

RUDIMENTS  
OF  
THOROUGH BASS,

FOR  
YOUNG HARMONISTS;

AND  
PRECEPTS FOR THEIR PROGRESSIVE ADVANCEMENT,

EXEMPLIFIED BY NATIONAL AIRS, SOLFEGGIOS, SERENADES, CAVATINAS, DUOS,  
TERZETTOS, GLEES, MADRIGALS AND CHORUSES.—INSTRUMENTAL  
GROUNDS, VARIATIONS, PRELUDES, MODULATIONS, EMBEL-  
LISHMENTS, SONATAS, TRIOS, QUARTETTOS, CRE-  
SCENDOS, CADENZAS, OVERTURES,  
AND SYMPHONIES:

WITH  
ANNOTATIONS, ANECDOTES, FAC-SIMILES,

AND  
*A HARMONICAL SYNOPSIS;*

ALSO,  
A SUCCINCT ACCOUNT

OF THE  
*Rise and Progress of the Philharmonic Society,*

RECENTLY ESTABLISHED IN LONDON.

BEING  
AN APPENDIX TO AN INTRODUCTION TO HARMONY.

BY  
WILLIAM SHIELD,  
MUSICIAN IN ORDINARY TO HIS MAJESTY.

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TO

JOHN CROSDILL, ESQ.

AS A TESTIMONY OF REGARD FOR HIS SUPERIOR TALENT,  
AND OF GRATITUDE FOR HIS GENEROUS FRIENDSHIP,  
THE FOLLOWING PAGES, WHICH WERE CHIEFLY WRITTEN  
UNDER THE ROOF OF HIS RESIDENCE,\*

ARE RESPECTFULLY INSCRIBED, BY

HIS OBLIGED AND FAITHFUL SERVANT,

WM. SHIELD.

\* At Escricke, the seat of Richard Thompson, Esq. where the author not only experienced the gratifying advantage of hearing the best music, but of examining the best foreign theories with accomplished linguists, and many other encouraging auxiliaries, which can never be erased from his memory.



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# APPENDIX.

## Thorough Bass.

THE reader is supposed to be capable of performing *elegant melody*, particularly if he be endeavouring to acquire a knowledge of *practical harmony*; therefore the superfluous elements of the *former* have not swelled the size of this volume, as its title only promises those essentials which will (it is hoped), be of greater importance to the student of the *latter*.

The chords in *Thorough Bass* being denoted by figures set over or under bass notes, what those figures indicate has been preferred for the commencement of the following instructions.

The figures 1, 2, 3, 4, 5, 6, 7, 8, are directors for the addition of unison, second, third, fourth, fifth, sixth, seventh, and octave to a given bass; all of which (except the first) are sounds more acute than the said bass.

It has appeared extraordinary to many, that the unison, being the self-same tone, should be designated by 1, as 2, 3, 4, 5, 6, 7, and 8, are elevations by degrees, on which account they are in many works called steps: architects and musicians number their scales differently, as the former's *first* step is an elevation.

However, we will suppose musical intervals to be spaces between two sounds, although the counting of them has been productive of as much altercation, as "whether the first day of the year 1800 was the commencement of the present century!" We *must* use part of the terms which ingenious harmonists have established, though, perhaps, others more proper might be sometimes invented.

Here follows the notation of the abovementioned intervals, in the natural

key of C, with a major 3rd.



The five horizontal lines are, by all writers, but by very few practitioners, collectively called a staff, for which the readers of old books will find staff. Although these latter eight notes (being in the treble staff) are an octave higher than the former eight on the bass staff, they are still called unison 2d, 3d, 4th, 5th, 6th, 7th, 8th, and more frequently used as such in thorough bass, than the real distances.



C, E, and G, (played or sung at the same instant,) produce that concord of sweet sounds, called in England the common chord, with its 3d major.



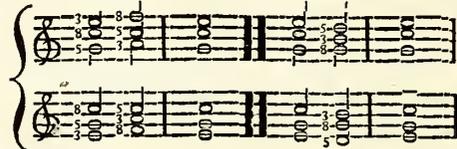
But concords with four sounds will be oftener wanted than those with three; therefore, the next arrangement of this fundamental chord includes the octave to the bass.



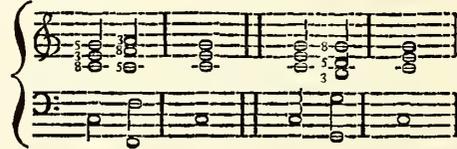
Either the 3d, or the 5th, or the octave, may be placed next to the bass, which different arrangements of the upper parts are termed three positions. Composers, by a more enlarged dispersion, produce three more positions, which the fingers cannot reach, therefore the exhibition of them is reserved for the article under the head of dispersed harmony.



The following short progression employs the common chord of C, the common chord of F, and the common chord of G; each of which consists of a fundamental bass, a major 3d, a perfect 5th, and a perfect 8th, in different positions.

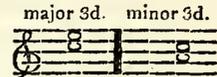


From which example the reader will perceive, and it will be useful hereafter to bear it in mind, that to ascend a 4th, or descend a 5th (with the bass notes), is considered by harmonists equivalent.



Beginners are recommended to play the chords which lie next the bass first, and afterwards the different positions alternately; as that mode of practising *all* the examples may greatly facilitate the gratifying accomplishment, reading and performing from scores.

The interval between C and E is greater than that between A and C; therefore, the former has been called a major, and the latter a minor 3d.



Performers on the Piano-forte may compute distances by the short and long keys of that instrument, naming the key which sounds the lowest note 1, and the next key above it 2, proceeding in the same manner up to 4 for a minor 3d, and to 5 for the major.



In the common chord to A with a minor 3d, if the octave to the bass appears, the chord is said to contain four parts.



The following example begins with it, and is first succeeded by the perfect chord of E, but with a major 3d. Immediately it appears again, but succeeded by the common chords of F, C, and F, with major 3ds, D with a minor 3d, E with a major 3d, when it appears again followed by D with a

minor 3d, E with a major 3d, which the said common chord of A with a minor 3d succeeds for the conclusion; all of which chords are comprised in eight bars, and in three positions.

good compositions seldom end with the 5th above.

or with the 3d.

therefore, this position is preferred, because it concludes with the key note uppermost.

Those who have only studied the elements of melody will perceive the reason why the G is made sharp in the chords which stand above E.

But lest they should have forgotten that the ascending scale in the minor mode of A comprizes G sharp, it is here inserted.

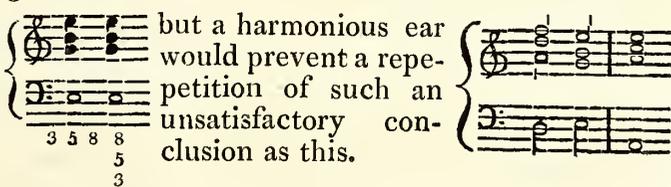
Harmony should never destroy the character of melody; besides, the conclusion of a composition in three or four parts, without a major 3d being heard in the chord immediately preceding the final key note or last chord, is displeasing to modern ears (those of Scotchmen or Irishmen excepted) I hope that I shall not be misunderstood in this place, by any one supposing that I am arraigning the taste of the Caledonian or Hibernian bards whom I venerate; for, had I not been partial to their original simplicity, I should not have succeeded in those imitations of it, which have by many been denominated my happiest productions.

The sharp placed above or below the bass note E,  is the signature which instructs the accompanier to play a major 3d and perfect 5th with it; for, were 3, 5, 8, placed singly and hori-

zontally, or altogether perpendicularly  and the sharp omitted, the accompanier who is

obedient to the letter (or rather the figure) of the law, would play a minor 3d;

but a harmonious ear would prevent a repetition of such an unsatisfactory conclusion as this.



An accompanier with a fine ear (although he may be without science,) often corrects a careless signature.

A common chord with its 3d minor succeeded by another with its 3d major, is an entertaining progression.

These two bars also afford important information relative to signatures.—It is a general rule to count every interval from the bass in conformity to the nature of the key; therefore, the sharps and flats denoted by the thorough bass signature are here accidentals, expressing major and minor 3ds: a natural is also used here to signify a major 3d, because the same bass note first carried a minor 3d denoted by a flat. The horizontal short line drawn from the figure 5— is called a mark of continuation, and implies that the said sound which expressed that 5th must be a part of the succeeding chord.



*The imperfect or diminished fifth.*

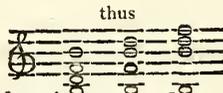
When F is placed above B thus  and sounded together, the imperfect 5th is heard; called so because its two notes are considered to be nearer to each other (by a minor semitone) than those which produce the perfect fifth; which will appear evident when the keys are counted in the same manner as before.



It is accompanied in three parts with a minor 3d,

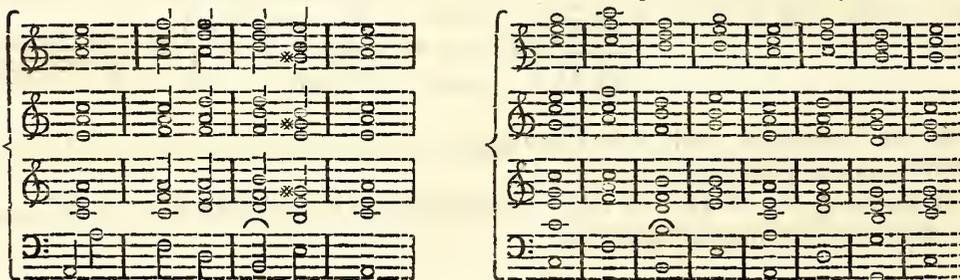


and in four with a 3d and 8th

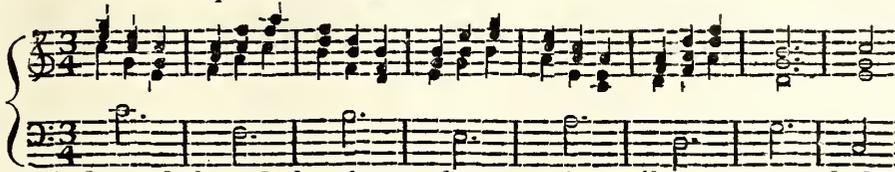


It is not customary either to begin or end a composition with it; therefore, the common chord of A with a minor 3d, the common chord of F with a major 3d, and the common chord of D with a minor 3d, precede it in the following example.

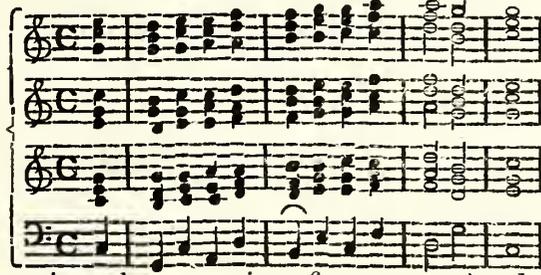
Two perfect chords to C and F with their 3ds major precede it in this example.



Here follows the same bass, but in triple time; the chords over which hop too much, but the example may be useful by exposing that impropriety. It may likewise revive in absent minds the three positions of six chords.



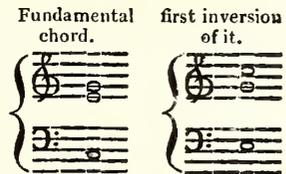
A small arch formed thus  $\frown$  has been almost universally recommended by didactic writers for the signature of the imperfect 5th; but voluminous composers have almost as universally preferred a figure. For I have examined many living works, even down to the year 1605, when thorough bass was invented, and have seldom discovered the arch, although I cannot help being an advocate for it when the chord is succeeded as in the above examples and in the following phrase; which (although it consists but of four bars) comprizes three species of common chords.



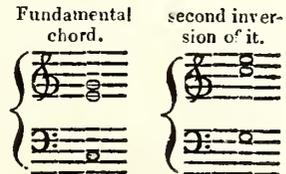
*Inversion.*

If I have been sufficiently explanatory, the reader will be well enough acquainted with the most perfect chord in harmony to proceed to the inversion of it.

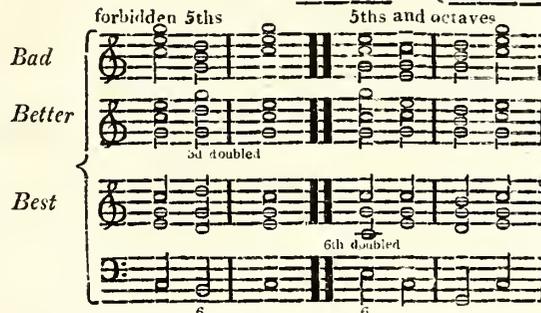
A chord is said to be inverted when the bass and one of its upper parts have changed places. Thus the common chord of C, by the 3d being taken for its bass, is converted into a chord called the 6th; its 6th having been the fundamental bass of the chord from which it is derived.



The second inversion is effected by taking the 5th for a bass, by which transformation it becomes a chord called the 4th and 6th; the 4th having been the fundamental bass of the common chord from which it is derived.



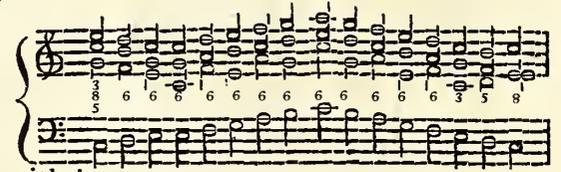
Any of the notes which compose the chord of the 6th may be doubled for a fourth part; therefore, the chord of the 6th is said to contain four parts when the 3d or the 6th to the bass is doubled. The 8th may also be doubled, but the latter does not appear in the following short progression, as it consists of only two perfect common chords and their inversions.



This arrangement of the chords in the first staff is objectionable, because they not only skip too much for thorough bass, but produce one of the most unpardonable trans-

gressions, by ascending and descending with perfect 5ths and octaves: the technical terms for which, are, *consecutive 5ths* and *8ths*, and *similar motion*.

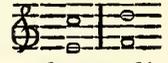
As the 3d and 6th were doubled for the fourth part in the last example, the 8th and 6th are doubled alternately in the next; in which every bass note is marked with a 6, except the first and last, as few compositions begin with the chord of the 6th and none end with it.



N. B. The third is the 6th's favorite companion; for, (in such excursions as the last) it is always welcome whether it be invited by a figure or not.

A striking instance has induced me to believe, that notes which produce major or minor 3ds will be more easily comprehended and remembered, than those which generate minor and major 6ths; although the latter be the inversions of the former.

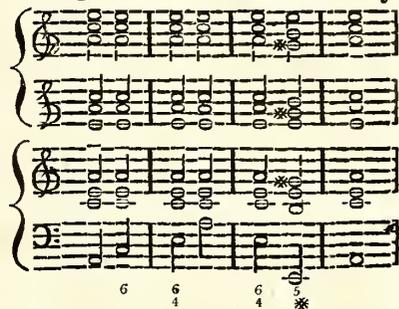
An enthusiastic admirer of Correlli's fifth opera being highly delighted with his lovely daughter's thorough bass accompaniment, while he was feelingly expressing the soothing Adagio at the commencement of the ninth solo, attributed the effect to her judicious arrangement of the chords. When this fascinating performance was concluded, he was anxious to know whether she was perfectly acquainted with *inversion*; for he classed her uncommon genius above her harmonical knowledge, from her frequent beautiful digressions from the thorough bass signature, which he feared might be beyond her comprehension. The interrogatories were first confined to 3ds, and the replies were correct; but when we proceeded to 6ths, as erroneous, she called the interval between E and C a major 6th, and that between F and D a minor 6th; whereas the reverse is exactly the case. Yet there is an easy mode of ascertaining the quality of inversion; for, if any interval be minor, its inversion must be major. This doctrine being of great consequence, will be fully illustrated hereafter.



### Second inversion of the common chord.

In the following short progression the chord of the 4th and 6th is twice introduced; first upon the bass note C, and afterwards upon G. Immediately after the double bar the common chord to C stands: **||** its first derivative (the chord of the 6th) is next; and its second inversion (the chord under consideration) follows: all of which chords are in three positions.

The chord of the 4th and 6th, which is the second inversion of the common chord of A with a minor 3d in three parts is written thus:  the effect of which impressively proves that no composition should either begin or end with it. By playing the following four bars it will be twice heard, which may appear extraordinary, as the right hand strikes the same notes for the fundamental chord and its two inversions. But all the parts of harmony are calculated from the bass; and when the 3d of a common chord is selected for the bass, it is simply called the chord of the 6th, although it be accompanied with a 3d; but when the 5th of a common chord is taken for its bass, it is called the chord of the 4th and 6th.

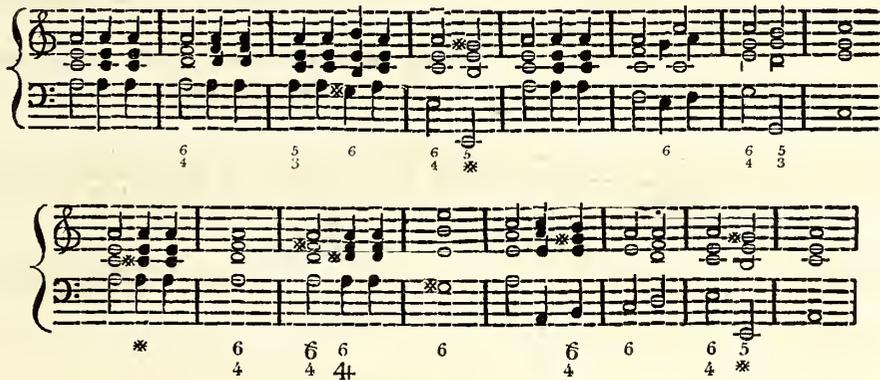


It was necessary to mark a 5 above the sharp in the common chord to E, because it was preceded by a 6 on the octave of the bass note bearing the same name.

When the figures 4 and 6 are thus affixed to A, the signature indicates these notes for its accompaniment.

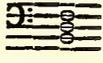


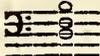
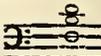
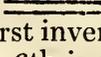
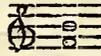
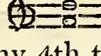
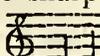
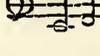
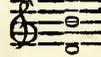
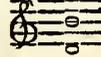
The 4th being perfect and the 6th minor, prove that the 4th and 6th to A, and the 4th and 6th to E (as above), are of the same species; and the latter may be called a transposition of the former. Both these chords are introduced in the two following examples, the last contains three species of the chord called the 4th and 6th.



The dash through the 6 and the 4 raises those intervals a minor semitone; in consequence of which, where they occur, a sharp is placed before F and D in the treble line.

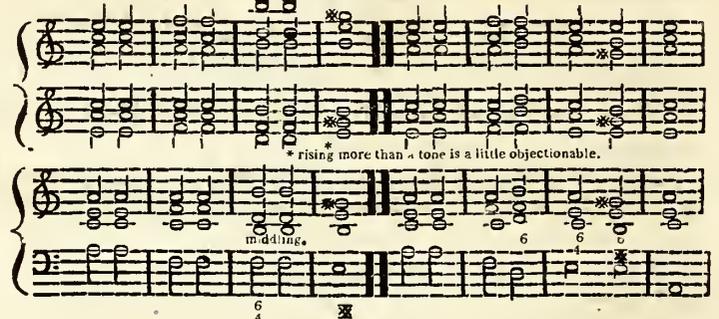
*Inversion of the chord called the imperfect or diminished fifth.*

It has been already observed, that when B, D, and F are written thus, and sounded together, the combination presents to the eye and to the ear the imperfect common chord; but when B, by inversion, is made the highest and D becomes 

the lowest note, the union loses a little of its character and all its name; for it is in this form called a  chord of the 6th; and when F is placed  the lowest, it then becomes a chord of the 4th and 6th. In the  imperfect common chord, the 3d is minor and the 5th diminished; in the first inversion of it, the 3d is minor and the 6th major; in the second inversion of it, the 6th is major and the 4th is said to be extreme sharp. It will appear strange that B, when placed above F thus,  should be called an extreme sharp 4th, as both notes are in the diatonic scale  of C in the major mode,  particularly as there is not any 4th to which the epithet sharp is  given; and the same B, when placed above D, is  only termed a major 6th. 

Neither this chord nor its two inversions are so often used as the same notes which compose them are, for three parts of another chord, which cannot be classed with common chords. But in the following example both the inversions of the chord under consideration are introduced; and, for the sake of uniformity, in four parts and in three positions.

The position of this chord here is too high for thorough bass.



\* rising more than a tone is a little objectionable.

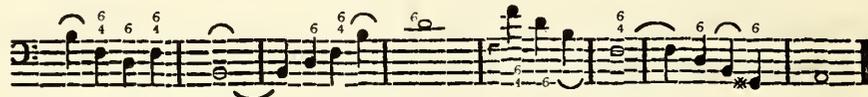
m. d. h. g.

Descending with an imperfect 5th to a perfect, is better than ascending to it; yet both should be avoided as much as possible.

A chord and its inversions may be repeated several times in various positions, before any of them are succeeded by a chord of a different description.



Some particular masters have figured such basses as the above in the following manner.



But, where motion has been given to the bass with the parts of one chord, the generality of composers have conceived that a thorough bass signature would have been superfluous.

I will close this exhibition of concords with two specimens of favourite simplicity: the one ancient (or rather old), the other modern (but not new), which do not employ more chords than those already given, and which I hope have been so thoroughly understood as to be well remembered.



The Interval term'd a seventh, when form'd with any two notes of the Diatonic Scale in the major mode can only be major or minor

major 7<sup>ths</sup> minor 7<sup>ths</sup> Yet when each note, of the said Scale, has a 3<sup>d</sup> a 5<sup>th</sup> and a 7<sup>th</sup> placed above it,



thus



It exhibits four species of harmonious compound, called Chords of the seventh:

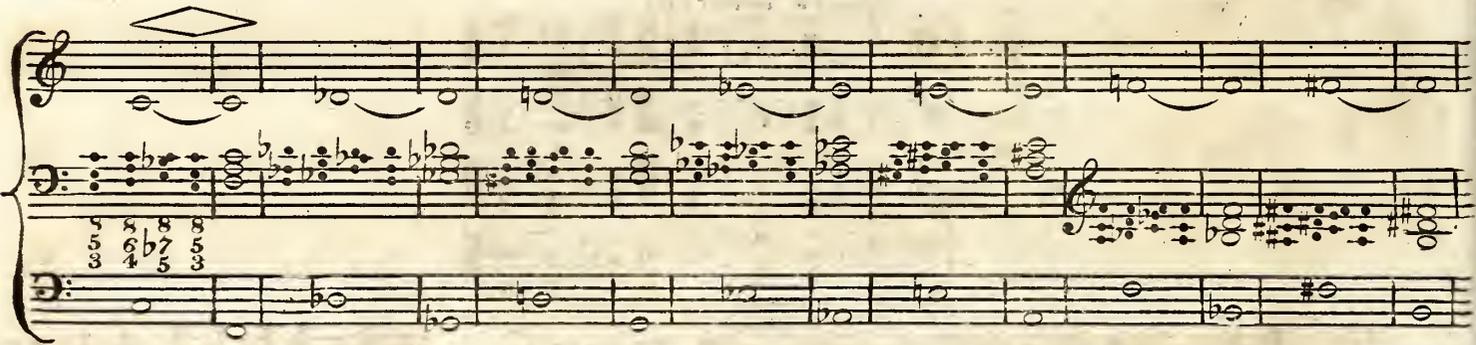
In those numbered 1 and 4, the 3<sup>ds</sup> are major, the 5<sup>ths</sup> perfect, and the 7<sup>ths</sup> major; In numbers 2, 3, and 6, the 3<sup>ds</sup> are minor, the 5<sup>ths</sup> perfect, and the 7<sup>ths</sup> minor, In N<sup>o</sup> 5, the 3<sup>d</sup> is major, the 5<sup>th</sup> perfect, and the 7<sup>th</sup> minor, In N<sup>o</sup> 7 the 3<sup>d</sup> is minor, the 5<sup>th</sup> imperfect, and the 7<sup>th</sup> minor; The different qualities of the 3<sup>ds</sup> and 5<sup>ths</sup> have been found a little perplexing, to those who have studied the whole of them together; It is therefore recommended to begin with N<sup>o</sup> 5, without noticing the others, until that most agreeable of all Discords, has made a lasting impression on the mind.

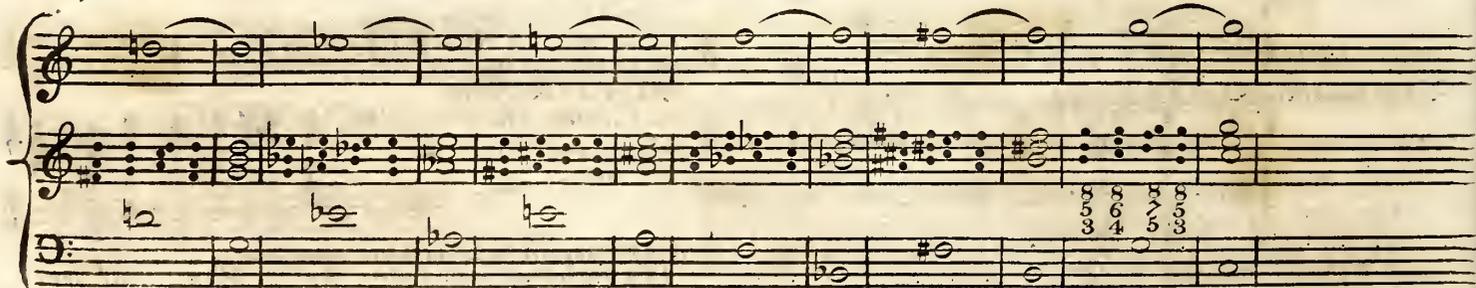
“Another Song, requires another day.”

It is the first chord in many modern Compositions, and few of any age end without its being the penultimate harmony, as when it is followed by the common chord of the Key note, they form the most satisfactory concluding perfect Cadence;



The improving practitioner shall now be relieved from the tiresome monotony, which a restriction to the Keys of C Major, and A Minor,<sup>(a)</sup> has hitherto occasioned; Previous to which, it will be necessary to acquire a readiness of striking the chords to chromatic basses, which a daily practice of the following Ascent, will amusingly facilitate, as the Discord, under consideration, appears in each alternate bar, preceded by two Concorde: Vocal Performers frequently improve their intonation, by sustaining the highest notes of such exercises, with crescendos, and diminucndos, When particular effects are wanted, parts of a chord are often omitted; The fifth of the full chord of the seventh, is here retrench'd to render the progression of the notes, which lie next to the bass, more melodious.





(a). This accommodating Elipsis, is now so universally understood, to mean C with a major 3<sup>d</sup> and A with a minor 3<sup>d</sup> that henceforth every other key, will be described in the same concise manner.

There are three Inversions of the four sounds which constitute the Chord of the seventh. The first of which is called the fifth & sixth, figured thus  $\frac{6}{5}$ ; the second Inversion is the chord called the third and fourth, figured thus  $\frac{4}{3}$ ; the third Inversion is the chord called the second, figured thus, 2 or thus  $\frac{2}{4}$   $\frac{6}{4}$ . There are likewise various positions of the Fundamental Discord and its Inversions. In the following Examples they are placed upon the accented bass note of each bar, and their resolutions on the succeeding unaccented part. (a)

Chord of the minor 7<sup>th</sup> major 3<sup>d</sup> and perfect 5<sup>th</sup> upon G with its inversions

The minor 7<sup>th</sup> major 3<sup>d</sup> & perfect 5<sup>th</sup> upon E with its inversions

The minor 7<sup>th</sup> to D, but with a minor 3<sup>d</sup> prepared & resolved (b)

The Major 7<sup>th</sup> accompanied with a major 3<sup>d</sup> & perfect 5<sup>th</sup>

This last Chord is disagreeable to the ear without being qualified by preparation & resolution & the ingredients to render it palatable, are not so readily obtained as those of other mixtures: It bears a conspicuous part in a progression which some Authors term A SEQUENCE, and others A CHAIN of SEVENTHS which are linked in seven different manners upon this bass.

- (a) Two Doctors of great celebrity prefer the terms strong and weak parts of the measure to accented and unaccented. \*The 5<sup>th</sup> may be omitted, and the octave to the bass, or to the third (if minor) taken instead of it: But the 7<sup>th</sup> or the 3<sup>d</sup> when the latter is major ought never to be doubled.
- (b) When the note which forms the Discord is part of the preceding Chord, the former is prepared; and when it descends one degree, it is resolved.
- (c) Some Theorists will not allow this to be a chord of the seventh because its bass rises a second instead of proceeding by leaps of a fourth ascending or a fifth descending.

When accidents are added, a modulation takes place, which altered Progressions (according to the opinion of some Authors) ought not to retain the appellation of Sequences, as the sharps and flats lead to new keys: perhaps Rotation might prove an acceptable Term, but I am almost afraid to coin new names for old Articles, having provoked sarcastic Wit, by calling this useful director  $\diamond$  a Rhombus.

In the Key of C major      C major      led by F# to G      by Bb to F      by G# to A minor

by D# to E minor      by C# to D minor

In the Key of A minor      From A minor      led by D# to E minor

by C# to D min:      Led by the perfect Cadence to C major

by F# to G major      by Bb to F major

In the above Examples, the major 7<sup>th</sup> in this chord resolved by descending a tone to the 3<sup>d</sup> but it as frequently ascends a semitone to the 8<sup>th</sup>

3 <sup>rd</sup> Position		<p>With the notes of the Ascending Scale in the minor mode of A, may be arranged 3 chords of 7<sup>ths</sup> which cannot be formed with those of the major mode</p> <p>all of which are produced by the mixture of G# with the natural notes</p>	N <sup>o</sup> . I.	N <sup>o</sup> . II.	N <sup>o</sup> . III.
2 <sup>d</sup> Position					
1 <sup>st</sup> Position					

7 8      prepared & resolved      prep.<sup>d</sup> & resol.<sup>d</sup>      7 5 6 4 6 3 6 7 5 4

Chord of the diminished 7<sup>th</sup> & its Inversions followed by their most natural resolutions in 3 positions.

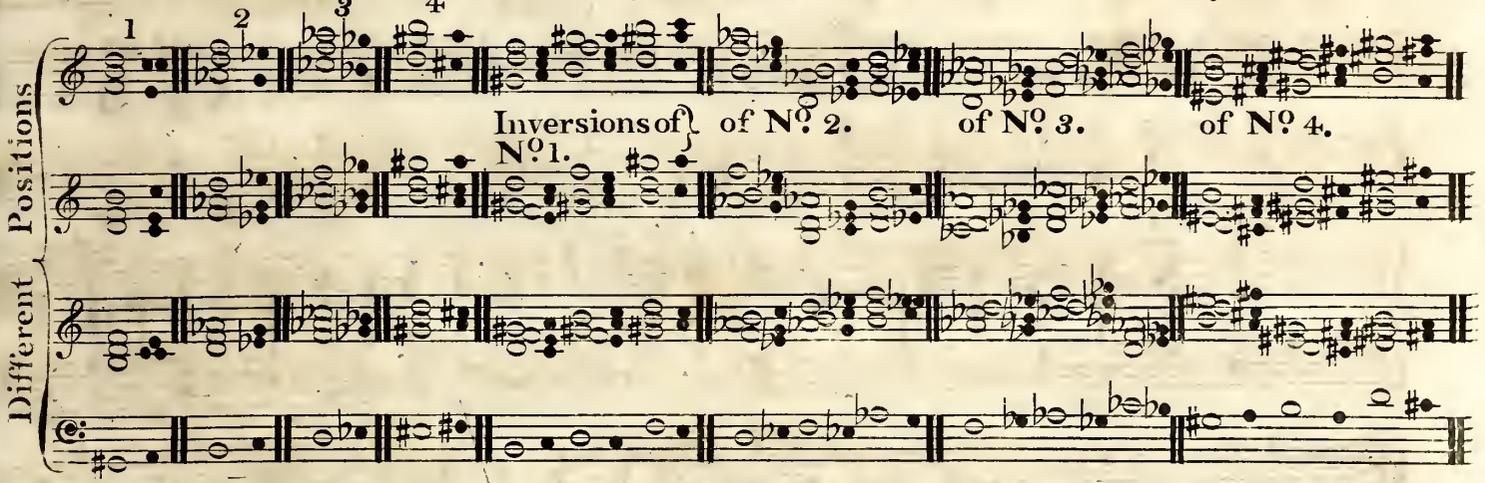
(a) It is hoped that the youngest practitioner will be enabled to play the chords in various positions and sometimes with five sounds when the notation only expresses four.

The diminished 7<sup>th</sup> in its simplest form, followed by its most natural resolution has already been exhibited; But its artful transformations, inversions, deceptive resolutions and surprises perhaps never will be circumscribed by Legislation; For the same keys of a Piano Forte which sound this favorite equivocal chord when written thus  will also sound this  & this  & this  Any of which may be transformed into a chord of the diminished 7<sup>th</sup> formed of three minor 3<sup>ds</sup>  or the 3<sup>ds</sup> may be dispersed by different positions and the chord still retain its name.

N.B. The Discords are expressed by Semibreves and their resolutions by Dots

Inversions of

N<sup>o</sup> 1.      of N<sup>o</sup> 2.      of N<sup>o</sup> 3.      of N<sup>o</sup> 4.



The above are all minor resolutions, But in these days of extravagant modulation, the diminished 7<sup>th</sup> is followed by Concords with major 3<sup>ds</sup> Twelve methods of going out of a chord of the diminished seventh are noted & figured in Rosseau's Dictionary, & the upper parts were arranged in the following manner by one of his worthy & ingenious Countrymen



In 1753 a learned Doctor in music censured a favorite Instrumental Composer when he discovered \*N<sup>o</sup> 8 in his Concertos. the Question & Answer of these two Disputants are so apposite that the reader may receive both amusement & instruction from their being quoted here.

“Suppose the Question were put to a young Practitioner in Thorough Bass what are the proper Consequents of G sharp in the Bass with a seventh figured to it? Would not his Answer be the G sharp is a plain Indication that A should be the following Note; & the Seventh which is F natural will expect to find its Resolution in E natural?” To this I need only observe, that as the Question is put to a Learner, So the Answer is such as a Learner only could give. But if he had put the Question to a Master, he would have shewn him, that these Resolutions may be varied many ways; & that otherwise it would be a vain attempt in the Composer to produce Variety in his Work, seeing every Novice might beforehand suggest, when any particular Chord was struck, what next was to follow.

There are two more chords of the Seventh, which cannot be formed with the notes of the Diatonic scale, on which account some Denominators have termed them Anomalous and others Spurious. The diminished 3<sup>d</sup> between D sharp & F natural is so discordant that the most licentious Composers prefer the following arrangement of the sounds:

Because the two notes which produced the exploded diminished third, from a change of position, are at the distance of an extreme sharp sixth in N<sup>o</sup> I. and the Interval is a tenth between them in N<sup>o</sup> II. As the best modern Compositions have been greatly enriched by their Inversions, they will be much employed in the illustrations of fashionable harmony.

The Discords are expressed by Semibreves and their resolutions by dots.

N<sup>o</sup> I. N<sup>o</sup> II

With Inversions & Resolutions With D<sup>o</sup>

Italian 6<sup>th</sup> German 6<sup>th</sup>

Those who resolve the Chord called the German sixth in this manner offend the cultivated Ear with consecutive 5<sup>ths</sup> which may be avoided by holding on the 3<sup>rd</sup> and 5<sup>th</sup> to part of the succeeding bass note. This chord is such an universal favourite that an effort has been made to bring it under the eye of the young harmonist upon almost every bass note and so arranged that it may be practised with pleasure in the following progression which has been honoured with the highest approbation of those unaccustomed to flatter.

$\begin{matrix} 6 & 5 \\ 5 & 4 \end{matrix} \quad \begin{matrix} 6 & 5 \\ 4 & \# \end{matrix} \quad \begin{matrix} 6 & 5 \\ 5 & \# \end{matrix} \quad \begin{matrix} b6 & 5 \\ 4 & \# \end{matrix}$

$\begin{matrix} 6 & 5 \\ 5 & \# \end{matrix} \quad \begin{matrix} 6 & 5 \\ 4 & \# \end{matrix} \quad \begin{matrix} 6 & 5 \\ 5 & \# \end{matrix} \quad \begin{matrix} 6 & 5 \\ 4 & \# \end{matrix}$

Having exhibited the nine sevenths and their Inversions we may now proceed to those more extensive compounds called Chords by supposition.

Before the Theories of RAMEAU & MARPURG became prevalent, these chords were described by different appellations, Modifications and Foundations the numerous adherents to the Doctrine of those celebrated Authors, are of opinion that CORELLI's favourite antipenultimate chord (the  $\frac{5}{4}$ ) is a branch of the Ne plus ultra of RAMEAU termed the eleventh: MARPURG's Ne plus ultra soars a 3<sup>d</sup> higher, in name, by being called the thirteenth. Many respectable Authors consider them to be Suspensions, Appoggiaturas &c: But whatever may be their proper titles and classifications, the consequence to an accompanier is to know what strings to strike when bass notes are figured accurately.

Different Chords of the 9<sup>th</sup> with five sounds and their full signatures      Elevenths with D<sup>o</sup>      Thirteenthths with D<sup>o</sup>

Several of these chords are extremely harsh, but when they are judiciously arranged in a progression of harmony they prevent sweetness from becoming satiety, which will be evident to those who practise and examine the best of the selections in which they bear so conspicuous a part.

Positions which differ from the above, and omissions of some of the sounds, and figures, render chords by supposition more agreeable to the ear and less embarrassing to the eye than when they lie in their full state in the order of thirds. The ninth is prepared by

a 3<sup>d</sup> or by a 5<sup>th</sup> I never read but one Author who asserted that the ninth may be prep<sup>d</sup> by an 8<sup>th</sup> & this is his example which no pure harmonist has followed. The ninth resolves by descending a degree, its bass may remain stationary or ascend a 2<sup>d</sup> 3<sup>d</sup> or 4<sup>th</sup>

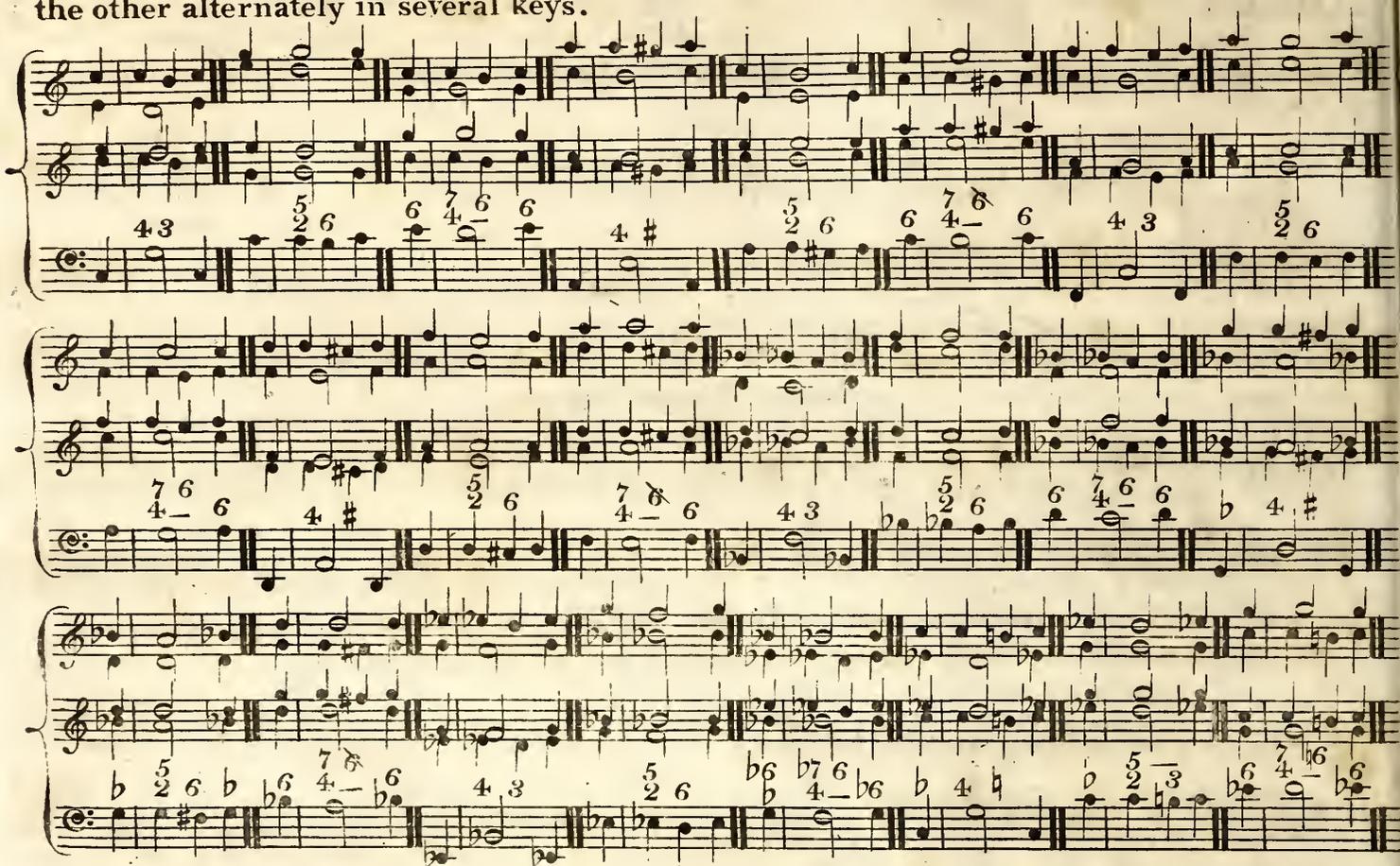
Examples of the 9<sup>th</sup> prepared & resolved

Examples of the 11<sup>th</sup> prepared & resolved. N.B. The 11<sup>th</sup> is figured by a 4

Examples of the 13<sup>th</sup> N.B. The 13<sup>th</sup> is figured by a 6

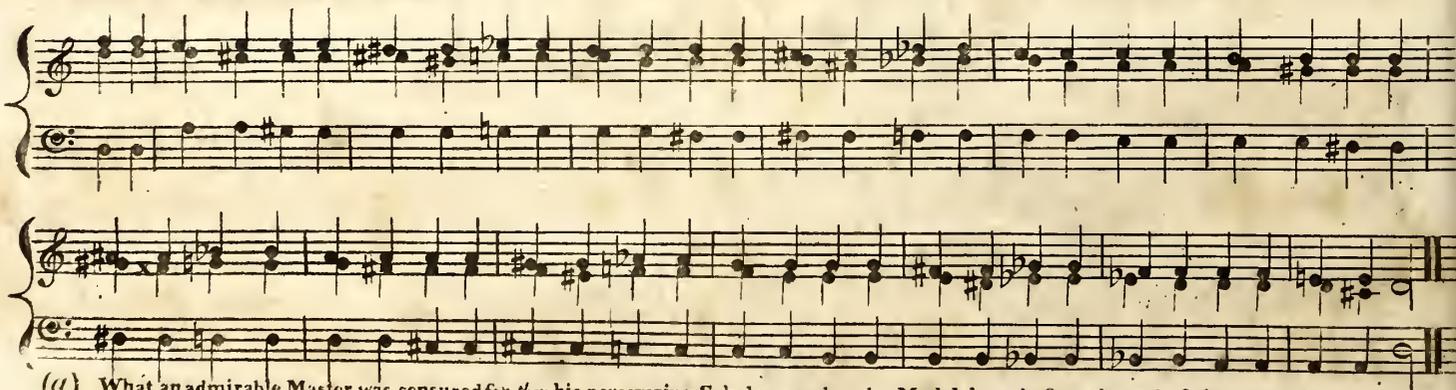
13<sup>th</sup> is figured by a 6

The chord of the 2<sup>d</sup> & 5<sup>th</sup> is a branch of the Eleventh which has not appeared in the preceding Examples: It only contains three real parts which may be inverted so as to become chords of the 4<sup>th</sup> & 5<sup>th</sup> & the 4<sup>th</sup> & 7<sup>th</sup> therefore to render the practice of these three chords a little entertaining  as well as instructive they are introduced in the following rotation of Cadences in which the treble of one becomes the bass of the other alternately in several keys.



How to cheat the Ear by unexpected mutations, is now the favourite study of artful Composers; but such progressions as the following "could not obtain tolerance in 1725."<sup>(a)</sup>

The discerning reader will perceive that the discord of the 4<sup>th</sup> (see the beginning of each bar) is properly prepared and resolved; but the sudden transitions from the Diatonic, to the Chromatic, and to the Enharmonic Genus, are authorised more by fashion than theory.



(a) What an admirable Master was censured for then, his persevering Scholar rendered a Model long before the end of the century.

A Voluminous Composer of Italian Operas told me that he had never been instructed to call any parts of harmony CHORDS BY SUPPOSITION But that after he had filled a large Book with Exercises on the sevenths & their Derivatives, his Master gave him the following Chords to arrange in different positions & in various keys, with their appellations affixed to them.

Thus: Major 9<sup>th</sup> 11<sup>th</sup> 13<sup>th</sup> Major 7<sup>th</sup> 9<sup>th</sup> & 4<sup>th</sup> Discord of the 4<sup>th</sup> & 6<sup>th</sup> 4<sup>th</sup> Major 7<sup>th</sup> & 9<sup>th</sup> & 4<sup>th</sup> & 5<sup>th</sup>

Chords of the ninth, of the 11<sup>th</sup> & of the 13<sup>th</sup> Extracted out of a capital Work lately published in Paris.

The 9<sup>th</sup> prep<sup>d</sup> by a 3<sup>d</sup> or by a 5<sup>th</sup> In 4 Parts we add the 5<sup>th</sup> or double the 3<sup>d</sup>

Of the Eleventh or Fourth The 4<sup>th</sup> can be re- Or in the 7<sup>th</sup> by the 8<sup>th</sup> prep<sup>d</sup> by a 3<sup>d</sup> by a 5<sup>th</sup> by a 6<sup>th</sup> by a 7<sup>th</sup> minor. by a 5<sup>th</sup> minor. solved in the ma- minor for 4<sup>th</sup>

When the Discord of the fourth is accompanied by a note of resolution that is to say by the 3<sup>d</sup> brought by contrary motion it must be at the distance of an 11<sup>th</sup> in order to form the 9<sup>th</sup> on the 3<sup>d</sup>.

Of the Thirteenth

This Discord is practised ordinarily on the 5<sup>th</sup> of the mode it is prep<sup>d</sup> by the 8<sup>th</sup> 3<sup>d</sup> & 5<sup>th</sup>

The last Discord is generally little known because it is little used, not suiting either the severe or free stile, consequently its Theory has scarcely been considered; The Ancients have not mentioned it, & the Moderns seem to have treated it but superficially; it cannot be employed in less than 4 Parts: the most usual resolution is made on the 5<sup>th</sup>. Yet it can be on the 3<sup>d</sup>. But for that reason the bass must ascend to the 3<sup>d</sup>. similar to the preceding articles.

When the Chords by Supposition are exalted thus, they appear more ornamental than useful

as the following example shows how the best masters arrange them in their Compositions.

The retentive Practitioners of the preceding examples must soon be sufficiently qualified to accompany the following portions of classical compositions without the chords being written above their basses, as heretofore; and should their positions be well chosen the Performers of the melodies and their Accompaniers will experience reciprocal Aid.

N.B. The highest notes of the chords should not be the same as those of the Violin part.

In those places where the melody proceeds by skips the chords should move by the smallest degrees. The treble of the 1<sup>st</sup> is the base of the 2<sup>d</sup>

The upper part of these Sonatas was composed expressly for a Violin, but I have repeatedly had the gratification of hearing it most charmingly performed on a Violoncello & accompanied with a Piano Forte by one of the best Conductors of Ancient music, who preserved the composers harmony by playing those passages of the base an octave lower which, in their original situation would have produced exploded Inversions: Here it may be useful to observe that the open 3<sup>d</sup> string G of the Violoncello is an 8<sup>ve</sup> lower than the open 4<sup>th</sup> string G of the Violin.

When the admirable composer of the subjoined TRIO was preparing it for Publication He held it of the greatest importance to figure his basses accurately.

Both long & short Strains are frequently played twice: and many Performers are anxious to introduce graces, flourishes, or variations during the repetitions, But all such additions as are prejudicial to the harmony should be avoided.



As many of the Selections have seven Sharps, or five Flats, marked at the Cliff, a frequent practice of a few scales, in these difficult keys, may enable Performers to acquire a facility in the execution of them; and that the Rule of the Octave may be played successively, without shocking the Ear, in six different major keys which gradually rise in pitch. A short Modulation is added between each of them.

N<sup>o</sup> I.

N<sup>o</sup> II. Is a minor semitone higher in pitch than N<sup>o</sup> I.

N<sup>o</sup> III. Is a quarter tone above N<sup>o</sup> 2. (altho' sounded with the same keys) and a major semitone higher than N<sup>o</sup> 1.

N<sup>o</sup> IV. A minor semitone above N<sup>o</sup> 3. and a tone higher than N<sup>o</sup> 1.

N<sup>o</sup> V. A major semitone above N<sup>o</sup> 4. and a minor 3<sup>d</sup> above N<sup>o</sup> 1.

N<sup>o</sup> VI. A minor semitone above N<sup>o</sup> 5. and a major 3<sup>d</sup> higher than N<sup>o</sup> 1.

In the minor mode of A.

In B minor.

The accompaniment to simple basses (which are not figured) is generally conformable to the Rule of the Octave But to those of Grandeur and Variety other chords are ingeniously mixed.

That sound which is begun on the unaccented part of a measure and is continued until a bar divides it, is called a syncopated note, more especially if it accompanies two different chords.

An Ascent & Descent with the Bass, Composed by Queen ELIZABETH'S favourite Org.<sup>st</sup> in 1591.

Figured bass notation: # 6 5 6 5 6 # 6 # 6 5 6 6 # 6 # 6

Syncopation is one of the most lasting beauties of the Ancients, for it continues to be the best part of modern Composition.

Oboi: ObII, ObI, Cres.  
 Flautie: Cres.  
 Violino 1mo: Andante, Cres.  
 Violino 2do: *mf*, Cres.  
 Bassi: *mf*, Cres.

Violins: *mf*  
 Viola: *mf*  
 Bassi: *mf*, Cres.  
 Lyrics: With softer beams and milder light Steps on the silver moon thro' silent, night

The Syncopated part of Music is seldom original, therefore its admirers are astonished and delighted whenever they hear the following unique Specimen, which flowed from the pen of a Composer "Whose matchless strains disclose, Alcestes' sufferings, Iphigenia's woes?"

Violino 1mo: *mf*  
 Violino 2do: *mf*  
 Oboe: *mf*  
 Viola: *mf*  
 Bassi: *mf*, Cres.

Corni e Trompette unisoni

Col Oboe

\*\*\* The passing notes are false relations but I hope they will not be condemned unheard

FOUR MOVEMENTS OF TRIPLE MEASURE, in which Syncopation is effectively introduced.  
DUET. For one Violin.

A single staff of music in 3/4 time, featuring a melody with syncopated rhythms. The key signature has one sharp (F#).

For two Violins or Oboes.

Two staves of music in 3/8 time, marked *Allegretto*. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#).

For two Violins, Tenor, and two Violoncellos: The latter of which play the notes of the Scale (only) with octaves.

Four staves of music in 3/4 time. The top staff is labeled *Violino 1<sup>mo</sup>* and the second staff is labeled *Violino 2<sup>do</sup>*. The third staff is labeled *Viola* and the bottom staff is labeled *Violoncello 2<sup>do</sup>*. The key signature has one sharp (F#).

For two Violins, and a Bass; constrain'd (as before) to the notes of the Diatonic Scale.

Three staves of music in 3/4 time. The top staff is labeled *Violino 1<sup>mo</sup>* and the second staff is labeled *Violino 2<sup>do</sup>*. The bottom staff is in bass clef. The key signature has one sharp (F#).

Owing to the Encomium of a musical Historian, and the humour of the spectator N<sup>o</sup> V; I have so often been applied to for the following beautiful Cavatina, that I employed a friend to write english words to it, restricting him to the measure and accent of the original Italian. 23

Adagio.

2<sup>d</sup> Verse — swell the anguish

sad - - - ly plea-sing Bird of

sor-row sad-ly pleasing Bird of sor-row sweetest Minstrel of the Grove Sweetest Minstrel of the

Grove From thy mournful Song I bor-row from thy Song I bor-row Tender

strains of Grief and Love Sweetest Minstrel From thy mournful song I bor-row Ten-der

strains of Grief and Love.

It is worthy of remark that the above vocal and Instrumental Sections are so interwoven that before one terminates the other commences; which artful unions abound in the best ancient Compositions

swell the anguish  
 ||:Swell the thrilling tones of anguish, ||  
 ||:Plaint with plaint I'll still combine; ||  
 ||:Till the flowing sorrow languish  
 Forth thy Heart's despair and mine,  
 Sweetest Minstrel.  
 Let thy flowing sorrow languish,  
 Plaint with plaint I'll still combine.

The dotted Bars are Guides to the necessary repetitions.

# THE MAGNANIMOUS CONQUERORS.

A correct performance of the following fine old Madrigal, will afford a delicious treat to the lovers of pure harmonies, form'd by the union of flowing Melodies; It is here first publish'd with english words, in the adaptation of which, special care has been taken to preserve the syncopated beauties, which are so judiciously dispersed throughtout this symmetrical Composition: and for the accommodation of Ladies, the real sounds of the Contralto and Tenor Parts, are expressed by their favorite Cliffs.

First Treble.

Heroes fam'd for their Va - - - lour, He - roes

Second Treble.

Heroes fam'd for their Va - lour, He - - - roes fam'd for their va - - lour,

The real sounds of the Counter Tenor expressed by the Treble Cliff.

Heroes fam'd for their Va - - lour, in - - -

The real sounds of the Tenor, expressed by the Bass Cliff.

Heroes fam'd for their Va - - lour,

Bass.

He - - - roes fam'd for their

fam'd for their Va-lour inspire the Ca-rol in-spire the Ca-rol inspire the Ca - - - rol - rol The

inspire the Ca-rol in-spire the Ca-rol in-spire the Ca-rol - rol The

- spire the ca - - - rol in spire the Ca-rol inspire inspire the Ca-rol - rol The

in - - spire - the Ca - - - - - rol in - spire the Ca-rol - rol The

valour their va-lour inspire the Ca - - rol inspire the Ca - - rol - rol The

mighty Con - - querors are crown'd with Laurel are crown'd with Laurel

mighty Con - - querors are crown'd with Laurel are crown'd with Laurel

mighty Con - - querors are crown'd with Laurel are crown'd with Laurel Virtue hath triumph'd

mighty Con - - querors are crown'd with Laurel Vir - tue hath tri -

mighty Con - - querors are crown'd with Laurel are crown'd with Laurel virtue hath triumph

Vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel o\_live

Vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel o\_live

Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel o\_live

ump'h'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel o\_live

Jus\_tice ends quar\_rel Jus\_tice ends the quar\_rel o\_live

Branch\_es and Doves com\_fort the Vanquish'd who bless the victors

Branch\_es and Doves com\_fort the Vanquish'd com\_fort the Vanquish'd

Branch\_es and Doves com\_fort the Vanquish'd who bless the victors

Branch\_es and Doves com\_fort the Vanquish'd

Branch\_es and Doves com\_fort the Vanquish'd who bless the victors

vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel

vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel

tri\_umph'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel

tue hath tri\_umph'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel

tri\_umph'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel

I have endeavour'd to court attention to this part of the Appendix with the Language of a profound Critick and sublime Composer who has raised the importance of national melodies by his discriminating Eye and harmonious Pen. "It may seem necessary to apologize for having dedicated so large a portion of the work to a subject hitherto considered but of little importance; it is a subject, however which I am not disposed to view in that light; one wherein much remains to be discovered, and the study of which every lover of music may prosecute. I am aware that some of the most eminent writers on the art have been inclined to disregard this species of music, because it was preserved by tradition?"

The following Air is here published with the permission of the accurate Editor of a most valuable collection of the Ancient music of Ireland: It is most assuredly genuine as my friend's veracity was never doubted and his opinion of its merits is happily expressed in the subjoined note which exactly corresponds with my own.\*

Andantino Spiritoso

In-spiring fount of chearing wine Once more I  
 see thee flow Help me to raise the lay divine pro-pitiate thy May-o May-o whose Va-lor  
 sweeps the field and swells the trump of fame May heav'n high pow'r the Champion shield & deathless be his  
 name of glo-ry's sons thou glorious heir thou branch of honor's root De-sert me not but  
 bend thine ear pro-pi-tious to my suit.

\* This song is very ancient, and composed long before the time of Carolan, by a poor dependent of Lord Mayo, whom he had taken from motives of benevolence under his roof, and whom the fear of continuing in his lordship's disgrace after having incurred his dis-  
 honour led to the birth to one of the finest productions that ever did honour to any Country

Several Ladies, who do credit to their Instructors by correct performances of Vocal harmony, particularly requested that the following beautiful Irish Air might be arranged for two sopranos and a base, placing every note of its elegant melody on the first staff that it might be occasionally sung by one voice

SIMPLICITY.

*AFFETTUOSO CON DOLCE MANIERA*

Sweet Child of na-ture Love-ly in fea-ture Let me clasp thee to my  
 breast Sweet Child of na-ture Love-ly in fea-ture Let me clasp thee to my  
 breast Sweet Child of na-ture Sweet Child of na-ture Love-ly in fea-ture Let me clasp thee to my  
 breast Sweet Child of na-ture Sweet Child of nature Love-ly in fea-ture Let me clasp thee to my  
 breast Al-though thy humble name's Sim-ple-ci-ty Thou wert born for Man's fe-  
 -li-ci-ty Sweet Child of nature Love-ly in fea-ture Thou shalt e-ver be ca-  
 -ress'd Al-though thy humble name's sim-ple-ci-ty Thou wert born for Man's fe-  
 -li-ci-ty Sweet Child of nature Love-ly in fea-ture Thou shalt e-ver be ca-  
 -ress'd Al-though thy humble name Al-though thy humble name's sim-  
 -ple-ci-ty Sweet Child of na-ture Love-ly in fea-ture Thou shalt e-ver be ca-  
 -ress'd Sweet Child of nature Thou shalt e-ver be ca-  
 -ress'd Thou shalt e-ver be ca-  
 -ress'd

The following Curiosity is said to be one of the most ancient Irish tunes, although it was printed in a most excellent Book of harmony dated 1673.

A more familiar notation than the original has been substituted and a figured bass added.

Cantus I  
Cantus II  
Medius Bassus

Callino Callino Callino Cas-tore me E-va Ee E-va Ee loo loo loo loo lee

Callino Callino Callino Cas-tore me E-va Ee E-va Ee loo loo loo loo lee

# 8 7 6 5 # # 8 7 6 5 # 6 4 # 5 4 #

I have conjecturally surmised that the harmony to the above church-like melody, and to many other tunes in the said book, was added by the reputed Composer of the bewitching and deathless music to MACBETH, by whom the Editor was addressed

Thus

“Thou kind Friend, whose pains and cares have been  
To publish this harmonious Magazine;  
Enjoy thy Labours; whilst we sing  
Peace to our Nation, Honour to the King.”

And thus by another learned Contrapuntist

“Those of thy former Publications, were  
Collected, but all these selected are  
With so much care, that such a numerous store  
In so good method, ne’er were done before.  
This Book shall prove (where men have souls to sing)  
A musical companion for a King.”

The following Air is supposed, by many, to have been the production of Ireland although it is published in a Collection of ancient British Harmony with the Welsh title “DIFYRRWCH GWYR DVFI.”

Sym

ANDANTINO MA CON ANIMA

A Ground base is one of the peculiar qualities of Welsh composition

In the Autumn I made an ex-cursion in Wales, Over ma-ny a mountain surrounded with dales I  
left lofty Snowden at break of the day, And ere the sun setting arriv'd at Wynn-stay in the vale of Llangollen be-  
neath the green shades Loves Peruyls were chaunted by Peasants and Maids.

Sym

On the Island of Anglesea great was my bliss  
Where the wild Irish waves lovely Llanidan kiss  
Where the old British welcome is render'd more dear,  
Where the mansions of Lords are all stock'd with good cheer,  
For the Cambrian blood yet enriches their veins  
And still in their hearts Generosity reigns.

Round the island I sail'd in the Anglesea Yacht,  
While the hearts of the Passengers beat pit-a-pat,  
For the wind during night so tempestuously blew,  
That none kept the Deck save the vigilant Crew;  
But the morn became mild and the whispering gales  
Reech'd our blessing the PILOT of WALES.

Whether the laws of Counterpoint were known among the ancient Bards or Minstrels, is a very questionable point; One of their Historians asserts that, “The Welsh do not sing in unison like other people, but in many different parts; so that when a crowd of singers meet as is usual in Wales, one hears as many different parts and tones of voice as there are performers”

The fine old tune of *SHEENKIN* may be sung in the described manner by 3 Persons

Those who are partial to variety, and divisions, may sing the 1<sup>st</sup> strain thus:

(a) There is a Professor, at present, distinguished by the title of Bard, who eminently proves his pretensions to it by lineage, performance and publications; in one of his works he truly observes that a famous English composer admired the following Welch Ground so much that he imitated it in a Catch.

(b) The ascension to a sharp 4<sup>th</sup> was an ancient prohibition — is now an admitted difficulty — and when accurately tuned a modern beauty.

\*\* The harmony of the Cadences might have been more complete, but the original base and melody of an Ancient Air (when effective) ought not to be mutilated.

It is less difficult, and more useful, to add symphonies and accompaniments for the Harp or keyed Instruments than for an Orchestra; In consequence of which many excellent collections have been recently published, But as I consider such additions to be protected property, I have not included any of them in my Examples. To a northern Editor I am greatly indebted for transmitting me the following apposite Anecdote, But I should swerve from my general rule, and publish inattention to other Editors, were I to exhibit more of the party's names than their Initial letters.

"This leads me to mention a circumstance which M<sup>r</sup>. R the husband of B communicated to a party of us, of whom M<sup>r</sup>. G was one. He said that H himself thought so highly of the Symphonies and Accompaniments which he composed for my Scottish and Welsh Melodies, that he had a great number of the MSS framed and hung on the walls of his rooms in Vienna at the time of R's visiting him! Such a singular compliment to our national Music from so great a man, seems not unworthy of being recorded."

The moderns unite the refinements of the German school with these artless strains; But the most learned musician of his time accompanied them with such figured basses as the following, the symphonies excepted, which for *his* ears, and Judgement, would have been too chromatic.

SLOW

The musical score consists of four systems of music. Each system has a treble clef staff with a melody and a bass clef staff with a figured bass. The first system is an instrumental introduction. The second system begins with the lyrics: "John Anderson my Jo John when we were first acquainted; Your locks were like the". The third system continues: "raven, your bonny brow was bent; But now your brow is bald John, your locks are like the snow; But blessings on your". The fourth system concludes with: "frosty pow John Anderson my Jo." and includes a double bar line. The figured bass notation includes numbers 6, 7, 5, 6, 6, b7, 6, 5, 7, 6, 6, 5, 6, 6, 6, 6, 6, 6, 5, 6, 5, 6, 6, 6, 6, 6, 6, 5, 6, 5, 6, 6, 7, 6, 6, 5, 3, 4, #.

2<sup>d</sup> Verse

John Anderson my Jo John, we clamb the hill thegither;  
 And mony a canty day, John, we've had wi' ane anither;  
 Now we maun totter down, John, and hand in hand we'll go,  
 And sleep thegither at the foot, John Anderson my Jo.

\* I have heard the first F<sup>♯</sup> sang sharp by those who were deaf to scottish beauties

The universal Harmonist (so frequently alluded to in this work) Condescended to accept of an engagement to set accompaniments for a Violin & Violoncello to an 100 Scots songs; & when he viewed some of the words & passages which generally appear uncouth to Foreigners, he requested that he might refer to me, instead of a Glossary, while he played his accompaniments with a Piano Forte, & sang the melodies: The Violin part to Todlenhame proved so delighting, that with it, & the melody, we formed a Vocal Duet; after which he observed that when he was first requested to harmonize this Air, he proposed to relieve its monotony by a progression to some of its relative keys; But the attempt convinced him that modulations & contrasts would destroy its character & prove less pleasing than its repeated passage.

**MODERATELY SLOW**

Violin

When I have a six-pence under my thum Then I'll get cre-dit in il-ka town But ay when I'm poor they

bid me gae by; O poverty parts good compa-ny. tod-len hame tod-len hame O! cou'd namy love come tod-len hame

A great & original genius in this Art & a professed admirer of the Scotch songs (some of which he published with an accompaniment) used to say, that he had blotted many a quire of Paper to no purpose, in attempting to compose a second strain to that fine little Air which in Scotland is known by the name of The Broom of Cowdenknows.

An ingenious German accomplished what baffled the Italian by annexing the following to it

Violins

Tenor

**SLOW**

The Mi-ser thus a shil-ling sees, Which hes o-bligh to pay With sighs resigns it by degrees, And fears 'tis gone for aye.

The Air as it was sung by the original Macheath & Polly in the season of 1727—8 arranged by one of the most learned Contrapuntists of that Period.

**SLOW**

The Mi-ser thus a shil-ling sees, Which hes o-bligh to pay With sighs resigns it by degrees, And fears 'tis gone for aye.

The Mi-ser &c

(a) The present Macheath sings the C marked flat in the sixth bar which produces an effect that has delighted our greatest Theorist It will appear strange that a flat should be used for a natural, but so it is in the Doctors Score.

32 A favorite singer of the following elegant scots melody, was accompanied in the year 1771 by four of the greatest performers in Europe, and the voice was supported, but not overpowered by the exptes. sive finger of its ingenious Harmonizer.

Oboe Solo. *mf* *p*

Violino. *mf* *p*

Viola. *mf* *p*

BASSO. *mf* *p*

**Larghetto**

*rinf* *Smorzando*

*rinf*

Be-neath a green shade a love-ly young Swain One

*f* *p* *8.*

*f* *p* *8.*

**Piano Forte only**

Evening re-clind to dis-co-ver his pain so sad yet so sweetly he war-bled his

*tr* *8.*

*tr* *8.*

Oboe

Violino

Viola

woe The winds ceasd to breathe and the Foun-tains to flow Rude Winds with com-pas-sion could

*tr* *8.*

*tr* *8.*

**Piano Forte**

The Composers of symphonies and accompaniments to scotish Songs, may profit by this excellent model to fashion others by

Ritornel at the end

Violino solo

hear him com-plain Yet clo-e less gen-tle was deaf to his strain

The first system of the score consists of three staves. The top staff is the vocal line, with lyrics: "hear him com-plain Yet clo-e less gen-tle was deaf to his strain". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has two flats, and the time signature is 3/4. There are trills (tr) marked above the vocal line.

of the 1<sup>st</sup> Verse.

*p cres f*

Oboe

*p cres f*

The second system features instrumental parts. The top staff is the Oboe part, and the bottom staff is the Bass part. The middle staff is the piano accompaniment. The key signature has two flats, and the time signature is 3/4. There are trills (tr) marked above the Oboe part. Dynamics include *p cres f*.

ad libit

voice

How

Oboe

viola

viola

*f* *p*

The third system features a vocal line and instrumental parts. The top staff is the vocal line, with the word "How" written below it. The middle staff is the Oboe part, and the bottom staff is the Bass part. The left side of the system has two staves for Viola. The key signature has two flats, and the time signature is 3/4. There are trills (tr) marked above the vocal line. Dynamics include *f* and *p*.

Oboe

Violino

Viola

Ritornel for the end of the 2<sup>d</sup> Verse

The fourth system features instrumental parts. The top staff is the Oboe part, and the bottom staff is the Bass part. The middle staff is the Viola part. The left side of the system has two staves for Violino. The key signature has two flats, and the time signature is 3/4. There are trills (tr) marked above the Oboe and Viola parts.

*tr*

The fifth system features instrumental parts. The top staff is the Violino part, and the bottom staff is the Bass part. The middle staff is the Viola part. The key signature has two flats, and the time signature is 3/4. There are trills (tr) marked above the Violino and Viola parts.

Violino

Oboc *f* *is.* *2.*

Viola *cres* *ad libitum*

Violoncello

Basso

Voice

Thro'

Violino

Violoncello Solo

Ritornel for the end of the 3<sup>d</sup> Verse.

Viola

Basso

Piano Forte

Violino

Viola

Basso

*f* *ad libitum* *f* *pp*

**CODA.**

But lengthens despair that lengthens de-

This judicious interruption of the perfect Cadence, will afford singers a favourable opportunity of

Oboc

Violino

Violoncello

Basso

spair

pp

displaying their Fancy and Feeling, which Audiences too often applaud during the concluding Symphony.

Viola

During my Infancy, I was taught to play and sing the following Airs, which were then called Border Tunes, and as many of my Subscribers Honour their native Counties, Durham, Westmorland, and Northumberland; for their gratification and to augment the Collector's stock of printed rarities, these hitherto neglected Flights of Fancy may prove conspicuous figures in the groupe of national Melodies.

THE KEEL ROW.

In this form it may be sung with a Voice of common compass, or played upon any fashionable Instrument.

I have frequently heard it with this hackney'd Piano Forte accompaniment.

Moderately Gay

Right Hand

Likewise with the left hand playing the Melody, and accompanied with the right, thus

When it is used for a Dance, more than two crotchets in a bar would fatigue the vampers of Basses and render the gait of the Melody inaudable.

For the Harp or any Key'd Instrument.

Distinct and Affectionate

(a) This natural simple Air, is an universal favourite and perform'd by the Duke of Northumberland's Piper, in a characteristic manner, which notation cannot well describe, I have various copies of it, but as they have been composed for an Instrument seldom heard with astonishment, except on the borders of England, a publication of them might have proved, an unessential part of this Work, Therefore the arrangements for the Piano Forte, Harp, Violin, and Violoncello, became a natural preference.

## The BLACK, and the GREY.

Pleasant and Jocund, but in a bold emphatical manner.

*fz*

The musical score consists of three systems of two staves each (treble and bass clef). The first system includes the instruction 'Pleasant and Jocund, but in a bold emphatical manner.' and a dynamic marking 'fz' at the end. The second and third systems continue the piece with various rhythmic patterns and articulations.

## THE LITTLE LAMBS.

Pastorale

A--wake ye dull sluggards, the dew's off the grass, And each blooming Shep-herd, con-

- ducts his sweet Lass, To the Hills of the Borders, for to hear the little Lambs, Crying ma - - - -

Pause the last time only. *Sym /r*

- - - - for the loss of their Dams.

The musical score is in 3/4 time and consists of four systems of two staves each. The first system is labeled 'Pastorale'. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics and includes a 'Pause the last time only.' instruction and a dynamic marking '*Sym /r*'. The piece concludes with a double bar line.

The Maidens are warbling<sup>2</sup> their pastoral lays,  
The Swains are all skipping like Fairies and Fays,  
And besides it is a pleasure, for to hear the little Lambs,  
Crying ma ma ma ma, for the loss of their Dams.

All nature is cheering<sup>3</sup>, the month being may,  
The Sun's brightest lustre, enlivens the day,  
On the white blossom'd Hawthorn, are perch'd the pretty birds,  
who sing to the Heart, more than Music, with words.

The Shepherd and shepherdess envy not wealth,  
The treasures they prize are Contentment and Health,  
And long may they nurture their innocent Lambs,  
That bleat on the Mountains for loss of their Dams.

## THE RUNNING FITTER.

The Chromatic Semitones in this tune, give it a modern colour, but whether it be an Original, or a Copy, a neat execution of it, has long been considered the necessary attainment, by the preferred Hopping Musicians. (a)

(a) A Hopping, is an annual Festivity, peculiar to the northern parts of England, at which, Relatives, and Friends, mingle in the merry Dance, and the whole scene, is a gratifying Picture, of active Content.

### GAN TO THE KYE WI ME MY LOVE. Or the Widows Ditty to her Child.

This affecting little song would have enhanced the value of the most voluminous Collection of National favourites; Therefore its first appearance in print here, is a strong proof that it did not originate either in Scotland, Ireland, or Wales

#### SECOND VERSE.

End with the 1st Verse

ESPÉRANCE EN DIEU,  
The motto of his Grace the Duke of Northumberland.

In moderate time

The 1<sup>st</sup> Verse in a bold emphatical manner

As courage, truth & mer - cy Are at-tributes sublime, The no-ble line of Per - cy Will  
 AS courage, truth & mercy Are at-tributes sublime, The no-ble line of Percy Will  
 live as long as time: A Per-cy's a-ni-ma - tor Is Per-cy in re-view, A  
 live as long as time: A Percy's a-ni-mator Is Per-cy in re-view,  
 Percy's con-so-la - tor is Es-perance en Dieu *Sym*  
 A Percy's con-sola-tor Es-perance en Dieu

2<sup>d</sup> Verse affectionately

E - li - zabeth's re-mem - brance Employs the grateful tongue, E - li - zabeth's re-sem-blance By  
 E - li - zabeth's remembrance Employs the grateful tongue, E - li - zabeth's resemblance By  
 age and youth is sung: The ten-der Mo-ther lov-ing Wife A pat-tern to pur-sue, E-  
 age and youth is sung: The ten-der Mo-ther lov-ing Wife A pat-tern to pur-sue, *With frequent swells & softenings*  
 - li - za clos'd a mor-tal life With Es-pe-rance en Dieu With Es-perance en Dieu - - With  
 E-li - za clos'd a life With Es-pe-rance en Dieu With Es - perance en

Variation

Es-pe-rance en Dieu E - - li - za clos'd a mortal life With Es-perance en Dieu.  
 Dieu With Es - pe-rance en Dieu E-li - za clos'd a life With Es - perance en Dieu.  
*Increase the sounds gradually stronger*  
 Variation  
 With Es - perance en Dieu With Es - perance en Dieu E - li - za clos'd her  
 With Es - perance en Dieu With Es - perance en Dieu E - li - za  
 vir-tuous life With Es - perance en Dieu With Es - pe - rance en Dieu - - -  
 clos'd her life With Es - perance en Dieu With Es - pe - rance en Dieu - - -

By an act of Beneficence A desponding family was raised to the height of Contentment, after which the Father and Son (having been temporary Border Musicians) composed and sang the above Duet in the different manners described in the Variations. Distress was bounty's Cue, and Gratitude was due.

One of the greatest promoters of this Appendix, with an alacrity, that I shall hold in remembrance, introduced me to the Owners, and Captain, of a Ship bound to the Columbia River, and man'd partly with Canadian Voyagers, who sang their native Airs, while they paddled us, with astonishing velocity, from the Shore to the ship, as well as up and down the Thames. During which, I pencil'd several of their monotonous Melodies, and the Gentlemen, (above alluded to,) had the goodness, to transmit me the words of those songs. But their prolixity, and want of Interest, induced me to substitute the following lines, to the first Tune, which on revisal appeared an Archetype of those, which are suppressed. The second is a more graceful, easy, and flowing Melody. but less so than the third.

THE FAIR.

**Sherzando** (a)

Let's hie away to the Fair, Lads and Lasses are there, Kill ing sor row, and care,

(b) Forzando fz sf

Nothing their bliss can check, And should the Damsels be kind, We'll be gay, For Joy shall dance in the mind,

(c) Rinforzando (d) Tenuto

Love shall play. g. O I love litte Annette, She's a pretty Brunette, Ringlets colour'd with jet, Curl on her Swan like Neck, If the Damsel be kind, I'll be gay, Joy shall dance in the mind, Love shall play, La, ra.

Chorus, to the second part of the Tune.

If the Damsel be kind, We'll be gay, Joy shall dance in the mind, Love shall play, La, ra.

The Canadian Canoe Men's Song.

**Moderato**

while our fleet Ca noe we paddle, Thro' the rippling silv' ry waves, safe with in our

la ra la ra la ra la ra la ra la ra la. Sym 3

buoyant Cradle, Thus we sing our merry merry staves.

How unsatisfactory this conclusion is for want of the key note in the Bas:

1<sup>st</sup> Stave

2<sup>d</sup> time Chorus with La ra la ra

3<sup>d</sup> Stave

If we spy a Tar in danger, Swift we fly to his relief, Whether he be Friend, or Stranger, soon we dry his Pumps of grief.

Sweet to save a fellow Creature; Sweet to feel the blest reward, Glowing Hearts, and smiling Features, We that ply Canoes, regard.

Chorus. La ra la. La ra la.

(a) Sherzando, means in a playful manner.

(b) Forzando, or sforzando, or their abbreviations, fz, or sf, to force, or give emphasis, to one note.

(c) Rinforzando, or rinf, to swell the group of notes, to which either of them is affixed.

(d) Tenuto, to hold on the notes of the chord their full length. This last Technical Term, stands under the chord of the diminish'd seventh, which is followed by a too fashionable resolution, that I have heard one of the greatest Theorists of the Age, censure.

"DERRIÈRE CHEZ MON PÈRE" is the french title to the following Air which has been published in a collection of Chansons de Voyage, but not for three voices:

Whoever attempts to unite regular Poetry with this melody will find it a difficult undertaking: <sup>2</sup>Any alteration of its oddly measured Phrase will lessen its impressive originality.

VIVACE MA NON TROPPO PRESTO

On the margin of a lake, Where the ri-vu-lets me-an-der, Where the minstrels

of-ten wan-der Stands my fa-ther's house; In which our sim-ple tunes are taught With  
of-ten wan-der Stands my fa-ther's house; Careless Jacques is oft at fault And

<sup>2\*</sup> Mi fa sol Ja sol  
Do re mi fa mi Then the Catch and Glee we take, While the tune-ful  
sub-sti-tutes tol de rol de rol Then the Catch and Glee we take, While the tune-ful

Harp ex-cites us, While the har-mo-ny de-lights us In our fa-thers house  
Harp ex-cites us, While the har-mo-ny de-lights us In our fa-thers house

2<sup>d</sup> VERSE

Now the one leaf'd plant's in bloom, Corn is yel-low, Fruit is mellow, Herbs the hills and  
Now the one leaf'd plant's in bloom, Corn is yel-low, Fruit is mellow, Herbs the hills and

SOAVE

dales per-fume Be-hind my fa-ther's house; Two pret-ty birds, That whis-tle 3<sup>rd</sup>s com-  
dales per-fume Be-hind my fa-ther's house;

\* The musical and poetical accents will be at variance unless the Verses to the first Section begin with Trochees and end promiscuously with female Rhimes:<sup>1</sup>  
None of the measures of english Prosody will express the limping feet of the 2<sup>d</sup> strain<sup>2</sup> Yet the air is one of simplicity's charms.  
"Didst thou hear those Verses?  
Yes I heard them all, and more too; for some of them had in them more feet than the Verses would bear"

- pletely and sweet -- ly, Taught by hap-py Shepherds pipes, Tend -- ing flocks up -

- on the mountains, E- choes from the neighbring fountains Charm my fa-ther's house.

3<sup>D</sup> VERSE

When the ten oar'd skiff ar- rives La - den with the fi- nest pel- try Then the boatmen's

happy wives Sur- round my father's house They smile and sing ting ting ting ting While

happy wives Sur- round my father's house They smile and sing ting ting ting ting ting

bundling their bea - - - vers Hap- py with em- ployment full None are griev- ers

ting ting ting ting tinka tinka ting Hap- py with em- ployment full None are griev- ers

None de- cei- vers La - - bours Sons are ne- ver dull Be - hind my fa-ther's house.

None de- cei- vers La - - bours Sons are ne- ver dull Be - hind my fa-ther's house.

The six Chapters of musical Rhythm in which the following citations occur, deserve to be registered in the memory of every Composer. "The disposition of Melody or Harmony in respect of Time or Measure is termed Rhythm. The knowledge of this Rhythmic subdivision of Melody is of great importance in practical music as the singer must not take breath, nor the Performer on keyed Instruments separate the Notes in the middle of a foot."

It is not enough that nothing offends the ear, but a good Poet will adapt the very sounds, as well as words to the thing he treats of.

We cannot omit remarking to the glory of Tasso that the greatest part of the Gondoliers can recite by heart the chief part of the Jerusalem Delivered, that many know it entirely and spend the night in their Boats singing it alternately from one vessel to another, that it is assuredly a most inimitable BARCOROLLE. Homer alone had the honour before himself of being thus celebrated, and no other Epic Poem has since met with similar renown". I transcribed this article from Rousseau's entertaining Dictionary, ( for a memorandum,) the night before I left London, for Italy, where I easily obtained the Music of these Curiosities, and I exhibit them to the reader without the alteration of a note, word, or accident.

Passagallo.

Ritornello

VOCE. N.B. Those who cannot recollect the most striking Passages of Tasso,  
Canto l'arme pietose el

pencil them underneath the notation, or place the Poem on the music Desk.

Ritornello

violino Canto

Ritornello

Da Capo  
il Violino

Tartini's Notation  
of the  
Aria du Tasso,  
as sung by the  
Gondolieri at  
Venice.

Adagio quasi Recitativo.

OTTAVE FIORETINA.

Intanto Eminia fra l'ombro-se se piante D'anti-ca sel-va dal Cavallo è scor-

5/3 7/5 5/3 #6/5

ta Nè più gover na ilfren la man tre mante E mezza quasi par tra viva e morta.

5/3 4/3 6/3 6 6 7/#

Pertante strade si raggira e tante  
Il corridor che in sua balia la porta

che alfin dagli occhi altrui pursi delegna  
Ed e sover chio omai ch altri la segua.

TASSO  
alla Veneziana.

Intanto Er-mi-nia fra l'ombrese pian-te D'anti-ca sel-va dall Cavallo è  
scor-ta Nè più governa il fren-la mantre man-te E mezza quasi  
pa- tra viva e mor-ta.  
Per tante strade si raggira e-tan-te Il corridor che in suabalia la por-ta che al  
fin da gliocchi al trui pursi di le-gna Ed e so-ver chio o-  
ma i chaltri la se-gua.

Each succeeding Key, in the following Circle, has one Sharp more marked at the beginning than the preceding, and the last Sharp is a semitone below the key note.

Prelude.

The number of flats is reduced by degrees until the modulation announces the Key of C; and the last flat is a 4<sup>th</sup> above or a 5<sup>th</sup> below the Key note.

The modulations in this artful Prelude are effective, even when expressed by Instruments, subject to temperament, But

they are rendered more captivating by the lately invented EUHARMONIC ORGAN; for which Desideratum the musical

world have great obligations to a worthy ingenious Clergyman, from whose Essay the Author of this work has derived much information.

To the honour of that great Musician, who has produced so many of the modern Composers' archetypes, it should be mentioned, that he was as much entitled to esteem, for Benevolence, as admiration for his Genius; He had as our immortal Bard expresses it, "A tear for pity, and a hand open as the day, for melting Charity," but unhappily that want of prudence, and attention, to the painful minuteness of necessary oeconomy, often deprived him of power, to indulge the feelings of his Heart, by administering to the appeals of misfortune. A singular incident of this nature, occurred to him, as follows: As he was walking one day, near the suburbs of Vienna, he was accosted by a Mendicant, of a very prepossessing appearance, and manner, who told his tale of woe, with such effect, as to interest M. strongly in his favour; But the state of his purse, not being correspondent with the impulse of humanity, he desired the Applicant to follow him to a Coffee House. As soon as they entered the House, M. drew some music paper from his pocket, and in a few minutes composed the Menuet, which is annexed to this Memoir, which with a Letter, from himself, he gave to the distressed Man, desiring him to take them to his Publisher, who resided in the City. A composition from M. was a Bill payable at sight, and the happy Beggar was immediately presented in return for the M.S. to his great surprize, with five Double Ducats.

Menuetto

The above Composition and anecdote were presented to me by an estimable brother Professor, whose merit and truth have cemented Gratitude and Friendship, I have therefore published them with confidence.

Marcia di Lutto del' Regg<sup>to</sup> Real' Palermo.

Ciarinetti

Oboe

Corni  
in C sol fa

Corni  
in E la fa

Canti

Fagoitto

In-so-li-ta-ri-o scoglio miro il mio benche parte e il sen di parte in par te dividil mio do-

-lor e il sen di parte in parte di videil mio do-lor l'interno mio cor doglio

es prime il messo ciglio ah'che non val consiglio nel centro del do-lor

ah che non val con siglio nel centro del do lor ah che non val con siglio nel centro del do lor.

During the public funeral of a Prince, at Palermo, the heart of that Naval Hero (whose Victories astonished the world) was melted, even to tears, with the solemnity of the above Composition.

2  
 Piango ne fermo oh Dio  
 Le fugitive vete  
 Ne con le mie querele  
 Si fa piotoso il mar  
 Anzi col pianto mio  
 Più la sua forza cresce  
 Con l'onde ohimè si mesce  
 Il caldo lagrimar.

3  
 Dei miei martiri il fuoco  
 Cresce la forza al vento  
 E in un fatal momento  
 Il traditor fuggi  
 Ah infido in questo luoco  
 Come fra tante pene  
 In queste sorde arene  
 Lasci il tuo bencosi.

By Command, the Maestro di Capella presented the benign Horatio with a manuscript score of it, under the title of which, he wrote, "Should a Choir and Band accompany my remains to the Grave, Let this Heavenly strain be my Requiem."

When C is written for B Clarinets, the tone is B flat. When C is written for Horns, mark'd at the Cliff E la fa, the tone is E flat. 'Tis not the most general method to express parts for Clarinets and Horns, by Tenor and Bass Cliffs; For were the above played upon Violoncellos, the tones would be an octave lower than they were intended by their Composer, who was a conspicuous master of a Conservatorio; therefore his Score has not been altered.

The following ingenious accompaniment, to a striking vocal passage form'd with two notes only, is for B Clarinets, Oboes and Trombones: The sounds of the Clarinets are here denoted by the treble Cliff and the pitch of the Instruments, but those of the Trombones are directed by Tenor Cliffs.

Adagio

Clarineti in B

Oboi

Tromboni

Il Comendatore

Bassi e Tromboni III

Di rider fini\_rai pria dell'au\_ ro\_ ra Ri\_ baldo au\_ dace lascia a morti la pa\_ ce

Adagio

The real sounds of the Trombones have also been expressed by Treble and Bass Cliffs, for the accommodation of Performers on the Harp or Piano Forte.





Violino 1.<sup>mo</sup>  
Violino 2.<sup>do</sup>  
Mandolino.  
Don Giovanni  
Viola  
Bassi.

*Pizzicato*  
Mandolines are preferred for the prominent Instruments in Serenades; But this charming  
*Allegretto*  
*Pizzicato*

Deh vieni al la finestra O mio te

Composition loses none of its effect, whether the obligato part be play'd on a Violin or Piano Forte.

so - - ro! Deh vieni a consolar il pianto mi - - o Se neghi a me di dar qual

che ri sto - - ro da vanti agli occhi tuoi mo - - rir vogli - - o

2<sup>d</sup> Stanza

Tu ch hai la bocca delce piu che il mele,  
Tu che il Zacchero porti in mezzo il core!  
Non esser, gio-ja mia, con me crudele!  
Lascia ti almen reder mio bell' amore!

The Masters instructions to his favourite Disciple continued from Page 50 of the Introduction, which Exercise comprises 51 Imitations of Fugues by different Counterpoints, all constrained to harmonize with four bars of melody.

Exercise 12 is a four-part setting. The first staff (treble clef) begins with a melody of eighth notes. The second staff (treble clef) provides a counterpoint with sixteenth-note patterns. The third staff (alto clef) and fourth staff (bass clef) provide harmonic support with sustained notes and moving lines. The number '12' is printed below the first and third staves.

12 Let the accompaniment occasionally rest, that you may be enabled to write a Duet or Trio as well as a Quartet.

This block continues the four-part setting for Exercise 12. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the counterpoint. The third staff (alto clef) and fourth staff (bass clef) continue the harmonic accompaniment. The number '12' is printed below the first and third staves.

13. Introduce various points, and let some of them move in Canon.

Exercise 13 is a four-part setting. The first staff (treble clef) begins with a melody. The second staff (treble clef) provides a counterpoint. The third staff (alto clef) and fourth staff (bass clef) provide harmonic support. The number '13' is printed below the first and third staves.

This block continues the four-part setting for Exercise 13. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the counterpoint. The third staff (alto clef) and fourth staff (bass clef) continue the harmonic accompaniment.

The first system consists of four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a complex, multi-measure style with many notes and rests.

The second system consists of four staves of musical notation, similar in structure to the first system, with two treble and two bass staves.

The third system consists of four staves. The top staff has the annotation "to the 8<sup>th</sup>". The second staff has the annotation "Different Counterpoints". The third staff has the annotation "to the 8<sup>th</sup>". The number "14" is written below the bottom staff.

The fourth system consists of four staves. The top staff has the annotation "the same to the 8<sup>th</sup>". The second staff has the annotation "to the 8<sup>th</sup>". The bottom staff has the annotation "to the 8<sup>th</sup>". There are also some handwritten notes like "ef# g" and "g a g" near the end of the system.

A difficulty seems to have arisen here, as the notes are not legible.

to the 10<sup>th</sup>  
the same

This system contains four staves of music. The first staff is a treble clef with a melodic line. The second staff is a treble clef with a counterpoint line. The third staff is an alto clef with a counterpoint line. The fourth staff is a bass clef with a counterpoint line. The music is in a common time signature and features various rhythmic patterns and accidentals.

to the 10<sup>th</sup>  
the same the same

This system contains four staves of music. The first staff is a treble clef with a melodic line. The second staff is a treble clef with a counterpoint line. The third staff is an alto clef with a counterpoint line. The fourth staff is a bass clef with a counterpoint line. The music continues with similar counterpoint techniques.

to the 12<sup>th</sup>  
unaccountable but a Fac-simile the same

This system contains four staves of music. The first staff is a treble clef with a melodic line. The second staff is a treble clef with a counterpoint line. The third staff is an alto clef with a counterpoint line. The fourth staff is a bass clef with a counterpoint line. The music is more complex, with many accidentals and a faster tempo.

to the 12<sup>th</sup>  
the same

This system contains four staves of music. The first staff is a treble clef with a melodic line. The second staff is a treble clef with a counterpoint line. The third staff is an alto clef with a counterpoint line. The fourth staff is a bass clef with a counterpoint line. The music concludes with a final cadence.

54 g, or gs, situated on the 2<sup>d</sup> line was the usual treble cliff when the following Composition was written.

Fac-simile of an Exercise upon a Ground.

The Violin cliff was also situated on the 2<sup>d</sup> line to denote the place of C therefore the first note of this tenor part is E flat.

The Ground effectively inverted

Those who examine this Composition with attention, will perceive that the Violins and Tenor are nearly subservient to 4 bars of bass notes perpetually repeated, yet the harmony and contrivance is admirable.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features a complex texture with many sixteenth and thirty-second notes, and rests. A fermata is placed over a note in the second staff of the first measure.

— broken into divisions by passing notes which imitate the first treble of the last Variation.

The second system of musical notation consists of four staves, continuing the piece. It features similar rhythmic complexity and melodic lines as the first system, with various ornaments and phrasing marks.

The third system of musical notation consists of four staves, continuing the piece. The notation remains dense with many notes and rests, maintaining the intricate texture established in the previous systems.

The fourth system of musical notation consists of four staves, continuing the piece. The notation is consistent with the previous systems, showing the continuation of the complex musical texture.

In some places the accidentals are omitted, and in others carelessly inserted, but the promise of a Fac-simile has been faithfully performed.

At the note of exclamation ! The Author commences an ingenious Digression of feeling, expression, and modulation, without suffering his subject to be forgotten.

The image displays a handwritten musical score for a piano piece, organized into four systems. Each system consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by intricate chromatic lines and frequent modulations, particularly in the right hand. The first system begins with a melodic line in the right hand and a supporting bass line in the left hand. The second system introduces more complex rhythmic patterns and chromatic runs. The third system features dense chromatic textures in both hands. The fourth system concludes with a more melodic and less chromatic passage. The notation is detailed, with many accidentals and dynamic markings such as 'f' and 'p'.

Many more chromatic designs were sketched upon this simple Ground, which probably the multifarious engagements of the skilful artist would not allow him sufficient leisure to Harmonize and finish for an exhibition.

Fac-simile of "ditties highly penn'd sung by a fair queen, in a summer's bower, with ravishing division to her lute"

Chanson

Handwritten musical score for 'Chanson' on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'p'. The piece concludes with a double bar line and a repeat sign. A handwritten note 'f. m. m.' is written below the final staff.

Trompety

Handwritten musical score for 'Trompety' on five staves. The notation features rhythmic patterns and dynamic markings like 'f' and 'p'. The score ends with a double bar line and a repeat sign. A handwritten note 'f. m. m.' is written below the final staff.

Scotts  
Tune

Handwritten musical score for 'Scotts Tune' on five staves. The notation includes rhythmic values, accidentals, and dynamic markings such as 'f' and 'p'. The piece concludes with a double bar line and a repeat sign. A handwritten note 'f. m. m.' is written below the final staff.

The above 3 Airs were engraved from Princess (afterwards Queen) Anne's lute book, which was given me by an estimable brother Professor who values the new flights of Beethoven more than all the old curiosities in the kingdom.

58 To the worthy son, of a late exquisite english Composer, I have to acknowledge my obligations, for a present, of an original M.S. which contains the following Recitative, and Air; Curiosity led me to cut asunder its tack'd leaves, when I perceived that the Poet had made some judicious alterations, which his Coadjutor had expressed with a facility that is worthy of being regarded by the Students of Recitative.

The Elevated Soul, who feels thy awful impulse, walks the fragrant ways, of Honest un-pol-lu-ted

Variations of both  
Words and music.

deals the blooming wreaths, of never fading lays,

praise, He with impartial jus-tice, deals the blooming Chaplets, of im-mor-tal lays,

He flies a-bove am-bitions low ca-recr, And nobly Thron'd, in Truth's meridian sphere,

Thence, with a bold and Heavn directed aim, full on fair Virtue's shrine, he pours the rays of fame.

Violins

Viola

AIR

god- - - - dess, thy pier- - - - cing Eye explores the radiant range of beauty's stores,

The steep ascent of Pine-clad Hills, The foamy fall of warbling Rills,

The silver slope of falling Rills,

Catches each lively colour'd grace, The crimson of the Wood Nymph's Face,

The verdure of the velvet Lawn, - - - - - The purple of the eastern Dawn, Or all those

tints which rang'd in vivid glow, Mark the bold sweep, of the Celestial Bow,

An expressive performance of the following pathetic MARCH never fails to reach the heart that can feel musical sentiment without the aid of Poetry: It is an excellent Model for a TRIO as its judicious Composer would not distort either of the melodies with, what are term'd; double stops; Yet no Master had more harmony at his fingers ends whether they gave motion to the Pen or the Keys.

*Pianissimo Sempre*

Grave

## FRAGMENTS of RECITATIVE.

The Poet's Variations<sup>+</sup> Crest<sup>+</sup> at<sup>+</sup>

two  
Rec: The honest pride, that plumes the Hero's Breast, who here from learnings richest Shrine,

The lower small Notes are the Composer's alterations, for a Voice that cannot reach the higher; But those who try their effect with the Piano Forte, must not play both at the same time.

Is there a Plain, whose genial Soil in-hales, Glo-ry's in-vi-go-rating Gales,

Is there a Clime, where all these beauties rise, In one col-lect-ed radiance, to her Eyes.

To lift fair sci-ence, to a loftier Seat, or stretch to ampler bounds, the wide domain of Art.

stream flows  
Where ev'ry breeze of Genius blows, Where ev'ry

Flour of Virtue Glows, Thither the Muse exulting flies, There she loudly cries.

And adds fresh Glo-ries to his honor'd Brow.

FLY SOFT IDEAS. reset for MISS CATLEY in ARTAXERXES.

An extract (only) of this song was promised in the Prospectus, But as there never was any other notation of it but the Authors original M.S., the readers of this Work might have been disappointed by a less exhibition than the whole.

1<sup>st</sup> Horn in F.  
2<sup>d</sup> Horn in F.  
1<sup>st</sup> Violins.  
2<sup>d</sup> Violins.  
Basses.

Moderately quick

*f*

MANDANE

Fly soft I-deas soft - I-deas fly That

\* The Violins rest from the Asterisk, to the double Bar; But instead of the characters to denote silence, A familiar notation to express the real sounds of the Horns has been preferred, for the information of the young Harmonist.

1<sup>st</sup> Hautboy with the Voice

neither tear nor sigh, my Virtue may betray, Nature's great Call, that go - - - verns all, A

Violins  
Tenor

Daughter must o-bey, a Daugh - - ter must o-bey, o-bey - - -

Solo Hautboy

Violins

Poco F *1<sup>st</sup> Violin with the Voice.*

*fr* *f* *Larghetto Siciliana*

Daughter must obey *poco F* Daughter must o-bey A - - - las . my Soul de-nies to hear -

- - - re-venge's cries A- las a- las a- las my Soul de-nies to hear to

*Both the Violins with the Voice*

*Tenor*  
*With moderate Spirit*

hear re-venge - - - s cries - - - Dare not fond Heart to take - - his

*Violins*

*F* *P*

part But drive drive his Form a - - way but drive - - -

*P*

- - - his Form a - - way

**F P F P F P P F P**

Dare not fond Heart to take his part Dare not fond Heart to take his

part But drive drive his form --- a way but drive ---

But drive his form a --

way --- but drive his form a way.

*In time poco F*

**FF** The Horn notes in these two Bars are unisons with those in the Bass.

Both Horns.

**FF**

*In time poco F*

64 The following notation will convey to the reader the method of performing Psalmody in London during the early part of the 16<sup>th</sup> Century.

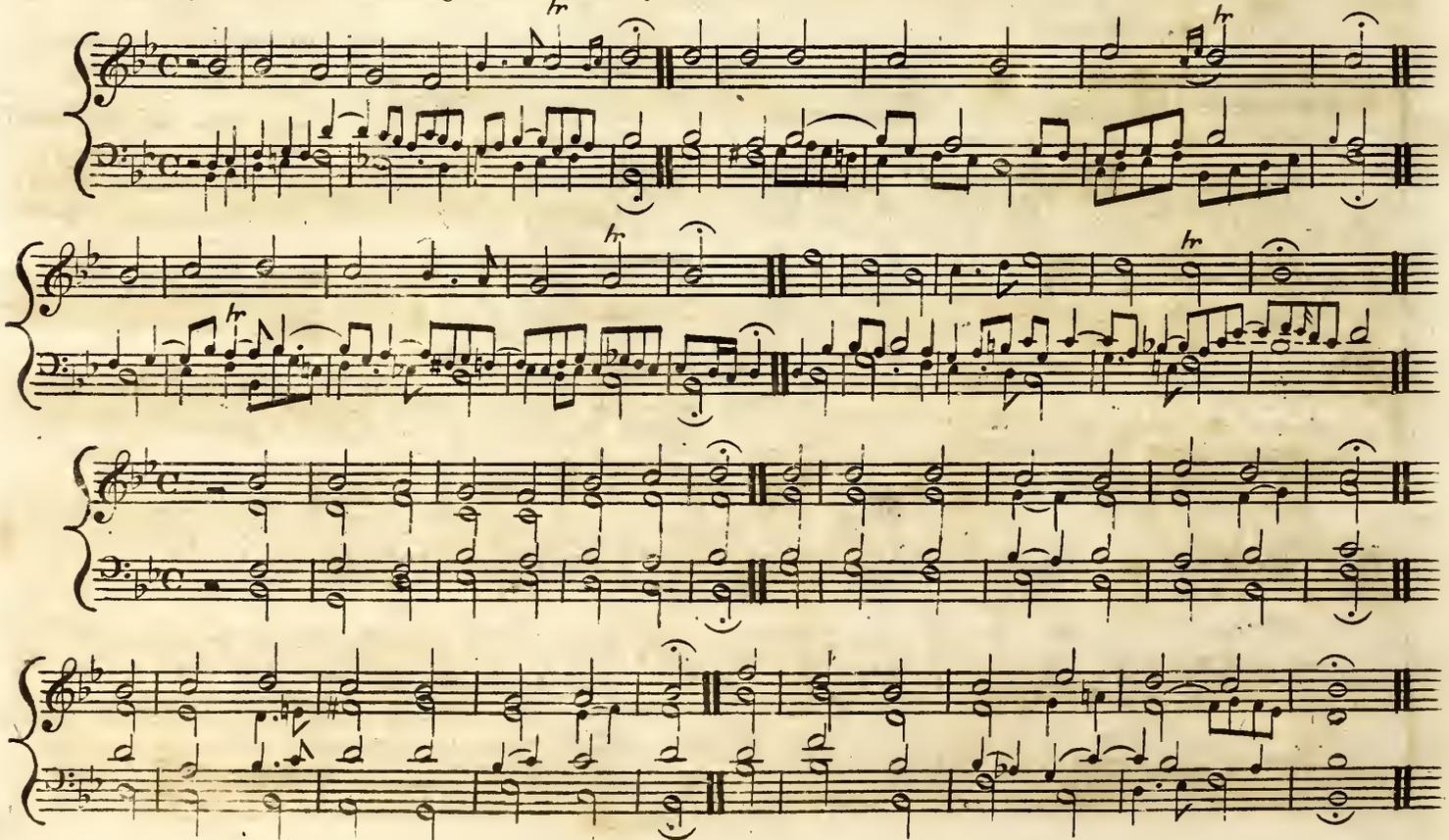
The  
100 Psalm  
Tune  
given out.



The  
100 Psalm Tune  
with the  
Interludes.



The annexment of the present mode of accompanying this fine old melody cannot fail to prove a high gratification to performers on key'd Instruments, as it was written expressly for this work by one of the best Organists in Europe.



The motive for including this wonderful production among the specimens of sublimity is stated in page 65, 65 which contains its Drum and Trumpet parts.

Hautboy 1<sup>mo</sup>  
Hautboy 2<sup>do</sup>

Violino 1<sup>mo</sup>  
Violino 2<sup>do</sup>

Viola

Canto  
Alto

Tenore  
Basso

Tutti  
Bassi

**Andante**

The Nations trem - - - ble, tremble, trem - - - ble, The Nations tremble at the dreadful

The Nations trem - - - ble, tremble, trem - - - ble, The Nations tremble at the dreadful

unisons

sound, at the dreadful sound, Heav'n thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n

sound, at the dreadful sound, Heav'n thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n

thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n thunders, Heav'n thunders, Tempests

thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n thunders, Heav'n thunders, Tempests

Violino 1mo  
Violino 2do  
Viola

roar, and groans the ground, Heav'n thunders, Tempests roar, and  
roar, and groans the ground, Heav'n thunders, Tempests roar, and

Violino 1mo  
Viola

groans and groans the ground, The Nations trem - - - ble at the dreadful  
groans and groans the ground, The Nations trem - - - ble at the dreadful

sound, at the dread\_ful sound, Heav'n thunders, Heav'n thunders, Tempests :  
sound, at the dread\_ful sound, Heav'n thunders, Heav'n thunders, Tempests

Violin 2<sup>do</sup>  
Viola

roar, Heav'n thunders, Tempests roar, and groans the ground, and  
 roar, Heav'n thunders, Tempests roar, and groans the ground, and

groans groans the ground, and groans and groans the ground,  
 groans groans the ground, and groans and groans the ground,

Glory to God, Glory to God, Glo-ry to God, The strong cemented  
 glory to God, Glory to God, Glo-ry to God, The strong cemented

RU in the pondrous RU in falls, Glo -

walls the tottring Towrs, the pondrous RU in the pondrous RU in falls, Glo - Glo

walls the tottring Towrs, the pondrous RU in, the pondrous RU in falls Glo -

ry to God,

ry to God, Glory to God, Glory to God, The strong cemented walls, the tottring Towrs, the tottring

ry to God, Glory to God, Glory to God, The strong cemented walls, the tottring Towrs, the tottring

Towrs, the pondrous RU in falls, the pondrous RU in falls.

Towrs, the pondrous RU in falls, the pondrous RU in falls.

Tromb:  
 mo e do  
 Andante  
 Tynpany.

unis.  
 5  
 6  
 5  
 6  
 3  
 4  
 3  
 5  
 5

Travelling from London to Taplow with the Father of Modern Harmony, and having (the preceding evening) observed his countenance expressing rapturous astonishment during the Concert of Ancient music, I embraced the favourable opportunity of enquiring how he estimated the Chorus in Joshua "The Nations tremble at the dreadful sound" The reply "He had long been acquainted with music, but never knew half its powers before he heard it, and he was perfectly certain that only one inspired Author ever did, or ever would pen so sublime a composition."

Having heard sacred compositions well performed in foreign Cities where english Oratorios are not collected, and where this Appendix will be circulated, I became anxious to afford my distant Patrons an opportunity of transcribing & rehearsing what I had so strongly recommended to their notice: In consequence of which the parts for the Trumpets and Drums have been engraved on a seperate page, as its glorious effect might be diminished by omission or substitution. But I have to regret that the limits of this work would neither allow a larger engraving of the above Chorus, nor an insertion of its impressive Introductory Air, GLORY TO GOD.

Having been presented with a manuscript Score of IL RITORNO DI TOBIA by its Author, I endeavoured to make a suitable return by requesting his acceptance of JEPHTHA: and when I expressed my admiration of the Recitatives in the former, which abound with the finest specimens of the Enharmonic, their Composer proved his liberality and Judgment by declaring that "Deeper and Deeper still" in the latter greatly surpassed them in Pathos and Contrast. And while I was examining this wonderful production for Extracts an impressive singer had the goodness to rehearse it, during which my mind became so agitated by a succession of various emotions, that I determined to lay the whole of this Climax and anticlimax of musical expression before the eye of the reader, to prove, that the highest praise of it will never mount to an Hyperbole

Largo

Voce .

Deeper and deeper still thy goodness Child pierceth a Fathers bleeding Heart and checks the cruel

Violino 1<sup>mo</sup>  
Violino 2<sup>do</sup>

Viola.  
Bassi.

sentence on my faltering Tongue Oh! let me whisper it to the raging Winds or howling Desarts

PP F

for the Ears of Men It is too shocking Yet have I not vow'd And can I think the great Jehovah

viola

sleeps like Chemosh and such fabled Deities? Ah! no Heavn heard my

thoughts and wrote them down It must be so 'Tis this that racks my Brain And pours in to my

Breast a thousand pangs That lash me into madness, Horrid thought Horrid thought

Violino  
Viola

Largo P

My only Daughter! so dear a Child doom'd by a Father! Yes, the Vow is past And

Gilead hath triumph'd o'er his Foes... therefore, to morrow's dawn, - to morrow's dawn, I can no more.

And if to Fate my days must run Oh righteous Heav'n Oh righteous Heav'n thy will be done thy

(a) 10<sup>th</sup> Bar

Viol. 1<sup>o</sup>  
Viol. 2<sup>o</sup>  
Viola  
Bassi

Largo

will be done Oh righteous Heav'n if to Fate my days must run Oh righteous Heav'n thy will be done

(a) Those who admire this Heavenly strain, as much as I do, will begin it again, sing to the 10<sup>th</sup> bar, and play D for its bass, instead of B, from which substitution the interrupted cadence, will become a perfect one, for its conclusion.

Interrupted Cadence. Perfect Cadence.

\* \* \* This ascent from the imperfect to the perfect 5<sup>th</sup>, between the two Violins, has been objected to by Criticks who \* \* \* I trust were more nice than wise, because I am not disposed to reject such a succession when two, or more, parts accompany it

72 During the Passion week in 1788 An Englishman who ranks in the highest class of sublime composers honoured me by requesting a copy of the song which in 1800 occupied this page of the Introduction to Harmony He greatly overpaid me for my ready compliance by presenting me with the original M S of the following Prayer (for Good Friday:) which cannot fail of proving a gratifying SUCCEDANEUM, as the song here alluded to may be purchased at any Music Shop for one shilling.

qui tollis pec-ca - ta mun - - di mi-se-re-re mei qui crucifix - us

es ho - die dimitte omnia pec-ca - ta me - - a vi de an - gustiam me - - - am et tri - tribu -

- la - ti onem me - - am quoniam i - nops et pauper sum E - go ne pro - ji - ci - as me a

fa - cie tu - - - a qui a pec - ca - vi ti - - - bi Do - mi - - ne Je - su Chris - -

- te li - be - ra me se - cun - dum mag - nam mi - se - ri - cor - diam tu - - - am et Sa - cri - fi

- ca - - bo ti - - - bi Ho - sti - am lau - - - dis et no - men tu - - um in n - vo - -

cabo atque exal - ta - - bo an - se - - - cu - lum se - cu - - li.

Being advised to omit no portion of the Introduction to Harmony, The song has been reinstated & the Prayer removed to the Appendix.

At the Anniversaries of INSTITUTIONS which dignify Royalty, honour the Wealthy, and relieve the Indigent, The following Canon is the appropriate Grace after Meat, and when its sounds are steadily sustained by large Choirs, the tuneful Ear cannot partake of a more delicious Treat: some deaf Criticks who review Music with a jaundiced Eye have discovered the 7<sup>th</sup> resolved by falling to the 8<sup>th</sup> and afterwards rising to it without being prepared, while the Bass is stationary; which progressions are not authorised by the laws of Counterpoint: But this is a species of Composition in which the three Parts must consist of the same Melody, differing only in point of Pitch, one being a 4<sup>th</sup> and the other an octave below the Guide; Therefore if the Cavillers (alluded to) adhere to those restrictions and alter the 6<sup>th</sup> 9<sup>th</sup> and 10<sup>th</sup> bars, their substitutions will most assuredly injure the finest short specimen of Canon that ever flowed from the Pen of a Sacred Composer.

Non no-bis Do-mi-ne non no-bis sed nomi-ni tu-o da  
 Non no-bis Do-mi-ne non no-bis sed nomi-ni tu-o  
 Non no-bis Do-mi-ne non no-bis sed  
 Glo-ri-am sed nomi-ni tu-o da Glo-ri-am Non no-bis Do-mi-  
 o da Glo-ri-am sed nomi-ni tu-o da Glo-ri-am Non no-bis Do-mi-  
 no-mi-ni tu-o da Glo-ri-am sed nomi-ni tu-o da Glo-ri-am

an unprepared 7<sup>th</sup> ascends  
 the 7<sup>th</sup> resolved on the 8<sup>th</sup>  
 7<sup>th</sup> resolved on the 8<sup>th</sup>  
 while the bass is stationary

In the Year 1813, I was highly gratified by associating with the distinguished Pupils of a late Doctor in Musick, who annually commemorate their Master's goodness, and proclaim his merit, by a matchless performance of his sublime Compositions: such an union of vocal talent, was seated at the dinner table, that the Visitors naturally expected to be enraptured, with a superior performance of Non nobis: But they were deceived, without being dissatisfied, for at the end of an impressive Grace, the following ingenious Canon commenced, charming attention, while the manly tear, was bedewing the Cheek of a feeling son, who lives to bear his Father's image, and revive his memory.

Canon by twofold Augmentation.

4<sup>th</sup> and 8<sup>th</sup> below

Subject. A - men  
 Quadrupled. A - men  
 Doubled. A - men  
 A - men A - men A - men A - men A - men A - men  
 A - men A - men A - men A - men A - men A - men  
 A - men A - men A - men A - men A - men A - men

A crotchet in the subject, is a semibreve in the tenor, and a minim in the bass.

A CHEERFUL CANON.

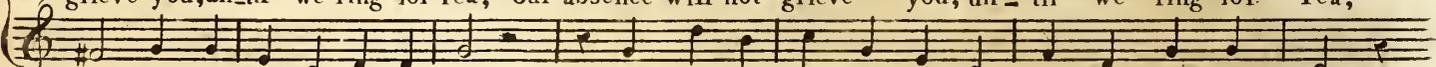
As it was perform'd when a Lady, who presided at a Dinner Table, gave the signal for her female Guests to withdraw.  
 N.B. The Epithet Cheerful might mislead, therefore it is hoped, that the term ANDANTE will be particularly regarded; as Hilarity, without Confusion, is what the Author is desirous of promoting; Yet it is that species of complication, form'd "by the union of several parts into one Integral."

Andante

1<sup>st</sup> Lady.  Good Sirs before we leave you, Let's sing a cheer-ful Glee, Our ab-sence will not

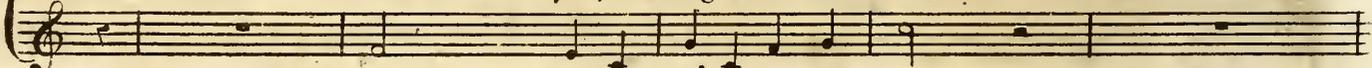
1<sup>st</sup> Gentleman  o pritheee dont so soon de-part,

 grieve you, un-til we ring for Tea, Our absence will not grieve you, un-til we ring for Tea,

 o pri-thee dont so soon de-part, For fashion can-not, fashion cant di-vide the Heart,

1<sup>st</sup> Lady  Then tune your Voi-ces, raise them high, and let the points of Ca-non

2<sup>d</sup> Lady  good Sirs before we leave you, Let's sing a cheerful Glee, Our ab-sence will not

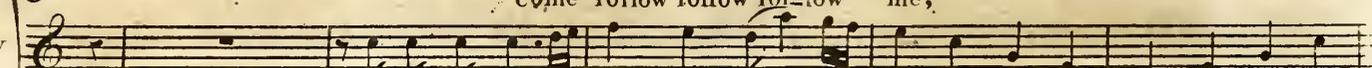
1<sup>st</sup> Gent.  o pritheee dont so soon de-part,

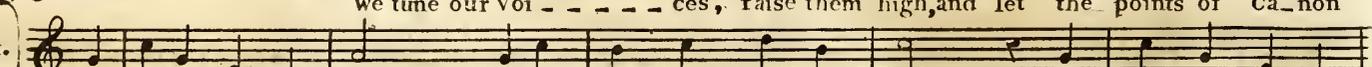
 fly, Come follow follow me, I'll be your Guide, Come follow me, and I will be your Guide,

 grieve you, until we ring for Tea, Our absence will not grieve you, un-til we ring for Tea,

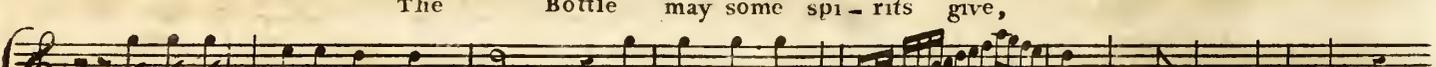
 o pritheee dont so soon de-part, For fashion can not fashion cant di-vide the Heart,

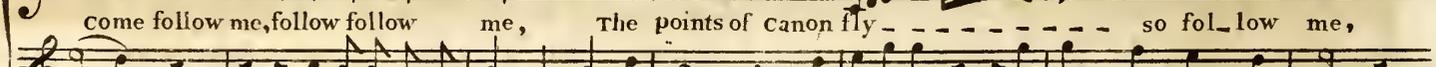
1<sup>st</sup> Lady  come follow follow fol-low me,

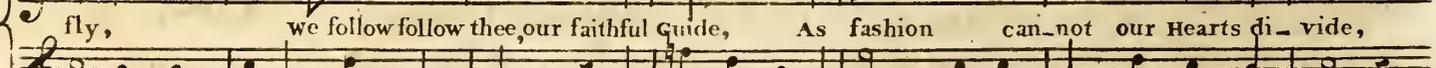
2<sup>d</sup> Lady  we tune our Voi-ces, raise them high, and let the points of Ca-non

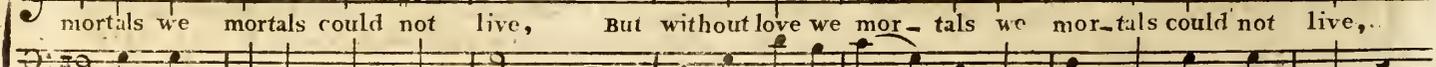
1<sup>st</sup> Gent.  The Bottle may some spi-rits some transient spi-rits give, But with-out love we

2<sup>d</sup> Gent.  The Bottle may some spi-rits give,

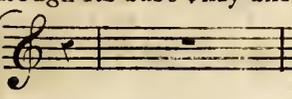
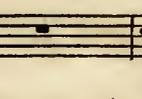
 come follow me, follow follow me, The points of Canon fly so fol-low me,

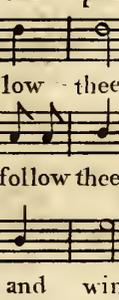
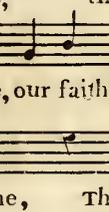
 fly, we follow follow thee, our faithful Guide, As fashion can-not our Hearts di-vide,

 mortals we mortals could not live, But without love we mor-tals we mor-tals could not live,

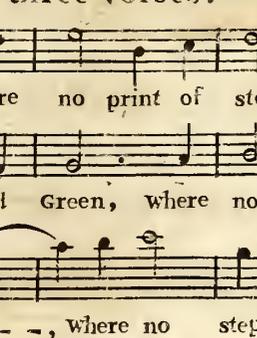
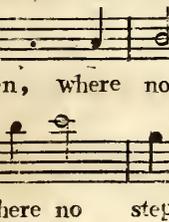
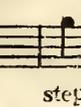
 The Bottle may some spi-rits give, But without love without love we could not live,

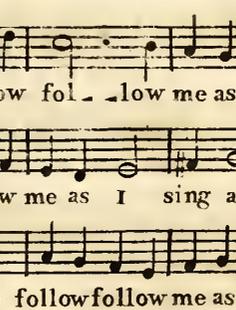
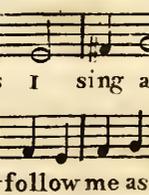
The Master of the (universally acknowledged) greatest living Theorist called this Composition a Canon, 75  
 Although its base only answers (regularly) the two Subjects comprized in the first 12 bars.

1<sup>st</sup> Lady.  Yet Ladies we must all re-tire,  
 2<sup>d</sup> Lady.  we follow thee, our faithful Guide,  
 1<sup>st</sup> Gent.  We tune our Voi-ces, raise them high, and let the points of Canon  
 2<sup>d</sup> Gent.  This day devote to pleasures, our unity's divine, The best of mortal's

 Lest scandal's voice should join our quire, so follow follow me, I still will be your Guide.  
 we follow thee, follow follow thee, the points of Canon fly- we follow thee.  
 fly, we follow follow thee, our faithful Guide, as fashion cannot our Hearts divide.  
 treasures, are friendship, love, and wine, The best of mortal's treasures, are friendship, love, and wine.

A Syncopated Canon for three Voices.

 O'er the smooth e-namell'd Green, where no print of step hath been, follow me,  
 in the 4<sup>th</sup>.  O'er the smooth e-namell'd Green, where no print of step has been,  
 8<sup>th</sup> below  O'er the smooth e-namell'd Green, where no step hath been follow me,

in the 4<sup>th</sup>. above  fol-low fol-low me follow fol-low me follow fol-low me as I sing  
 fol-low fol-low me follow fol-low me follow fol-low me as I sing as I sing  
 the 5<sup>th</sup> below  fol-low fol-low me follow fol-low me follow me follow follow me as I sing

A short Canon for four Voices which may be sung by four Ladies.

all unisono  *Moderato* come let us unite, in strains of delight, Your Voices raise high, while Echoes reply.

\* N.B. When the leading voice arrives at the first mark *S* the second commences the third follows the second and the fourth the third at the same distance.

THE HARMONICAL SYNOPSIS.

This being an unusual Title for the division of a musical work, much will be expected to follow in a small compass; I have therefore endeavoured to bring under one view, all the sevenths, and their Inversions, to every flat, natural, and sharp, note, in the Diatonic, and Chromatic Scales, in every Key, which induces me to cherish the hope of escaping censure, for the adoption of an appellation, that in my imagination, foretells the nature, and utility, of this and the following Page.

C, and A, point out the seat of the Chords, in the natural Scales, of C Major, and A Minor.

Minor 2<sup>ds</sup> minor 6<sup>ths</sup> & perfect 4<sup>ths</sup>

Major 6<sup>ths</sup> perfect 4<sup>ths</sup> & major 3<sup>ds</sup>

Perfect 5<sup>ths</sup> minor 6<sup>ths</sup> & minor 3<sup>ds</sup>

Major sevenths with major 3<sup>ds</sup> & perfect 5<sup>ths</sup>

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Major 2<sup>ds</sup> perfect 4<sup>ths</sup> & major 6<sup>ths</sup>

Minor 3<sup>ds</sup> perfect 4<sup>ths</sup> & minor 6<sup>ths</sup>

Perfect 5<sup>ths</sup> major 6<sup>ths</sup> & major 3<sup>ds</sup>

Minor sevenths with minor 3<sup>ds</sup> & perfect 5<sup>ths</sup>

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Major 2<sup>ds</sup> extreme sharp 4<sup>ths</sup> & major 6<sup>ths</sup>

Major 6<sup>ths</sup> perfect 4<sup>ths</sup> & minor 3<sup>ds</sup>

Imperfect 5<sup>ths</sup> minor 6<sup>ths</sup> & minor 3<sup>ds</sup>

Minor sevenths with major 3<sup>ds</sup> & perfect 5<sup>ths</sup>

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Major 2<sup>ds</sup> perfect 4<sup>ths</sup> & minor 6<sup>ths</sup>

Major 6<sup>ths</sup> extreme sharp 4<sup>ths</sup> & minor 3<sup>ds</sup>

Perfect 5<sup>ths</sup> major 6<sup>ths</sup> & minor 3<sup>ds</sup>

Minor sevenths with minor 3<sup>ds</sup> & imperfect 5<sup>ths</sup>

CA

Inversions

Foundations

Inversions

Foundations

Inversions

Foundations

Inversions

Foundations

The Examiners of these Tables, who write, and play Chords, with embarrassing doubt, will perceive that they may by a reference to them, acquire confident facility. Let them try to express, without the assistance of these Guides, the Chord of the diminished Seventh, by Notes, with double Flats, and it will be an uncommon accomplishment, if these Referees do not occasion correction.

Foundations Inversions

Extreme sharp 2<sup>ds</sup> extreme sharp 4<sup>ths</sup> & major 6<sup>ths</sup>

Major 6<sup>ths</sup> extreme sharp 4<sup>ths</sup> & minor 3<sup>ds</sup>

Imperfect 5<sup>ths</sup> sharp 6<sup>ths</sup> & minor 3<sup>ds</sup>

Diminished 7<sup>ths</sup> minor 3<sup>ds</sup> & imperfect 5<sup>ths</sup>

Foundations Inversions

Minor 2<sup>ds</sup> extreme flat 4<sup>ths</sup> & minor 6<sup>ths</sup> Those who are pleased with the three following Inversions, are partial to harshness.

Major 3<sup>ds</sup> perfect 4<sup>ths</sup> & minor 6<sup>ths</sup>

Extreme sharp 5<sup>ths</sup> major 6<sup>ths</sup> & major 3<sup>ds</sup>

Major 7<sup>ths</sup> minor 3<sup>ds</sup> & perfect 5<sup>ths</sup>

Foundations Inversions

Minor 2<sup>ds</sup> perfect 4<sup>ths</sup> & sharp 6<sup>ths</sup>

Minor 3<sup>ds</sup> extreme flat 4<sup>ths</sup> & minor 6<sup>ths</sup>

Perfect 5<sup>ths</sup> minor 6<sup>ths</sup> & major 3<sup>ds</sup>

Major Seventh minor 3<sup>ds</sup> & extreme sharp 5<sup>ths</sup>

Found. 1<sup>st</sup> Inv. 2<sup>d</sup>

Extreme sharp 6<sup>ths</sup> perfect 5<sup>ths</sup> & major 3<sup>ds</sup>

The diminished 3<sup>d</sup> imperfect 5<sup>th</sup> and diminished 7<sup>th</sup> form too harsh a chord for harmony, but its second Inversion, now termed the German 6<sup>th</sup> has become one of the most fashionable combinations, which the above transpositions of it will prove

Found. 2<sup>d</sup> Inv. 1<sup>st</sup>

Extreme sharp 6<sup>ths</sup> extreme sharp 4<sup>th</sup> & major 3<sup>ds</sup>

The following chords, also contain diminished 3<sup>ds</sup> between the second, and third parts, and are useless.

— But they are the foundations of the above Inversions, distinguished by the appellation of Italian Sixths; Altho' the 4<sup>th</sup> has been generally omitted, in the Models of elegant Accompaniment.

If all the different modes of-figuring these chords, and all their titles had been enumerated here, it would have been impossible to have included their notation in the same pages; Therefore the sufficiently intelligent diminution of embarrassing SYNONYMA, has been preferred to the needless encrease of technical terms. N.B. the four upper Parts of all the following chords, viz. those on the treble staves, are in the two preceding pages, and are there called sevenths, but here they are changed into 9ths 11ths & 13ths from the addition of basses successively placed at the distance of a 3<sup>d</sup> a 5<sup>th</sup> & a 7<sup>th</sup> below the fundamentals of the said sevenths.

Major 9<sup>ths</sup> minor 7<sup>ths</sup> perfect 5<sup>ths</sup> & major 3<sup>ds</sup> counted upwards from the first staff of bass notes.

Major 9<sup>ths</sup> minor 7<sup>ths</sup> perfect 5<sup>ths</sup> & major 3<sup>ds</sup> to the first bass.

Minor 11<sup>ths</sup> minor 9<sup>ths</sup> minor 7<sup>ths</sup> & perfect 5<sup>ths</sup> to the 2<sup>d</sup> bass.

with a few exceptions every composer denotes the 11<sup>th</sup> by a 4 & the 13<sup>th</sup> by a 6

Major 13<sup>ths</sup> perfect 11<sup>ths</sup> major 9<sup>ths</sup> & major 7<sup>ths</sup> to the 3<sup>d</sup> bass.

Minor 9<sup>ths</sup> minor 7<sup>ths</sup> perfect 5<sup>ths</sup> & major 3<sup>ds</sup> counted upwards from the first staff of bass notes.

Perfect 11<sup>ths</sup> major 9<sup>ths</sup> major 7<sup>ths</sup> & extreme sharp 5<sup>ths</sup>

Minor 13<sup>ths</sup> perfect 11<sup>ths</sup> major 9<sup>ths</sup> & major 7<sup>ths</sup>

Minor 9<sup>ths</sup> diminished 7<sup>ths</sup> imperfect 5<sup>ths</sup> & minor 3<sup>ds</sup>

Minor 9<sup>ths</sup> minor 7<sup>ths</sup> perfect 5<sup>ths</sup> & minor 3<sup>ds</sup>

Perfect 11<sup>ths</sup> major 9<sup>ths</sup> major 7<sup>ths</sup> & perfect 5<sup>ths</sup>

Major 9<sup>ths</sup> major 7<sup>ths</sup> extreme sharp 5<sup>ths</sup> & major 3<sup>ds</sup>

Perfect 11<sup>ths</sup> major 9<sup>ths</sup> major 7<sup>ths</sup> & perfect 5<sup>ths</sup>



Extracts accompanied with Apposite Remarks, Questions, Answers, & Anecdotes of several of those illustrious musicians who, by a residence amongst us, have materially contributed to the improvement of our national taste.

From the middle, to the end, of the last Century, the Overtures to Operas were rendered so insipid by monotonous basses & a paucity of modulations, that soon after the arrival of a great Symphonist in London, He made the subjoined Remark, for which I am indebted to a much esteemed friend whose memory & mimicry enabled him to write it with that deviation from grammatical Orthography which may convey to the reader the Composers idiomatic way of speaking. "I coud play de pase to an Italian Oferture widout my left hand — dere is no ting but D — A. — DA. DA. soamtimes G and for a Vonder C"

N.B. The first Extract is the only figured Section in the original Manuscript

**N<sup>o</sup> 1.** *Corni in D*

*Oboi*

*Violini*

*Violon*

*Bassi*

*Clar 1<sup>o</sup>*

*Clar 2<sup>o</sup>*

*Talia 1<sup>o</sup>*

*Talia 2<sup>o</sup>*

*Corno 1<sup>o</sup>*

*Corno 2<sup>o</sup>*

*N<sup>o</sup> 3.*

The Sections Numbered 2 & 3 are for B Clarinets, Talias, (Instruments not much known in England) & E flat Horns: had they been composed for Violins, Violoncellos, Harps, or Piano Fortes, their notation would have been thus

It is well remembered that the Composer of the above Extracts excelled all his Contemporaries in writing & playing such movements as the following & on his being praised for his execution of a rapid passage he repeated what he often endeavoured to fix on the mind of his Pupils "It is more difficult to play 2 notes den 200"\*

*Vio 1<sup>o</sup>*

*sotto voce*

*Vio 2<sup>o</sup>*

*Viola*

**ANDANTE**

*Violoncello*

\* This admirable Master's distinguished Pupil, who is an honour to the musical profession, Having observed, in my hearing, that he is preparing for publication those exquisite Adagios which he so expressively sings upon his Instrument, It would have proclaimed an illiberal Act if any more of his Instructors models had been exhibited in this work.

This Cadenza was frequently performed in the Hanover Square Concert rooms by an English singer who is still in possession of pathos, grace, a prodigious compass of voice, a perfect Shake and a great knowledge of music: Her execution of the rapid divisions was so true and distinct, that notwithstanding the instrumental performers vied with each other in every species of excellence \_\_\_\_\_

**Allegro**

Violino.

Violoncello.

Clarinetto.

Voce.

**Allegro**

Corno.

— The sustain'd chromatic Descent —

Lento

legato

Espressivo

— The Assent to G in altissimo — and the dulcet bar leading to the final shake —

Lento

— The intonation of the voice was conspicuously attractive. —

Andante

CADENZA.

Allegro

Oboe

Violino

Violoncello

The triplets in the Violin part will require an attentive practice to render their intonation perfect and articulate \*

Allegro

Adagio

\* But that these difficulties are not impossibilities the great original performer of them eminently proved.

At the captivating Concerts of the late Messrs Bach and Abel, many Compositions delighted both the Auditors and Performers which live in their memories, and they will be pleased to hear that the following effective Crescendo was engraved from the original M.S. for irreparable would be the loss of such a Gem. 83

Violini.

Flauti.

Clarineti.

Corni.

Andantino

Bassi.

Viola

Fagotti

Viola col basso

Crescendo

Crescendo

Gia Fe- bo ri-con- du- ce per lae re- a senti- e- ro Il carro della Luce.

e il prece derlo nuoccea miei de siri

amor mi guida in solitaria parte

Viola

Viola

P

P!

F

F!

The following is universally admitted to be the most effective instrumental CRESCENDO that ever was perform'd in a grand Orchestra: "Still rising in a climax till the last, Surpassing all, is not to be surpast!"

Violins

Viola 1<sup>mo</sup>

Viola 2<sup>do</sup>

Bassi

Flute

Vio. 1<sup>mo</sup>

Vio. 2<sup>do</sup>

arco

Pizz

Cres

Rinf

Cres

FF

FF

FF

The choice of notes for the shakes proves the Composers extensive knowledge of Instruments; for the open strings of the Violins greatly assist the Intonation and excite strong vibrations.

The full score of the last section occupies so many folio pages, that limitation obliged me to make my extract out of a judicious reduction of it. So small a part of so large a whole will but convey a faint idea of the taste, spirit, and brilliant effects of a composition so full of contrast, without confusion. It was written in Paris, where orchestras are numerously supplied with excellent performers on every instrument; yet the variety of subjects, episodes, playful imitations, passages of emphasis, crescendos and diminuendos in the overture to *Anacreon*\*, were never so finely expressed as by the band of the Phil-Harmonic Society, in London. This bold assertion was an admitted truth by a discriminating amateur, after he had been delighted with performances of it in both cities; and he further acknowledged, that this union of foreign with native talent has formed an assembly not to be met with in any other part of the world.

Among the performers, associates, members, directors, leaders, and conductors, are many distinguished vocal, as well as instrumental composers, whose productions are continually charming the ears of the softer sex, while their sublime oratorios, operas, glees, duets, and songs, ingenious concertos, preludes, studios and scale exercises, are adding brilliancy to the finger and harmony to the mind.

*A lady, who from the contraction of bad habits had despaired of ever expressing the most simple movements with facility, formed the laudable resolution of devoting a few months diligent practice to the three last unerring conductors to excellence, and now*

“ She guides the finger o’er the dancing keys,  
 “ Gives difficulty all the grace of ease,  
 “ And pours a torrent of sweet notes around  
 “ Fast as the thirsting ear can drink the sound.”

It is to be regretted that the concert season, in London, terminated before the arrival of its illustrious visitors; but I have been given to understand that the well-disciplined opera band, and the perfection of our theatrical orchestras, claimed their attention and admiration, and they will have to report that the performances of sacred music in England are unrivalled. Yet we must hold in remembrance that the grandest part of it was furnished by a matchless foreigner.

\* Notwithstanding the excellence of this overture, many superior compositions of the same author, and of the greatest authors that ever wrote symphonies, quintettos, quartettos, and trios, have been performed in the course of the society’s sixteen concerts, including those produced by the members and associates; but the law that protects the composer’s property does not authorise me to publish any part of them.

It having become my duty to lay before my readers a variety of documents to assist those who deliberate before they prefer, I have subjoined the most important parts of letters which were unexpectedly addressed to me by two doctors in music, whose productions have much instructed and delighted the musical world.

“ Dear sir;

“ I perceive by your advertisement, that you intend to dedicate the summer to the completion of your supplementary work. Permit me to renew my former offer of assistance by any works, extracts or anecdotes which my library may fortunately contain, upon such subjects as you may have occasion to discuss.

“ You perhaps know how decidedly my opinion is fixed against all the *false notes* of the *trumpet scale*, particularly the delusive theories of \*\*\* supported by \*\*\*, about the derivation of the dominant discord from the inconcinuous seventh of the monochord. It would give me great pleasure to know that we do not differ in this point, and that you not only think and feel them to be out of tune, but that you *therefore* do not admit them to exist in the scales of harmony or melody; indeed, your judicious omission of the flat sevenths in all the horn scales induces me to believe (what I wish) that you equally reject that note with the fourth and sixth. As for the dispute between \*\*\* and \*\*\*, I confess I think the terms eleventh and thirteenth very useless; and it is worthy of remark, that while the theorists are disputing about *words*, you, as a practical writer, clearly shew that neither of those chords are ever used as Rameau, Marpurg, &c. have given them. There are some instances (Padre Martini Saggio di Contrappunto I. 142) where the suspended *fourth* may have a *third* with it, as in the adjoined example from Costanza Porta. But this is very different from the construction of chords by thirds, till the whole scale of music is exhausted, a principle in which further than the ninth (and that only on the dominant) I have not seen any reason to believe. May I not venture to assert that the eleventh, except as a suspension of the  $\frac{5}{4}$ , has no existence, or that (in other words) it cannot be found as an integral part of harmony, combined in six real parts, which the followers of Rameau assert. You have very judiciously given the thirteenth as it really exists, under the form  $\frac{7}{6}$ , which, when reduced to its foundation, is nothing more than the dominant harmony with a  $\frac{7}{7}$  taken upon a pedal key note, in which combination I



suspect the third would be rather an unwelcome visitor. I have not yet seen any convincing reason to prove that the eleventh and thirteenth are necessary in any system, and therefore, with \*\*\*, I at present reject them, but not wholly on the same ground, as you will hereafter perceive.

“Pepusch’s treatise contains the substance of these doctrines, and that book every Englishman ought to consider as his manual. The following extracts are from the celebrated *Gradus ad Parnassum*, p. 131. quoted by P. Martini above.

“I remain,  
“Dear Sir,  
“Yours sincerely.”



“If these are not fair suspensions, I am much mistaken.

“My dear Mr. S. ;

“Your ready, cordial, and intelligent reply to my bit of a note has comforted my old *bones*, and again interested me in zeal for the perfection and honour of our art. I had so totally given up the world and its vanities, that I perused no books of science or difficult comprehension, confining my reading to works of amusement, in order to keep off the foul fiend, reflection on *self*, infirmities and complaint incident to my time of life ; so that if my sufferings are not excruciating, I forget them, and like a true *good boy*, *mind my book*.

“And are you going to our dear worthy friend, \*\*\*\*\*? I hope he need not now be told that I have long not only admired his wonderful abilities on his instrument, but loved him as a man of the most ready wit and friendly disposition I have ever known, and all *en badinant*, as thoff he were hoaxing a body. The last time I heard him on the violoncello, just before I totally immured myself, I perceived he had changed his style, and played the slow movements with a feeling and expression that melted with delight every hearer of sensibility.

“I this morning had your “Introduction to Harmony,” looked out to take a peep at it in bed, for it is so long since I have opened a musical work of *study*; but having peeped, I will now venture to aver, I never did

open a book of the kind so replete with practical, useful, and elegant examples of composition, in the best taste and style of the present times, not confined to one species of instrument or voice, but to all that are in general use throughout Europe. And so God bless you, my dear Mr. S., and incline your heart to believe that I am yours, with sincere regard and affection.

“ P.S. After reading your prospectus, a certain vecchiaccio dotterato della musica offers this advice:—Feed not the hungry appetite of envy with omissions, but let your improvements consist entirely of additions; for there is a biped (man I cannot call him), who endeavours to increase the sale of his own productions, by depreciating those of his contemporaries.”

—◆—

A promise was given (in a crowded page) of a further description of an effective instrument, which cannot be more fully detailed than by the inventor's advertisement.—“ E già molto tempo, che da tutte le più colte nazioni d'Europa si è tentato di costrurre un Cembalo, che sostenesse la voce, ma sino ad ora non si sa, che sia stato meritevolmente eseguito. Il signor Maestro di Capella Anselmo Montù è giunto ad inventarne, e farne uno, il quale sostiene, cresce, e diminuisce la voce, secondoche esigono gli accidenti della musica per esprimere le varie idee, e gli affetti dell' animo, e tal Cembalo è composto di sedici istromenti, cio è undici violini, e cinque bassi, che ne formano tutta l'estensione: egli lo chiama il Cembalo espressivo, ossia il violino armonico, per che si suona coll' arco, e la sua voce e di violino, il quale forma una nuova, grata, sonora e dilettevole armonia.”

The obliging Maestro amused me chiefly with his extemporising faculty. But a lesson being placed upon his music-desk, which I had often listened to with rapturous astonishment; (having heard it repeatedly expressed by the brilliant finger of its composer, who is universally allowed to have formed that school which exalted the style of piano forte music in our country), I entreated him, and successfully, to convince me that the lights and shades in that composition might be harmonized upon his cembalo, which he executed most effectually; for the *buono mano* and *dolce maniera* were conspicuous in their proper places; on which account I have often regretted that a similar instrument, for which I bargained with its ingenious inventor, never reached England, where it would have been improved by an artist who was then an honour to human nature, and whose death taught many as well as myself to feel the loss of a liberal friend! "He was one of the noblest works of God,—he was an honest man."

It would have been an unpardonable omission not to have mentioned the Maestro Anselmo Montu's effective method of accompanying a young female Sardinian while she was singing sweetly a national ballad. It was not with that too fashionable arpeggio, but with a dispersed melody different from the voice part, yet supporting without stunning it. Here I cannot avoid expressing a hope that some of our best composers may adopt the same mode occasionally, for that I am not singular in my preference will be made evident by a quotation from an author, who will have every claim to natural originality, if we may except the copying his master, who was his father. "It may be confessed that an accompaniment altogether independent of the voice will, to the singer (who is also to accompany) require some previous practice; but let him hope that while the elaborate and almost insurmountable difficulties of modern piano forte music is vanquished by perseverance, that the forcible and more natural claims of vocal skill will not be overlooked. It is only from repetition that novelty, generally speaking, however excellent it may be, will find its way to the understanding or the heart."

Retraction, directed by conviction, is a necessary exposition; I therefore acknowledge that I erred greatly when I supposed that this work might comprise the beauties of our resident composers; for having filled many sheets with them, the revisal convinced me that their republication might be followed by prosecutions or injuries; in consequence of which I have only retained those which were extracted from original MSS., expired copyrights, and foreign productions.

I am likewise apprehensive that I may appear, in some of my accommodating pages, to be an advocate for the abolition of the tenor cliff; I will therefore make the *amende honorable*, by the insertion of a paragraph written by an organist, whose compositions and performances cannot be imitated but by superior excellence.

"It was suggested that it would be better to publish all the vocal parts (except the bass) in the treble clef; but as I consider this practice as an innovation, I was unwilling to afford an additional example of an erroneous custom that has already become but too prevalent. The treble clef, when applied to the counter tenor and tenor parts, does not indicate the real or true notes that are required to be sung, the C clef does, and I trust therefore that no apology is necessary on my part, for preferring truth to falsehood, or that which is proper to that which is improper."

Should the above judicious remarks induce a few patient English ladies to include a universal knowledge of cliffs in the adopted foreign fashions, the laudable example might benefit many followers.

I have appropriated a large portion of this work to vocal harmony, because the best part of it may be old, but never can be obsolete. This opinion I will back with a passage in an Historical Enquiry, respecting the performance on the harp in the Highlands of Scotland, drawn up by an author, whose various productions have proclaimed his useful erudition and didactic powers, and who never lessened their consequence by quoting falsehood.

"It was on a lute of the smaller size that Queen Mary used, for the most part, to accompany her songs. The accomplished ladies, and even gentlemen of that period, could sing a part of madrigals, and other vocal compositions of four parts, *at sight*; and many of the excellent vocal compositions in three and four parts, of that period, are

still sung with pleasure in England, and are among the most difficult and intricate music of that description, that is sung at this day. Queen Mary's private concert consisted chiefly of music of this kind.

"Queen Mary had three valets, who sung three parts, and she wanted a person to sing a bass or fourth part. David Rizzio, who had come to France with the ambassador of Savoy, was recommended as one fit to make the fourth in concert, and thus he was drawn in to sing sometimes with the rest; and afterwards, when her French secretary retired himself to France, this David obtained the said office."

The harmony of a well arranged score is the picture which charms the mind of a well educated musician, who appreciates and feels all its beauties during his silent admiration! But the ear must have been previously formed to the true intonation, and the eye to the accurate perception of harmonious combinations.

When practical musicians are capable of reasoning in a philosophical manner, their science greatly adds to the respectability of the art; I therefore felt an elevation of my profession while I was transcribing part of an excellent commentary for this article, because it is the production of a learned graduate in music.

"As the colours of the painter would not present any picture to the eye, unless artfully disposed upon his canvass, so the light reflected by the picture, if not refracted by the visual humours, would be unintelligible to the mind; in like manner as the sounds of a musician would be without meaning to the ear, unless they were reduced to modulated harmonies, so would the harmonies be unfelt by the mind, if not modified by the mazy channels of the ear. And again, both the picture and the music would be unimpressive to the senses, if the senses were not in communication with the mind. Sensations then are composed of sensuality and intellectuality. And as without *mind* the eye and ear would never have heard and seen, so without the *ear* and *eye* the mind would never have had the ideas of light and sound."

If this book should exceed expectation, and prove the best of its kind, I hope it will not continue to merit that distinction long; for although the necessary endowments to form so great and good a musical historian as the one we have recently lost may never again adorn an individual, we have still among the living professors excellent lecturers, classical translators, profound theorists, and didactic authors, whose pens will (I hope) be constantly employed to facilitate and extend the harmonic art.

I casually met a composer of celebrity, immediately after he had been examining the score of a sacred composition, the performance of which he assured me must delight and astonish the musical world. Another professor, whose glees and songs are universally admired, delivered *his* opinion (of the composition alluded to) in the following words: "It is most exquisite pantomime music, but not the least like an oratorio." I have been fortunate, for I can bear witness of its first representation; and whatever may be its disputed pretensions to title or merit, the conductor, singers, and accompaniers, were highly entitled to unqualified praise for affording such a delicious treat to their auditors, whose applause was hearty and unequivocal.

During its attractive repetitions, many enthusiastic admirers of descriptive originality raised its chorusses above the sacred productions of the last century; while as many firm adherents to ancient sublimity levelled them with the secular finales of Italian operas.

"Vain his attempts, who strives to please them all."

I must therefore not be dismayed if I should hear as many critics acknowledging that I have done my best, without approving of my labours: but should they censure candidly and judiciously, the continuation of this work may become more perfect than the present part of it; for while gracious Providence grants me powers, and the public at large encourage my exertions, I will not shrink from the performance of my duty.

FINIS.

T. Davison, Lombard-street,  
Whitefriars, London.