien François; (sĕr-vĕwĕ'; Hal, in Brussels, 1807-1866.) S; under Platel, and rose to the first rank as a violoncellist; made successful tours through Europe; professor in Conservatoire at Brussels, 1848.
- Servo*, Alexander Nikol; (syĕ-vŏ; 1820-1871.) Russian composer of opera; friend of Liszt and Wagner.
- Seyfried*, Ignaz Xavier Ritter von; (sĕ-frĕd; Vienna, 1776-1841.) Composer of operas and church music; conductor of "Theater au der Wien," Vienna for 30 years.
- Silbermann*, Gottfried; (kleinobritsch, 1683-1753.) Made great improvement in pianoforte. See *Pianoforte*.
- Singer*, Edmund; (b. Hungaria, 1831.) Great virtuoso on violin; professor at Stuttgart Conservatory.
- Sivori*, Ernst Camille; (sĕ-vŏ'-rĕ; b. 1817.) Distinguished violin executant and composer of music for his instrument.
- Skraup*, (skroup; 1801-1862.) Bohemian composer of opera and church music; a prominent operatic conductor.
- Sloper*, E. E. Lindsay; (b. London, 1826.) S. under Moscheles, and Aloys Schmitt at Frankfurt; Vollweiller at Heidelberg, and Boisselot at Paris; settled in London as teacher, 1846; a distinguished executant and composer of PF. pieces.
- Smart*, Sir George; (London, 1776-1867.) Conducted many festivals in England from 1823 to 1836; taught Sontag and Jenny Lind; one of founders of Philharmonic and conducted many of its concerts; did much to promote classical music in England.
- Smith*, John Christopher; (Anspach, 1712-1795.) Pupil of Handel and composer of operas and oratorios.
- Smith*, Sidney; (b. Dorchester, 1839.) Studied at Leipzig, and settled in London as teacher, 1858; composer of popular PF. music.

- Soderman, Johann August;** (Stockholm, 1832-1876.) One of the greatest modern Swedish composers; chorus master of Royal opera, Stockholm, 1863; member of Royal Academy; composed many operettas and part songs and set to music the poetry of Bellman.
- SONTAG, HENRIETTA, COUNTESS ROSSI;** (Coblentz, 1805-1854.) A renowned opera prima donna. After her great success in Weber's "Donna del Lago," her career was one of unbroken success both on the continent and in England. Visiting the United States in 1852, she elicited the greatest enthusiasm. She died in 1854, of cholera, in Mexico.
- Speidel, Wilhelm;** (spī-dēl; b. Ulm, 1826.) Celebrated PF. virtuoso, ranking next to Liszt and Thalberg; founded Stuttgart Conserv., 1857, and private school, 1874.
- Speyer, Wilhelm;** (spī-ēr; Frankfort-on-the-Main, 1790-1878.) Prominent violinist and composer of chamber music; also noted for his *lieder*, of which several hundred have been published.
- SPOHR, LOUIS;** (spōr; Brunswick, 1784-1859.) See biography, page 236.
- SPONTINI, GASPARO LUIGI PACIFICUS;** (spōn-tō'-nē; Majolati, 1779-1851.) See biography, page 216.
- STAINER, JACOB;** (stā-nēr; Obsom near Innsbruck, 1621-1683.) The great violin master of the Tyrol.
- Stamaty, Camille Marie;** (stā-mā'-tē; Rome, 1811-1870.) A brilliant executant, fine composer and successful teacher of pianoforte. Gottschalk and Saint Saens were among his pupils.
- STARK, LUDWIG;** (b. Munich, 1831.) In 1857 founded celebrated Stuttgart music school with Lebert, Brochmann and Laiblin. Lebert and Stark are authors of "School for Pianoforte," and "Elementary Instruction Book of Singing." This school is largely attended by English and American students.
- Standigl, Joseph;** (stān-dīg'l; Wollensdorf, 1807-1861.) A great Austrian basso, distinguished in opera and oratorio; created the part of Elijah at the Birmingham Festival, 1846, singing the music at sight at the grand rehearsal; immortalized the songs of Schubert.
- STEFFANI, AGOSTINE;** (stēf-fā'-rē; Costelfranco, 1665-1730.) A remarkable singer and composer of his time; an early writer of opera in Italy and Germany.
- Steibelt, Daniel;** (stī-bēlt; Berlin, 1755-1823.) In his day a renowned musician and composer, who was ranked with Beethoven at Paris, but his works have disappeared, having no permanent value. His concerto in E, containing the "Storm" ronde, was exceedingly popular in England.
- Stevens, Catherine;** (London, 1794-1882.) A noted London opera and oratorio singer; married the Earl of Essex, 1838, whom she survived forty-three years.
- Stern, Julius;** (Breslau, 1820-1883.) An able conductor and teacher who founded the famous conservatory bearing his name in Berlin; had few equals as conductor.
- Stradella, Alessandro;** (strād-dāl'-lā; Naples, 1645-1670.) A noted composer of his time, whose history is shrouded in mystery; assassinated at Genoa.
- Stradevari, Antonius;** (strā-dē-vā'-rē; Cremona, 1644-1737.) Head of the renowned family of violin-makers.
- STRAKOSCH, MAURICE;** (Strāk'-osh; b. Hamburg, 1825.) Well known composer, conductor and impresario.
- STRAUSS, JOHANN;** (strous'; Vienna, 1804-1849.) Renowned composer of dance music. See biography, page 331.
- SULLIVAN, SIR ARTHUR;** (b. London, 1842.) See history, page 59.
- Svensden, Johann Severin;** (ofēus-dēn; b. Christiana, Sweden, 1840.) Pupil of Leipzig and distinguished composer of admirable symphonies, quartets and other PF. music.
- Tallis, Thomas.** Distinguished English composer and organist of the 16th century. Celebrated for his skill in counterpoint.
- Tamberlik;** (b. Rome, 1820.) Distinguished tenor and teacher of singing at Madrid.
- TAMBURINI, ANTON;** (tām-boo-rē'-nē; 1800-1876.) Distinguished bass singer. Associated with Rubini and Lablache in the operas of Rosini and Bellini.
- Tappert, William;** (b. Silesia, 1830.) Teacher of piano at Berlin, and editor of "The Universal German Musical Journal" since 1878; great Wagnerian advocate.
- TARTINI, GIUSEPPO;** (tār-tō'-nē; 1692-1770.) Leading violinist of his time. Founded a violin school and new system of harmony. Discovered "Combination Tones." Author of the celebrated "Devil's Sonata."
- Taubert, Ernst E.;** (tow-bērt; b. 1838.) Critical writer and composer at Berlin.
- Taubert, Wm. C. C.;** (b. 1811.) Conductor at Berlin; also pianist and composer of considerable prominence. Author of Jenny Lind's "Birdling Song."
- TAUSIG, CARL;** (tow-sīg; 1841-1871.) See biography, page 531.
- Telemann, Geo. P.;** (tēl-ē-mān; Magdeburg, 1681-1767.) Prominently identified with the early history of music in Hamburg. Conductor there for 46 years, during which time greatly advanced musical culture, preparing the way for Mattheson and other distinguished successors.
- Teschner, G. W.;** (tāsh-nēr; b. 1800.) Teacher of vocal music at Berlin.
- THALBERG, SIGSMUND,** (tāl'-bērg; 1812-1871.) See biography, page 402.
- Thibaut, Anton;** (tō-bō; 1772-1840.) Professor of music in Heidelberg University, and author of a valuable work entitled "Purity in Musical Art."
- Thiele, Carl L.;** (thēl; 1816-1848.) Distinguished organist of Berlin. Left many difficult and valuable works for his instrument.
- Thomas, Ambrose C. L.;** (b. 1811.) Composer of French opera, and director of Paris Conservatoire. Best known in this country as the author of "Mignon."
- Tichatscheck, J. A.;** (tī-kāts'-chēck; 1807.) Noted tenor singer. For many years an actor prominently associated with opera at Dresden, Vienna and elsewhere.
- Tiersch, Otto;** (b. 1838.) Prominent theorist and writer upon music. Professor in Stein's Conservatoire at Berlin.
- TINCTOR, JOHANN;** (b. about 1435.) Founded Neapolitan school. See history, page 29.
- Todi, Maria F.;** (1748-1793.) A Portuguese singer who achieved great success in the principal musical centers of Europe.
- Todt, J. A. W.;** (b. 1833.) Eminent organist of the present. Teacher and organist in Stettin. A prolific composer of instrumental and sacred music.
- Toeffler, J. G.;** (tōp-fer; 1791-1870.) Versatile and prolific theorist and composer. Teacher in Seminary at Weimar.
- Tomascheck, J. W.;** (1774-1850.) Reputable Bohemian composer, pianist and teacher.
- Torelli, Giuseppe;** (tō-rāl'-ē; d. 1708.) Eminent Italian violinist. Inventor of the violin concerto and author of much chamber music.
- Tottmann, Albert;** (b. 1837.) Violinist and composer residing in Leipzig. Teacher of theory and aesthetics.
- Traetta, Tomaso;** (trā-ā'-tā; 1727-1779.) Opera composer of note in the Neapolitan school.
- TSCHAIKOWSKY, PETER;** (tschē--kāv'-skē; b. 1840.) See biography, page 520.
- Tschirck.** The family name of six brothers, all of whom were celebrated musicians.
- Uber, T. C. H.;** (ū-bēr; b. 1781, d. 1822.) Composer of operatic and church music; chappellemeister Brunswick 1807; director music at theatre Mayence 1814; cantor and director at Church of the Cross, Dresden, 1817.
- Ugolino, Vincenzo;** (ū-gō-lē'-nō; d. 1626.) Italian teacher and composer of prominence.
- Umbreit, Carl G.;** (oom-brīt; d. 1763.) Organist and composer at Sonne; pupil of Kittel; wrote some valuable sacred music.
- Urban, F. J.;** (b. Berlin 1838.) Teacher of vocal music; author of a valuable instruction book.
- Vaccaj, Nicolo;** (vā-tshā-ē; 1791-1849.) Italian opera composer of prominence. Produced many operas in principal Italian cities and in Paris; teacher of composition at Milan Conservatory in 1838.
- Valentini, P. F.;** (vāl-ēn-tō'-nī; 17th century.) Studied at Rome; composed a canon of great merit entitled "Nodus Salmonis."
- Valotti, F. A.;** (vāl-ōt'-tō; 1697.) Italian theorist and composer of church music; Master of Abbé Vogler.



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