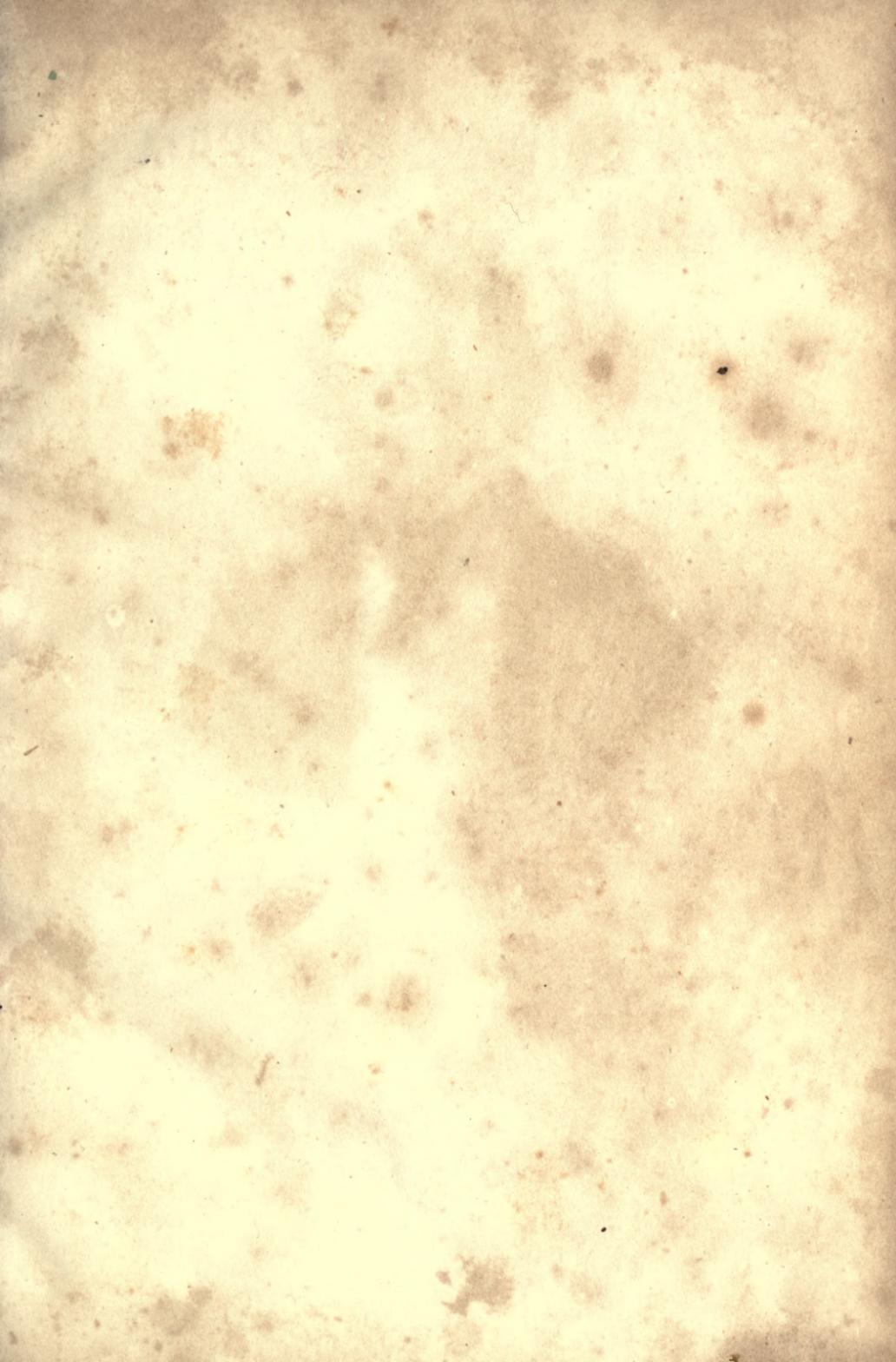


Francis Dickens
from his friend
Wm. H. Vick
Amberg, June 2

LOUIS VAN BEETHOVEN'S STUDIES.





Ludwig van Beethoven.

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LOUIS VAN BEETHOVE'NS

STUDIES IN THOROUGH-BASS, COUNTERPOINT AND THE
ART OF SCIENTIFIC COMPOSITION,

COLLECTED *F. D.*

FROM THE AUTOGRAPH POSTHUMOUS MANUSCRIPTS
OF THE GREAT COMPOSER,

AND FIRST PUBLISHED, TOGETHER WITH BIOGRAPHICAL NOTICES,

BY

IGNATIUS VON SEYFRIED;

TRANSLATED AND EDITED

BY

HENRY HUGH PIERSON.

(EDGAR MANNSFELDT.)

WITH BEETHOVEN'S PORTRAIT, AND OTHER ILLUSTRATIVE PLATES.

SCHUBERTH AND COMP.

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1853.



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1853

P R E F A C E.

The first German edition of this work, published soon after Beethoven's death, contains the following introductory remarks by the Chevalier Ignatius von Seyfried, a friend of Beethoven, and himself a musician of some eminence*):

»These studies of the immortal Composer are a legacy of such high value to the world of Art, that no one would venture to take away from or add a line to it. I have therefore preserved it, in its original form, with the utmost conscientiousness — as it was found among his posthumous papers; only here and there have I omitted some tautological examples of one and the same rule, which the zealous pupil had worked out for his own benefit; the limits of the work did not allow of such prolixity; — but all B's marginal notes are retained. These studies are not to be regarded as a complete systematic book of instructions, but rather as possessing peculiar interest in their brevity and conciseness, and as being the actual course of Thorough-Bass, Counterpoint etc., which Beethoven went through with Albrechtsberger, whose tuition he enjoyed for two years: — that he was no idle scholar will at once be perceived, and he thus laid the foundation of that solid science which characterized his future works. It may indeed be asserted that his theoretical acquirements were, notwithstanding his evident diligence, less remarkable than might have been expected; but this ought rather to be attributed to the noble

*) For a fair specimen of his compositions see the „Libera“, p. 63. He died at Vienna, 1844.

audacity of his genius, which prompted him to shake off the fetters of pedantry and old-fashioned prohibitions. His creative spirit carried him far beyond the prejudices of the Past, as it also enabled him to enlarge the boundaries of his art, and placed him in advance of the age in which he lived. « —

I have little to add to these remarks; — the genuineness of the Studies is unquestionable, and, apart from the collateral interest attached to them, they are of great intrinsic value to all young musicians who desire to get at the kernel without unnecessary difficulty in breaking the shell.

Feeling that this work ought to be rendered accessible to English readers, I yielded to the solicitations of the Publishers, and undertook the task of translating and re-editing it; to the new German edition I have added some interesting and authenticated anecdotes of Beethoven, and to this volume I have further appended a few critical remarks upon his works, together with some notices respecting his private history which appeared to me desiderata, as filling up blanks in the unsatisfactory sketches of his life hitherto known to the public.

Music is now so universally cultivated in England, and is making such rapid progress in America, that a work like this is sure of its public; twenty-five years ago its circle of readers would have been confined to professional musicians and a few scattered dilettanti:

» *rari nantes in gurgite vasto* « —

it is a blessing for both these great nations that the barbarism which depreciated and all but ignored the claims of music, can no longer be made a ground of reproach to them: — may this book be honoured in promoting, however little, the interests of that divinest Art!

HAMBURGH, 1853.

HENRY HUGH PIERSON.

Analysis & Thesis, Page 70

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View of the house in which he died.

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F. Dickens
Wüzburg 1869

STUDIES

IN THOROUGH-BASS, COUNTERPOINT, AND THE
ART OF SCIENTIFIC COMPOSITION.

STUDIES

IN THOROUGNESS, COLLECTORSHIP, AND THE
ART OF SCIENTIFIC COMPOSITION

FIRST SECTION.

SYSTEM OF THOROUGH-BASS.

FIRST CHAPTER.

All the symbols which indicate the harmonic accompaniment are called *signatures*; e. g.

Unisons.

Diminished. Pure. Augmented.
 b_1 k_1 $\#_1$

Seconds.

Minor. Major. Extreme.
 b_2 2 $\#_2$ OR x

Thirds.

Diminished. Minor. Major.
 b_3 b_3 k_3

Fourths.

Diminished. Pure. Augmented.
 b_4 k_4 4 $\#_4$ OR k

When the signs of Transposition become necessary to the progression of intervals, which have not been presupposed by the original key, these signs must be written as in the following examples.

The intervals which are included in the original key are called *natural* intervals, flat or sharp, major or minor; they are called *accidental* when signs of transposition are required to indicate them.

A stroke through the figure, or a sharp \sharp at the side of it, either on the right or the left, raises the interval half a tone higher; e. g.

A flat \flat placed either before or behind the figure lowers the interval, in similar proportion, half a tone; e. g.

The sign of Resolution \natural (or natural) reinstates the interval in its former position; e. g.

Two strokes through the figure, or two sharps $\sharp\sharp$, or a double sharp \times , or a stroke through the figure together with a simple sharp annexed, raise the interval a whole tone higher; e. g.

In order to lower an interval by a whole tone (in the flat-keys or scales) a large ♭ or two small ♭♭ must be placed before it; e. g.

A musical staff in 3/4 time with a key signature of one flat (B-flat). The treble clef contains notes with accidentals: ♭2, ♭♭2, ♭3, ♭♭3, ♭4, ♭♭4, ♭5, ♭♭5, ♭6, ♭♭6, ♭7, ♭♭7. The bass clef contains notes with accidentals: ♭6, ♭♭6, ♭7, ♭♭7. The notes are grouped into pairs of two notes each, with a double bar line between each pair.

The sign of restoration to the statu quo, after this kind of transposition, is ♯, ♮ e. g.

A musical staff in 3/4 time with a key signature of two sharps (D major). The treble clef contains notes with accidentals: ♯2, ♮2, ♯3, ♮3, ♯4, ♮4, ♯5, ♮5, ♯6, ♮6, ♯7, ♮7. The bass clef contains notes with accidentals: ♯6, ♮6, ♯7, ♮7. The notes are grouped into pairs of two notes each, with a double bar line between each pair.

In some of the works of the old Composers, and occasionally in more modern ones, we find flats prefixed to the piece, and afterwards resolved (annulled) either by a sharp or natural, or by a stroke through the figure; and a similar custom in sharp-keys, e. g.

Two musical staves in 3/4 time. The top staff is in a flat key signature (B-flat) and shows notes with flats (♭5, ♭6, ♭7) and their resolutions (♯5, ♮5, ♮6, ♮7). The bottom staff is in a sharp key signature (D major) and shows notes with sharps (♯5, ♯6, ♯7) and their resolutions (♮5, ♮6, ♮7). The text "instead of" is placed between the two staves.

The imperfect Fifth, as also the minor and diminished Seventh, is commonly indicated by a ♭.

This sign is usually placed, by more modern Composers, after the figure, e. g. 2♭, 4♭, 6♭; and in like manner the resolution of the same; e. g. 2♮, 4♮, 5♮, 6♮, but a stroke may also be drawn through the figure, to produce the same effect; e. g. 4, 5, 6, 7.

The Third may be indicated by a simple flat, sharp, or natural placed over the note.

A musical staff in 3/4 time with a key signature of one flat (B-flat). The treble clef contains notes with accidentals: ♭3, ♮3, ♯3, ♮3, ♯3, ♮3, ♭3, ♭♭3. The bass clef contains notes with accidentals: ♭3, ♮3, ♯3, ♮3, ♯3, ♮3, ♭3, ♭♭3. The notes are grouped into pairs of two notes each, with a double bar line between each pair.

Another received method of indicating transposition (and one which renders it easier to distinguish at a glance) is to place the sign, \flat or \sharp , immediately before the figure; e. g. $\flat 2$, $\flat 4$, $\flat 5$; $\sharp 2$, $\sharp 4$, $\sharp 5$, $\sharp 6$, $\sharp 7$; $\sharp 4$, $\sharp 2$, $\sharp 3$, $\sharp 6$, $\sharp 7$. But it is better, for the sake of avoiding the chance of mistakes, to draw a line through the figure; e. g. $2\flat$, $4\flat$, $5\flat$, $6\flat$; $2\sharp$, $4\sharp$, $5\sharp$; 2 , 4 , 5 , 6 , 7 .

This kind of stroke occurs but seldom in cases of the Octave or the Ninth, it being then customary to prefix the \sharp or \flat in natura, or after the note; e. g. $\sharp 8$, $\sharp 9$, $\flat 8$, $\flat 9$; or $8\sharp$, $9\sharp$; $8\flat$, $9\flat$. — And similarly in cases of the Unison; e. g. $\sharp 1$, $\flat 1$, or $1\sharp$, $1\flat$.

Double sharps, flats or naturals (resolutions of transposition) are only to be found thus indicated; $4\sharp\sharp$, or, $\times 2$, $6\times$; $2\flat\flat$, or $\flat\flat 5$, $7\flat\flat$; $\sharp\flat 6$; $5\sharp\sharp$; $\sharp\sharp 3$; $8\sharp\flat$; etc.

Where the sign of transposition stands alone, over the fundamental note, it refers, as aforesaid, always to the Third. —

The figures are always to be placed over the Bass-part, because nearer to them or underneath them it is customary to write *forte & piano*, *mf.*, *rfz.*, *pp.*, *dolce* etc. But sometimes, when, for example, one part is written over another, one for the Violoncello, the other for the Contrabasso or Organ, — or in Fugues, where the entrance of the subject is indicated in the Bass-part; the simple notes must be played, and no chords struck before the figures occur.

When the right hand has an obligato passage to execute, it is expressed in small notes, e. g.



These chords or single intervals, the figured harmony to which does not stand directly over the note, but a little on one side of it, are not to be struck at the same moment as the bass note, but after it, in proportion to half or one third of the value of that note; e. g.

The image shows a musical score with two staves. The top staff is a grand staff with a treble clef and a 3/4 time signature. It contains four measures of music. The first measure has a quarter note G2 with a figure '6/4' below it. The second measure has a quarter note G2 with a figure '5/3' below it. The third measure has a quarter note G2 with a figure '6/4' below it. The fourth measure has a quarter note G2 with a figure '6/3' below it. The bottom staff is a bass clef staff with a 3/4 time signature. It contains four measures of music. The first measure has a quarter note G2. The second measure has a quarter note G2. The third measure has a quarter note G2. The fourth measure has a quarter note G2. Between the staves, there are four sets of text: 'or still better', 'or still better', 'id est: = 6/3', and 'id est: = 6/3'.

Every indicated harmony is to be retained as long as the bass-note stands unchanged; for instance, the common chord is here to be retained to the middle of the next bar, until a new figure appears; see the example :

A musical score in 3/4 time. The bass line consists of a sequence of notes: C, E, G, C. Above the notes, figures 6 and 6/4 are indicated, showing how a single harmony is retained over multiple notes.

The same rule holds good where the bass notes are raised or lowered by an octave, or where passing notes, belonging to or agreeing with the harmony, occur in the bass-part; e. g.

A musical score in 3/4 time. The bass line consists of a sequence of notes: C, E, G, C. Above the notes, figures 6 5b and 6 are indicated, showing how a single harmony is retained over multiple notes, including an octave change.

When two figures, adjacent, are placed over a note which can be divided into two equal parts, each of the harmonies thus indicated is to be retained for half the duration of that note or interval; e. g.

A musical score in 3/4 time. The bass line consists of a sequence of notes: C, E, G, C. Above the notes, figures 5 and 6 are indicated, showing how two harmonies are retained over a single note.

Where three figures, adjacent, are placed over a note, the first of the harmonies thus indicated is of half the duration of that note; the other two chords make up, together, the value of the remaining half of that note's duration.

A musical score in 3/4 time. The bass line consists of a sequence of notes: C, E, G, C. Above the notes, figures 5, 6, and 7 are indicated, showing how three harmonies are retained over a single note.

Four figures, adjacent, indicate that each of the required harmonies are to have one fourth of the value (in duration) of the fundamental note; e. g.

Five figures are to be interpreted thus:

When two figures, adjacent, are placed over a bass note divisible into 3 parts (a minim with a dot) the harmony which stands first indicated is to have two thirds of the value of that note (one minim) the other harmony having but one third of the same.

When the piece of music is in triple time, $\frac{6}{8}$, $\frac{9}{8}$, each figured harmony has half the value of the bass-note.

When three figures stand over a note in triple time, each of the harmonies has a third of the value of that note.

When there are four figures, the two first harmonies have severally the value of one entire third of the value of the bass note, thus leaving but one third to the other two figures; e. g.

Musical notation showing four figures. The first figure has numbers 5, 6, 7, 6, 4 below it. The second figure has numbers 5, 6, 4, 2, 4, 5 below it. The third figure has numbers 5, 6, 7, 6, 5 below it. The fourth figure has numbers 5, 6, 7, 6, 5 below it.

Five figures are to be subdivided as follows;

Musical notation showing five figures. The first figure has numbers 8/3, 9/4, 10/5, 9/4, 7/2, 8/3 below it. The second figure has numbers 5/4, 4/2, 7/1, 4/2, 8/4 below it. The third figure has numbers b7/5, 9/6, b7/5, 8/6, 5/3 below it.

Dots placed after the figures may be used in this way:

Musical notation showing three figures with dots after the numbers. The first figure has numbers 5 : 6 b 7 : 5 : 3 below it. The second figure has numbers 5 : : 6 : b 7 : : 5 : 3 below it. The third figure has numbers 5 : 4 b 6 : 7 : 5 : 3 below it.

But a horizontal stroke serves the same purpose; e. g.

Musical notation showing three figures with horizontal strokes under the numbers. The first figure has numbers 5 - 6 4 7 - 5 3 below it.

When figures are placed over a dot, the harmony thus indicated is to be placed before the note which follows after the dot, and the duration of the intervals is to be reckoned by the note preceding it.

Musical notation showing four figures with numbers placed over dots. The first figure has numbers 6 and b7 over dots. The second figure has number 6 over a dot. The third figure has number 6 over a dot. The fourth figure has number 6 over a dot.

The same rule is to be observed in case of rests, i. e. should they be longer than quaver rests; e. g.



All figured harmonies, on the other hand, which are placed over a short (quaver or semiquaver) rest, are to be played as they stand, i. e. over the rest, and the note immediately following determines the origin of the chord; e. g.



Those harmonies, however, which are written over a long rest, are indeed to be played over that rest, but they are formed with reference to the *preceding* note; e. g.



A horizontal stroke intimates that the accompaniment, as consisting of the preceding harmony or single interval, is to remain as it was.



Nevertheless, the chord or interval may now and then, especially where the movement is slow, be struck again. — Over all *passing notes* in the bass (denominated irregular melodic sequences) which, although occurring in the accentuated or rhythmical parts of a bar, do not harmonize with the chord, is placed a stroke thus /; over such passing notes as agree with those for-

ming the chord (and which are called regular sequences) is sometimes drawn a horizontal line, but not always; e. g.

The image shows a musical score with two staves. The upper staff contains chords with horizontal lines drawn through them, labeled "Passing notes." and "Regular sequences." The lower staff contains a bass line with figures (fingerings) written above the notes: 6 5, 6 5, 7, and 7. The key signature is one sharp (F#) and the time signature is 3/4.

After two, three, or four figures placed over each other we generally meet with as many horizontal strokes; that is, in cases where it is not necessary to change the chord; e. g.

The image shows a musical score with two staves. The upper staff contains chords with horizontal lines drawn through them. The lower staff contains a bass line with figures written above the notes: 6 5, 6 5, 6 4, and 6 4. The text "or:" is placed between the second and third figures. The key signature is one sharp (F#) and the time signature is 3/4.

Where the rules for the distribution of the figures are to be infringed, and the duration of the notes in the accompaniment is to be varied, the composer is to insert a horizontal stroke between two figures, as a guide to his intentions.

The image shows a musical score with two staves. The upper staff contains chords with oblique strokes (/) placed over them. The lower staff contains a bass line with figures written above the notes: 5 6, 5 6, 5 5 6, and 5 6 6. The text "instead of:" is placed between the second and third figures. The key signature is one sharp (F#) and the time signature is 3/4.

The oblique stroke / placed over a passing note intimates that the next figured harmony is to be played at the same moment as the interval over which that stroke is drawn; e. g.

The image shows a musical score with two staves. The upper staff contains chords. The lower staff contains a bass line with a figure (5 3) written above the notes. A half-circle arch is drawn over the figure. The key signature is one sharp (F#) and the time signature is 3/4.

A half-circle \frown drawn over a figure (this sign is called, after its inventor, Telemann's arch) is used by many Composers to indicate:

Musical notation for *à due.* in 3/4 time, G major. The treble clef part consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5. A sharp sign (#) is placed above the final G4 note in the bass line.

Where the words *unisono*, *unis.*, *all' unisono*, *all' ottava* are written, the passage in the bass-part is to be repeated in the octave immediately above, by the player's right hand; when the accompaniment is again to be enriched by chords they must be indicated by the proper figures; e. g.

Musical notation for *unis.* in 3/4 time, G major. The treble clef part consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5. A sharp sign (#) is placed above the final G4 note in the bass line.

Tasto solo, or the abbreviation *T. S.* means that the bass note is to be sustained without the addition of harmony until the reappearance of figures; e. g.

Musical notation for *T. S.* in 3/4 time, G major. The treble clef part consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5. A sharp sign (#) is placed above the final G4 note in the bass line.

It would be advantageous to adopt the sign 0 to indicate a pause in the accompaniment, this being more appropriate than *T. S.* and more quickly written; e. g.

Musical notation for '0' in 3/4 time, G major. The treble clef part consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part consists of a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5. A sharp sign (#) is placed above the final G4 note in the bass line.

But even where the resolution of a Discord is delayed for some time by the introduction of other Discords, it is still indispensable to resolve it, sooner or later, into a Concord. This kind of writing is called a retarded resolution.

Occasionally the right hand does not await the entrance of the bass-note over which a Discord is to be resolved, but anticipates it; for instance :

And sometimes this is done by the left hand; e. g.

Both cases are termed *Anticipatio*, or a forestalling of the resolution.

A. Anticipation in the treble-part, when the oblique stroke / is to be used, as in the case of the passing notes before mentioned.

B. Anticipation in the bass-part, to indicate which the horizontal stroke — may be used, as in case of the regular sequences.

Musical score for Example B. The treble clef contains chords, and the bass clef contains a single-note line with figured bass notation. A horizontal line is drawn over the bass notes to indicate anticipation. The figures are: 3 - 6/4 3, 6 - 6/5, 4 3, 5 4 3, 6, 6 - 6/5, 6, 6 - 6/5, 5 4 3.

When the bass-note is repeated by the next chord in the treble-part, before the Discord is actually resolved, it is to be viewed only as a change in the harmonic position; e. g.

Musical score for Example B. The treble clef contains chords, and the bass clef contains a single-note line. A horizontal line is drawn over the bass notes to indicate anticipation. The figures are: 6 5, 4 3, 2, 6.

When the note by means of which a Discord is to be resolved (by the right hand) is taken up by the Bass, we are to regard it as another form of resolution; the Discord is then in fact resolved by the Bass; e. g.

Musical score for Example B. The treble clef contains chords, and the bass clef contains a single-note line. A horizontal line is drawn over the bass notes to indicate anticipation. The figures are: #7 2, 6 5, #, 7 4, 7, 4 3, 6 b.

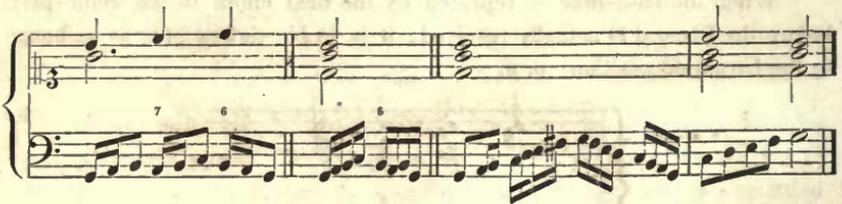
Short notes (as quavers) seldom have an individual accompaniment. When they are struck without accompanying intervals they are called passing notes. Single notes of this kind are not figured; where there is a group of them a horizontal stroke is drawn over them, extending as far as the right hand is required to pause. This occurs in all sorts of measures and tempi, and in very varied shapes. Sometimes half the number of notes consists of passing notes; e. g.

Musical score for Example B. The treble clef contains chords, and the bass clef contains a single-note line. A horizontal line is drawn over the bass notes to indicate anticipation. The figures are: 6, #, 6.

Sometimes less than the half, and this is more common; e. g.



If the piece of music be in quick time, and the notes are short, we often find the greater part of them passing notes; e. g.



On certain occasions, which will be recurred to in the following pages, we meet with what are called *passing intervals*. These are of three descriptions:

First, when the bass-note is permanent; e. g.



Secondly. When the intervals forming the accompaniment remain unchanged, while the Bass moves on; e. g.



or:



The Discords which arise from the transit in both parts, above and below, cannot always be resolved at once, even though they may have been legitimately prepared: e. g.



This is also the case with those chords which by means of an enharmonic change in the modulation appear as real Concords: e. g. •



The accompaniment is called *united*, when all the intervals belonging to the single bass-notes are played by the right hand; e. g.



If, however, two or more notes are played by the left hand also, the accompaniment is called *divided*; e. g.



THIRD CHAPTER.

Fundamental chords are those which give origin to others, and are of two kinds only; the perfect or pure triad $\frac{8}{3}$, and the chord of the Seventh $\frac{7}{3}$; all others, which are derived from these, are called chords of transposition or secondary chords.

If we write a Bass which involves nothing but triads and chords of the Seventh, that bass is in fact the real fundamental or ground-bass.

Thorough-bass.

Ground-bass.

A Discord*) is usually resolved by a diatonic interval downwards; but there are some discordant intervals, especially those termed extreme, which are resolved by a similar interval upwards, viz: by ascending; e. g.

If the Resolution, which ought properly to be made in the upper part, be carried over to the bass or to another part, it is called a permutation of Resolution: e. g.

instead of: or: instead of:

that is, when the Bass takes up one of the intervals belonging to the harmony, before the Resolution occurs; in consequence of which both chords are based upon one and the same fundamental chord; e. g.

*) This sort of Discord is commonly termed Suspension: our english musical phraseology does not, hitherto, admit of very nice distinctions; spero meliora! P.

If, on the contrary, a whole chord, or only a single interval, be struck in the accompaniment before the bass-note changes, it is called an anticipated Resolution; e. g.

not Anticipated.

This proceeding can only then properly be termed an Anticipation when it occurs *after* a Discord; for the second Example shews that the false (or diminished) Fifth, which forms the preceding Discord, is in reality resolved beforehand; but this is not always the case; e. g.

without Anticipation.

The following Example shews that precisely similar Anticipations may be made in the bass.

without Anticipation.

Where we have passing notes, those which are ingredients of the chord are to be observed; these are called harmonic secondary-notes: e. g.

In a similar manner the strict Resolution may be avoided; e. g.

instead of:

And likewise over a sustained bass; e. g.

in this instance omitting a chord; e. g.

also by changing the Discord into a Concord, and vice versa; e. g.

The *pure triad* is a chord which may be played without the guidance of figures, but if figures corresponding to its intervals are placed, singly or together, above or below the bass-note, they have a particular meaning. Sometimes they indicate Discords which are to be resolved into other harmonies without change of bass; e. g.

sometimes, when Discords follow, the triad is symbolized beforehand, for the sake of perspicuity; e. g.

sometimes it is well to distinguish one note of the accompaniment which appears to be a passing note; e. g.



Accidental major. Thirds are generally to be found moving upwards; in four-part harmony they may, however, descend; e. g.

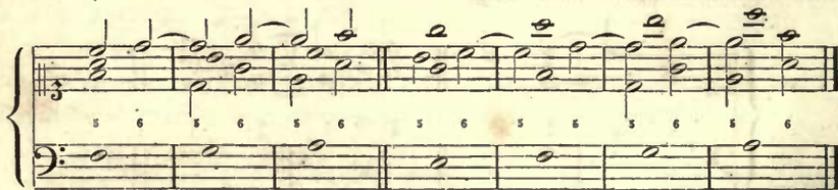


The common signature for the chord of the Sixth is simply the figure 6; occasionally we meet with symbols for the other integral parts of it; there are various reasons for this.

All unmelodic sequences may be avoided by doubling single intervals.



This artifice becomes particularly necessary when a Fifth follows directly after a Sixth; the Example shews what intervals may be doubled in this way, and some varieties in the position of the 5th and 6th;



In the free (or florid) style the Sixth is frequently used in conjunction with the Octave: e. g.



a Natural (\sharp) is used to indicate the false or minor Fifth. Occasionally we find the other figures indicating this triad placed over the fundamental note; but inasmuch as the chord of the Six-five (\flat) with the false Fifth is often symbolized by the figure $5\flat$ or $5\sharp$, it is advisable to draw an arch over the 5 ($5\flat$ or $5\sharp$) where we intend the diminished triad to be used.

The *supposititious, augmented harmonic triad* consists, in addition to the extreme Fifth, of the greater Third and the pure Octave. This chord is indicated by the symbol of the extreme Fifth, viz: 5 , $5\sharp$, or, if it be preferred, by the other figures corresponding to it. This form of the Fifth is a Discord which may not legitimately be used without preparation, and must always *ascend*: e. g.

The same interval, metamorphosed by a change of bass into an extreme Third, is commonly used as a grace in a piece of vocal music in slow time, and as a gentle transition to a new modulation; e. g.

The chord of the Six-four is indicated thus, 6_4 . The diminished Fifth must be prepared; the perfect Fifth may sometimes be used unprepared; e. g.

Here the perfect Fourth is in fact not very dissonant, but this does not remove the necessity for its resolution, except where it occurs in a transitus (sequence of passing notes) e. g.

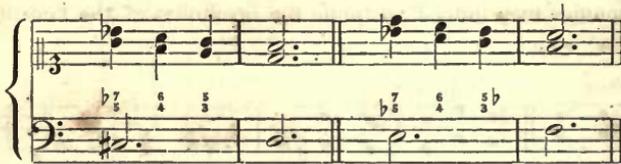
The augmented Fourth is conjoined with the greater Sixth; e. g.



The pure Fourth is conjoined with either the greater or lesser Sixth; e. g.



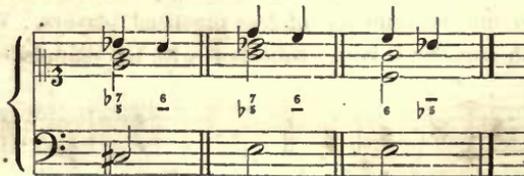
When the chord of the Six-four, constructed over a stationary bass, follows or precedes a chord including the false Fifth, three-part harmony must be retained: e. g.



If, however, a fourth part is to be admitted, the Sixth must be doubled (as in the former case) and the Octave omitted; e. g.



The chord of $\frac{6}{4}$ is here shewn as a transitory chord, the passage is properly written thus:



Where the extreme (augmented) Fourth occurs, as transitory, the bass is not always allowed to descend; it may also remain stationary; e. g.

In the following Example we find the extreme Fourth occurring prematurely, by means of Anticipation, instead of being carried over, somewhat later, to the Sixth, by the medium of a passing note: e. g.

It is well to make a change of bass effect the resolution of the false Fifth, and also to arrange the figures as if the second note were to make it pass into the Octave; e. g.

We sometimes meet with the pure Fourth and the Sixth ($\frac{6}{4}$) immediately preceding the chord of Seven-five ($\frac{7}{5}$), in which case three-part harmony is to be used.

When the bass ascends, the chords of $\frac{8}{6}$ and $\frac{6}{4}$, in succession, are also to be treated as three-part harmony; e. g.

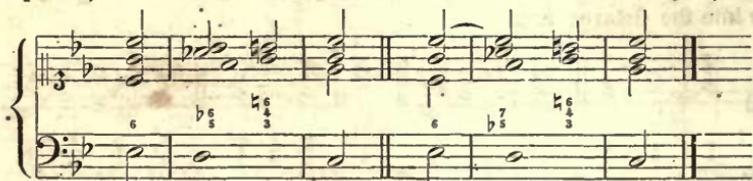
It would be incorrect to write the chord of Six-four for the sake of a passing Fourth:



because this is only suited to vocal music, and in the strict style ought to be written thus:



The chord of Six-four-three is indicated by the Signature $\frac{6}{3}$, and the figure 6 is only added ($\frac{6}{3}$) where a sign of transposition, $\sharp 6$ or $\flat 6$, $\natural 6$, is required, or when that chord effects the resolution of the Discord; e. g.



or when that chord passes on, by a transitus regularis, to another interval, the bass-note remaining stationary; e. g.



The lesser, greater and extreme Sixth, the pure and augmented Fourth, the lesser and greater Third, are the intervals which occur in this chord; e. g.



Instances of the major Sixth connected with the extreme Fourth and greater Third;

A musical score in 3/4 time, consisting of two staves. The upper staff contains a sequence of chords and intervals, with the lower staff providing a bass line. The notation includes various accidentals and interval markings such as 6, 4, 3, #, and 6.

Instances of the minor Sixth connected with the pure Fourth and the lesser Third;

A musical score in 3/4 time, consisting of two staves. The notation includes various accidentals and interval markings such as b6, b7, 5, b4, b6, 6, b5, 3, 6, 5, b5, and 4.

A musical score in 3/4 time, consisting of two staves. The notation includes various accidentals and interval markings such as b7, 6, 4, 3, 6, 4, 3, 7, 4, 3, 6, 7, and 4.

Instances of the major Sixth connected with the extreme Fourth and the lesser Third;

A musical score in 3/4 time, consisting of two staves. The notation includes various accidentals and interval markings such as 6, b3, 6, #, b, 6, b7, b, 7, and 6.

Instances of the major Sixth connected with the pure Fourth and the major Third;

A musical score in 3/4 time, consisting of two staves. The notation includes various accidentals and interval markings such as 4, 3, 7, 3, 6, 4, 3, #, 5, 6, 5, 4, 3, 6, 5, 4, 3, b7, and 8.

In the next Example is shewn a permutation of the harmony and an Anticipation of the transit:

Sometimes the Octave must be admitted as a fifth part, on account of resolving or preparing a Discord: e. g.

When the chord of Six-five is resolved into the Six-four, over a stationary bass, the Octave is taken as a fourth part, and the Third is omitted; because the correct writing of this combination is the Six-four harmony alone, the Fourth being thus kept back by the intervention of the pure Fifth, and the latter in like manner prepared; e. g.

But if no Fourth follows upon the Fifth (the bass being stationary, as aforesaid) and other intervals succeed, or the fundamental note is changed (moves on), the usual accompaniment of the Six-five harmony is to be retained. In the above cases it is customary to draw an arch over the 5 (5̇), and this is frequently met with in organ-points: e. g.

In this chord the extreme Sixth is always united with the pure Fifth and the greater Third; e. g.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a 3/4 time signature. The music features chords and single notes with various fingerings indicated by numbers 1-5. The chords are primarily triads and dyads, with some more complex voicings. The bass line often features a dissonant interval that is resolved downwards.

The *Chord of the Second* consists of the Second, Fourth, and Sixth. The signatures for it are 2, or $4\sharp$, 4, $\sharp 4$, (by which the 4th is raised) or $\frac{4}{2}$, oder: $\frac{6}{2}$. The Sixth may be major or minor, the Fourth extreme or pure, the Second perfect, diminished, or augmented. The dissonant interval always occurs in the Bass, either as a bind (suspension) or as a passing note, and is always to be resolved downwards; e. g.

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a 3/4 time signature. The music features chords and single notes with various fingerings indicated by numbers 2, 6, 5, 7, and sharp signs. The bass line shows a dissonant interval that is resolved downwards.

When the perfect or major Second is conjoined with the pure Fourth and major Sixth, the Fourth may ascend or descend, it may also remain stationary: e. g.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a 3/4 time signature. The music features chords and single notes with various fingerings indicated by numbers 2, 6, 5, 7, 4, 5, 2, 3, and 6. The bass line shows a dissonant interval that is resolved downwards.

The same liberties may be taken with the treatment of this interval (the 4th) where it is connected with the perfect and the diminished Second and with the minor Sixth; e. g.

When the augmented Fourth appears in conjunction with the perfect Sixth, it may subsequently remain stationary or ascend; and similarly when it is connected with the augmented Second and major Sixth; but in the latter case the extreme 4th may descend in a transitus, provided that it be carried up immediately afterwards; e. g.

The first system of music shows a treble staff with chords and a bass staff with a descending line of notes. Fingerings are indicated by numbers 1-5. The second system continues the piece with similar harmonic structures.

Sometimes the extreme Fourth may descend by the extent of more than one interval; e. g.

This musical example illustrates a descending fourth interval. The treble staff contains chords, and the bass staff shows a descending line of notes with a sharp sign indicating a specific interval.

The Second is doubled in order to cover the bad progression caused by this descent; e. g.

This musical example shows a double-sharp signature (F# and C#) used to cover a bad progression. The treble staff has chords, and the bass staff has a descending line of notes.

No figures are necessary to indicate the conjunction of the major Sixth with the extreme Fourth, and of the minor Second with the minor Third. The extreme Fourth is taken together with the extreme Second, and with the former may be taken the perfect (or pure) Second together with the major Sixth; in which case the double-sharp signature ($\sharp\sharp$, or $\times 4$) is to be used: e. g.

This musical example shows a double-sharp signature (F# and C#) used to cover a bad progression. The treble staff has chords, and the bass staff has a descending line of notes.

The chord of Five-three-two consists of the minor Second, the major Third, and the pure Fifth. Its signature is the figure 2 with a Natural, and the symbol of the major Third, viz. a sharp placed above the 2; e. g.

Musical notation for the Five-three-two chord in G major. The treble clef staff shows chords with figures 2, 2#, 6, 2, 2#, 3, 6, 2, 2#, 6, 4, 6. The bass clef staff shows the corresponding bass line.

This chord occurs sometimes in the irregular transit as an anticipated chord of Four-three, and is conjoined with the major Second and minor Third; e. g.

Musical notation for the Five-three-two chord in G major, showing it as an anticipated chord of Four-three. The treble clef staff shows chords with figures 4, 3, 4, 3. The bass clef staff shows the corresponding bass line.

The chord of the Seventh may appear in three different forms; 1st with the Third and Fifth, 2dly with the Third and Octave, 3rdly with the duplicate Third; its signature is 7 or $\frac{7}{3}$; its ingredients are the diminished, the minor and major Seventh; the extreme, the pure, and the false Fifth; the greater and lesser Third, and the pure Octave. — The Seventh is a Discord which may be used with or without preparation, and may be resolved upwards or downwards. Passing Sevenths may also be used as suspensions.

Musical notation for the Seventh chord in G major. The treble clef staff shows chords with figures 7, b7, 7, b, 7, 6, 2, 6, 7. The bass clef staff shows the corresponding bass line.

Musical notation for the Seventh chord in G major, showing it as a suspension. The treble clef staff shows chords with figures 8, 7, b7, 6, 8, 7, b7, 6. The bass clef staff shows the corresponding bass line.

If the Seventh be not struck at the same time as the first bass-note of the bar, it must always descend; e. g.



In the following Examples is shown the proper method of duplication :



Chords of the Seventh with the greater Third :



Passing Sevenths must be very carefully treated; e. g.



None of the passing notes which occur in these harmonic combinations are to be figured :

8 7 6 7 5 9 7 7

4 3 4 2 3 4 4 2

Good progressions of the Seventh:

7 9 8 7 6 7 6 7 6

3 3 # 3 6 7 6 7 6

7 8 7 6 = 7 6 5

5 6 6 4 5 4 5

The chord of the Seventh is twofold; it consists either of the Seventh, Sixth, and Third, or of the Seventh, Sixth, and Fourth. In the former case its signature is $\frac{7}{6} \frac{5}{3}$, in the latter case the Fourth must also be indicated over the bass-note, and to the chord of resolution is generally annexed the symbol of the Third, as well as that of the Fifth, viz; $\frac{7}{6} \frac{5}{3}$;

6 7 5 7 5 7 5 6

6 6 5 6 5 6 5 6

7 5 7 5

5 6 7 5

In the transit we sometimes meet with the Second instead of the Fourth; e. g.

The chord of Seven-four is symbolized by 7_4 ; it contains, when complete, also the Fifth or the Octave. Its ingredients may be the major, minor, and diminished Seventh; the pure Octave, the extreme, pure, and false Fifth; the diminished, pure, and extreme Fourth, which last may be resolved at the same time as the Seventh; e. g.

In like manner the Fourth may be resolved before the Seventh, and the Seventh before the Fourth; e. g.

The *greater chord of the Seventh* consists of the major (as opposed to the diminished) Seventh, and is expressed by the figures $\frac{7}{4}$; it is used as a passing chord and as a Suspension, and may be made a five-part harmony by the addition of the Fifth; e. g.

The chord of the Ninth consists of the Third, Fifth, and Ninth; it is expressed by 9 8, when the Ninth is resolved over the same (a permanent) bass-note: but if the Ninth be resolved over a subsequent note the figure 9 is sufficient to indicate it. The greater and lesser Ninth, the extreme, pure, and false Fifth, the greater and lesser Third, go to form this chord. The Ninth is a Discord which must always be prepared, and is resolved by descending; e. g.

It is not always necessary to resolve the Ninth; its resolution may also be postponed; e. g.

The Ninth must never be prepared upon the Octave of the foregoing bass-note, because this involves a false progression: see the example:

concealed octaves.

The chord of Nine-six contains the Third, Sixth, and Ninth, and is expressed by $\frac{9}{6}$ with the necessary signs of transposition annexed; forasmuch as all three intervals may be major or minor: e. g.

better.

The chord of Nine-four consists of the Fourth, Fifth, and Ninth, and is expressed by $\frac{9}{4}$; in case of these two Discords being resolved, both at once, over the same bass-note, the figures $\frac{8}{3}$ are superadded to the signature; e. g.

6 9 8 7 9 8 6 9 8 7 6

In this chord the Ninth may be either major or minor; the Fifth is alternately extreme, or pure, or false; the Fourth is invariably pure; e. g.

7 9 8 6 9 8 6 9 8 7 6

If the Sixth be taken instead of the Fifth, (which may be perfect or diminished) the Sixth must be specially indicated in the signature; e. g.

7 9 8 6 9 8 6 9 8 7 6

The chord of Nine-seven includes, in addition to the 9th and 7th, also the Third: it is expressed by $\frac{9}{7}$ with the proper signs of transposition. If these Discords (9, 7,) be resolved, both at once, over the same bass-note, they must descend to the 8th and 6th; e. g.

7 9 8 7 9 8 7 9 8 7

All three of the intervals forming this chord may be major or minor, ad libitum; e. g.

7 9 8 7 9 8 7

If the Fourth be taken instead of the Third it must be indicated by the figure 4, and as this interval precedes the other, the transition is easy, nor is it less so when the Fifth, which (in this combination) may be pure, false, or extreme, is annexed to fill up the harmony; e. g.

The ingredients of the chord of Five-four are the Octave, the Fifth and the Fourth; the signature for it is 4 3, or $\frac{5}{4}3$ in cases where the Fourth is resolved immediately; where resolution of the latter interval is delayed the single figure 4 is sufficient. The pure and false Fifth, the pure Octave and the Fourth are included in this chord; the latter must always be prepared and be resolved downwards; e. g.

In the free or secular style this chord is sometimes used as a suspension, consisting of the pure and extreme Fourth, unprepared, together with the Fifth.

In No. 1 the pure Fourth is taken as the next interval descending, and is also reached by the ascent of a minor 3d;

No. 1.

In No. 2 the extreme Fourth is introduced, and prepared by the preceding note.

No. 2.

Musical notation for No. 2, showing a treble and bass staff. The treble staff contains chords with fingerings: 5 4, 3, 5 4, 3. The bass staff contains a single note.

In No. 3 is shewn how the extreme 4th may be omitted as a suspension, and its place only intimated by a signature, the actual accompaniment having a crotchet rest:

No. 3.

Musical notation for No. 3, showing a treble and bass staff. The treble staff contains chords with fingerings: 6, 5 4, 3. The bass staff contains a crotchet rest.

In No. 4 the chord of the Sixth is subjected to all its permutations over the first bass-note, and then made to pass into the Fourth both by the descent of one interval and the ascent of several.

No. 4.

Musical notation for No. 4, showing a treble and bass staff. The treble staff contains chords with fingerings: 6, 5 4, 3, 6, 4, 3, 6, 4, 3. The bass staff contains a single note.

Care must be taken not to let this harmony be written so as to involve consecutive Fifths.

Musical notation showing a treble and bass staff. The treble staff contains chords with fingerings: 5, 5, 5, 5. The bass staff contains a single note.

FOURTH CHAPTER.

A series of harmonic combinations (chiefly consisting of suspensions) formed over one long-sustained bass-note, is called an organ-point, or point d'orgue. The harmony is often complete in itself without the sostenuto bass; this is shewn in the following examples. The organ-point is essentially a characteristic of sacred music, and can very seldom be used with effect in secular compositions.

6 5 9 8 2 7 6 4 5 3 6 4 5 3 6 2 3 6 6 7 6 7 6

(without bass.)

6 4 4 3 6 2 7 7 6 4 5 4 7 6 b7 6 5 4

good.

(without bass.)

7 5 4 b7 3 6 3 7 2 8 3 6 4 4 3 4 2 6 5 2 6

(without bass.)

7 2 6 b5 6 5 4 6 5 2 6 5 5 3

6 4 #7 5 4 2 b7 5 3 2 6 5 3 8 #7 4 2 5 4 b7 5 3 2 8 b7 6 5 7 6 4 2 5 4 b7 5 6 4 3 7 6 4 2 8

(without bass.)

5 4 7 4 7 x 7 4 6 3 8 b7 6 5 b7 5 2 6 5 2 8

It is not customary to indicate by figures the harmony belonging to an organ-point; *T. S.* (*tasto solo*) is generally written under the bass-note, and the organist may then sustain it both with the manuals and pedals.

6 4 = 6 4 7 # 6 5 4 7 6 x # # 7 6 4 9 7 8 5 4 3 7 # = 6 4 #7 4 # 6 5 #7 #

T. S.

(without bass.)

6 - 2 6 7 6 4 8 7 # 6 4 3 5 4 6 4 8 3 = 4 4 7 6 4

The following examples, in which the figures are set down, are intended to give a clear insight into the harmony, which, if analyzed, will be found to consist for the most part of not very abstruse combinations.

FIFTH CHAPTER.

The entire system of Chords.

The various forms under which the fundamental chord, viz: the triad as a concord, appears.

The major triad, the minor triad, the diminished triad.

Radical chord.

1st permutation:
the chord of the Sixth.

2d permutation:
the chord of Six-four.

The various forms under which the second fundamental chord, viz: the

Radical chord of
the Seventh.

musical notation showing two positions of the radical chord of the seventh. The first position is a triad with notes G, Bb, and D. The second position is a dyad with notes Bb and D. The notes are written on a treble clef staff with a 3/4 time signature.

minor 7th,
major 3rd,
pure 5th,

minor 7th,
minor 3rd,
pure 5th,

1st permutation,
forming the
chord of Six-five.

musical notation showing the first permutation of the seventh chord, forming the chord of six-five. The notes are G, Bb, D, and F. The notes are written on a treble clef staff with a 3/4 time signature. The bass line has a single note G.

6
5

6
5

6
5

6
5

2d permutation,
forming the chord
of Six-four-three.

musical notation showing the second permutation of the seventh chord, forming the chord of six-four-three. The notes are G, Bb, D, and F. The notes are written on a treble clef staff with a 3/4 time signature. The bass line has a single note G.

6
4
3

6
4
3

6
4
3

6
4
3

3rd permutation,
forming the chord
of Six-four-two.

musical notation showing the third permutation of the seventh chord, forming the chord of six-four-two. The notes are G, Bb, D, and F. The notes are written on a treble clef staff with a 3/4 time signature. The bass line has a single note G.

2

2

2

2

real chord of the Seventh, appears, together with its three permutations.

major 7th,
major 3rd,
pure 5th,

minor 7th,
false 5th,
minor 3rd,

minor 7th,
minor 5th,
major 3rd,

6
5

6
5

6
5

6
5

6
5

6
4
3

6
4
3

6
4
3

6
4
3

6
4
3

2

2

2

2

2

The Discords shewn in this table are called real or necessary Discords, because they always maintain their position, and do not momentarily usurp the place of another interval, or can be regarded as suspensions. They may occur both in the rhythmical and unrhythmical parts of a bar; it is not always necessary to prepare them, and they are in general resolved over the bass-note which immediately follows them. There are many other Discords besides those given in the above table; Discords in which certain tones are substituted for discordant or harmonious intervals, and which have the effect of delaying or suspending the next chord. These chords are termed suspensions, and may, for the most part, be omitted without involving a faulty progression. They should properly be called *accidental* Discords, to distinguish them from the *real* ones. They should always be prepared, on account of their harshness, and only occur in the rhythmical or accentuated part of a bar. In the free style of composition, however, they are sometimes used without preparation. —

All chords which are originated by suspensions may be subdivided:

- 1st, into chords in which there is only one interval of suspension,
- 2dly, into chords in which two such intervals occur,
- 3rdly, into chords in which three or four such intervals occur, without including the bass,
- 4thly, into chords in which the suspending interval lies in the bass; these, however, are termed also *anticipations*, because the harmony which forms the root of the subsequent bass-note is played beforehand, or anticipated.

SIXTH CHAPTER.

Chords with *one* interval by which the triad is delayed:

The chord of the Ninth:

The musical notation shows a sequence of chords in a grand staff (treble and bass clefs). Below the notes are figured bass symbols: 9, 8, 6, 9, 10, 6, #9, 10, 7, #9, 10, 4, 7. The notation illustrates the progression of the chord of the Ninth, showing how the interval of a second is delayed by the presence of the ninth.

This Ninth, here changed into a Second, clearly shews the difference between these intervals, which sound exactly alike; the difference consists not only in the dissimilar forms of accompaniment, but in the circumstance of the Discord, where the chord of the Second occurs, always lying in the bass.

The chord of Five-four, or curtailed chord of the Eleventh, designated by the figure 4, and sometimes by $\frac{5}{4}$.



The Fifth suspended by means of the Sixth;



The arch over the figure 6 is here very appropriate, for the sake of marking the distinction between this form of the Sixth (where it occupies a permanent place) and its *passing* form, as for instance :



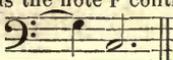
The octave of the triad is also occasionally suspended by means of the major Seventh; e. g.



Here the difference between the major Seventh and the real Seventh (which descends by a tone) is observable*).



*) This is obscurely expressed in the original; the singularity of the passage consists in the permutation of two intervals, viz: the note B, which in the 1st chord appears as a 3rd and is then changed into a major 7th, and the note F, which in the 1st chord appears as a minor 7th and then becomes a 4th, — though this change is fallacious, as the note F continues to be a 7th (in the 2d bar) if the bass be written thus:



Chords with one interval by means of which the chord of the Sixth is suspended:

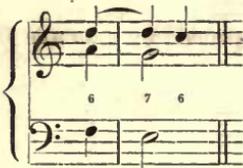
The chord of Nine-six; e. g.



The suspension of the Third by means of the Fourth, in the chord of the Sixth, gives rise to a discord of the Six-four chord; viz:



Sometimes also the Sixth (in the chord of the 6th) is suspended by the Seventh; e. g.



the Fifth is also used as a suspension of the 6th.



And the same liberty may be taken with the Ninth (or Second) in cases where this interval suspends (or delays) the Tenth (or Third); e. g.



Chords with one interval which suspends the chord of Six-four:

The chord of Six-four-nine; e. g.



the 6th in the chord of Six-four may also be suspended by the Seventh; e. g.



In the same way the Fourth in the Six-four chord may be suspended by the Fifth, e. g.

or by the Third;

When the Sixth in the $\frac{6}{4}$ chord is suspended by the Fifth, the former must ascend:

Chords with one interval by means of which the chord of the Seventh is suspended;

The chord of Seven-six; e. g.

The Third in the chord of the Seventh may be suspended by the Fourth:

The chord of Nine-seven, e. g.

sometimes too
the Sixth sus-
pends the Se-
venth.

Chords with one interval by means of which the chords of Six-five, Four-three, and chords of the Second may be suspended; e. g. the Sixth is suspended by the Seventh; (in the chord of $\frac{6}{5}$.)

the Third by the Fourth: the Fifth by the Fourth:

In the chord of Six-four-three the Sixth may be suspended by the Seventh, the Fourth by the Fifth, the Third by the Second, and — in five-part harmony — the Octave by the Ninth; e. g.

The Sixth (in the chord of the Seventh) is treated in a similar manner:

SEVENTH CHAPTER.

Chords which are originated by the suspension of *two* intervals; e. g. The triad with two intervals suspended;

The chord of Nine-four: Subsequent resolution of the Fourth or the Ninth:

In the free style of writing :

The Fourth and Seventh alone as suspension:

Suspension by means of the chord of Six-four.

The chord of the Sixth suspended by means of two intervals, viz: by $\frac{7}{4}$ the chord of Nine-seven; best treated as a threepart harmony: e. g.

sometimes the Third is added:

In the following examples the Fourth and Ninth, the Fifth and Ninth, the Fifth and Seventh are suspensions:

The chord of Six-four suspended by means of two intervals, viz: the Ninth and Seventh, Third and Seventh, Fifth and Seventh; e. g.

Suspensions of the chord of the Second :

EIGHTH CHAPTER.

The triad suspended by means of three or four intervals. The greater chord of the Seventh: $\frac{7}{2}$, $\frac{\sharp 7}{2}$, $\frac{7}{4}$, $\frac{7}{2}$, which might be more properly termed the chord of Nine-four; e. g.

In four-part writing the Fifth is taken instead of the Second (or Ninth); e. g.

This Fifth, or the Sixth which is to be resolved downwards, may also be taken in as a fifth part in the harmony.

the Second is often omitted instead of the Sixth; e. g.

When the harmony is in three parts, only the Fourth or Second is made to accompany the Seventh; the choice depends upon circumstances :

Musical notation showing a triad suspended by means of intervals. The treble clef staff shows a sequence of chords: G major triad (G-B-D), F major triad (F-A-C), E major triad (E-G-B), and D major triad (D-F-A). The bass clef staff shows the bass line with notes G, F, E, D. Fingerings are indicated by numbers 1-5 below the notes.

The triad suspended by means of $\frac{9}{4}$ or $\frac{6}{2}$, e. g.

Musical notation showing a chord of the Sixth suspended by means of three or four intervals. The treble clef staff shows chords: G major triad (G-B-D), F major triad (F-A-C), E major triad (E-G-B), and D major triad (D-F-A). The bass clef staff shows the bass line with notes G, F, E, D. Fingerings are indicated by numbers 1-5 below the notes.

The chord of the Sixth suspended by means of three or four intervals;
e. g.

Musical notation showing suspensions of the chord of Six-four. The treble clef staff shows chords: G major triad (G-B-D), F major triad (F-A-C), E major triad (E-G-B), and D major triad (D-F-A). The bass clef staff shows the bass line with notes G, F, E, D. Fingerings are indicated by numbers 1-5 below the notes.

Suspensions of the chord of Six-four: e. g.

Musical notation showing chords of the Seventh, Four-three, and of the Second suspended by means of three intervals. The treble clef staff shows chords: G major triad (G-B-D), F major triad (F-A-C), E major triad (E-G-B), and D major triad (D-F-A). The bass clef staff shows the bass line with notes G, F, E, D. Fingerings are indicated by numbers 1-5 below the notes.

The chords of the Seventh, Four-three, and of the Second suspended
by means of three intervals;

Musical notation showing chords of the Seventh, Four-three, and of the Second suspended by means of three intervals. The treble clef staff shows chords: G major triad (G-B-D), F major triad (F-A-C), E major triad (E-G-B), and D major triad (D-F-A). The bass clef staff shows the bass line with notes G, F, E, D. Fingerings are indicated by numbers 1-5 below the notes.

NINTH CHAPTER.

Chords, taking their origin from a change of bass, which may also be termed Anticipations. — Anticipated triads, chords of the Sixth and of Six-four, in which the suspension or the accidental discord always lies in the bass: e. g.

The harmony in the three last examples is known by the peculiar denomination of the Five-two chord.

Anticipated chords of the Seventh, Six-five, and Four-three.

This anticipated chord of Six-five is commonly called the Five-four-two chord.

This is usually termed the chord of Three-two, and is to be symbolized by the oblique stroke, thus;

In all these cases of anticipated harmonies the bass has been seen to precede them; there are, however, certain exceptions to be made in cases where chords of that kind are used (generally in quick time) through the medium of the irregular transitus, or passing notes of permutation; e. g.

3 3 6 6 6 6 4 4 5 5 6 5

7 7 7 4 2 3

3 7 6 8 3

3 7 6 7 6 7 6 3 6 7 6 7 6 9 8 7 4 3

TENTH CHAPTER.

The chord of the Ninth is produced by the addition of a Third taken below the fundamental note of a chord of the Seventh; e. g.



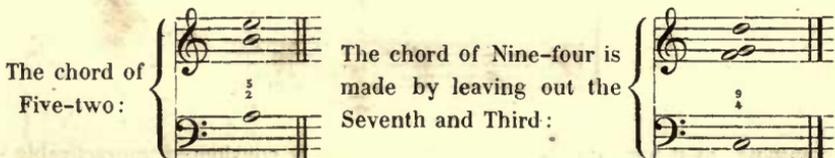
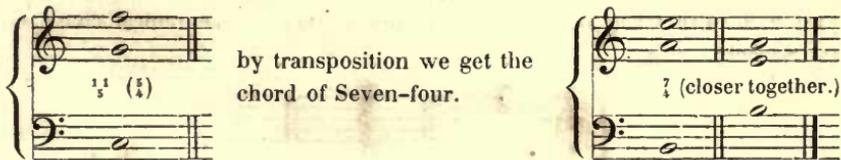
One interval is, however, generally omitted in this case: if the Seventh be left out, the common chord of the Ninth is produced; if the Fifth be omitted, the result is the chord of Nine-seven; e. g.



The chord of the Eleventh is produced by the addition of a Fifth and a Third (that which lies between the 5th and the bass) to a chord of the Seventh, the latter being placed above the 5th and 3rd, e. g.



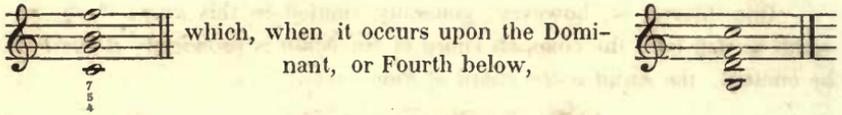
In this way the harmony would be in six parts; but by omitting the Third, Seventh, and Ninth, we get what is called the curtailed chord of the Eleventh or the common chord of Five-four; e. g.



By omitting the Third and Fifth the greater chord of the Seventh, a very common one, is produced :



Another chord of the Seventh is produced by leaving out the Third and Ninth :



allows of the following permutations, the third of which is generally termed the chord of Five-four-two :



The chord produced out of the entire harmony of the Eleventh, without the Seventh and Ninth,  is not very useful in that form; but by the first transposition of it we obtain the chord of Nine-six :



The chord of the Thirteenth is produced by the addition of a Seventh, Fifth and Third taken below the fundamental note of the radical chord of the Seventh; e. g.



complete, as it here stands, viz: in 7 parts, it is considered impracticable;

some of its intervals are therefore omitted. The following chords, which are based upon the Tenth and Third, are in general use:



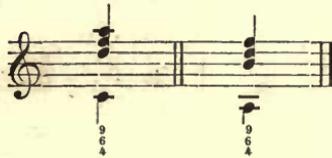
This chord (that of the Seven-six) seldom occurs except upon the Dominant; e. g.



in like manner also the chord of Seven-six-four:



The chord of Nine-six-four occurs, on the contrary, for the most part upon the Sixth interval, or, if it be in a minor key, upon the Tonic itself.



The chord of Nine-seven is very serviceable in cases of enharmonic modulation; e. g.



Other specimens of these modulations:



A short musical piece in G major, consisting of three measures. The bass line shows the following chords: G^b7, G⁶4^b, and G⁶5^b. The treble clef part contains simple harmonic accompaniment.

The connecting intermediate chords may also be omitted, and it is allowable to make chromatic progressions in the harmony, as shewn in the next example, provided that consecutive Fifths be avoided; e. g.

A musical piece in G major showing a chromatic progression of chords in the bass line. The chords are: G⁷, G⁶4³, G⁷, G⁶4³, G⁶4³, G⁶4³, G⁷, and G⁶4³. The treble clef part contains simple harmonic accompaniment.

A musical piece in G major showing a chromatic progression of chords in the bass line. The chords are: G^b7, G⁶4^b, G^b, G⁶4^b, G^b, G⁶4^b, G^b, G⁶4^b, and G^b. The treble clef part contains simple harmonic accompaniment.

SECTION II.

THEORY OF COMPOSITION.

FIRST CHAPTER.

Of the elements of scientific composition.

There are two kinds of tones, or musical sounds, viz: consonant and dissonant; the former, when combined, produce harmony, and the latter discord*) Of the former we possess five, viz: the Unison, the Third, Fifth, Sixth, and Octave: — of these some are perfect, others imperfect. The Unison, Fifth and Octave are perfect; the Third (as also its Octave, the Tenth) and the Sixth are imperfect; — this catalogue includes all the various phases under which they appear. — They are called *perfect* because they cannot be raised or lowered by a \sharp or a \flat ; the Third and Fifth are called *imperfect* because they may be raised or lowered at pleasure, i. e. may be made major or minor. The remaining intervals, the Second, Fourth, Seventh and Ninth (together with all their forms in combination) are Discords, and the above-mentioned Concords immediately become Discords on being removed from their perfect or imperfect position, i. e. on being made *diminished* or *extreme*.

A great difference of opinion exists among theoretical musicians on the subject of the pure Fourth; which, being placed between the perfect and imperfect Concords, may be classed either with the former or with the latter. Strict theorists, and such as retain antiquated views of the science, term the Fourth a Discord. There is no disputing about tastes; to my ear, when the Fourth is combined with other tones, it is not in the least degree discordant.

*) These are only relative terms; what is here called a Discord is only *dissonant* (or unpleasing to the ear) when not combined with other notes which can metamorphose it into a chord that shall please the cultivated ear as well as the Octave or even the Third.

All musical composition is based upon these elements, and these intervals, varied and combined, both as to their position and their *movement* (i. e. the progression from one interval to another) are the materials with which the composer has to work. — The *movement* (*motus*) is of three kinds; *motus rectus*, *motus contrarius*, *motus obliquus*.

The *motus rectus*, or direct movement, is that which is produced by two, three, four, or more parts (voices or instruments) moving either up or down, by adjacent or distant intervals, *together*, i. e. in the same direction: e. g.

(by near intervals)

A musical score in 3/4 time showing two staves. The upper staff (treble clef) and lower staff (bass clef) both contain a sequence of notes moving in the same direction (upwards then downwards) with small intervals between them. The notes in the upper staff are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes in the lower staff are C3, D3, E3, F3, G3, F3, E3, D3, C3, B2, A2, G2.

(by distant intervals)

A musical score in 3/4 time showing two staves. The upper staff (treble clef) and lower staff (bass clef) both contain a sequence of notes moving in the same direction (upwards then downwards) with large intervals between them. The notes in the upper staff are G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4. The notes in the lower staff are C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

The *motus contrarius*, or contrary movement, is produced by one part moving upwards while the other moves downwards, viz: in an opposite direction; both parts progressing by near or by distant intervals.

A musical score in 2/4 time showing two staves. The upper staff (treble clef) contains notes moving upwards: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains notes moving downwards: C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

The *motus obliquus*, or oblique (sidelong) movement is produced by one part rising or sinking, (by degrees or suddenly) while the other is confined to one and the same note repeated more or less often; e. g.

A musical score in 2/4 time showing two staves. The upper staff (treble clef) contains notes moving upwards: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a single note, C3, repeated throughout the piece.

There are four cardinal rules bearing upon these three different kinds of movement, viz:

1st; from one perfect Concord to another, equally perfect, the progression must be made by the motus obliquus or contrarius; e. g.



2dly; in a progression from an imperfect to a perfect Concord the motus contrarius or obliquus is also to be used; e. g.



3dly; in moving from a perfect Concord to an imperfect all three kinds of movement may be used; e. g.



4thly; the latter rule holds good in moving from one imperfect Concord to another equally imperfect; e. g.



The result of these rules is that the motus contrarius and obliquus is to be used in all three cases of progression, and that the motus rectus is only to be avoided when a perfect Concord follows one that is imperfect, or when two such Concords follow each other. Upon these three kinds of movement rests the whole system of harmonization.

SECOND CHAPTER.

The word Counterpoint means dot against dot, because our forefathers used dots (or points) instead of the notes which we now use, especially for the antient choral chants which they wrote down in this manner. The latin phrase is *punctum contra punctum* (point against point) or *nota contra notam* (note against note).

THIRD CHAPTER.

Of the five different sorts of simple Counterpoint.

The first species, in which only *one* note of a similar description is placed against every other single note, is the most common; it is indifferent whether the notes in the composition be Semibreves, Minims, Crotchets or Quavers. — The Allabreve-measurement of the bar is, however, the most convenient and useful for the beginner.

In the upper part, which is written to a given bass, every note must be either a perfect or imperfect Concord; the first and last note must always be a perfect Concord.

Here the three methods of progression may be used alternately, and it is better and safer to use the *motus contrarius* and *obliquus* as much as possible; for these two forms of movement are far less liable to errors than the *motus rectus*, which last demands great attention and careful treatment, as will be seen by the examples.

With respect to the conclusion of the piece it is necessary to observe that when the *cantus firmus* (*canto fermo*, or plain chant) lies in the lower part, the last note but one of the counterpoint must be the major Sixth; if, however, the plain chant occupies the upper part, the penultimate note must be the minor Third below, after which the cadence or close is to be made in the Octave or in the Unison. These two intervals may also be used at the commencement, as also the Fifth; though not in the lower part, because then the piece would not begin in the key which properly belongs to it. None of the last-named intervals are allowed consecutively in course of the piece.

In the second species of simple counterpoint the notes are written in two half bars, or two minims to a whole bar, or to a Semibreve. These two notes are technically distinguished by the Greek words *Arsis* and *Thesis*, and correspond to the up-stroke and down-stroke in beating the time. The

minim which stands in *Thesi* must always be a consonant interval; the other minim in *Arsi* may be dissonant if the progression be gradual, and consonant if the progression be sudden, i. e. to a distant interval. It appears then that no Discord occurs in this species of simple counterpoint except when the space (or interval) which lies between notes separated by a *Third* is filled up; e. g.



This filling up, or the note in *Arsi*, may sometimes also be a Concord, as the following example of a concluding cadence shews; in which the first note in *Thesi* must be a Fifth, and the second in *Arsi* a major Sixth, when the plain chant lies in the bass; but should it lie in the upper part, the first note must in like manner be a Fifth, while the second note must form a minor Third; e. g.

It is advisable to give especial attention to the two last bars (the cadence) and to bear them well in mind when constructing the plain chant. — For the sake of facilitating the counterpoint the composer is allowed to write a minim rest in place of the first note, and to take intervals as distant as a Sixth or an Octave, (to prevent the parts from approaching each other too nearly) or to let these distant intervals cross one another, so that the highest of them shall lie below, and the lowest above. Great care must be taken to avoid two consecutive Fifths or Octaves in *Thesi*, which are separated in *Arsi* only by the space of a *Third*; e. g.



for the intermediate note is looked upon as of no account, in fact as if it did not exist and the passage stood thus :



because the two notes B and A which seem to annul the consecutive 5ths, and the notes C and B which seem to annul the consecutive Octaves (v. last Ex. p. 71.) only do this *for the eye*, and not *for the ear*, which last is not affected by them.

It is held more permissible to write passages of this sort, viz :



the effect of which is not so disagreeable; but with all respect for the learned theorists who grant this licence, — I am not inclined to profit by it; inasmuch as the consec: 5ths and 8ths are still to be heard, in spite of any such attempts to obviate them. — Regarding *the movement* all the foregoing rules are valid.

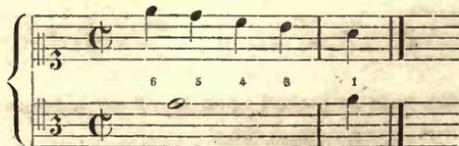
In the *third* species of simple counterpoint four crotchets are written above or beneath a minim, and in various ways: — 1st, when all four notes are consonant, e. g.



2dly, when five crotchets, rising or falling in near intervals, follow each other, the first note must be a concord, the second (alternately) a Discord; e. g.



3dly, the second and third note may be consonant, and the third dissonant; e. g.



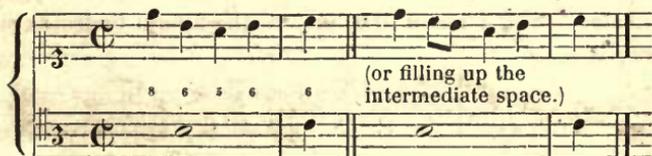
4thly, when the cantus firmus lies *below* it is allowable to descend from the Seventh (although that is a Discord) to the Fifth, premising that the note which occurs before the 7th must always be the Octave; e. g.



If, however, the canto fermo lies *above*, the counterpoint may descend from the Fourth to the Sixth, provided that the first note of the bar form a Third to the melody; e. g.



A note like this Seventh or Fourth is called a permuted note, *nota cambiata*. The interval of a Third, which lies between the 2d and 3rd note, ought properly to lie between the 1st and 2d, because then the 2d note would form the Sixth and not the Seventh; e. g.



It appears therefore that in this species of counterpoint either all four notes may be Concorde, or only the first three, and the 4th a Discord; that in like manner the first and third may be consonant, the second and fourth dissonant; or, the 1st and 4th Concorde, while the 3rd is a Discord; the first three may also be Consonants, and the last a Discord; e. g.



The rules as to the various kinds of movement (*motus*) are to be observed as aforesaid. — The first note in *Thesi* must always be a Concord.

When the canto fermo lies in the lower part, the last bar but one of the counterpoint must be so contrived that the final note, preceding the Octave at the conclusion of the piece, shall form a Sixth; e. g.

3 4 5 6 8 or: 8 7 5 6 8

But if the canto fermo lies in the upper part, the counterpoint must be so managed that the final note of the last bar but one shall form a Third, after which the Octave forms the close; e. g.

3 5 4 3 1 or: 3 4 6 5 3 or: 3 5 4 3 8

The *fourth* species of simple counterpoint consists of two minims against one, which two notes are identical (upon the same tone) and are connected together by a bind; the first note being in Arsi, the second in Thesi. This bind is called *ligatura* or *syncope*, and may be of two descriptions, viz: as serving to connect *Concords* or *Discords*. In the first case it is placed over the two minims which both in Arsi and in Thesi form *Concords* with the plain chant, e. g.

8 5 3 5 8 5 3

In the second case the first minim (in Arsi) must invariably form a *Concord*, but the second (in Thesi) a *Discord*; e. g.

3 4 3 4 3 4 3

for if we imagine the second note (G) to be obliterated, or it be really left out, all three of the intervals form a harmonious (*consonant*) progression; e. g.

It remains to be observed that when, as it often happens, the bind cannot be made use of, the same bar may *now and then* be filled up with two notes struck separately, without the ligatura.

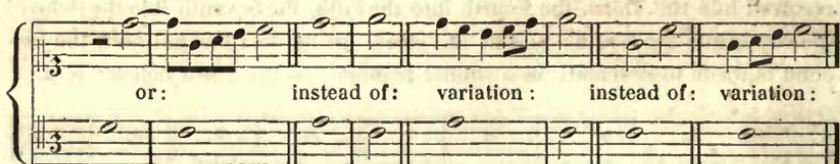
The following progressions are forbidden:



because they sound like occult Fifths and Octaves; for if we imagine the notes connected by the bind to be removed, it will be seen that the Fifths and Octaves are consecutive; e. g.



The *fifth* species of simple counterpoint is called the florid or ornamental (Contrapunto fiorito, or Stylus floridus) because, in addition to the four previous kinds in all their combinations, other variations and enrichments of the accompaniment to the plain chant are adopted; e. g.



The first two notes in *Thesi* may also be crotchets, and the next one (in *Arsi*) a minim, or vice versa; the first note (in *Thesi*), may be a minim, while the other two, in *Arsi*, may be crotchets; e. g.



in short, — with exception of those cardinal rules which in the strict style are inviolable, viz: that none but perfect and imperfect chords (Concords) are to be used, and that all Discords (as chords) are excluded, — florid counterpoint may be regarded as a more unfettered class of composition in this style, and as allowing of more variety and caprice, also of more melodious vocal part-writing. The *bind* may be used with peculiar advantage, and is therefore strongly recommended.

The cadence, or close, in the penultimate as well as in the concluding bar, is that of the second species already described, viz:

above:  below: 

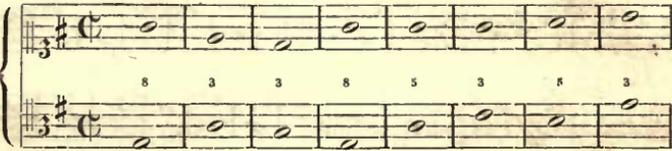
FOURTH CHAPTER.

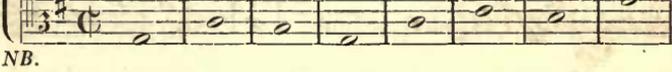
Examples

in the five different sorts of simple counterpoint.

In two parts (*à due*); — with remarks thereupon.

FIRST SPECIES: *nota contra notam*.

Counterpoint. 

Cantus firmus. 

NB. 

The first *NB.* is to mark the cadence upon the original key, which is effected by the progression of the Third to the Octave, and is forbidden in course of the piece, being only permissible at the close of it. The second *NB.* points out occult Fifths in succession; the third *NB.* shews another forbidden cadence falling upon the Tonica. Great care must also be taken to avoid two consecutive major Thirds, viz: $\begin{matrix} \epsilon^\# \\ e^\# \end{matrix} \} \begin{matrix} a \\ f \end{matrix} \}$ because they form an enharmonic false relation, which is called *mi contra fa*, or *fa contra mi*, forasmuch as the first of them belongs to the Sharp keys, and the second to the Flat keys or scales, a concatenation to which the latin proverb, „Mi

contra Fa est diabolus in musicâ," refers. — There is no doubt that a passage like this is difficult to sing correctly — and so is the extreme Fourth — the Tritonus — and the major Sixth *) — and on that account may be forbidden, as is also the simple Unison in course of a piece in this style; and it cannot be denied that this „diabolus in musicâ“ (as the old writers termed it) sounds somewhat harsh in two-part harmony: — but that objection is removed, in my opinion, if the harmony be written in four parts, e. g.



I do not find the transition from *E* to *F*, in this case at all harsh. — A succession of Thirds is to be avoided, because they produce a vulgar sing-song effect; and in like manner a succession of Sixths; extreme-Seventh-intervals and those which extend beyond the Octave must also be termed incorrect.

The major Seventh, called the *leading tone*, or *nota sensibilis*, ought never to be doubled; partly because it sounds harsh to the ear, and partly because it must naturally, in accordance with its very nature, ascend, and

*) I translate this as it stands; but, for the sake of any beginner who might lay stress upon it, I may as well say roundly that it is a *mistake*; there is not the least difficulty in singing the interval of a major Sixth.

In this case it is better to make the imperfect consonant intervals, Thirds, Sixths, and Tenths, fall upon the accented portion of the bar, and those which are perfect, viz: Fifths and Octaves, upon the second note.

Counter-point.

Cantus firmus.

Some musicians would consider the two occult consecutive Octaves at *NB.* (No. 4.) to be rendered permissible by means of the intervening Fifth above, which perhaps softens the effect to the ear; — *I do not agree with them!*

Counter-point

Cantus firmus.

NB. *NB.*

The Unison at *NB.* (No. 2.) is good, because it falls upon the unaccented portion of the bar; it is only forbidden in *Thesi* (on the 1st note) where it would sound too thin, and moreover form a close. — The last cadence is written according to the *Phrygian mode*, viz: C, D, instead of C, D \sharp , because the ground-note is F.

NB.

Canto fermo.

Counterpoint.

NB. here the lower part rises above the upper; the Sixth is symbolized (although it sounds like a Third) because the interval is always reckoned from the-bass. In the last bar but one the Third is prepared by means of the Sixth; a license imperatively demanded; for if the orthodox Fifth be taken, it would produce an enharmonic *mi contra fa*.

In cases of triple time (as below) the middle note may be a Discord, if all three notes proceed consecutively; but when their progression is not so regular the rule is to be strictly observed; e. g.

(Continual dropping wears out a stone; not by force, but by constant attrition: Knowledge can only be acquired by unwearied diligence; we may well say „*nulla dies sine lineâ*“, no day without a line! every day that we spend without learning something is a day lost. Man possesses nothing so costly and precious as Time; therefore let us not postpone till tomorrow what may be done today.)

In the severe church-style (in which all sacred music should be written) the composition is intended for voices only, and on that account the harmony

Counter-point.

Cantus firmus.

NB.

Here, at NB., the major Sixth (springing from C to A above) has a better effect in the first two notes of the bar than in the latter half. — Care must be taken to avoid monotony (*monotonia*) viz: a repetition of the same passage in two consecutive bars, the bad effect of which is not lessened even by changing the ground-note; e. g.

The following Ex: may serve as a guide with respect to the use of near and distant intervals:

The practice of springing from a note to its Sixth below is seldom good. — Viz: more than 3 or 4 distant intervals in succession are not legitimate. The Fourth, where it appears as the third note in the upstroke of the bar, must rise or fall to the next note, unless indeed when the Counterpoint moves in such a manner as to touch upon all the intervals of a perfect or imperfect harmony in regular progression, thus letting the dissonant Fourth fall only upon the unaccented portion of the bar, viz: upon the 2d or 4th crotchet; for instance:

NB.

Cantus firmus.

Counter-point.

At NB. the Fourth descends to the Sixth by a praiseworthy license; because all four notes lie in the chord, and are therefore easy to sing.

Counter-point.

Cantus firmus.

NB.

NB. Here the Seventh is made to glide (as passing-note) into the Fifth, a very effective close invented by Johann Fuchs of Vienna, author of the first theoretical work upon scientific composition, called „Gradus ad Parnassum“, a valuable book which was published by command of Charles VI. Emperor of Austria.

FOURTH SPECIES

of two-part simple Counterpoint.

Here a bind or ligatura is allowed in Thesi (the downstroke of the bar) which may also produce a dissonance; it is therefore necessary to make

some remarks upon the resolution of such Discords (resolutio dissonantiarum) viz: a note thus bound is nothing more than a retardation of the one following it, which is then set at liberty by descending to the next Concord, i. e. the note immediately beneath it; in this way it is *resolved*. In order to avail himself of this ligatura at the commencement of the piece, the composer must write a minim-rest occupying the first half of the bar; e. g.

Counterpoint. 



Canto fermo. 

NB.



Here, at NB. a license is taken; the Fourth descends to the Sixth, for the sake of avoiding a succession of Fifths in Arsi; this might also have been effected by the the entrance of an unbound note in Thesi.

Counterpoint. 

8 6 5 3 5 8 7 6 8

Canto fermo.

8 10 8 2 3 5 10 8 10

8 8 6 6 6 8 2 3 8

FIFTH SPECIES

of two-part simple Counterpoint.

Counterpoint.

8 5 4 3 5 4 3 5 3 6 6 5 7 6 5

6 7 8 7 3 8 5 3 5 6 7 6 3 6 7 6 8

Canto fermo.

8 4 6 4 3 1 2 3 4 6 8 7 8 10 3 4

In former times, when the art of composition was shackled by the strictest rules of pedantry, the ornamental accompaniment, permitted to this species of counterpoint, differed but little from what is now called vocal roudades or italian bravura. — *Tempora mutantur*. How will a future age regard and criticise the most admired works of our favourite composers? Seeing that almost everything is subject to change, and, alas! to the caprices of fashion, it is clear that only works of sterling value and intrinsic excellence can survive; — these alone can bid defiance to mutability and false taste. Therefore let the composer, the Poet of sound, disregard the passing mode, and cling resolutely to the imperishable laws of the Beautiful; true Art is neither the slave of fashion nor of pedantry; it soars triumphantly above both! let us also never forget that no genius can make up for superficial learning or want of diligence. The artist's motto is persevere: — „Life is short, Art is long.“

Here the first species may be introduced up to the last bar; the second and third must not be used beyond the extent of a few bars. Two quavers may only be used in the unaccented portions of a bar, and a Minim is better placed at the commencement than in the middle of a bar, unless when connected with the bar following; e. g.

The false Fifth is also forbidden. To this rule an exception may be made if the key of the piece allow of it; for instance \flat_5 in F. major:

in which form the flat 5th is more agreeable to my ear than the pure 5th:

Many of these rules appear to be more pedantic, and therefore more unreasonable, than they really are. At the time when they were made, Music, as a practical art, was in its infancy; little besides vocal harmony was known, and the singers were not supported, as now, by the orchestra: so that the composer could only display his scientific acquirements by an intricate and often heavy combination of parts; melody was neglected and indeed nearly unknown; — the solemnity of the words which were set to music demanded a certain gravity which easily degenerated into tediousness.

Moreover these compositions were at first intended for performance in the vast churches of Italy, in which anything like sudden and bold modulation (such as is now common) would have disturbed the unity of the whole and produced confusion. It would seem then that the old masters must have considered the matter deeply, and that their calculations led to a very just result, viz: that the simple choral-tunes which they used (or invented) ought not to be otherwise accompanied than by the simplest and purest harmonies, to the total exclusion of chromatic modulations and such artificialities: plain chords, one springing naturally out of the other, ensured a clear and imposing effect in those mighty temples, in whose echoing aisles a more elaborate combination would have been lost; we must remember too that the singers required of the composer that he should avoid all difficult intervals which might endanger the purity of their intonation. But while we acknowledge that the old masters were fully justified in adhering to simplicity, we cannot desire to imitate them in their blind obedience to arbitrary laws, some of which are mere millstones round the neck of Imagination, only serving to frighten the beginner and impede his progress. Time goes on, and what sufficed for one age appears to the next as a woeful short-coming! Let me not be supposed to advocate an impertinent contempt of the great principles of Art, *which are unchangeable*; I would only say that as time advances Art has also advanced in many things: Invention and Fancy must not be denied the rights and privileges of which schoolmen, theorists, and barren critics would gladly deprive them. It would also be absurd to confine ourselves to the narrow bounds in which ancient Art was forced to move; why should a modern composer hesitate to use the far greater resources placed at his command? why restrict himself to an antiquated simplicity when both instruments and voices are able to interpret the most abstruse conceptions with perfect accuracy? And yet I would advise a composer rather to be commonplace than far-fetched in his ideas, or bombastic in the expression of them.

The musical score consists of four systems. The first system shows the vocal parts: Counterpoint (treble clef) and Canto fermo (bass clef). The second system shows the piano accompaniment (treble and bass clefs). The third system shows the Canto fermo (treble clef) and Counterpoint (bass clef). The fourth system shows the piano accompaniment (treble and bass clefs). The score includes various musical notations such as notes, rests, and ornaments, along with figured bass notation (numbers 1-10) placed below the notes.

FIFTH CHAPTER.

Of the first species of three-part simple Counterpoint.

Rule: every chord is to contain a perfect or imperfect harmonic triad viz: $\frac{5}{3} - \frac{8}{5}$ and $\frac{6}{3} - \frac{8}{6}$ or one of these intervals doubled, but by no means the seventh major tone, or nota sensibilis. In two parts it is allowed to write occult octaves, Fifths and Unisons, provided that the third part moves in a contrary direction, or that the interval of a Fourth is taken up by the Bass; e. g.

The musical score illustrates the first species of three-part simple counterpoint. It consists of three staves (treble, middle, and bass clefs) in 3/2 time. The notes are connected by horizontal lines, and the bass line includes figured bass notation (numbers 1-8) placed below the notes.

These occult faulty progressions will be clearly seen if the intervening space be filled up: (writing the intervals in small notes). — The incomplete chords $\frac{5}{1} \frac{5}{5} \frac{8}{5} \frac{8}{8}$ are only permissible at the beginning or end of the piece, and are forbidden in the middle of it, similarly to the chords $\frac{6}{5} \frac{5}{4}$ and other discords of that kind.

Care must be taken to secure a pleasant flow of Melody, and to avoid difficult vocal intervals, endeavouring to keep the voice-parts within the compass of an octave. For the sake of variety it is well not to use the same intervals too often, and to mingle perfect and imperfect chords together.

The cadence at the last bar is made by $\frac{8}{8}$ when the plain chant lies above or in the middle; only in case of its lying in the bass is the pure triad $\frac{8}{3}$ allowed, and then the chord of $\frac{6}{5}$ must precede it; e. g.

Choral

The musical score for 'Choral' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 3/4. The notes are: Treble (G4, A4, B4, C5), Alto (G3, A3, B3, C4), Bass (G2, A2, B2, C3). Small numbers below the notes indicate intervals: Treble (5, 8, 3, 8, 8, 8), Alto (3, 8, 5, 8, 3, 3), Bass (3, 8, 5, 8, 3, 3). The word 'Chor.' is written above the middle staff in the second and fourth measures.

It will be seen therefore that the Cantus firmus may be carried through all the parts alternately; but in this case the clefs must be changed, and the melody transposed accordingly, to prevent it from lying too high or too low.

Cantus firmus.

The musical score for 'Cantus firmus' consists of three staves in 3/4 time. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notes are: Treble (G4, A4, B4, C5, D5, E5, F5, G5), Alto (G3, A3, B3, C4, D4, E4, F4, G4), Bass (G2, A2, B2, C3, D3, E3, F3, G3). Small numbers below the notes indicate intervals: Treble (3, 3, 3, 3, 5, 5, 8, 3, 6, 8), Alto (5, 8, 5, 8, 10, 3, 3, 5, 3, #), Bass (3, 6, 5, 8, b3, b3, 3, 8, 3, 8, 10, 8). A sharp sign (#) is placed below the final note of the middle staff.

Either the major or the minor Third may be used to form the close.

Cantus firmus.

The musical score for 'Cantus firmus' consists of three staves in 3/4 time. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notes are: Treble (G4, A4, B4, C5, D5, E5, F5, G5), Alto (G3, A3, B3, C4, D4, E4, F4, G4), Bass (G2, A2, B2, C3, D3, E3, F3, G3). Small numbers below the notes indicate intervals: Treble (8, 3, 3, 3, 5, 6, 8, 3, 5, 3, 5, 8), Alto (3, 6, 5, 8, b3, b3, 3, 8, 3, 8, 10, 8), Bass (3, 6, 5, 8, b3, b3, 3, 8, 3, 8, 10, 8).

Cantus firmus.

3 6 5 8 10 \flat 10 10 10 8 10 10 8

1 3 3 3 3 6 8 6 10 10 5 8

Cantus firmus.

3 \flat 3 3 3 \flat 6 6 10 5 3 3 \flat 3 3

6 5 3 5 3 3 6 3 5 8 6 8

SIXTH CHAPTER.

Of the second species of three-part simple Counterpoint.

Here again, as in *Bicinium*, two notes are placed against one, and the third or ripieno part is composed of notes equally long with those of the plain chant. Two octaves, Fifths, and Unisons, are allowed in the middle parts, if divided by the interval of a Third, but they are considered faulty if occurring in the upper or lower parts; e. g.

Good. Bad. Bad.

It is better when these faulty progressions occur in the unaccented portion of the bar (in *Arsi*) e. g.;

8 10 8 10

(The effect is certainly not quite so unpleasant, but still bad, and I cannot approve of it.) It is also permitted to begin with a rest, as in former instances: a Discord may be placed between two Concords of similar name; the downstroke of the bar (Thesis) must always be on a Concord, the upstroke (Arsis) may — in near intervals — include Discords, and also Unisons; which latter may only occur in Thesi as forming the first and last note, i. e. in the first bar and at the close. — No Discords, as taken in distant intervals, are allowed except the diminished Fourth and Fifth. The following cadences may be made:

Chorale.

Chor.

Chorale.

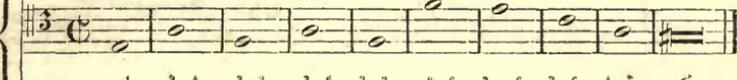
Chorale

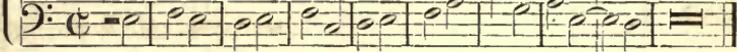
Chor.

Chorale

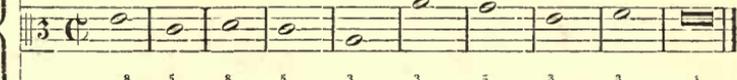
Chor.

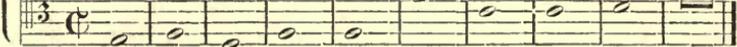
Canto fermo. 

Filling-up. 

Counter-point. 

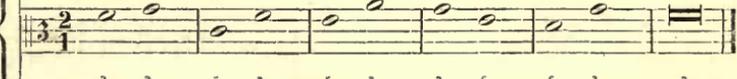
Counter-point. 

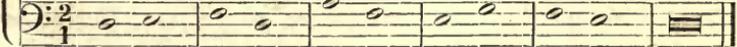
Canto fermo. 

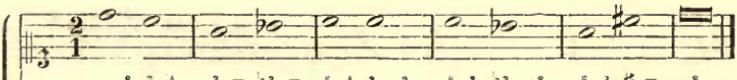
Filling-up. 

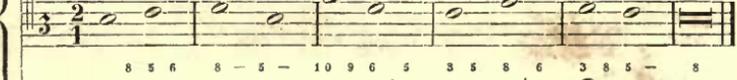
As will have been seen from the above, it is customary to use the simple and more easily read symbols 6, 4, and 3, instead of the double figures 13, 11, and 10; more especially as the distance from the bass causes no alteration therein.

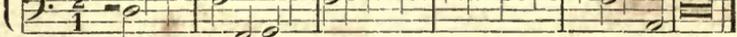
Counter-point. 

Filling-up. 

Canto fermo. 

Filling-up. 

Canto fermo. 

Counter-point. 

Canto fermo.

Counterpoint.

Filling-up.

8 3 6 3 3 3 3 3 3 5 8

3 6 5 6 8 5 4 6 8 5 6 8 3 5 8 8 3 8 7 3

In varying the position of the plain chant (thro' the different parts) it is advisable to transpose an octave higher or lower; for instance, changing an Alto into a treble (violin-clef) part, or into a bass part; or a Tenor into a Soprano part; etc.

Counterpoint.

Filling-up.

Canto fermo.

8 3 2 3 2 3 5 6 8 6 5 3 2 6 3 5 6 8

6 3 6 8 3 3 5 3 7 3

Filling-up.

Canto fermo.

Counterpoint.

3 2 5 6 8 9 5 6 8 3 5 6 3 4 8 - 6 3 8

8 7 3 4 3 4 3 4 3 5 3 4 6 7 3 - 1 5 1

Canto fermo.

Counterpoint.

Filling-up.

8 8 5 3 3 3 6 5 3 8

5 4 6 5 3 2 1 3 6 5 3 5 8 7 3 5 6 5 3

The three last examples are faulty, because Discords are taken and avoided by means of distant intervals; also because the octave is suffered to fall upon the accented half of the bar.

Unisons, Fifths and Octaves may occur in the middle part, provided that they are separated by intervals, and one of the two other parts has a contrary movement.

In transposing the choral chant the composer should seek to introduce new harmonies.

Filling-up.

Counter-point.

Canto fermo.

In accordance with the rule already laid down (as relating to the two-part species) it is permitted to overlap the Fourth, as harmonic note, and thus to produce the Six-four and Six-three-chords; provided that the Fourth is made to fall upon the unaccented part of the bar, in Arsi.

Canto fermo.

Filling-up.

Counter-point.

10 5 10 6 8

5 8 7 6 3 2 1 3 5 - 4 3 8 7 9 5 3

Counter-point.

Canto fermo

Filling-up.

2 1

5 3 5 6 8 b7 6 5 6 8 b2 3 6 5 3 b4 5 b4 3 6 5 b6 7 8

8 3 6 6 10 10

3 1 3 2 6 3 5 6 8 7 5 6 3 1 2 #3 8

10 10 10 5 8

Filling-up.

Counter-point.

Canto fermo.

2 1

8 6 5 10 6 6

3 5 3 3 6 - b5 3 5 3 2 3 4 5 b6 3 b2 1 3 6 5 4 3

EIGHTH CHAPTER.

Of the fourth species of three-part simple Counterpoint.

Here again the rule demands none but consonant chords in Arsi; in Thesi, where the ligatura occurs, Discords, together with such combinations as accompany them, may be written; e. g. $\frac{4}{2}$, $\frac{5}{2}$, $\frac{5-}{43}$, $\frac{6-}{43}$, $\frac{8-}{43}$, $\frac{76}{3-}$, $\frac{8-}{76}$, $\frac{98}{3-}$, $\frac{98}{6-}$. Thus it appears that even the chord of Six-four may be used in Thesi. All Discords are to be resolved downwards. The incomplete chords $\frac{5}{1}$, $\frac{5}{5}$, $\frac{8}{5}$, $\frac{8}{8}$ may only be used in Arsi, and only in the first and last bar. The lesser Third may be doubled advantageously, the greater, on the contrary, only as third tone, in the middle parts, and never as seventh tone or semitonium modi. (Many passages are forbidden in the higher regions which are allowed in the lower, because the bass tones do not affect the ear so strongly as the acute tones: soprano voices resemble light, bass voices give the idea of darkness.) When the bass does not move on, but rests upon an organ-point, and the upper part moves in syncopations (by means of the bind) the Discords so produced are not faulty but correct, and moreover of great beauty. The cadences may be made in three ways: *A*, when the Counterpoint lies above, *B*, when in the middle, *C*, when below; viz:

Counterpoint.

Canto fermo.

Filling-up.

10 7 6 7 6 7 6 7 6 3 5 7 6

8 3 3 3 3 5 3

7 6 7 6 3 5 3 6 4 3 9 8 4 # 8

3 3 5 6 5 3 5 8

In this example the ligatura of the Seventh occurs too often: this evil might have been remedied by a few Concorde boldly introduced between. The oblique strokes indicate occult Fifths.

Canto fermo.

Filling-up.

Counterpoint.

8 6 3 2 3 2 3 2 3 8 6 2 3

3 8 5 4 5 4 5 4 5 3 5 5 6

2 3 2 3 8 3 6 8 2 3 2 3 2 3 8

4 5 4 5 3 5 3 5 4 6 4 5 4 5 3

Here also the ligatura upon the Second is too freely used. (The numerous instances of retarded Fifths are not considered faulty. Very strange! with all respect for the learned doctors they sound to my ear vastly unpleasant!)

Filling-up.

Counter-point.

Canto fermo.

Counter-point.

Filling-up.

Canto fermo.

Filling-up.

Canto fermo.

Counter-point.

6 4 5 2 3 8 5 5 6 8 5

3 2 3 2 3 6 3 2 3 6 3

6 3 8 6 4 5 6 8 4 5 3

- - 5 3 2 3 1 3 2 3 1

Canto fermo.

Counter-point.

Filling-up.

8 8 3 3 8 3

8 5 6 9 8 5 8 7 6 5 1

3 3 3 3 5 8

5 8 6 5 6 3 5 6 4 # 8

The same Chorale varied by means of different counterpoint and different bass :

Canto fermo.

Counter-point.

Filling-up.

NINTH CHAPTER.

Of the fifth species of three-part simple Counterpoint.

The ripieno part (the filling-up) here, as in the foregoing instances, is to contain the intervals of accompaniment which belong naturally to each chord.

The counterpoint should form as pleasing and easy-flowing a melody as possible. Such distant intervals as are termed diminished or extreme are, as usual, strictly forbidden.

The cadences may be formed after the model of those in the second species, or, if the ligatura be used, of those in the fourth.

Canto fermo.

Filling-up.

Counter-point.

8 2 3 4 3 - 4 6 7 8 7 6 3 - - 8 9 6 7 8 9

3 4 5 6 8 - 9 10 4 5 4 3 8 - - 6 7 8 2 3 4

NB.

2 3 4 5 4 3 3 8 3 6 7 6 5 3 6 3 2 3 8

5 6 7 8 7 6 5 - 3 5 3 4 3 2 5 8 5 4 5 3

At this NB. there is indeed a faulty kind of close, or resting-point, called a incision; viz: the minim D, in Arsi; but the fault is in some degree remedied by the bind which carries it on to the next bar.

Counter-point.

Canto fermo.

Filling-up.

8 4 3 2 8 9 8 7 3 5 1 2 3 3 10 9 8 5 8

8 3 3 8 5 8

3 6 7 6 5 3 8 7 3 6 - 9 5 8 4 3 2 3 8

3 3 8 3 5 1

Filling-up.

Counter-point.

Canto fermo.

Counter-point.

Filling-up.

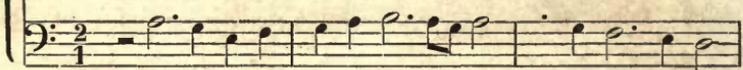
Canto fermo.

Many theorists are of opinion that every piece in a minor mode ought properly to conclude in the same; nego! (I deny this) On the contrary I think that the major Third, taken as the close, has a much finer effect, and is very soothing to the ear and mind; joy comes after grief, sunshine after

storm. The close with the major Third gives me the same tranquillizing feelings as when I gaze upon the soft light of the evening-star. *)

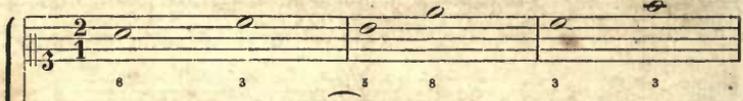
Filling-up. 

Canto fermo. 

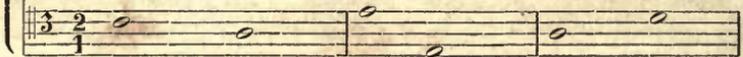
Counter-point. 



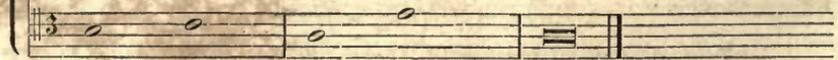


Canto fermo. 

Counter-point. 

Filling-up. 





*) Very true and very poetical; but every *real* composer will follow his own instinct in this matter, there being cases in which the minor Third forms a more desirable close than the major. P.

Here a licence occurs. I determined for once to avail myself of the old axiom „nulla regula sine exceptione“ (no rule without an exception) and therefore began with a Sixth, i. e. wrote an imperfect chord in the first bar, where ex officio (by rights) a perfect chord should stand. But I solemnly pledge myself not to commit this mortal sin again (though I can't say that I repent of it) and in making a four-part composition of it will not fail to write the Third, A, under the Tenor C, which will produce a complete Quadricinium: then I shall have appeased the angry gods, I mean the learned Thebans or pedants, who must then, nolens volens, acquit me! *)

TENTH CHAPTER.

First species of four-part, strict, simple Counterpoint.

Here every chord is to contain the fourth interval which properly belongs to it. In cases where the Octave cannot be used without involving a faulty progression, the Third, and sometimes (but not often) the Sixth may be doubled; provided that neither one nor the other be leading tones. A judicious use of the three kinds of movement (motus) will be found very important, indeed indispensable; attention must also be paid to the parts as standing in relation to the groundbass or foundation, and also to the relation of each single part to the other: for the plain chant, lying in the upper part, may, for instance, form legitimate harmony with the bass, and yet produce a faulty progression with one of the middle parts— at the same time there are cases which render it necessary to write occult Fifths or Octaves consecutively; this is an evil that must be endured now and then! —

It is very important to let each interval occupy its natural position and not to force it into another which would disturb the smooth flow of the parts; it is therefore a good rule to look forwards when writing, that the progression from one bar to another may be correct, and to avoid the necessity of making alterations.

The position which the Concords are to occupy will be indicated to the composer by his natural taste and feeling.

*) The keen irony of this passage (not the only one of the sort) cannot escape the reader; it was not Beethoven's weakness to fancy that all such antiquated rules, some of which are, like Hamlet's proverb, „something musty,“ were infallible.

Cantus firmus.

8 3 3 5 3 3 3 5 3 5 8
 5 5 8 3 5 8 5 3 8 # 8
 3 3 5 1 3 5 3 8 5 8 5

Cantus firmus.

3 5 8 3 5 8 5 3 8 # 8
 8 3 3 5 3 3 3 5 3 5 8
 5 3 5 1 3 5 3 8 5 8 5

Cantus firmus.

3 8 3 3 5 3 5 3 8 # 8
 5 5 8 5 5 5 3 8 5 8 5
 1 3 5 3 8 3 8 5 3 5 1

Cantus firmus.

Cantus firmus.

8 5 3 8 5 6 5 3 3 8 5

3 3 5 3 8 3 8 5 8 5 #

8 3 8 5 3 3 3 3 5 3 8

Cantus firmus.

5 3 5 6 8 3 3 6 5 6 8

8 5 3 6 6 8 8 3 8 3 #

3 8 5 3 3 3 3 6 3 3 5

ELEVENTH CHAPTER.

Second species of four-part, strict, simple Counterpoint ;

in which all the rules applied to the foregoing species (contrapunto à tre) remain in full force.

Cantus firmus.

Filling-up.

Counterpoint.

Fundamental-part.

8 3 3 5 3 3 8 5 3 5 8

5 8 8 1 5 8 3 3 8 # 8

3 5 6 8 5 3 2 3 1 5 3 5 6 3 8 5 3 8 5

In this species it is also permissible to write a semibreve instead of two minims in the last bar but one, in order to enlarge the cadence with the close of the Chorale.

Some of the best masters were also fond of making the close (in minor modes) *without the Third*, either major or minor; the dreary, colourless Fifth produces an undecided and gloomy effect similar to that of the plagal cadence: leaving something to be desired: and desire is sometimes better than fruition.

Counter-point.

Canto fermo.

Filling-up.

Foundationpart.

3 5 6 8 3 3 5 8 5 8 3 5 3 3 8 5 8 # 8

8 3 3 5 3 3 8 5 3 5 8

5 3 5 1 3 5 3 8 3 8 5

Filling-up.

Canto fermo.

Counter-point.

8 8 6 3 8 5 6 8 6 10 9 8 6 3 - 8 6 # 8

5 6 3 8 6 3 4 5 3 8 7 5 3 8 - 5 3 8 - 5

1 3 8 6 3 5 6. 3 8 10 9 3 8 5 8 3 8 5 - 8

Filling-up.

Counter-point.

Filling-up.

Canto fermo.

3 3 6 8 b 3 8 # 6 # 8

8 5 6 8 3 3 2 5 6 8 3 6 8 8 6 8 3 3 8 #

5 3 3 5 b 5 3 5 3 8 5

Counterpoint.

Canto fermo.

Filling-up.

Foundationpart.

Canto fermo.

Filling-up.

Counterpoint.

Foundationpart.

8 5 6 3 5 8 7 3 5 8 7 3 8 8 9 5 8 # 8

8 3 5 3 5 3 5 3 3 5 8

3 1 3 5 3 5 3 6 8 1 3

8 3 5 8 5 3 5 3 3 5 8

5 8 3 3 3 5 8 3 5 # 8

3 5 6 3 - 6 5 3 5 8 3 1 8 6 3 4 8 7 3

In the last bar of the above Ex. the Fifth, E, is wanting, because it could not be inserted without disturbing the natural progression of the alto part, which is from G \sharp to D, and not to the E below.

Filling-up.

Canto fermo.

Counterpoint.

3 6 5 3 4 8 6 3 4 8 9 3 6 8 9 5 3 8 - 3

5 3 2 8 9 3 3 8 9 5 6 6 8 5 6 8 6 # 8

1 8 7 5 6 3 8 5 6 3 4 3 5 3 4 3 8 5 - 8

Filling-up.

Counterpoint.

Filling-up.

Canto fermo.

TWELFTH CHAPTER.

Third species of four-part, strict, simple Counterpoint.

Seeing that the four crotchets forming the counterpoint must be in continual motion, it is impossible to prevent them from crossing the other adjacent parts occasionally, and thereby touching upon the same intervals. The occult faulty progressions must also be allowed, and are more tolerable in the middle than in the extreme parts. Fux excuses even such passages as the following:

and appears, as it were, purposely to have chosen this sort of examples, in which the pupil cannot help committing similar faults. I must confess that they offend my ear, and I believe it quite possible to harmonize the same choral chants, by dint of careful attention, just as strictly according to rule, and yet without these blemishes. —

Filling-up.

Counterpoint.

Canto fermo.

Foundation-part.

Canto fermo.

Filling-up.

Counterpoint.

Canto fermo.

Filling-up.

Counter-point.

I would beg, parenthetically, to observe that I have had the temerity to introduce a Dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation: I hope this is no high-treason, and that the judices doctissimi, if I ever meet them in the elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing, and are not far-fetched or difficult to hit, cannot be faulty. These severe laws were only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling; too great caution is much the

same as timidity! — Satis pro peccatis: here is a long defence of a slight misdemeanour. *)

Counter-point.

Canto fermo.

Filling-up.

Fundamental-part.

8 5 6 8 5 8 7 5 8 6 5 1 2 3 4 6 3 5 4 3 1 3 4

8 3 3 5 3 8

3 5 3 b 3 5

3 4 5 4 6 3 6 b5 3 4 5 6 5 1 2 # 8

5 3 8 5 8

3 3 3 8 5

Filling-up.

Counter-point.

Filling-up.

Canto fermo.

5 6 5 3 6 5

3 2 1 3 3 6 - b5 3 5 3 2 3 4 5 b6 3 1 3 b2 3 1 3 4

8 3 3 b8 6 8

*) This was written about 50 years ago: now-a-days we should think it superfluous to excuse ourselves for deviating from such arbitrary rules; and yet there are many composers weak enough to write with the fear of some „Daniel come to udgment“ perpetually before their eyes! Beethoven was not one of these. P.

3 6 6 # 8

6 3 2 1 5 6 5 6 5 6 7 6 3 2 1 3 #

6 b 3 3 5

Filling-up.

Canto fermo.

Counter-point.

Fundamental-part.

2 3 6 5 8 8 3

8 3 3 3 3 3

3 5 6 8 b7 6 5 3 1 2 3 6 5 3 4 • 1 3 b4 5 8 7 6 b6

8 6 8 5 3

5 3 3 5 8

3 1 3 4 8 6 7 8 3 - 4 5 #3 1 2 #3 8

Filling-up.

Canto fermo.

Filling-up.

Counterpoint.

THIRTEENTH CHAPTER.

Fourth species of four-part, strict, simple Counterpoint.

The rule that the harmony connected with the bound notes shall always consist of three bars cannot always be so accurately observed. It is sometimes necessary to divide a bar into two halves, as will be seen.

The bound notes in four-part writing require the same Concords which are used when the binds are removed, thus leaving the intervals of accompaniment the same, whether the contrapuntal note be bound or not; e. g.

Nevertheless this rule is often fallacious; it cannot be observed when the bound Seventh is connected with the Fifth, because the resolution of the ligatura would produce a forbidden Discord. The filling-up part must accordingly be divided into two halves (the semibreve into two minims) as for instance;

instead of:

better in this way; to avoid the illegal Six-five chord in Arsi:

The interpolated note in the middle part is not taken into consideration, as it is merely a substitute for an imperfect Concord; for which reason this progression is to be regarded in the same light as the progression from a perfect Concord to an imperfect, in motu recto.

Counterpoint.

Canto fermo.

Filling-up.

Foundationpart.

NB. NB.

Filling-up.

Counterpoint.

Canto fermo.

In this example (at NB.) occur two pure Fifths: d, g , c, f , because this interval is indispensably necessary to the perfect chord and to the complete harmony of the same.

Canto fermo.

Counterpoint.

Filling-up.

Foundationpart.

NB. NB.

Filling-up.

Canto fermo.

Filling-up.

Counter-point.

At the first NB. the Second is doubled, and the Sixth, which would be required to complete the harmony of Six-four-two, is wanting.

The second NB. points out the Fourth doubled where, according to rule, the Second ought rather to be doubled.

All depends upon the complete harmony, which here consisting of the Third, Fifth, and Octave — whereas in the above instance the Fifth is doubled instead of the Octave — it is clear that the intervals belonging to this chord are not complete. One must not be too particular about such trifling imperfections in this strict style of counterpoint; much profit may be derived from these exercises, which will teach the pupil the various methods of combination, and shew him the limits to which he is confined; at the same time he will learn where to depart from the strict rule with advantage, and where such license is not only allowed but imperatively necessary.

Filling-up.

Counter-point.

Filling-up.

Canto fermo.

Filling-up.

Canto fermo.

Counter-point.

Foundationpart.

(Nova Cadenza.)

Counter-point.

Canto fermo.

Filling-up.

Foundationpart.

Canto fermo.

Counter-point.

Filling-up.

Foundationpart.

FOURTEENTH CHAPTER.

Fifth species of four-part, strict, simple Counterpoint.

In this, as in the preceding species, it is sometimes allowable to divide the semibreve in the filling-up part into two minims, where necessity requires it.

Canto fermo.

Counterpoint.

Filling-up.

Foundationpart.

Counterpoint.

Canto fermo.

Filling-up.

Foundationpart.

5 - 3 6 8 8 5 8 4 3 5 # 8 8 8

8 3 3 5 3 3

5 3 5 1 3 5

8 5 8 4 3 9 5 8 4 # 8

3 5 3 5 8

3 8 5 8 5

Filling-up.

Counterpoint.

Canto fermo.

8 5 5 5 b 3

3 3 3 3 8 5

5 3 6 7 # 8 9 10 7 6 8 -

8 ♭ 3 3 #

3 5 5 6 6 5

6 1 3 6 7 6 5 6 7 6 7 # 8

Filling-up.

Canto fermo.

Filling-up.

Counter-point.

5 5 8 2 3 3 4 #

8 3 5 4 3 8 9 10

1 8 7 6 5 3 - - 2 3 1 2 3

5 ♯5 8 4 5 5 6 5

3 3 6 2 3 2 3 8

5 4 3 6 7 6 5 3 - 8 # 8 5 6 5

(Frohberger, an antient composer, is said to have written short pieces of sacred music in which *no Fourth* occurred in the parts, not even that one

which is the second tone (as taken from above) in the perfect chord; his object being to represent in this way, by means of the purest Tricinium, the holy Trinity. This singular mode of writing is called *harmonia sine quartâ consonante*. — Albrechtsberger related this anecdote to me the other day.)

Counter-point.

Canto fermo.

Filling-up.

Foundationpart.

3 9 8 7 8 9 10 1 3 4 6 7 8 6 1 6 6 7 8

8 3 8 6 3 3

8 5 3 3 1 6

8 1 3 4 3 8 3 4 3 5 8 7 6 5 #

10 5 8 3 8

5 3 5 8 5

Filling-up.

Counter-point.

Filling-up.

Canto fermo.

5 3 3 5 6 8

8 3 7 6 5 3 4 5 6 8 - 3 4 3 4 3 2 3

3 8 5 3 6 5

5 5 3 6 8
 3 5 8 4 3 8 7 6 5 6 1 2 3 #

3 8 5 3 5

Filling-up.

Counter-point.

Canto fermo.

2/1 3 3 6 8 6 8
 2/1 5 5 8 3 3 5
 2/1 5 5 8 7 3 2 1 2 3 5 3 5 6 8 9 10 4 3

2/1

3 6 5 6 8
 5 5 3 3 #
 3 2 1 4 3 1 3 5 6 5 3 4 5

Filling-up.

Canto fermo.

Counter-point.

5 6 3 8 9 10 4 5

3 3 8 5 5 6 2 3

8 3 5 3 6 8 7 6 5 3 1 3 2 3 - 2 3 4 3

6 3 2 3 8 5

8 6 2 3 5 #

3 - 4 5 3 1 3 5 6 7 6 5 3 4 3 - 8

As we have now finished our synopsis of the five different species, we must proceed to combine them, viz: to keep the plain chant, and to write in one part two minims to the bar, in another 4 crotchets, and in another bound notes; by this means the composition will be varied in a remarkable manner, e. g.

Cantus firmus.

FIFTEENTH CHAPTER.

Fourth species of four-part, strict, simple Counterpoint.

In this style Discords may be used, which must be resolved according to rule, but the resolution of which need not be immediate, because one dissonant interval may be retarded, or held back, by another. The real as well as the minor Seventh may be struck freely upon the fourth major tone, and the diminished 7th upon the fourth and seventh major tone. The chromatic or semitone method of progression is also permissible.

IN TWO PARTS. FIRST SPECIES.

Counter-point.

Canto fermo.

8 3 5 b5 3 10 # 6 3 3 6 8

NB.

The fall of the diminished Seventh, at NB., viz: from f to g#, is easy to sing and good, because the latter note, as leading tone to the Dominant, is correctly resolved by ascending to A above.

Canto fermo.

Counter-point.

1 10 5 3 3 5 3 3 8 3 5 8

There is also no compulsion with respect to the cadences as made and provided by the legislators of the strict style: I mean to say that we are not forced to abide by them.

SECOND SPECIES.

Counter-point.

Canto fermo.

8 3 1 3 b6 # 6 7 10 5 # b5

Canto fermo.

Counter-point.

The fall of the diminished Fifth (at NB.) viz: from *f* to *b* is also permitted, because it is melodious and is properly resolved by the next note *C*.

THIRD SPECIES.

Counter-point.

Canto fermo.

Canto fermo.

Counter-point.

3 4 5 6 3 4 5 5 3 4 3 2 3 2 6 7 5 - 3 5 8

FOURTH SPECIES.

Counterpoint.

8 6 3 4 4 5 5 5 5 5

Canto fermo.

4 # 3 5 3 5 3 5 7 6 8

Canto fermo.

6 10 5 4 5 10 4 5 6 4 5

Counterpoint.

6 3 1 2 5 6 6 3 2 3 1

FIFTH SPECIES.

Counterpoint.

8 6 5 4 3 1 3 4 5 7 3 6 5 3 4 5 3 8 4 7 6

Canto fermo.

8 4 3 4 7 5 9 8 7 3 4 5 3 4 5 6 7 6 5 6 8

Canto fermo.

8 1 3 4 5 4 5 6 5 3 5 4 3 3 6 5 4 5 5

Counterpoint.

6 5 4 3 1 2 3 4 5 9 10 5 4 3 2 1 6 7 8 5 8

IN THREE PARTS. FIRST SPECIES.

Canto fermo.

8 7 5 5 8 6 10 2 5 5 5 5

Counterpoint.

5 5 10 3 6 4 5 4 10 5 3 1

Foundationpart.

(In all these examples the counterpoint as well as the chorale may be transposed into any of the parts, which may be varied at pleasure, i. e. may be made to exchange positions.)

SECOND SPECIES.

Filling-up.

Counterpoint.

Canto fermo.

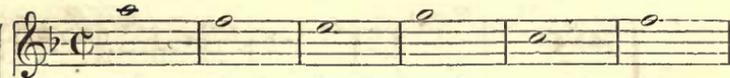
THIRD SPECIES.

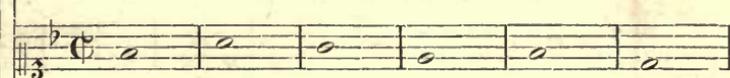
Canto fermo.

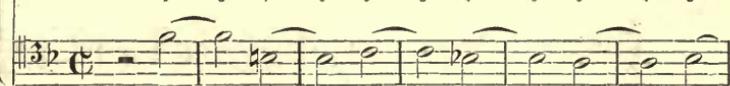
Counterpoint.

Foundationpart.

FOURTH SPECIES.

Filling-up. 

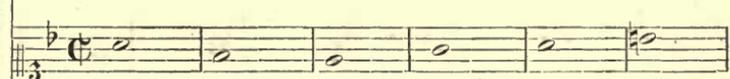
Canto fermo. 

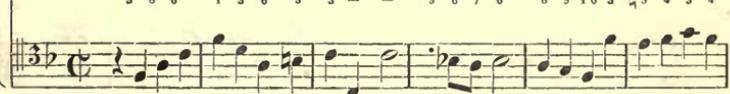
Counter-point. 



FIFTH SPECIES.

Canto fermo. 

Filling-up. 

Counter-point. 



IN FOUR PARTS. FIRST SPECIES.

Canto fermo.

Filling-up.

Counterpoint.

8 3 6 4 6 3 3 6 3 8 6 8

5 8 3 2 3 6 6 3 5 6 3 8

3 5 8 6 6 5 3 3 3 3 7 3

SECOND SPECIES.

Filling-up.

Counterpoint.

Canto fermo.

Foundationpart.

5 8 3 2 3 8

3 3 2 5 3 6 4 3 6 6 7

1 6 6 4 6 8

7 7 5 5 8 8

8 4 3 5 3 2 3 - 8 7 3

3 1 3 7 6 8

THIRD SPECIES.

Filling-up.

Canto fermo.

Counterpoint.

Foundationpart.

5 5 3 7 3 6

8 3 8 3 8 3

3 2 3 1 6 8 3 6 1 5 3 2 5 1 8 5 3 4 5 3 5 4 3 -

5 6 8 8 3 8

3 2 8 3 5 8

8 5 1 2 4 5 4 2 3 4 3 2 5 8 3 5 7 6 7 8 3

FOURTH SPECIES.

Canto fermo.

Counterpoint.

Filling-up.

Foundationpart.

8 3 8 5 3 5 3

3 - 5 4 3 3 8 5 3 7 8 5 3

5 6 5 # 8 8

Musical score for the first system, featuring four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in alto clef with a 3/4 time signature. The third staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef. Fingerings are indicated by numbers 1-5 below the notes.

FIFTH SPECIES.

Musical score for the second system, labeled "FIFTH SPECIES". It consists of four staves with labels on the left: "Filling-up.", "Counterpoint.", "Canto fermo.", and "Foundationpart.". The top staff is in treble clef with a 3/4 time signature. The second staff is in alto clef with a 3/4 time signature. The third staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef. Fingerings are indicated by numbers 1-5 below the notes.

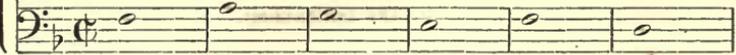
Musical score for the third system, featuring four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in alto clef with a 3/4 time signature. The third staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef. Fingerings are indicated by numbers 1-5 below the notes.

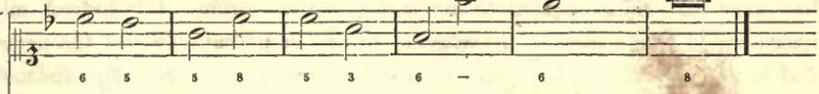
MIXED OR COMPOSITE SPECIES.

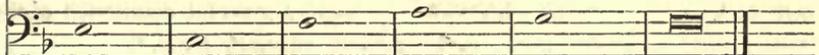
2d Species. 

4th Species. 

3d Species. 

Canto fermo. 



Omnia ad majorem Dei gloriam!

Patience, diligence, perseverance, and a steady determination
carry one to the goal.

End of the treatise on simple Counterpoint.

THIRD SECTION.

ESSAY ON THE FUGUE.

FIRST CHAPTER.

Of Imitation.

This branch of scientific composition ought properly to be called the preparatory school of the Fugue. The rules to be observed are very much less strict than those applied to the real fugue or canon. It is indeed only necessary to take a theme, or subject, in one or perhaps two of the parts, and to *imitate* it in another part, as may be most convenient. The distance of the intervals taken, by ascent or descent, as also the regularity of the progressions and the correct involution of the parts, need not be so carefully considered; it is also permissible to combine with the leading subject other *analogous* ideas. For these reasons Imitation is an artifice very available in the florid style of composition, on account of its efficient aid in carrying out a subject in a workmanlike manner, and giving an air of unity to the whole piece by means of the similarity which one leading idea is made to bear to the other. Imitation is a sort of graceful counterfeit of the Fugue, and, if cleverly used, makes no bad substitute for it. *)

A partial or periodic Imitation may be used upon any selection of intervals, as will be seen by the following examples.

FIRST, IN UNISON.

The musical notation consists of two staves, both in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 3/4. The first staff begins with a whole rest, followed by a half rest, and then a sequence of notes labeled "1st subject." and "free." The second staff begins with a sequence of notes labeled "1st subject.", followed by "free.", and then a trill labeled "tr" followed by "2d subject." The notation is enclosed in a large left-facing curly bracket.

*) I need scarcely say (to the musician acquainted with Beethoven's works) that B. was evidently much fonder of Imitation than of the Fugue, which latter he seems to have disliked: at all events he never excelled in it, and but seldom attempted it.

2d subject. free. free.

SECONDLY, IN THE SECOND.

1st subject. free. 2d subject. 2d subject. free. free. 3d subject. free. (in the Unison.) 3d subject. free.

THIRDLY, IN THE THIRD.

1st subject. free. 2d subject. free. 1st subject. free. 2d subject. free.

FOURTHLY, IN THE FOURTH.

1st subject. 2d subject. 1st subject. free. 2d subject.

free. free.

FIFTHLY, IN THE FIFTH.

1st subject. free. 2d subject.
1st subject. free.

free. 2d subject. free.

SIXTHLY, IN THE SIXTH.

1st subject. free.
1st subject.

2d subject. free.
free. 2d subject. free.

SEVENTHLY, IN THE SEVENTH.

1st subject. free.

1st subject.

2d subject. free.

free. 2d subject.

free.

The musical score for the seventh fugue is presented in two systems. The first system consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both in 3/4 time and B-flat major. The first system is labeled '1st subject.' and 'free.'. The second system is also in two staves, with the upper staff labeled '2d subject.' and 'free.', and the lower staff labeled 'free.' and '2d subject.'. The third system consists of two staves, both labeled 'free.'.

EIGHTHLY, IN THE OCTAVE.

1st subject. free. 2d subject.

1st subject. free. 2d subject.

3d subject. free.

3d subject. free.

The musical score for the eighth fugue is presented in two systems. The first system consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both in 2/4 time and B-flat major. The first system is labeled '1st subject.', 'free.', and '2d subject.'. The second system is also in two staves, with the upper staff labeled '1st subject.', 'free.', and '2d subject.', and the lower staff labeled '1st subject.', 'free.', and '2d subject.'. The third system consists of two staves, both labeled '3d subject.', 'free.'. The fourth system consists of two staves, both labeled '3d subject.', 'free.'.

There are also some other kinds of Imitation (artifices, or rather toys of invention upon which our ancestors set great value, as if they were pieces of real Art)! viz: the inversion, strict and free, the retrograding, the inversion backwards, the augmented, the diminished, the interrupted, and

the Imitation upon the false accent of the bar (in Arsi et Thesi). — My Mentor said to me, lately, that if I desired more particular information upon these knotty points, I had better apply to M. Marpurg: — I can't say that I have any great curiosity; I can easily imagine what such intricacies are, and will make use of them if I find a fitting opportunity. If, in a composition of mine, the subject allows of inversion, well and good — if not, it is just as good without that capability!

IMITATIONS A TRE, WITH A RUNNING ACCOMPANIMENT
AS FREE OR INDEPENDENT PART.

No. 1.

Andante.

The musical score consists of three systems, each with three staves (treble, middle, and bass). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante'.

- System 1:**
 - Treble staff: Labeled '1st subject.' It begins with a trill (tr) on the first note.
 - Middle staff: Labeled 'free.' It contains a whole rest.
 - Bass staff: Labeled 'free.' It contains a simple bass line.
- System 2:**
 - Treble staff: Labeled '1st subject.' It continues the melodic line from the first system.
 - Middle staff: Labeled 'free.' It contains a simple bass line.
 - Bass staff: Labeled 'free.' It continues the bass line from the first system.
- System 3:**
 - Treble staff: Labeled '2d subject.' It begins with a trill (tr) on the first note.
 - Middle staff: Labeled 'free.' It contains a simple bass line.
 - Bass staff: Labeled '2d subject.' It continues the bass line from the first system.

free. free. 1st subject.

3d subject. tr 3d subject.

1st subject.

2d subject. 2d subject.



1st subject.

This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music features complex rhythmic patterns, including sixteenth-note runs and triplets. The label "1st subject." is positioned below the middle staff.



1st subject.

This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music continues with similar rhythmic complexity. The label "1st subject." is positioned below the top staff.



tr
2d subject.

2d subject.

This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music includes a trill marked with "tr" above the first note of the top staff. The label "2d subject." appears below the top staff and the middle staff.



free.

free.

1st subject.

This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music is marked "free." on both the top and middle staves. The label "1st subject." is positioned below the bottom staff.

A musical score for the first system, consisting of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

No. 2.
Moderato.

A musical score for the second system, consisting of three staves. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The top staff is labeled "1st subject." and "free." The middle staff is labeled "1st subject." The bottom staff is labeled "free."

A musical score for the third system, consisting of three staves. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The middle staff is labeled "free."

A musical score for the fourth system, consisting of three staves. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The top staff is labeled "2d subject." The middle staff is labeled "2d subject." The bottom staff is labeled "1st subject." and "free."

free.

free.

tr

1st subject. 4th subj.

3d subject.

1st subject. 4th subj.

3d subj.

tr

free. 4th subject.

tr



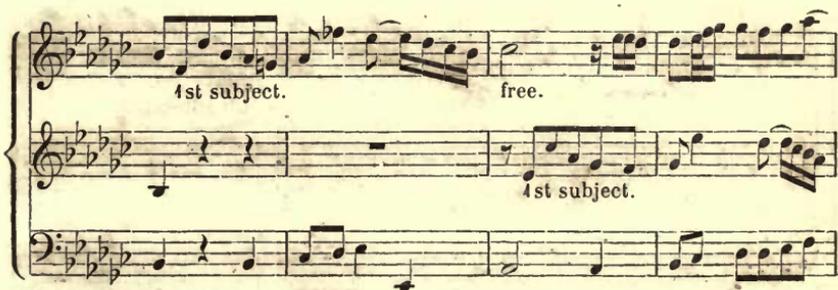
tr
3d subject. free.
1st subject.

This system contains three staves of music. The top staff begins with a trill (tr) over a dotted quarter note. The middle staff contains the 3d subject, which is marked as 'free' at the end. The bottom staff contains the 1st subject.



tr
3d subject. free. tr
1st subject. free.

This system contains three staves of music. The top staff begins with a trill (tr) over a dotted quarter note. The middle staff contains the 3d subject, which is marked as 'free' at the end. The bottom staff contains the 1st subject, which is marked as 'free' at the end.



1st subject. free.
1st subject.

This system contains three staves of music. The top staff contains the 1st subject, which is marked as 'free' at the end. The middle staff contains the 1st subject. The bottom staff contains the 1st subject.



free. 2d subject.

This system contains three staves of music. The top staff contains the 2d subject. The middle staff contains the 2d subject, which is marked as 'free' at the end. The bottom staff contains the 2d subject.



2d subject.

This system contains three staves of music. The top staff is labeled "2d subject." and features a melodic line with a slur over the first two measures. The middle and bottom staves provide harmonic accompaniment.



1st subject. 3d subject. 3d subject. free.

This system contains three staves. The top staff has a rest in the first measure followed by a melodic phrase labeled "1st subject." The middle staff has a melodic line labeled "3d subject." in the first measure and another labeled "3d subject." in the second measure. The bottom staff has a melodic line labeled "3d subject." in the first measure and a rest labeled "free." in the second measure.



free. 4th subject. free.

This system contains three staves. The top staff has a melodic line labeled "free." in the first measure and "4th subject." in the second measure. The middle staff has a melodic line labeled "free." in the second measure. The bottom staff provides harmonic accompaniment.



free. 4th subject. free.

This system contains three staves. The top staff has a melodic line labeled "free." in the first measure. The middle staff has a melodic line labeled "4th subject." in the first measure and "free." in the second measure. The bottom staff provides harmonic accompaniment.

A musical score for the first system, consisting of three staves. The top staff is in treble clef and contains a melodic line with a trill (tr) over a note. The middle staff is also in treble clef and contains a simpler melodic line. The bottom staff is in bass clef and contains a bass line. The key signature has three flats, and the time signature is 3/4.

No. 3.
Poco Allegretto.

A musical score for the second system, consisting of three staves. The top staff is in treble clef and contains two distinct melodic lines labeled '1st subject' and '2d subj.'. The middle staff is in treble clef and contains a single melodic line labeled '1st subject'. The bottom staff is in bass clef and contains a bass line. The key signature has one sharp, and the time signature is 3/4.

A musical score for the third system, consisting of three staves. The top staff is in treble clef and contains a complex melodic line labeled '1st subject'. The middle staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. The key signature has one sharp, and the time signature is 3/4.

A musical score for the fourth system, consisting of three staves. The top staff is in treble clef and contains a complex melodic line labeled '1st subject'. The middle staff is in treble clef and contains a melodic line labeled '2d subj.'. The bottom staff is in bass clef and contains a bass line. The key signature has one sharp, and the time signature is 3/4.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the lower two staves.

Second system of musical notation, continuing the piece. It includes a label "1st subject." centered below the middle staff.

Third system of musical notation, featuring two labels: "1st subject." centered below the middle staff and "2d subject." centered below the bass staff.

Fourth system of musical notation, featuring a label "1st subject." centered below the middle staff.

3d subject.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains the melody for the 3rd subject, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The middle staff is a treble clef with a key signature of one sharp, providing harmonic support with chords and moving lines. The bottom staff is a bass clef with a key signature of one sharp, featuring a rhythmic accompaniment of eighth and sixteenth notes.

The second system of the musical score continues the 3rd subject across three staves. The top staff (treble clef, one sharp) continues the melodic line with quarter and eighth notes. The middle staff (treble clef, one sharp) continues with harmonic accompaniment. The bottom staff (bass clef, one sharp) continues with a rhythmic accompaniment of eighth and sixteenth notes.

1st subject.

1st subject.

1st subject.

4th subject.

The third system of the musical score features four staves. The top staff (treble clef, one sharp) begins with a whole rest, followed by the 1st subject melody. The second staff (treble clef, one sharp) also begins with a whole rest, followed by the 1st subject melody. The third staff (bass clef, one sharp) begins with a whole rest, followed by the 1st subject melody. The fourth staff (bass clef, one sharp) begins with a whole rest, followed by the 4th subject melody.

1st subject.

The fourth system of the musical score consists of three staves. The top staff (treble clef, one sharp) continues the 1st subject melody. The middle staff (treble clef, one sharp) continues with harmonic accompaniment. The bottom staff (bass clef, one sharp) continues with a rhythmic accompaniment of eighth and sixteenth notes.

1st subject.

This system contains three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#), with the label "1st subject." above it. The bottom staff has a bass clef and a key signature of one sharp (F#).

4th subject.

3d subject.

5th subject.

This system contains three staves. The top staff has a treble clef and a key signature of one sharp (F#), with the label "4th subject." above it. The middle staff has a treble clef and a key signature of one sharp (F#), with the label "3d subject." above it. The bottom staff has a bass clef and a key signature of one sharp (F#), with the label "5th subject." below it.

This system contains three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#).

1st subject.

tr

tr

This system contains three staves. The top staff has a treble clef and a key signature of one sharp (F#), with a trill marking "tr" above the final measure. The middle staff has a treble clef and a key signature of one sharp (F#), with a trill marking "tr" above the final measure. The bottom staff has a bass clef and a key signature of one sharp (F#), with the label "1st subject." below it.

1st subject. 3d subject.

5th subject.

4th subject.

This system contains the first three staves of a musical score. The top staff (treble clef) features the 1st subject, followed by the 3rd subject. The middle staff (treble clef) features the 5th subject. The bottom staff (bass clef) features the 4th subject. The key signature is one sharp (F#) and the time signature is 3/4.

This system contains the next three staves of the musical score. The top staff (treble clef) continues the 1st subject. The middle staff (treble clef) continues the 5th subject. The bottom staff (bass clef) continues the 4th subject. The key signature is one sharp (F#) and the time signature is 3/4.

This system contains the next three staves of the musical score. The top staff (treble clef) continues the 1st subject. The middle staff (treble clef) continues the 5th subject. The bottom staff (bass clef) continues the 4th subject. The key signature is one sharp (F#) and the time signature is 3/4.

This system contains the final three staves of the musical score. The top staff (treble clef) continues the 1st subject. The middle staff (treble clef) continues the 5th subject. The bottom staff (bass clef) continues the 4th subject. The key signature is one sharp (F#) and the time signature is 3/4.

IMITATION A QUATTRO
THROUGH ALL THE PARTS ALTERNATELY.

No. 4.

Quasi Larghetto.

The musical score is arranged in three systems, each with four staves. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The subjects are labeled as follows:

- System 1:**
 - Staff 1: 1st subject.
 - Staff 2: 1st subject.
 - Staff 3: 2d subject.
 - Staff 4: 2d subject.
- System 2:**
 - Staff 1: 1st subject.
 - Staff 2: 1st subject.
 - Staff 3: 3d subject.
 - Staff 4: 3d subject.
- System 3:**
 - Staff 1: 1st subject.
 - Staff 2: 1st subject.
 - Staff 3: 3d subject.
 - Staff 4: 3d subject.

4th subject.

3d subject.

1st subject.

5th subject.

This system contains four staves of music. The top staff is in treble clef and contains the 4th subject. The second staff is also in treble clef and contains the 3rd subject. The third staff is in alto clef (C-clef on the third line) and contains the 1st subject. The bottom staff is in bass clef and contains the 5th subject. The key signature has one flat (B-flat) and the time signature is 3/4.

5th subject.

5th subject.

5th subject.

5th subject.

This system contains four staves of music, all of which are labeled as the 5th subject. The top staff is in treble clef. The second staff is also in treble clef. The third staff is in alto clef. The bottom staff is in bass clef. The key signature has one flat and the time signature is 3/4.

This system contains four staves of musical notation. The top staff is in treble clef. The second staff is also in treble clef. The third staff is in alto clef. The bottom staff is in bass clef. The key signature has one flat and the time signature is 3/4.

1st subject.

1st subject.

This system contains four staves. The top staff is in treble clef and contains the first subject. The second staff is also in treble clef and contains the first subject. The third staff is in alto clef and the fourth staff is in bass clef, both providing harmonic support for the subjects.

6th subject.

1st subject.

5th subject.

1st subject.

This system contains four staves. The top staff is in treble clef and contains the 6th subject. The second staff is in treble clef and contains the 1st subject. The third staff is in alto clef and contains the 5th subject. The fourth staff is in bass clef and contains the 1st subject.

tr

1st subject.

tr

7th subject.

8th subj.

This system contains four staves. The top staff is in treble clef and contains the 1st subject, marked with a trill (*tr*). The second staff is in treble clef and contains the 7th subject, also marked with a trill (*tr*). The third staff is in alto clef and the fourth staff is in bass clef, both providing harmonic support for the subjects.

7th subject.

8th subj.

1st subject.

This system contains three staves of music. The top staff is in treble clef and contains the 7th subject. The middle staff is in treble clef and contains the 8th subject. The bottom staff is in bass clef and contains the 1st subject. The key signature has one flat and the time signature is 3/4.

1st subject.

7th subject.

7th subject.

This system contains three staves of music. The top staff is in treble clef and contains the 1st subject. The middle staff is in treble clef and contains the 7th subject. The bottom staff is in bass clef and contains the 7th subject. The key signature has one flat and the time signature is 3/4.

9th subject.

1st subject.

1st subject.

This system contains three staves of music. The top staff is in treble clef and contains the 9th subject. The middle staff is in treble clef and contains the 1st subject. The bottom staff is in bass clef and contains the 1st subject. The key signature has one flat and the time signature is 3/4.



9th subject.

This system contains four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a complex sixteenth-note figure. The second staff is also a treble clef with a key signature of one flat, starting with a whole rest followed by a sixteenth-note figure. The third staff is an alto clef with a key signature of one flat and a 3/4 time signature, containing a simple melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a simple melodic line.



4th subject.

4th subject.

9th subject.

This system contains four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature, starting with a sixteenth-note figure. The second staff is a treble clef with a key signature of one flat, containing a simple melodic line. The third staff is an alto clef with a key signature of one flat and a 3/4 time signature, containing a simple melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a simple melodic line.



9th subject.

This system contains four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature, containing a simple melodic line. The second staff is a treble clef with a key signature of one flat, containing a simple melodic line. The third staff is an alto clef with a key signature of one flat and a 3/4 time signature, containing a simple melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a simple melodic line.

1st subject.

This system contains four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a 1st subject melody. The second staff is a treble clef with a key signature of one flat, containing a rhythmic accompaniment. The third staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment.

3d subject.

This system contains four staves. The top staff is a treble clef with a key signature of one flat, containing a 3d subject melody. The second staff is a treble clef with a key signature of one flat, containing a rhythmic accompaniment. The third staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment.

1st subject.

3d subject.

This system contains four staves. The top staff is a treble clef with a key signature of one flat, containing a 1st subject melody. The second staff is a treble clef with a key signature of one flat, containing a 3d subject melody. The third staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment.

5th subject.

5th subject. 1st subject.

1st subject.

Detailed description: This system contains five staves of music. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a melodic line labeled "5th subject." The second staff is also in treble clef, continuing the melodic development. The third staff is in alto clef (C-clef on the third line), with a key signature of one flat and a 3/4 time signature, labeled "5th subject." The fourth staff is in bass clef, labeled "1st subject." The fifth staff is in bass clef, labeled "1st subject."

1st subject.

1st subject.

Detailed description: This system contains four staves of music. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature, labeled "1st subject." The second staff is in treble clef, continuing the melodic line, labeled "1st subject." The third staff is in alto clef (C-clef on the third line), with a key signature of one flat and a 3/4 time signature. The fourth staff is in bass clef.

3d subject.

Detailed description: This system contains four staves of music. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in treble clef. The third staff is in alto clef (C-clef on the third line), with a key signature of one flat and a 3/4 time signature, labeled "3d subject." The fourth staff is in bass clef.

The first system consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with the same key signature and time signature, featuring a more rhythmic line with dotted notes. The third staff is in alto clef (C4) with a 3/4 time signature, showing a complex rhythmic pattern of sixteenth notes. The bottom staff is in bass clef with a 3/4 time signature, containing a simple melodic line with dotted notes.

The second system consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature, labeled "1st subject." It features a melodic line with eighth and sixteenth notes. The second staff is in treble clef with the same key signature and time signature, containing a rhythmic line with dotted notes. The third staff is in alto clef (C4) with a 3/4 time signature, also labeled "1st subject," showing a rhythmic pattern of sixteenth notes. The bottom staff is in bass clef with a 3/4 time signature, labeled "1st subject," containing a simple melodic line with dotted notes.

The third system consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature, labeled "9th subject." It features a melodic line with eighth and sixteenth notes, including a trill marked "tr". The second staff is in treble clef with the same key signature and time signature, labeled "tr", containing a rhythmic line with dotted notes. The third staff is in alto clef (C4) with a 3/4 time signature, labeled "1st subject," showing a rhythmic pattern of sixteenth notes. The bottom staff is in bass clef with a 3/4 time signature, labeled "1st subject," containing a simple melodic line with dotted notes.

9th subject.

1st subject.

This system contains four staves of music. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of three flats (E-flat major). The first two staves are grouped by a brace on the left and contain the '9th subject'. The last two staves are grouped by a brace on the left and contain the '1st subject'. The music consists of rhythmic patterns and melodic lines.

This system contains four staves of music, continuing the piece. The top two staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of three flats. The music features various rhythmic figures and melodic developments.

tr.

This system contains four staves of music. The top two staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of three flats. The first staff in this system includes a trill, indicated by the 'tr.' marking and a wavy line above the note. The music continues with complex rhythmic and melodic patterns.



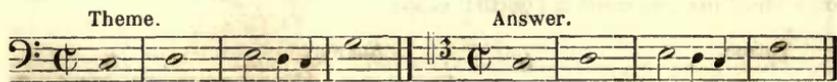
SECOND CHAPTER.

Of the two-part Fugue.

The Fugue is a stricter species of Imitation. — When the first part (called *Dux* or leader) has expressed a musical thought, the second part (called *Comes*, or companion) generally imitates or repeats it in the Fifth above or the Fourth below, and sometimes also in the lower or upper Octave; the *Dux*, or leading part, forms meanwhile an harmonic accompaniment (to the *Comes*) which, if taken up without alteration by the *Comes*, is regarded as a second theme or subject, and the composition is then entitled a double Fugue.

If, on the contrary, this accompanying phrase be altered, and not strictly adhered to, but only forms an independent part consisting of intervals in harmony with the *Comes*; — the piece is termed a simple Fugue.

When the theme commences upon the *Tonica* (the key-note) and ends upon the *Dominant* (the 5th above) the answer, or companion to it, must be reversed in such a manner as to make it proceed from the 5th to the *Tonica*; e. g.



If the theme begins upon the *Dominant* and concludes upon the *Tonica*, the same regulation is to be observed with regard to the *Comes*, i. e. it is to be conducted from the key-note to the 5th.

Theme. *tr* Answer. *tr*

The first staff shows a Theme in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The second staff shows an Answer in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The key signature changes from one sharp (F#) to no sharps or flats.

If the first and last note of the *Dux* be either the Fifth;

Theme. *tr* or the key-note, Theme. *tr*

The first staff shows a Theme in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The second staff shows an Answer in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The key signature changes from one sharp (F#) to no sharps or flats.

a similar change is made in the answer; viz:

Answer. *tr* Answer. *tr*

The first staff shows an Answer in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The second staff shows an Answer in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The key signature changes from one sharp (F#) to no sharps or flats.

(in the Fourth below, which, of course, is in unison with the Fifth above.)

In order not to infringe the old rule bearing upon this point, viz: that the *Tonica* shall pass into the Fifth and the 5th into the *Tonica*, it becomes absolutely necessary to alter one note*) in the answer, that the required interval may form the close. In this way a Third is frequently written instead of a Second; e. g.

Theme. *tr* Answer. *tr*

The first staff shows a Theme in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The second staff shows an Answer in bass clef with notes G2, A2, B2, C3, followed by a trill (tr) on C3. The key signature changes from one sharp (F#) to no sharps or flats.

or, vice versa, a Third is changed into a Second; e. g.

Theme. + Answer. +

The first staff shows a Theme in treble clef with notes G4, A4, B4, C5, followed by a plus sign (+). The second staff shows an Answer in treble clef with notes G4, A4, B4, C5, followed by a plus sign (+). The key signature changes from one sharp (F#) to no sharps or flats.

Two identical notes may also be substituted for the above intervals; e. g.

Theme. + Answer. +

The first staff shows a Theme in treble clef with notes G4, A4, B4, C5, followed by a plus sign (+). The second staff shows an Answer in treble clef with notes G4, A4, B4, C5, followed by a plus sign (+). The key signature changes from one sharp (F#) to no sharps or flats.

or a Third may be made a Fourth; e. g.

Theme. + *tr* Answer. + *tr*

The first staff shows a Theme in bass clef with notes G2, A2, B2, C3, followed by a plus sign (+) and a trill (tr) on C3. The second staff shows an Answer in bass clef with notes G2, A2, B2, C3, followed by a plus sign (+) and a trill (tr) on C3. The key signature changes from one sharp (F#) to no sharps or flats.

*) This shews the absurdity, or, to say the least, the imperfection of the rule.

and vice versâ; e. g.

Theme. Answer.

Likewise a Fourth may be changed into a Fifth; e. g.

Theme. Answer.

Or a Fifth into a Sixth; e. g.

Theme. Answer.

Or a Sixth into a Seventh; e. g.

Theme. Answer.

And vice versâ; e. g.

Theme. Answer.

Or a Seventh into an Octave; e. g.

Theme. Answer.

and vice versâ:

Theme. Answer.

FUGUE IN B \flat .

No. 1.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat major) and the time signature is 3/2. The first system is marked 'Dux.' in the treble staff and 'Comes.' in the bass staff. The second system features a 'Cadence on the Dominant.' in the treble staff and 'License.' in the bass staff, with the note 'First contraction.' written below the bass staff. The third system has a 'Cadence on' in the treble staff. The fourth system is labeled 'the Mediant.' in the treble staff and 'Second contraction.' in the bass staff. The fifth system is marked 'Close (free).' in the treble staff.

At the first cadence the tenor-part is brought back to the key-note; this is not good and has a vulgar effect; it is called a bag-wig*). — The motivo is, in the above example, restricted to two bars, and subsequently to one — *Bene!* Where the word *license* stands, the Dux begins a tone higher than it ought, viz: upon E \flat instead of the note D, with which the answer (seeing that the Comes has already commenced the *restrictio*) ought properly to begin. This is allowable in the middle of a fugue — O wondrous generosity!

*) A German phrase, not very intelligible or of any importance to us. P.

FUGUE IN C.

No. 2.

*Comes.*NB.
(2d pro 3d.)

Dux.

(bag-wig. —
any port in a storm.)

Cadence on the Dominant.

First contraction.

(Plagal cadence on
the Mediant.)

Second contraction.

The last *restrictio* falls upon the half-bar, in *Thesi et Arsi*. The plagal cadence requires, according to antient custom, that the *semitonium modi* be not raised by a sharp: viz: it must be D and not D \sharp , over the bass-note F.

FUGUE IN G.

No. 3.

Dux.

Musical notation for the first system. The treble clef part is labeled "Dux." and the bass clef part is labeled "Comes." The key signature is one sharp (F#) and the time signature is 3/4.

Musical notation for the second system. The treble clef part ends with a trill and is labeled "Cadence on the Dominant." The bass clef part continues the accompaniment.

Musical notation for the third system. The treble clef part is labeled "First contraction." The bass clef part continues the accompaniment.

Musical notation for the fourth system. The treble clef part continues the melodic line, and the bass clef part continues the accompaniment.

Musical notation for the fifth system. The treble clef part is labeled "Cadence on the Mediante." and the bass clef part is labeled "Second contraction." The system concludes with a final cadence.



As will have been seen by the foregoing examples it is usual to vary the entrances of the parts when the restriction occurs; e. g. the part which previously commenced with the *Tonica* is made to commence with the *Dominant*, and vice versa. In minor keys the cadences are generally altered, the first of them resting upon the lesser *Third* above, the second upon the *Fifth*; for instance, in *C minor*, 1st upon *E♭*, 2ly upon *G.*, — in *A minor*, 1st upon *C*, 2ly upon *E.* (that is, I say again, if one chooses! for I see no obligation; and as to the cadences,

I won't be forced to make them,
Unless I like to take them!)

THIRD CHAPTER.

Of the three-part fugue;

The principal ingredients whereof are:

- 1) The theme (*Dux*, leader, or subject).
- 2) The answer (*Comes*, the companion).
- 3) The repeat, (*Repercussio*) the peculiar manner in which the *Dux* and the *Comes* are made to re-enter, sometimes sooner, sometimes later.
- 4) The harmonic accompaniment, introduced during the repetition of the subject by another part; if this be carried out, unchanged, throughout all the parts, it is to be considered as a counter-subject, and the piece is then a double fugue.
- 5) The intermediate harmony, which serves to fill up the periods between the re-entrances of the theme, partly while the fugue-motivo is going on, partly while it is silent.

The less indispensable ingredients (inasmuch as it is rarely possible to bring them all to bear upon one fugue) are the following:

- 1) The augmentation, (*augmentatio*) e. g. when the subject which was at first written in crotchets is lengthened into minims.
- 2) The diminution (*diminutio*) e. g. when the notation of the subject is altered in the contrary way, viz: minims changed into crotchets, crotchets into quavers, etc.

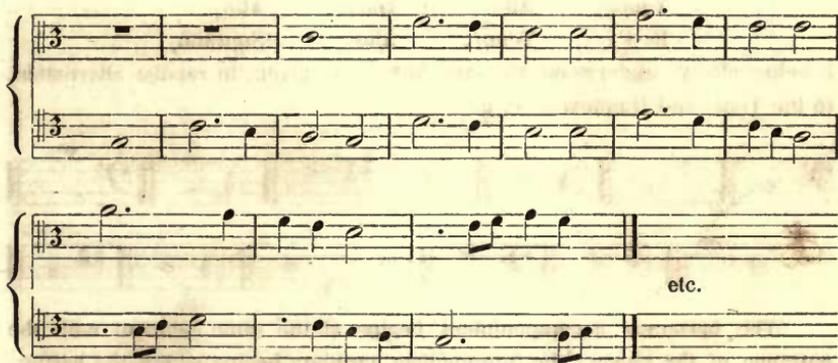
3) The curtailment (*abbreviatio*) e. g. when only a *portion* of the fugue-motivo is repeated in other keys, higher or lower.

4) The subdivision (*syncope*) e. g. when the re-entrance of the theme occurs half a bar or a whole bar later than at the commencement of the fugue, and is carried on by means of the *ligatura* or bind (*per ligaturam*). If these devices can be made available, in such a manner that the character of the principal idea is adhered to, so much the greater is the merit of the composer.

5) The inversion (*inversio*) of which will be more fully treated further on; it is the art of turning *downwards* a musical phrase, or figure, which originally *ascended*; or vice versa.

6) The Organ-point; e. g. when the bass is sustained *tasto solo*, and the other parts move on above it, imitating each other. (This is properly an artifice, and a very useful one, belonging to the four-part fugue.)

Here (in the *fuga à tre*) the cadences in the middle are omitted, with exception of the one before the last *restrictio*, where a deceptive close (*cadenza per l'inganno*) is very desirable. Particular attention should be paid to the contractions themselves; that one which brings on the repetition of the subject at two bars' distance is best introduced when half of the motivo has been played; e. g.



that one which draws the theme and answer nearer together (only one bar intervening) is best introduced at the end; e. g.



Phrases such as these allow of being restricted to a single bar, and moreover may be carried an octave higher, *in Arsi et Thesi*, and also *per Syncopen*; e. g.

this kind of artificial contraction may frequently be made use of, and in various situations.

The most common and effective entrances of the subject are those which are made by the several parts following in their natural order; e. g.

Alto,	Soprano,	Bass,	Tenor,
Tenor,	Alto,	Tenor,	Alto,
Bass,	Tenor,	Alto,	Soprano,

it being always understood that the Answer is given, in regular alternation, to the Tonic and Dominant; e. g.

The harmonic accompaniment begins at the same moment with the entrance of the *Comes*; the intermediate harmony begins where the harmonic accompt. ceases.

An antiquated rule makes it unlawful to go beyond the six nearest relative keys, in a strictly-conducted fugue; but I am decidedly of opinion that one need not scruple to infringe this rule — if a man have sharp eyes, and can walk well, he may venture to go a little beyond the prescribed limits, without danger!

Whenever a *repetition* can be effected before the other part has quite finished the phrase, it is to be regarded as a beauty in counterpoint.

FUGUE IN D MINOR.

No. 1.

Companion.

Leader.

Harmon : accomp.

Leader.

Harmon : accomp.

Inter : harmony in all the parts.

Repetition.

Repetition.

Harmon : accomp.

NB.

Contraction.

Repetition.

Last contraction.

Inter : har :

Repetition.

in all the parts.

Repetition.

Harmon : accomp.

Repetition.

At *NB.* there occurs a repetition with the substitution of a minim for a semibreve; this is not only permissible but much to be admired, because the entrance of the motivo (which ought, in any case, to be preceded by a pause) is thereby rendered more striking.

FUGUE IN B \flat .

No. 2.

Leader. Companion.

Har: acomp.

Leader.

Har: acomp.

Inter: harmony

in all the parts. NB. Con-

Repe-

NB. It is customary to place a rest before a re-entrance of the subject, that it may stand out in bolder relief; in this instance it was impossible to do so*). (Why not? Art and ingenuity can surmount all difficulties.)

Repetition.

-traction. Repetition.

-tition. Har: accomp.

Inter: har:

Har: accom. in all the parts.

Last contraction. Repetition.

Repetition.

*) It is to be distinctly understood that all these examples were furnished by Albrechtsberger, and were not composed by Beethoven. P.

Inter: har:
in all the parts.

FUGUE IN G.

No. 3.

tr
Comes.
Dux.
Har: accom.

Har: accom.
Repetition.
Dux.
Contraction.

Remark: the repetitions follow, in this case, so closely upon one another as to leave no room for intermediate harmony.

tr
Har: acc.
Inter: har:
Repetition.
throughout.
Repetition.

Last contraction.

Repet.

Repetition.

Repetition.

FUGA A DUE VIOLINI E VIOLONCELLO.

No. 4.

Allegro.

3/4

3/4

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a quarter note B4. The middle staff is in treble clef and contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, 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G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, 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The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a treble clef staff playing a series of eighth notes, followed by an alto clef staff with a similar rhythmic pattern, and a bass clef staff with a more complex, rhythmic accompaniment.

The second system of musical notation continues the three-staff format. The treble clef staff shows a melodic line with some rests. The alto clef staff has a more active line with eighth notes. The bass clef staff provides a steady accompaniment with eighth notes.

The third system of musical notation shows further development of the fugue. The treble clef staff has a melodic phrase. The alto clef staff has a more complex, rhythmic accompaniment. The bass clef staff provides a steady accompaniment with eighth notes.

The fourth system of musical notation concludes the page. The treble clef staff has a melodic phrase. The alto clef staff has a more complex, rhythmic accompaniment. The bass clef staff provides a steady accompaniment with eighth notes.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of D major. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, typical of a Baroque or Classical keyboard piece.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of D major. The music continues with intricate rhythmic patterns, including some triplet-like figures.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of D major. A trill (tr) is indicated above a note in the top staff. The music continues with complex rhythmic patterns.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of D major. The music concludes with a final cadence, featuring a whole note chord in the top staff.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the upper staves.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music continues with intricate rhythmic patterns, including a prominent sixteenth-note figure in the middle staff.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music features a mix of rhythmic values, including eighth and sixteenth notes, with some rests in the upper staves.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music concludes with a series of sixteenth-note runs in the lower staves, ending with a trill (tr) in the bass staff.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is also in treble clef with the same key signature and contains a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef with the same key signature and contains a complex accompaniment with many sixteenth and thirty-second notes. The bottom staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes.



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The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef with the same key signature and contains a complex accompaniment with many sixteenth and thirty-second notes. The bottom staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes.



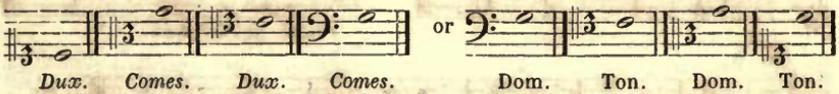
FOURTH CHAPTER.

Of the four-part Fugue.

Here the several responsive parts may enter in the following order :

Soprano,	Bass,	Tenor,	Alto,
Alto,	Tenor,	Bass,	Soprano,
Tenor,	Alto,	Soprano,	Bass,
Bass,	Soprano,	Alto,	Tenor,

meanwhile the relation between Leader and Companion, and likewise between Tonic and Dominant, remains as aforesaid; and vice versâ, viz :



In working out the fugue the following regulations are generally observed :

- 1) When the *motivo* has been taken up by all the parts, the web of the piece is spun out by means of the intermediate and accompanying harmonic periods, and a cadence is then made (at pleasure) either upon the key-note or its Fifth.
- 2) Without pausing at this close, the Dux or Comes may then re-enter, care being taken to choose a part in which the subject has *not* lately appeared: the other parts follow in whatever order the composer likes, i. e. in keys which bear affinity to that of the piece, and without forcing the parts out of their natural sphere.
- 3) To this is annexed a concluding passage, ending in a *ristretto*, i. e. the subject is repeated in various tonal regions, one entrance being more quickly succeeded by another than at the beginning. The half-cadence which occurs here may also be lengthened by a *fermata*. If the original theme be capable of augmentation, inversion, diminution, curtailment and dissection—so much the better! — When the subject has been conducted in this artistic

manner through various keys, first kindred, then extraneous — it is time to introduce

4) the final contraction, and this, if possible, over a stately organ-point, that it may be fairly said „finis coronat opus!“ — The usefulness of a rest before a repetition has been already explained.

The result of all this is the following skeleton of a fugue: a. Dux. b. Comes, c. Dux, d. Comes; together with their accompanying harmonies. e. Intermediate harmony. f. Comes. g. Dux. h. Comes. i. Dux. Contraction. k. Inter: harmony and Imitations. l. Dux. m. Comes. n. Dux. o. Comes. p. Inter: harmony. q. Final contraction or concentration. r. Organ-point. s. Extended cadence.

A happy selection of themes tends greatly to the successful composition of fugues; the following *motivi* have been sanctioned and approved by my preceptor:

FUGARUM THEMATA AD SEMIRESTRICTIONEM ET RESTRICTIONEM APTA:

No. 1.



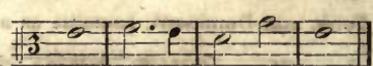
No. 2.



No. 3.



No. 4.



Plagal, or Phrygian.

No. 5.



No. 6.



No. 7.



No. 8.



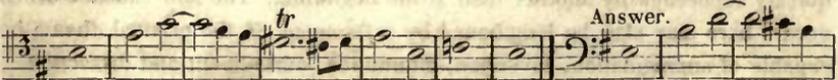
No. 9.



No. 10.



No. 11.



Answer.

Authentic,



No. 12.

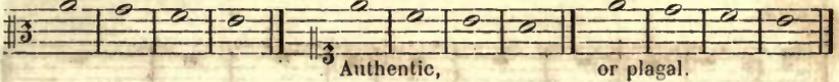
or plagal.

No. 13.



No. 14.

Answer.



No. 15.

No. 16.

Authentic,

or plagal.



No. 17.



No. 18.



No. 19.



No. 20.



No. 22.



No. 21.

No. 23.



No. 24.



No. 25.



No. 26.



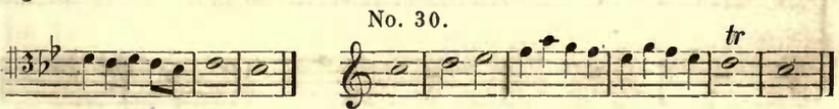
No. 27.



No. 28.



No. 29.



No. 30.

FUGUE IN A-MINOR.

No. 1.

The first system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a dotted quarter note B4, and a half note A4. A trill (tr) is indicated above the final A4. The second, third, and fourth staves are in treble, alto, and bass clefs respectively, and are mostly empty, with some notes appearing in the second and third measures.

The second system of musical notation consists of four staves. The top staff continues the melodic line from the first system. The second staff has a trill (tr) above a note in the second measure. The third and fourth staves contain notes in the second and third measures, corresponding to the first system.

The third system of musical notation consists of four staves. The top staff continues the melodic line. The second staff has a trill (tr) above a note in the second measure. The third and fourth staves contain notes in the second and third measures, corresponding to the first system.

The first system consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a few notes and rests. The second staff is a treble clef with a 3/4 time signature, featuring a more active melodic line with eighth and sixteenth notes. The third staff is a treble clef with a 3/4 time signature, showing a harmonic accompaniment with chords and some melodic movement. The bottom staff is a bass clef with a 3/4 time signature, providing a bass line with eighth notes and rests.

The second system consists of four staves. The top staff is a treble clef with a 3/4 time signature, continuing the melodic development. The second staff is a treble clef with a 3/4 time signature, with a more active melodic line. The third staff is a treble clef with a 3/4 time signature, showing a harmonic accompaniment. The bottom staff is a bass clef with a 3/4 time signature, providing a bass line with eighth notes and rests.

The third system consists of four staves. The top staff is a treble clef with a 3/4 time signature, continuing the melodic development. The second staff is a treble clef with a 3/4 time signature, with a more active melodic line. The third staff is a treble clef with a 3/4 time signature, showing a harmonic accompaniment. The bottom staff is a bass clef with a 3/4 time signature, providing a bass line with eighth notes and rests.

The first system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth and sixteenth notes, including a sharp sign. The second staff is in treble clef with a 3/4 time signature and contains a similar melodic line. The third staff is in treble clef with a 3/4 time signature and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef with a 3/4 time signature and contains a bass line with quarter notes.

The second system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth notes and a slur. The second staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth notes. The third staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth notes and a slur. The bottom staff is in bass clef with a 3/4 time signature and contains a bass line with quarter notes and rests.

The third system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth notes and a sharp sign. The second staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth notes and a sharp sign. The third staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth notes. The bottom staff is in bass clef with a 3/4 time signature and contains a bass line with quarter notes and a sharp sign.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music is written in a key with one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a '3' time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, 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E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F



The first system of musical notation consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing several measures of rests followed by two measures of music. The second staff is a treble clef with a 3/4 time signature, containing a continuous melodic line. The third staff is a treble clef with a 3/4 time signature, containing a continuous melodic line. The fourth staff is a bass clef with a 3/4 time signature, containing a continuous bass line.



The second system of musical notation consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a melodic line. The second staff is a treble clef with a 3/4 time signature, containing a melodic line. The third staff is a treble clef with a 3/4 time signature, containing a melodic line. The fourth staff is a bass clef with a 3/4 time signature, containing a bass line.



The third system of musical notation consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a melodic line. The second staff is a treble clef with a 3/4 time signature, containing a melodic line. The third staff is a treble clef with a 3/4 time signature, containing a melodic line. The fourth staff is a bass clef with a 3/4 time signature, containing a bass line.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals (sharps and naturals).

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same 3/4 time signature and clef arrangement, with intricate melodic and harmonic developments.

The third system of musical notation consists of four staves, continuing the piece. The notation is dense with rhythmic activity, particularly in the upper staves, while the bass line provides a steady accompaniment.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music is written in a key with one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The second staff continues the melodic line. The third and fourth staves provide harmonic support with chords and moving lines.

The second system of the musical score also consists of four staves in the same arrangement as the first system. It continues the fugue's development. The notation includes various rhythmic values and rests, with some notes marked with accents or slurs. The overall texture remains consistent with the first system.

No. 3.

FUGUE IN B \flat .

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music is written in a key with one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The second staff continues the melodic line. The third and fourth staves provide harmonic support with chords and moving lines.

The first system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a whole rest, followed by a half note G3, and then eighth notes A3-B3, a quarter note C4, and a half note B3.

The second system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G3, followed by eighth notes A3-B3, a quarter note C4, a half note B3, and a whole note G3.

The third system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by eighth notes A4-B4, a quarter note C5, a half note B4, and a whole note G4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G3, followed by eighth notes A3-B3, a quarter note C4, a half note B3, and a whole note G3.

The first system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter rest. The second staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter rest, a quarter rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4. The third staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter rest, a quarter rest, and a quarter rest.

The second system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The third staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It contains a quarter rest, a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

The third system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The third staff is in treble clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It contains a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

The first system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G3, followed by quarter notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and a half note F3.

The second system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G3, followed by quarter notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and a half note F3.

The third system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The fourth staff is in bass clef with a 3/4 time signature and a key signature of one flat. It begins with a quarter note G3, followed by quarter notes A3-B3, quarter notes C4-B3, quarter notes A3-G3, and a half note F3.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has two flats (B-flat and E-flat). The music is written in a single melodic line across the four staves, with various note values including quarter, eighth, and sixteenth notes, and rests.

The second system of musical notation continues the four-staff arrangement. It features the same clefs, time signature, and key signature as the first system. The notation includes various note values and rests, with some notes beamed together. The system concludes with double bar lines.

FUGA PER DUE VIOLINI, ALTO E VIOLONCELLO.

No. 4.

Allegro ma non troppo.

The musical notation for the beginning of the fugue consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (C), and the key signature has two flats (B-flat and E-flat). The first staff begins with a melodic line that includes a trill (tr) and sixteenth-note passages. The other three staves are initially silent, indicated by whole rests.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with a key signature of one flat, featuring a trill (tr) over a note. The third staff is in alto clef with a key signature of one flat, showing a melodic line. The bottom staff is in bass clef with a key signature of one flat, containing a bass line.

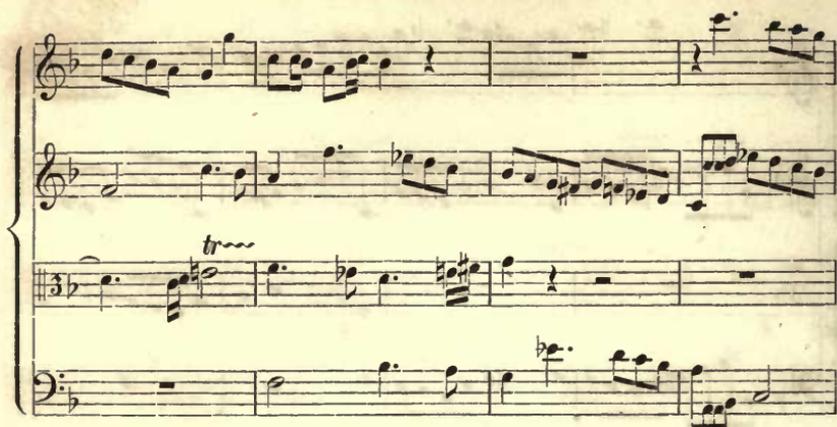
The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat, featuring a trill (tr) over a note. The third staff is in alto clef with a key signature of one flat, showing a melodic line. The bottom staff is in bass clef with a key signature of one flat, containing a bass line.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat, featuring a trill (tr) over a note. The third staff is in alto clef with a key signature of one flat, showing a melodic line. The bottom staff is in bass clef with a key signature of one flat, containing a bass line.

The first system of musical notation consists of four staves. The top staff is in treble clef and contains a trill (tr) over a dotted quarter note. The second staff is in treble clef and contains a melody of eighth and quarter notes. The third staff is in 3/4 time signature and contains a melody of quarter and half notes. The bottom staff is in bass clef and contains a melody of eighth and quarter notes, also featuring a trill (tr) over a dotted quarter note.

The second system of musical notation consists of four staves. The top staff is in treble clef and contains a trill (tr) over a dotted quarter note. The second staff is in treble clef and contains a melody of eighth and quarter notes. The third staff is in 3/4 time signature and contains a melody of quarter and half notes. The bottom staff is in bass clef and contains a melody of eighth and quarter notes, also featuring a trill (tr) over a dotted quarter note.

The third system of musical notation consists of four staves. The top staff is in treble clef and contains a melody of quarter and half notes. The second staff is in treble clef and contains a melody of eighth and quarter notes. The third staff is in 3/4 time signature and contains a melody of quarter and half notes, featuring a trill (tr) over a dotted quarter note. The bottom staff is in bass clef and contains a melody of eighth and quarter notes.



The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is also in treble clef with the same key signature. The third staff is in 3/2 time signature with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is indicated above the third staff.



The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is also in treble clef with the same key signature. The third staff is in 3/2 time signature with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music continues with complex rhythmic patterns and melodic lines.



The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is also in treble clef with the same key signature. The third staff is in 3/2 time signature with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music concludes with various rhythmic and melodic elements.

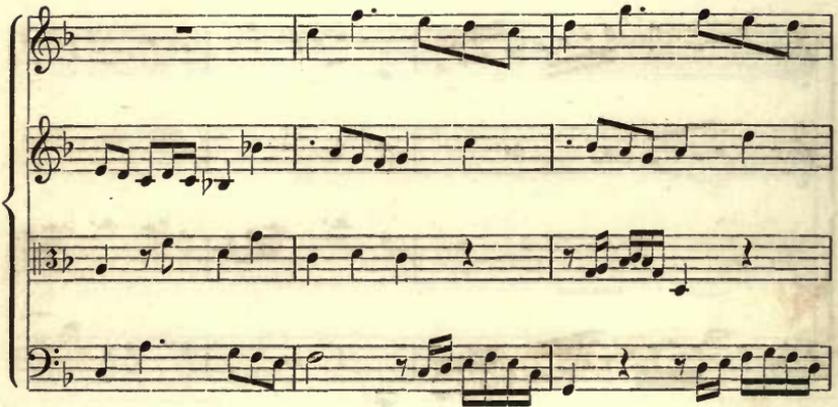
The first system of musical notation consists of four staves. The top staff is in treble clef and contains a melodic line with a trill (tr) at the end. The second staff is also in treble clef and features a more active, rhythmic line. The third staff is in alto clef (C-clef on the third line) and contains a line of music with some rests. The bottom staff is in bass clef and provides a bass line with rhythmic accompaniment. The key signature has one flat (B-flat).

The second system of musical notation continues the piece with four staves. The top staff (treble clef) shows a melodic line with some grace notes. The second staff (treble clef) has a more active line. The third staff (alto clef) continues with a melodic line. The bottom staff (bass clef) provides a bass line with rhythmic accompaniment. The key signature remains one flat.

The third system of musical notation continues the piece with four staves. The top staff (treble clef) has a melodic line with some grace notes. The second staff (treble clef) has a more active line. The third staff (alto clef) continues with a melodic line. The bottom staff (bass clef) provides a bass line with rhythmic accompaniment. The key signature remains one flat.



The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with the same key signature and time signature, featuring a more active melodic line with sixteenth notes. The third staff is in alto clef with a 3/4 time signature and the same key signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line.



The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with the same key signature and time signature, featuring a more active melodic line with sixteenth notes. The third staff is in alto clef with a 3/4 time signature and the same key signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line.



The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including some triplet-like figures. The second staff is also in treble clef with the same key signature and time signature, featuring a more active melodic line with sixteenth notes. The third staff is in alto clef with a 3/4 time signature and the same key signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a complex sixteenth-note figure. The second staff is also in treble clef with the same key signature and time signature, featuring a melodic line with eighth and sixteenth notes. The third staff is in alto clef with a key signature of one sharp and a common time signature, containing rests followed by a sixteenth-note figure. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, starting with a half note and followed by a sixteenth-note figure.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp and a common time signature, showing a melodic line with a slur. The second staff is in treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with a slur and a trill marked 'tr'. The third staff is in alto clef with a key signature of one sharp and a common time signature, containing a trill marked 'tr' followed by a sixteenth-note figure. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, featuring a continuous sixteenth-note figure.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with a trill marked 'tr'. The second staff is in treble clef with a key signature of one sharp and a common time signature, showing a melodic line with a slur. The third staff is in alto clef with a key signature of one sharp and a common time signature, containing a melodic line with a slur. The bottom staff is in bass clef with a key signature of one sharp and a common time signature, featuring a continuous sixteenth-note figure.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music features a melodic line in the upper staves and a supporting bass line. A trill is marked with 'tr' above a note in the third staff.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music continues with a melodic line in the upper staves and a supporting bass line. There are some rests and rhythmic patterns in the upper staves.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music continues with a melodic line in the upper staves and a supporting bass line. A trill is marked with 'tr' above a note in the top staff.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The music begins with a treble clef staff playing a sixteenth-note scale. The second treble staff has a dotted quarter note followed by eighth notes. The third staff (alto clef) has a sixteenth-note scale. The bass staff has a whole note chord.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The first treble staff has a sixteenth-note scale and a trill (tr) on a dotted quarter note. The second treble staff has a dotted quarter note followed by eighth notes. The third staff (alto clef) has a dotted quarter note followed by eighth notes. The bass staff has a whole note chord.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The first treble staff has a dotted quarter note followed by eighth notes. The second treble staff has a dotted quarter note followed by eighth notes. The third staff (alto clef) has a dotted quarter note followed by eighth notes. The bass staff has a whole note chord.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second staff is also in treble clef with a key signature of one flat. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features a melodic line in the top staff, a rhythmic accompaniment in the second staff, and a bass line in the bottom staff. A trill (tr) is indicated above a note in the bottom staff.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is also in treble clef with a key signature of one flat. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with melodic and rhythmic development across all staves.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat. The second staff is also in treble clef with a key signature of one flat. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. This system concludes with a double bar line and repeat signs in all staves.

No. 5.

FUGA A QUATRO VOCI.

Moderato.

Do - na no - bis.
 Dona no - bis pa - - cem, no -
 Dona nobis pa - cem, no - - bis pa - cem,

Do - na no - bis pa - - - - *tr*
 pa - cem, no - - bis pa - - -
 - bis pa - cem,
 dona

cem, pa - - - - cem,
 cem, do - na no - bis pa - - - - cem,
 dona no - bis, do - na
 nobis pa - - - - cem, pa - - - -

- cem, no - - - - bis pa -
 pa - - - - cem, do - na no - bis
 pa - cem, pa - - - - cem
 pa - cem, pa - - - - cem,

cem, pa - - - - cem, do - na
 pa - cem, do - na no - bis pa - cem,
 no - - - - bis pa -
 pa - - - - cem,

no - bis pa - - - - cem, pa -
 no - - - - bis pa - - - - cem, pa - cem,
 cem,
 do - na no - bis

cem, pa - cem, pa - cem, no - bis pa - cem,
 cem, pa - - - - - cem, do - na
 do - na nobis
 pa - - - - - cem,

do - na no - bis pa - cem, pa -
 no - bis pa - cem, pa - cem, pa - cem, do - na
 pa - cem, pa - cem, pa - - - - - cem, pa -
 pa -

cem, pa - cem, pa - - - - -
 no - - - - - bis
 Org. pedale.

- - cem, do-na no-bis pa-cem!
 pa-cem, pa-cem, do-na no-bis pa-cem!
 - cem, pa-cem, do-na no-bis pa-cem!
 - - cem, do-na no-bis pa-cem!

Nota bene: the effect of vocal fugues may be greatly enhanced and varied by giving some of the parts different words from those of the others, and only at the conclusion giving the same words to all the parts; they should also be permitted to rest occasionally, to take breath. If one is writing for stringed instruments this precaution is unnecessary; at the same time it is preferable to allow one or another of the parts to be silent now and then, for if they are all continually engaged together, an effect is produced like that of the singing at a Jewish Synagogue—all shouting at once, nobody knows why.

FIFTH CHAPTER.

Of the choral fugue.

The feature which distinguishes this from the common simple fugue is the *one part* which alternately carries on the plain chant or choral melody, in dignified tones „long drawn out,“ and to which the other three parts (or four, in which case it is called *fuga à cinque*) furnish the fugue-theme and counterpoint. This species has something very stately and solemn about it, and is capable of great sublimity. The *canto fermo* may be distributed among the parts and transposed into any relative key which the Composer likes to adopt—only let him choose discreetly!

No. 1.

First system of musical notation for No. 1. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has one sharp (F#). The first staff contains mostly rests. The second and third staves contain the main melodic and harmonic material, with the third staff providing a more active bass line.

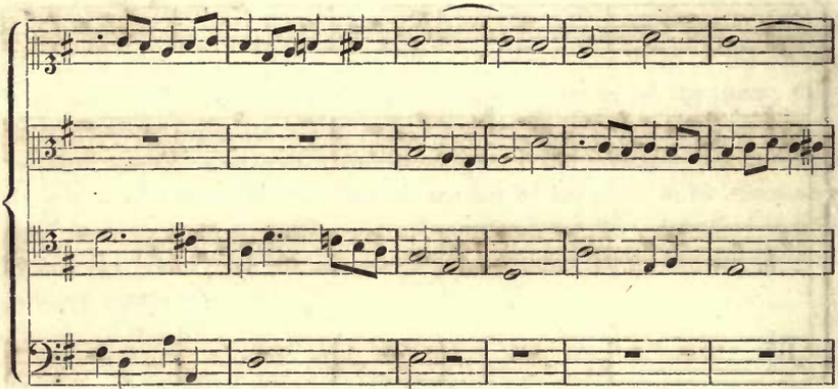
Second system of musical notation for No. 1. It continues the four-staff structure. The second and third staves show more complex rhythmic patterns and melodic development, with the third staff providing a more active bass line.

Third system of musical notation for No. 1. It concludes with a section labeled "Chorale." in the fourth staff, which features a simple, sustained bass line. The other staves continue with their respective parts.



free.

This system contains four staves of music. The top two staves are grouped by a brace on the left. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff has a soprano clef, a key signature of one sharp (F#), and a 3/4 time signature. The third staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fourth staff has a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "free." is written above the fourth staff.



This system contains four staves of music. The top two staves are grouped by a brace on the left. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff has a soprano clef, a key signature of one sharp (F#), and a 3/4 time signature. The third staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fourth staff has a bass clef, a key signature of one sharp (F#), and a 3/4 time signature.



This system contains four staves of music. The top two staves are grouped by a brace on the left. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff has a soprano clef, a key signature of one sharp (F#), and a 3/4 time signature. The third staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The fourth staff has a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. A trill ornament (tr) is present above the final note of the second staff.

Chorale.

This system contains four staves. The top two staves are for the vocal Choral part, and the bottom two are for the piano accompaniment. The music is in 3/4 time and G major. The Choral part begins with a half rest followed by a quarter note G, then a half note A, and continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

free.

This system contains four staves. The top two staves are for the vocal Choral part, and the bottom two are for the piano accompaniment. The piano accompaniment includes a section marked 'free.' where the right hand plays a more complex rhythmic pattern. The Choral part continues its melodic line.

tr

Chorale.

This system contains four staves. The top two staves are for the vocal Choral part, and the bottom two are for the piano accompaniment. The Choral part has a trill (tr) on the final note of the first measure. The piano accompaniment continues with its rhythmic pattern.

Chorale.

The first system of the chorale consists of four staves. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The second staff is the alto line, with a whole rest followed by a chordal accompaniment. The third staff is the tenor line, with a whole rest followed by a melodic line. The bottom staff is the bass line, with a whole rest followed by a bass line. The word "free." is written below the second staff.

The second system of the chorale consists of four staves. The top staff is the vocal line, with a whole rest followed by a melodic phrase. The second staff is the alto line, with a whole rest followed by a chordal accompaniment. The third staff is the tenor line, with a whole rest followed by a melodic line. The bottom staff is the bass line, with a whole rest followed by a bass line.

The third system of the chorale consists of four staves. The top staff is the vocal line, with a whole rest followed by a melodic phrase. The second staff is the alto line, with a whole rest followed by a chordal accompaniment. The third staff is the tenor line, with a whole rest followed by a melodic line. The bottom staff is the bass line, with a whole rest followed by a bass line. The word "free." is written below the top staff.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has one sharp (F#). The music begins with a treble clef staff playing a melodic line with eighth and sixteenth notes, followed by a bass clef staff with a similar rhythmic pattern. The second treble clef staff provides harmonic support with chords and single notes, while the second bass clef staff continues the melodic development with various note values.

The second system of musical notation continues the fugue with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has one sharp (F#). This system shows a more active bass clef staff in the lower register, with frequent eighth and sixteenth notes. The treble clef staves continue their respective parts, with the upper treble staff featuring some rests in the first few measures.

The third system of musical notation concludes the fugue with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has one sharp (F#). The music in this system features more complex rhythmic patterns, including sixteenth-note runs in the bass clef staves and sustained notes in the treble clef staves.

Musical score for the first system, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has one sharp (F#). The score includes a section labeled "Chorale." and a section labeled "free.".

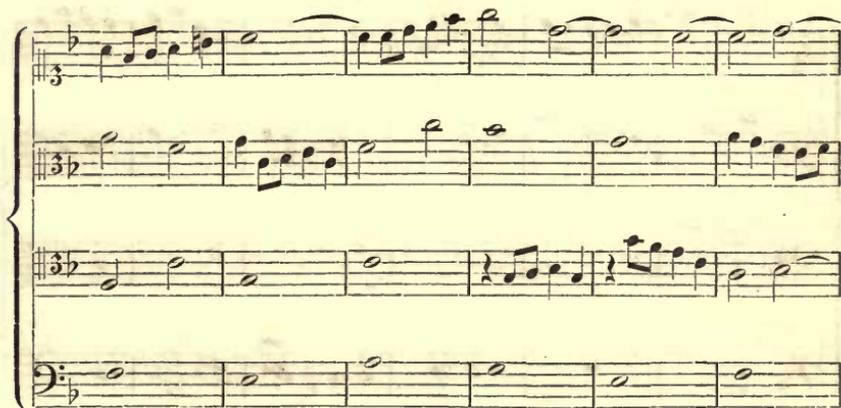
Musical score for the second system, continuing the four-staff arrangement from the first system.

No. 2.

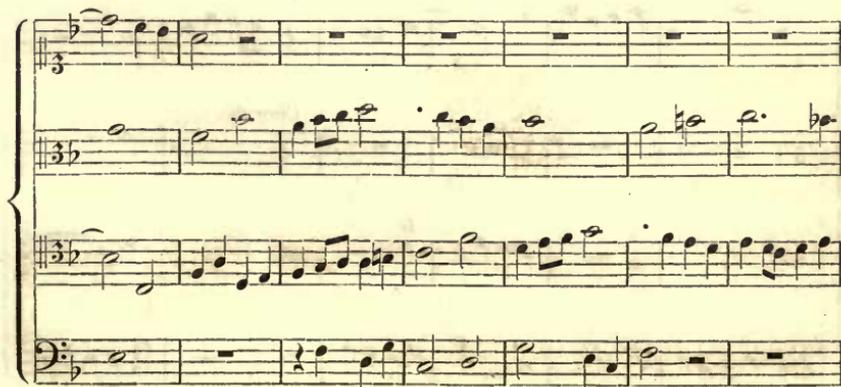
Musical score for "No. 2", featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has one flat (Bb). A trill (*tr*) is indicated above the first staff.



Musical score system 1, featuring four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The word "Chorale." is written at the end of the system. Trills are marked with "tr" above the notes in the second and third staves.



Musical score system 2, featuring four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature.



Musical score system 3, featuring four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature.

First system of musical notation, featuring four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music consists of various rhythmic patterns and melodic lines.

Second system of musical notation, featuring four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The word "Chorale." is written on the third staff. The music includes a variety of note values and rests.

Third system of musical notation, featuring four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The word "Chorale." is written on the second staff. A trill is marked with "tr" above a note in the third staff. The music continues with complex rhythmic and melodic structures.

The first system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 3/4 and the key signature has one flat. The music features a complex texture with various rhythmic patterns and rests.

Chorale.

The second system is labeled 'Chorale' and consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 3/4 and the key signature has one flat. The music is characterized by a more homophonic texture with clear harmonic support.

The third system consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 3/4 and the key signature has one flat. The music continues with intricate counterpoint and includes a section labeled 'Chorale' at the bottom.

Chorale.

3

Chorale.

This system contains the first four staves of a musical score. The top staff is in treble clef with a 3/4 time signature. The second staff is in alto clef with a 3/4 time signature. The third staff is in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music is in a key with one flat (B-flat). The word "Chorale." is written above the second staff.

3

This system contains the next four staves of the musical score, continuing from the first system. The notation and clefs are consistent with the first system.

Chorale.

tr

This system contains the final four staves of the musical score. The word "Chorale." is written above the top staff. The word "tr" (trill) is written above the third staff. The notation and clefs are consistent with the previous systems.

Chorale.

Chorale.

The first system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a trill (tr) over a dotted quarter note. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat, featuring a trill (tr) over a dotted quarter note. The bottom staff is in bass clef with a 3/4 time signature and a key signature of one flat. The system concludes with a double bar line.

The second system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. The bottom staff is in bass clef with a 3/4 time signature and a key signature of one flat. The system concludes with a double bar line.

The third system of musical notation consists of four staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. The second staff is in alto clef with a 3/4 time signature and a key signature of one flat. The third staff is in alto clef with a 3/4 time signature and a key signature of one flat. The bottom staff is in bass clef with a 3/4 time signature and a key signature of one flat. The system concludes with a double bar line.

SIXTH CHAPTER.

Of double counterpoint in the Octave.

The denomination *double counterpoint* is used when each part appears in a two-fold shape, viz: once as the upper and once as the lower part.

Of this there are three different sorts: in the Octave, in the Tenth, and in the Twelfth; to which those (less common) varieties — in the Third, Fifth, and Sixth — bear an intrinsic affinity.

It will be found useful, and indeed indispensable, to avoid certain Concords and Discords when the very first sketch of the composition is made, in ordre that each part may allow of being transposed out of its peculiar position into another interval.*)

Care should also be taken to preserve a variety of movement between the subjects, that they may be more easily distinguished from each other. This can be effected by using notes of different value; e. g. notes of longer and shorter duration — by this means the characteristic *difference* will be clearly developed, and each part distinguished even when they exchange places in the score.

The limits assigned to each particular species must, as usual, not be overstepped.

When composing double counterpoint in the Octave, or — in case of the piece being written eight intervals higher — in the Fifteenth, the transposition of the parts ought to engender a new phase of harmony. In consequence of this the intervals stand in the following proportion to each other:

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

thus the Unison becomes an Octave, the Second a Seventh, the Third a Sixth, and so on.

That part which is raised higher is called *octava acuta*; that which is lowered eight tones is called *octava gravis*; e. g.

Octava acuta.

*) That is to say: it is principally a matter of calculation, which is an evil attendant upon all contrapuntal writing, more or less.

Octava gravis.

or:

The result of which is :

- 1) That both inversions produce similar intervals.
- 2) That, as the nature of the case involves, the diminished intervals are made extreme, the minor become major, and thus vice versa.
- 3) That the composer must be very careful not to let the parts rise or fall too far (and must have an eye to this in sketching the piece) because, if this were not regarded, not only would there be no alteration of the leading theme, but a cardinal rule would be infringed, which forbids the extension of the counterpoint beyond the compass of an octave, although one does occasionally take a flight into higher regions for the sake of obtaining variety.
- 4) The Octave is never to be taken at a skip, because the Unison would be produced, by that means, when the parts are inverted; the effect of which is *thin* and bad.
- 5) Sequences of Fourths are not permissible, because they would be changed into Fifths afterwards. The extreme 4th, which becomes the *false* Fifth, may be tolerated.
- 6) It is forbidden to commence or conclude with the Fifth, or to take it at a skip. But it may be used in the regular transitus, especially before the Sixth, at any time.
- 7) The Ninth, resolving itself into the Octave, must be avoided, because, at the inversion, it would be turned into a Second and First. The best remedy for this defect is the skip of a Third in the bass; e. g.

Octava gravis:

Octava acuta:

The Seventh, however, viz: the 7th which is produced from the Second by means of the inversion, may be used freely; more particularly when another interval is taken to resolve it; for the sake of avoiding the bare octave; e. g.

Inversio.

The compass of an Octave is not to be exceeded, because, in double counterpoint, a new harmony ought to be originated by the inversion; if this limit be passed, the *same* harmony will be repeated, even although the composite intervals be reduced to simple ones, and these are not so much *intrinsically* as *locally* different: thus, for instance, the Tenth of a composite Third is changed by the process of inversion into a simple Third; the Ninth becomes a Second, and so on; in short there is no real difference between composite and simple Concords except that of the distance between them:

Octava gravis.

But in order to correct this faulty counterpoint and reduce it to regularity (which is more easily effected by means of violins, on account of the position being rather too high for voices) one of the two parts, whichever is most practicable, must either be raised two octaves higher (i. e. into the real Fifteenth) and the other be left as it was; or, both parts must be transposed

the extent of an octave, viz: the one raised and the other lowered eight tones of the scale.

8) The pure Fifth is not to be taken either at a skip, nor when both parts move gradually onwards, nor as the passing note of Fuchs or as inverted passing note, prepared by the chord of the Third, Sixth, or Octave; — because it would be metamorphosed by the evolution of the parts into an unprepared Fourth. — The transposition of a lower part into the octave above is termed *inversio*, vel *evolutio in octavam acutam*: a similar transposition of an upper part into the octave below is termed *inversio*, vel *evolutio in octavam gravem*.

COUNTERPOINT WITH A CHORAL THEME.

Inversio in octavam gravem:

If one of these parts be raised eight tones, the *octava acuta* is produced, which must, in turn, produce the same intervals again: — by

transposing it two octaves, higher or lower, the real Fifteenth is obtained, in point of position.

COUNTERPOINT WITHOUT A CHORAL THEME.

8 7 3 2 3 6 7 8 7 6 3 2 1 2 6

7 6 7 3 6 7 6 7 6 8

Inversio in octavam gravem:

1 2 6 7 6 3 2 1 2 3 6 7 8 7 3

2 3 2 6 3 2 1 2 3 1

COUNTERPOINT WITH A CHORAL THEME.

6 6 5 #3 4 6 3 4 3 2 3 6 6 8 7 6 5 2 1 2 3 6 3 8 6

Quintadecima
gravis
of the Violin, (the
upper part.)

Octava acuta
of the Alto:

Octava gravis
of the upper part.

Although one may change this kind of counterpoint in the octave into a Pricinium or Quadricinium, by adding more parts, (making it three or four-part writing) this may be effected in yet another way by observing the following regulations:

- 1) By using none but the contrary (or oblique) motion.
- 2) By using, at every *Thesis* or accented part of the bar, no other Concorde but Thirds, Sixths and Octaves.
- 3) By never writing two Thirds or Sixths in direct succession, either *in motu recto* or *contrario*.

If these rules have been strictly adhered to, it is only necessary to write a Third *above* to one or both of the two parts, from the first note to the last, and the piece becomes a three or four-part composition, which by writing Thirds *below* will appear in the relative minor mode, e. g. A minor, instead of C major; the Thirds also may be changed into Sixths, that the parts may not cross each other too much.

Octava acuta
of the Alto:

Musical notation for the Alto and Soprano parts. The Alto part is in treble clef with a 3/4 time signature, showing a sequence of notes with fingerings 1 2 3 6 3 2 3 etc. The Soprano part is in bass clef with a 3/4 time signature, showing a sequence of notes with fingerings or 1 2 3 6 3 2 3 etc.

Octava gravis
of the Soprano:

IN THREE PARTS.

Two alternative musical notations for a three-part fugue. The first notation shows a treble clef part with a 3, a bass clef part with a 3, and a bass clef part with a 10. The second notation shows a treble clef part with a 10, a bass clef part with a 3, and a bass clef part with a 10. The word "or" is placed between the two notations.

Two alternative musical notations for a three-part fugue. The first notation shows a treble clef part with a 3, a bass clef part with a 3, and a bass clef part with a 10. The second notation shows a treble clef part with a 10, a bass clef part with a 3, and a bass clef part with a 10. The word "or" is placed between the two notations.

Two alternative musical notations for a three-part fugue. The first notation shows a treble clef part with a 6, a bass clef part with a 6, and a bass clef part with a 6. The second notation shows a treble clef part with a 6, a bass clef part with a 6, and a bass clef part with a 6. The word "or" is placed between the two notations.

IN FOUR PARTS.

Musical notation for a four-part fugue. It consists of four staves: a treble clef part, a bass clef part with a 3, a bass clef part with a 3, and a bass clef part with a 3. The notation shows a sequence of notes and rests across all four parts.

or

or

or

or

or

In the following Fugue is shewn how the Answer is brought in by the aid of double counterpoint in the octave.

NB.

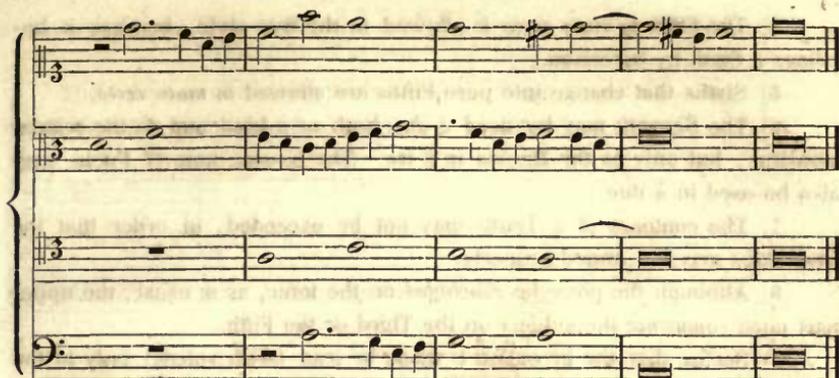
The first system consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. A brace on the left side groups the four staves together. The music begins with a whole rest in the top staff, followed by a half note G4, a half note A4, and a quarter note B4. The second staff starts with a half note G4, followed by a half note A4, and a quarter note B4. The third staff starts with a half note G4, followed by a half note A4, and a quarter note B4. The bottom staff starts with a half note G4, followed by a half note A4, and a quarter note B4.

The second system consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. A brace on the left side groups the four staves together. The music continues from the first system. The top staff has a half note G4, a half note A4, and a quarter note B4. The second staff has a half note G4, a half note A4, and a quarter note B4. The third staff has a half note G4, a half note A4, and a quarter note B4. The bottom staff has a half note G4, a half note A4, and a quarter note B4.

The third system consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. A brace on the left side groups the four staves together. The music continues from the second system. The top staff has a half note G4, a half note A4, and a quarter note B4. The second staff has a half note G4, a half note A4, and a quarter note B4. The third staff has a half note G4, a half note A4, and a quarter note B4. The bottom staff has a half note G4, a half note A4, and a quarter note B4.

At the NB. we may observe, in the first place, how the Answer begins in Unison after a pause of half the bar, and is changed, by the inversion of the subjects, into the Octave, (see No. 1, 2, 3, 4 and 5.) because the second or contra-theme always replies to the principal theme, either in the extreme or middle parts, in the Octave; by which alteration another harmony is continually engendered. The reason why the Unison is changed into the Octave instead of the Fifteenth is merely that the middle parts require more room; for the composite intervals are, as far as the method of using them is concerned, precisely the same as the simple ones.

At No. 6 the parts play alone, in an artificial way, with the Answer, and conduct it to the *restrictio*. — The compression of the parts, drawing the two subjects nearer together, might also have been made in a similar manner, according as the value of the one or the other note had been altered; and the closing phrase might have been contrived thus:



SEVENTH CHAPTER.

Of double counterpoint in the Tenth.

In connection with that in the Octave we have already shewn the use of this species, when Thirds or Tenths were added to the parts.

In real counterpoint of the Tenth this interval is changed into the Unison, the Ninth into the Second, and so on, thereby giving a result of interval in the following proportion:

10.	9.	8.	7.	6.	5.	4.	3.	2.	1.	
	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
			+		+			+		

To obtain the possibility of this inversion, without breaking the laws of harmony, the following rules must be observed:

1) Two Thirds, Sixths, or Tenths are not to appear *in motu recto*, because they would change themselves, as the above schedule shews, into Octaves, Fifths, and Unisons.

2) The bind of the Second must in no case be prepared by a Third, because that would give rise to consecutive Octaves, viz: 3, 2, 3 = 8, 9, 8.

3) The bind of the Fourth is not well applied to the upper part, because it would produce a false resolution below: 7, 8; in the lower part it may be advantageously used, when resolved into the Fifth, because it produces 7, 6. above. (by inversion.)

4) The Fifth *in motu recto* is allowed in the free style, because it becomes a Sixth by inversion.

5) Sixths that change into pure Fifths are allowed *in motu recto*.

6) The Seventh may be used *à due* both as a bind and in the regular transitus, but only as the *Decima* in *à tre*. The passing note of Fuchs may also be used in *à due*.

7) The compass of a Tenth may not be exceeded, in order that the inversions may be formed properly.

8) Although the piece be *concluded* on the tonic, as is usual, the upper part must *commence* the subject on the Third or the Fifth.

9) Seeing that the inversion is made to lead (with voices) only to the Third, as proxy for the Tenth, it is customary to transpose the upper part at once into the lower Octave.

This species is called *Contrapunctum duplex in Decima acuta*, when one or two parts of a composition in several parts proceed entirely in Thirds above or in Tenths: it is called *Contrapunctum duplex in Decima gravi*, when the same thing takes place with Thirds below or Tenths. — Sometimes a Third above or a Decima is produced simultaneously with a Third below or Decima, in a four-part composition (*à quattro*.)

The afore-mentioned rules are valid for writing a piece in three or four parts: i. e. the contrary or oblique motion, and no bind of a Discord, nothing but 3, 6, 8. — Thirds or Tenths may be written, sometimes to the principal theme, sometimes to the Answer, to both in four parts; and the other part may be transposed into the double counterpoint of the Octave.

COUNTERPOINT WITH A CHORAL THEME.

INVERSIS:

THE CHORAL THEME AS UPPER PART.

The counterpoint in the *Decima gravis*: (Tenth below) by which means the key of D is exchanged for that of B \flat .

First system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a plain chant melody. The lower staff is a bass clef with a key signature of two flats (B \flat , E \flat) and a 3/4 time signature. It contains a counterpoint melody. Between the staves, the numbers 3, 5, 8, 7, 5, 6, 5, 3, 6, 3, 6, 5, 3, 2, 1 are written, indicating the intervallic relationship between the notes of the two staves.

Second system of musical notation. The upper staff continues the plain chant melody. The lower staff continues the counterpoint melody. Between the staves, the numbers 3, 4, 6, 5, 3, 4, 6, 5, 3, 8, 6, 5, 3 are written, indicating the intervallic relationship between the notes of the two staves.

Or: the plain chant raised a Third: the counterpoint placed an octave lower:

Tertia, vel Dec. acuta of the Alto.

Third system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the plain chant melody raised a third. The lower staff is a bass clef with a key signature of two flats (B \flat , E \flat) and a 3/4 time signature. It contains the counterpoint melody an octave lower. Between the staves, the numbers 3, 5, 8, 7, 5, 6, 5, 3, 6, 3, \flat 6, 5 are written, indicating the intervallic relationship between the notes of the two staves.

Octava gravis of the violin.

Fourth system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the plain chant melody an octave lower. The lower staff is a bass clef with a key signature of two flats (B \flat , E \flat) and a 3/4 time signature. It contains the counterpoint melody an octave lower. Between the staves, the numbers 3, 2, 1, 3, 4, 6, 5, \flat 3, 4, 6, 5, 2, 8, 6, 5, 3 are written, indicating the intervallic relationship between the notes of the two staves.

IN THREE PARTS

With a *Decima gravis* of the canto fermo, or of the counterpoint.

Fifth system of musical notation. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the canto fermo. The middle staff is a bass clef with a key signature of two flats (B \flat , E \flat) and a 3/4 time signature. It contains the counterpoint. The lower staff is a bass clef with a key signature of two flats (B \flat , E \flat) and a 3/4 time signature. It contains a third part. The number 10 is written between the middle and lower staves, indicating the intervallic relationship between the notes of the counterpoint and the third part. The word "etc." is written to the right of the lower staff.

or

To obtain a flowing melody, also with reference to the changes of key which the inversion produces, an interval must here and there be raised or lowered.

COUNTERPOINT WITHOUT A CHORALE.

IN THREE PARTS.

Decima gravis.

or:

IN THREE PARTS.

Tenth, or acute Third.

Deep octave.

In actually working out the fugue it is not necessary to introduce the inversion at the very commencement, or to keep it up to the end; the composer may, on the contrary, choose two subjects adapted to inversion, and combine them at his pleasure, and in any part of the fugue.

When the piece begins on the key-note the transposition into the *Decima gravis* (the deep 10th) will conduct to a Third below, i. e. to the Sixth above, which is also allowable when it forms modulation into a relative key.

COUNTERPOINT WITH IMITATIONS.

Acute Third of the Alto.

Deep octave of the Soprano.

Decima gravis of the Soprano.

IN THREE PARTS.

Decima gravis.

License.

or

Tertia acuta of the Alto.

Octava gravis of the Soprano.

Decima gravis of the upper part.

Detailed description: This block contains three staves of musical notation in 3/4 time, with a key signature of one sharp (F#). The top staff is labeled 'Tertia acuta of the Alto' and contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The middle staff is labeled 'Octava gravis of the Soprano' and contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bottom staff is labeled 'Decima gravis of the upper part' and contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The word 'or' is written to the left of the first two staves.

Detailed description: This block contains three staves of musical notation in 3/4 time, with a key signature of one sharp (F#). The top staff continues the melodic line from the previous block. The middle staff continues the melodic line from the previous block. The bottom staff continues the melodic line from the previous block. The notation shows various rhythmic values and rests, illustrating counterpoint.

When the counterpoint is to be made use of in all three or four parts alternately, one or other of them may be suffered to pause by turns, or to fill up the empty space with melodie phrases, or to move in contrary motion to the subject, or to be introduced in some other permissible way, e. g.

Detailed description: This block contains four staves of musical notation in 3/4 time, with a key signature of one sharp (F#). The notation shows four parts moving in counterpoint, with various rhythmic values and rests. The parts are arranged in a grand staff format with four staves.

It is now to be shewn how this counterpoint may be used in the composition.

Theme. Answer.

Detailed description: This block contains two staves of musical notation in 3/4 time, with a key signature of one sharp (F#). The top staff is labeled 'Theme.' and contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bottom staff is labeled 'Answer.' and contains a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Although it appears as if this answer belonged to the class of counterpoint in the octave (because it may be inverted in the octave) let it be remembered that, as aforesaid, it is capable of being intimately connected with the counterpoint of the Tenth. In the following example this counter-subject is given as transposed first into the *Decima acuta*, and afterwards the notes that previously formed the bass are raised an octave higher, in the alto region, with a new fundamental part in the Tenth below.

Decima acuta.

Octava acuta
of the foregoing bass.

Decima gravis.

FUGUE IN COUNTERPOINT OF THE TENTH.

No. 4.

No. 4.

No. 2.

No. 3.

No. 5.

No. 6.

This fugue is short, and was written*) merely to exemplify the counterpoint of the 10th, and not as a specimen of an elaborate work of art.

*) Beethoven's expression is here (literally) *manufactured*! not a bad phrase for the article in question.

Although the examples No. 1, 2, 3, do not seem to be in accordance with the nature of counterpoint in the Tenth, because the Answers move only in Thirds and Sixths instead of Tenths, yet they are founded upon the rules bearing on this species: — if they be written as follows, it will be seen that they are in strict obedience to the same.

But inasmuch as the compass of the Tenor (at No. 1.) and of the Alto (at No. 2.) would be exceeded if real Tenths were used, it became necessary to use Thirds.

At No. 3, where Sixths are written, the deviation from the rule is made for the sake of combining the parts more closely; it should properly, as in a similar instance at No. 6, stand thus:

Though it is ordained that the subject must re-enter with a rest, it is yet possible to introduce the themes regularly or inverted, as may be seen at No. 4 and 5, where an inverted answer is brought in; this being not only allowable but also lending the composition greater variety—which of course is an improvement.

EIGHTH CHAPTER.

Of double counterpoint in the Twelfth.

The inversions must be formed as follows :

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.
12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

or, when Fifths only are used, instead of Twelfths, to keep within compass of the voices :

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.
5. 4. 3. 2. 1. 2. 3. 4. 5. 6. 7. 8.

The rules attaching to these changes are as follow :

1) When the Fifth is substituted, for sufficient reasons, for the real Twelfth, the other part must be transposed by an octave, because the latter engenders a quite different set of intervals, as will easily be seen by the above numerical table.

2) Sixths are always to be used in gradual succession, because they become Sevenths, and are never to be sustained *in arsi*. In the lower part they may be bound.

3) The *ligatura* of the Seventh is not to be prepared by the Sixth, but with another Concord. Moreover, the *motus rectus*, as well as every kind of *ligatura*, may be made use of in the two-part fugue. The Eleventh and Fourth, the Second and Ninth are often met with here as purely identical. The bind of the Second is adapted for the cadence.

4) In order to retain the original key it will be necessary to make the upper part (in writing *à due*) begin and end with the Fifth or Twelfth, especially at the inversion into the *Duodecima gravis*. To obtain the inversion above, the first and last note may either be a Unison or an Octave.

5) If the composition is to be in three parts, the third free part must — at the transposition into the Twelfth above under the first note (which will be the Dominant of the upper part) — fall upon the Tonic, because the counterpoint requires a rest. The last note of the upper part, which in like manner closes with the Dominant, should also be lengthened by a few bars, to allow the other two parts to form a free cadence upon the Tonic.

6) When a piece *à due* is to be made *à quattro*, and to proceed in pure Twelfths, the sketch of the two-part composition must be made so as to introduce, alternately, nothing but Thirds, Fifths, and Octaves, also the *motus contrarius* throughout, and no bind of a Discord.

7) When the natural Fifth is written instead of the Twelfth above or below, the pure octave may not be struck upon the accented portion of the bar, because that involves the entrance of an unprepared Fourth when the inversion occurs. This defect can be remedied in two different ways; Either one may use the double counterpoint in the Octave, when the upper part is to be placed underneath, or a real counterpoint of the Twelfth. — The *ligatura* of the Fourth, the Second, and the Ninth may moreover be made available in two-part writing.

PRACTICAL APPLICATION OF THE LAWS LAID DOWN.

10 12 11 10 9 3 1 5 10 7 6 6 10 8 7

3 4 5 6 7 10 9 8 10 4 3 2 3 8

EVOLUTIO IN DUODECIMAM GRAVEM.

Duodecima gravis.

3 1 2 3 4 10 12 8 8 6 7 8 3 5 6

10 9 8 7 6 3 4 5 3 2 3 4 3 5

Duodecima acuta
of the Alto.

Octava localis; or
permanent part.

3 1 2 3 4 10 12 8 3 etc.

Quinta acuta
of the Alto.

Octava gravis
of the Soprano.

3 1 2 3 4 10 12 8 3 6 7 8

3 5 6 10 9 8 7 6 3 4 5 3 2 3 4 #3 5

COUNTERPOINT WITH A PLAIN CHANT.

5 3 4 5 8 9 10 12 11 10 9 5 8 7 10 9 8 7

5 12 10 8 7 6 5 3 4 5 8 5 4 #3 5

INVERSIO:

8 10 9 8 5 4 3 1 2 3 4 8 7 6 5 4 5 6

Duodecima gravis.

8 1 3 5 6 7 8 10 9 8 5 8 2 3 8

Duodecima, veí Quinta
acuta of the Alto.

Octava gravis of the
Soprano.

8 10 9 8 5 4 3 1 2 3 4 8 7 6 etc.

A Tre: Duodecima acuta, free part, Octava gravis.

A due:

*Duodecima, vel
Quinta gravis
of both parts.*

A tre:

First upper part, or *Quinta acuta* of the inversion.

Decima, vel Tertia gravis.

First lower part, or *Quinta acuta* of the inversion.

or:

or: with a *Decima, vel Tertia acuta.*

Dec. acuta.

or:

à quattro, with Tenths or Thirds to both parts.

3
Dec. gravis.

3
Dec. acuta.

or:

à due:

3 5 6 8 5 3 5 6 8 10 8

Cum imitatione.

5 8 7 3 10 8 3 4 5 3

INVERSIO: *Duodecima gravis* with a permanent part.

10 8 7 5 8 10 8 7 6 3 6

8 5 6 10 3 5 10 9 8 10

à quattro:

Decima acuta.

Decima gravis.

License.

NINTH CHAPTER.

Collection of examples in all three kinds of double counterpoint.

No. 1.

Counterpoint. *tr* *tr*

Chorale.

Chorale, *8va acuta*.

Counterp. *8va gravis*.

Counterpoint. *tr*

Chorale.

Chorale, *8va acuta*.

Counterp. *8va gravis*.

1 3 4 6 5 3 2 3 4 8 5 3 2 3 4 6 #3 4 6 3 6 5 6 7 3

2 6 3 2 3 - - - 8 6 6 5 3 4 5 6 5 3 - 8

No. 2.

Menuetto.

Violino. *C. f.*

Viola. *C. p.*

C. p. Octava acuta.

C. f. Octava gravis.

C. f.

C. p.

C. p. Octava acuta.

C. f. Octava gravis.

No. 3.

A.

B.

Duodecima gravis.

C.

Quinta acuta.

D. à tre:

Decima gravis of the upper part.

E.

Tertia gravis of the upper part.

F.

Decima acuta of the lower part.

Octava gravis of the foregoing upper part.

Octava localis of the foregoing lower part.

G.

Quinta gravis of the upper part let. E.

Tertia acuta of the fundam: part.

Quinta gravis of the lower part let. E.

H. à quattro :

Original upper part.

Decima acuta of the bass.

Decima gravis of the Soprano.

Octava gravis of the original fund : part.

I.

Decima acuta of the tenor.

Quinta gravis of the first up: part.

Quinta gravis of the original fund: part.

Decima gravis of the alto.

This system contains four staves of music. The top three staves are grouped by a brace on the left. The first staff is a treble clef with a 3/4 time signature. The second and third staves are also treble clefs with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests.

This system contains four staves of music, continuing the piece from the first system. The top three staves are grouped by a brace on the left. The first staff is a treble clef with a 3/4 time signature. The second and third staves are also treble clefs with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The music continues with rhythmic patterns of eighth and sixteenth notes, ending with a double bar line.

FUGA ALLA DUODECIMA (Fugue in the 12th.)

No. 4.

Violino primo.

Violino secondo.

Viola.

Basso.

Comes.

Dux.

tr

This system contains four staves of music for a string quartet. The top two staves are Violino primo and Violino secondo, both in treble clef with a 3/4 time signature. The third staff is Viola, in alto clef with a 3/4 time signature. The bottom staff is Basso, in bass clef with a 3/4 time signature. The music is in a key with one flat (B-flat major or D minor). The Violino secondo part begins with the entry 'Comes.' and features a trill 'tr' in the Basso part.

Dux.
Decima acuta.
Dux.
Comes.

Dux. *tr*
Comes.
Dux.
Comes. *Dec. gravis.*
Octava gravis. *tr*

Dux.
Decima acuta.
Comes.
Dux.

Comes.
Decima acuta.
Dux.
Tertia
Dux.
Tertia acuta.
Comes.
Duodec. gravis.

Duodec. acuta
of the theme.
gravis.
Dec. gravis.
Dec. acuta.
Octava gravis.

Comes.
Dec. gravis.
Dux.



Comes.

Sexta gravis.



Dux.

Decima acuta.

Tertia acuta.

Dux.

Comes.



Comes.

Decima acuta.

Comes.

The first system consists of four staves. The top two staves are in G major (one sharp) and 3/4 time. The bottom two staves are in 3/4 time with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system continues the musical piece with four staves. The notation is consistent with the first system, showing melodic lines in the upper staves and accompaniment in the lower staves.

The third system features four staves with performance markings. The first staff has a *Dux.* marking at the end. The second staff has *Restrictio.* and *Dux.* markings. The third staff has a *Dux.* marking. The fourth staff has a *Dux.* marking. The music includes rests and melodic fragments.

Dux.

Sexta gravis.

Tertia acuta.

Comes.

tr

FUGA ALL' ISTESSA MANIERA. (Another Ex: of the same.)

No. 5.

Chorale. Counterpoint.

Counterpoint. Chorale.

This system consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a chorale melody. The second staff is in treble clef with a 3/4 time signature and contains a counterpoint melody. The third and fourth staves are in bass clef with a 3/4 time signature and are mostly empty, indicating rests for the lower parts.

tr

Chorale.

Counterpoint.

This system consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a counterpoint melody with a trill (*tr*) over the final note. The second staff is in treble clef with a 3/4 time signature and contains a chorale melody. The third and fourth staves are in bass clef with a 3/4 time signature and contain a counterpoint melody.

Decima acuta.

Counterpoint.

Chorale.

tr

This system consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a chorale melody with a sharp sign above the final note, labeled *Decima acuta.* The second staff is in treble clef with a 3/4 time signature and contains a counterpoint melody. The third and fourth staves are in bass clef with a 3/4 time signature and contain a chorale melody with a trill (*tr*) over the final note.

Duodecima acuta.

tr

Chorale.

Decima gravis.

Decima gravis.

The first system consists of four staves. The top staff is in treble clef with a 3/8 time signature, containing a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with a 3/8 time signature, featuring a similar melodic line with a trill (tr) and a fermata. The third staff is in treble clef with a 3/8 time signature, showing a rhythmic accompaniment. The bottom staff is in bass clef with a 3/8 time signature, providing a harmonic foundation with eighth and sixteenth notes.

Duodecima acuta.

Decima gravis.

The second system consists of four staves. The top staff is in treble clef with a 3/8 time signature, containing a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with a 3/8 time signature, featuring a similar melodic line with a fermata. The third staff is in treble clef with a 3/8 time signature, showing a rhythmic accompaniment. The bottom staff is in bass clef with a 3/8 time signature, providing a harmonic foundation with eighth and sixteenth notes.

Decima acuta.

Dec. acuta.

Dec. gravis

Duodec. gravis.

The third system consists of four staves. The top staff is in treble clef with a 3/8 time signature, containing a melodic line with eighth and sixteenth notes. The second staff is also in treble clef with a 3/8 time signature, featuring a similar melodic line with a fermata. The third staff is in treble clef with a 3/8 time signature, showing a rhythmic accompaniment. The bottom staff is in bass clef with a 3/8 time signature, providing a harmonic foundation with eighth and sixteenth notes.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff is in treble clef with a key signature of one flat and a 3/4 time signature, featuring a bass clef symbol at the beginning and a melodic line with quarter and eighth notes. The third staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with quarter and eighth notes. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature, providing a bass line with quarter and eighth notes.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature, showing a melodic line with quarter and eighth notes. The second staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with quarter and eighth notes. The third staff is in treble clef with a key signature of one flat and a 3/4 time signature, featuring a melodic line with quarter and eighth notes. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature, providing a bass line with quarter and eighth notes.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with quarter and eighth notes. The second staff is in treble clef with a key signature of one flat and a 3/4 time signature, featuring a melodic line with quarter and eighth notes. The third staff is in treble clef with a key signature of one flat and a 3/4 time signature, containing a melodic line with quarter and eighth notes. The fourth staff is in bass clef with a key signature of one flat and a 3/4 time signature, providing a bass line with quarter and eighth notes.

Decima acuta.

Duodec. acuta. Decima acuta.

Octava gravis. Decima gravis.

Decima gravis.

FUGA PER DUE VIOLINI, ALTO E BASSO.

No. 6.

Dux.

Comes.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a trill (tr) at the end. The second staff is a treble clef with the instruction "Comes." below it. The third staff is a 3/4 time signature with the instruction "Dux." below it. The bottom staff is a bass clef.

Second system of musical notation. It consists of four staves. The top staff has rests followed by a note with the instruction "Dux." below it. The second staff has the instruction "Comes." below it. The third staff has the instruction "Dux." below it. The bottom staff has the instruction "Dux." below it.

Third system of musical notation. It consists of four staves. The top staff has a treble clef. The second staff has a treble clef. The third staff has a 3/4 time signature. The bottom staff has a bass clef.

The first system consists of four staves. The top staff is in treble clef with a 3/4 time signature, containing a melodic line with eighth and sixteenth notes and various accidentals. The second staff is also in treble clef, providing a harmonic accompaniment. The third staff is in alto clef (C-clef on the third line) and contains a bass line with similar rhythmic complexity. The bottom staff is in bass clef, featuring a more active bass line with many sixteenth notes.

Decima gravis.

The second system is labeled "Decima gravis" and consists of four staves. The top staff is in treble clef and features a prominent, rhythmic melody of eighth notes. The second staff is in treble clef and provides a steady accompaniment of eighth notes. The third staff is in alto clef and contains a bass line with a few notes and rests. The bottom staff is in bass clef and contains a bass line with a few notes and rests.

Decima acuta.

Decima gravis.

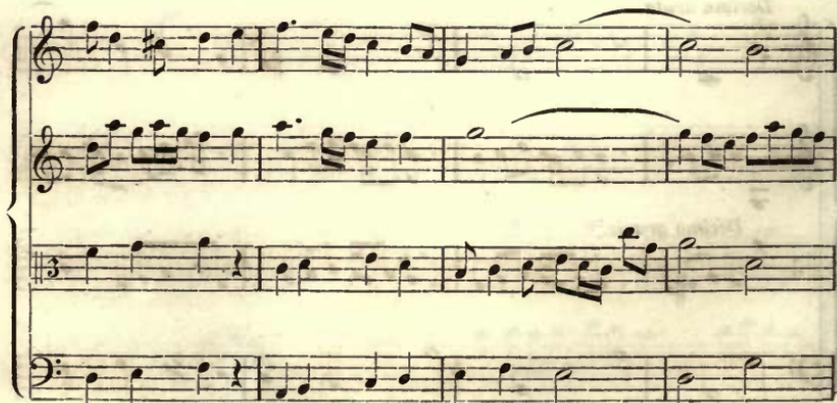
The third system is labeled "Decima acuta" and "Decima gravis" and consists of four staves. The top staff is in treble clef and features a melodic line with a few notes and rests. The second staff is in treble clef and features a rhythmic melody of eighth notes. The third staff is in alto clef and contains a bass line with a few notes and rests. The bottom staff is in bass clef and contains a bass line with a few notes and rests.



Musical score system 1, featuring four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#) and the text *Tertia gravis.* above it. The third staff is a 3/4 time signature with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of several measures of notes and rests.



Musical score system 2, featuring four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a 3/4 time signature with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of several measures of notes and rests.



Musical score system 3, featuring four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a 3/4 time signature with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of several measures of notes and rests.

Countersubject.

Leader. (*Dux.*)

This system contains the first four staves of the fugue. The top staff is the Treble clef, the second is the Counter clef, the third is the Bass clef, and the fourth is the Bass clef. The time signature is 3/4. The first staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff has a counter clef and contains a counter-melody. The third staff has a bass clef and contains a simple harmonic line. The fourth staff has a bass clef and contains a bass line.

Countersub:

Leader.

Countersub:

This system contains the next four staves. The first staff has a treble clef and contains a counter-subject. The second staff has a counter clef and contains a leader. The third staff has a bass clef and contains a counter-subject. The fourth staff has a bass clef and contains a leader.

Leader.

Countersub:

This system contains the final four staves. The first staff has a treble clef and contains a leader. The second staff has a counter clef and contains a counter-subject. The third staff has a bass clef and contains a counter-subject. The fourth staff has a bass clef and contains a leader.

Leader.

tr

Dux.

Sexta gravis.

Tertia acuta. *Decima acuta.*

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff features a melodic line with a slur over the first two measures. The second staff provides a harmonic accompaniment. The third and fourth staves contain a rhythmic pattern of eighth notes, with the bass staff starting with a sharp sign.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff includes trills (tr) above the notes in the second and third measures. The second staff continues the melodic line. The third and fourth staves contain a rhythmic pattern of eighth notes, with the bass staff starting with a sharp sign.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff includes trills (tr) above the notes in the second and third measures. The second staff includes the marking *Dux.* above the notes. The third and fourth staves contain a rhythmic pattern of eighth notes, with the bass staff starting with a sharp sign and including trills (tr) above the notes in the second and third measures.

The first system of the musical score consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line, featuring a trill (tr) on the final note. The third staff is a 3/4 time signature with a melodic line, marked *Dux.* The bottom staff is a bass clef with a melodic line.

The second system of the musical score consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a 3/4 time signature with a melodic line, featuring a trill (tr) on the final note. The bottom staff is a bass clef with a melodic line, also featuring a trill (tr) on the final note.

The third system of the musical score consists of four staves. The top staff is a treble clef with a melodic line, marked *Duodecima acúta.* The second staff is a treble clef with a melodic line. The third staff is a 3/4 time signature with a melodic line. The bottom staff is a bass clef with a melodic line, marked *Dux.*

The first system of the musical score consists of four staves. The top staff is in treble clef and contains the melody, marked *Dux.* The second staff is also in treble clef and contains a counter-melody, marked *Tertiã gravis.* The third staff is in 3/4 time signature and contains a rhythmic accompaniment, marked *Tertiã acuta.* The bottom staff is in bass clef and contains a bass line, marked *tr* for trill. The music is written in a single system with a brace on the left side.

The second system of the musical score consists of four staves. The top staff is in treble clef and contains the melody, marked *tr* for trill. The second staff is also in treble clef and contains a counter-melody, marked *tr* for trill. The third staff is in 3/4 time signature and contains a rhythmic accompaniment. The bottom staff is in bass clef and contains a bass line. The music is written in a single system with a brace on the left side.

TENTH CHAPTER.

Of the inversion.

A composition in which no bound discords occur may be inverted in two ways; first, by the exact contrary, secondly, by the inverted contrary. In the former case all the notes that ascend are made to descend, without regard to tones or semitones. This and the opposite method of proceeding are called *contrarium simplex*; e. g.

Subjectum rectum.

The notation for *Subjectum rectum* shows a sequence of notes on a single staff: a half note G, a quarter note A, a quarter note B, a quarter note C, and a half note D.

Contrarium simplex.

The notation for *Contrarium simplex* shows a sequence of notes on a single staff: a half note G, a quarter note F, a quarter note E, a quarter note D, and a half note C.

The inverted contrary (*contrarium reversum*) is obtained by adhering strictly to the musical sequence and, accordingly, changing all the *Mi* into *Fa* tones, and vice versâ, e. g.

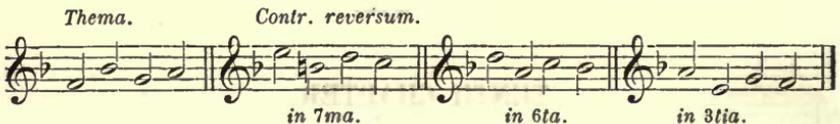


In drawing a parallel of those notes which rise on the left and fall on the right hand, the result is that the inversion annuls the discords; E, for instance, is changed into C, F into B-mi, G into A, etc.

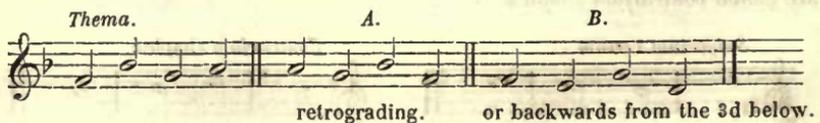
The first species is termed the flat (or broad) inversion, and may occur in five intervals, viz: the Octave, Fifth, Fourth, Second, and Unison; e. g.



The second species, the strict inversion, is only practicable when the subject is taken up a major Seventh, Sixth, or Third higher, and when subsequently all the tones and semitones, and the various methods of progression, are accurately imitated in a contrary direction, going neither higher nor lower than the original theme; e. g.



By an artificial sort of transposition may be obtained two secondary kinds of inversion, viz: 1st the retrograding (*inversio cancerizans*) where every note is copied or repeated backwards, from beginning to end, sometimes higher or lower, according as the modulation into relative keys may require it; e. g.



2dly. the contrary retrograding inversion (*Inversio cancrizans contraria*) where the foregoing is again inverted throughout; e. g.

From A. From B.

contrary, retrograding.

(Would any one believe that a composer with a grain of common sense could ever demean himself to such ridiculous trifles?*)

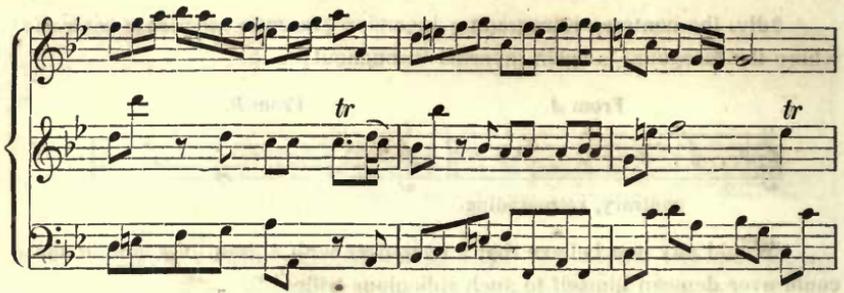
The two last species, in which no attention is paid to the value of the intervals, are not applicable when the leading subject contains a bind; the first two species may be used everywhere, provided that bound discords be avoided; they may also be rendered of some small service, inasmuch as they afford the means of diverging into other keys in a natural manner — as is proved by the concluding note, note, which is almost always different.

THREE-PART FUGATO IN THE BROAD INVERSION.

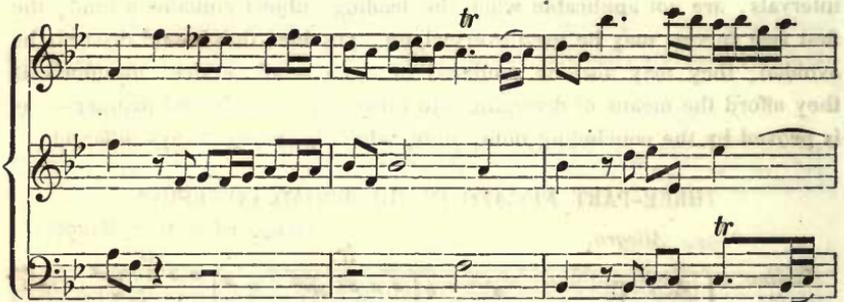
Allegro.

(Composed by G. F. Handel.)

*) Shade of Beethoven, could'st thou but know that even now, in the year of grace 1852, there are still some-self-styled musicians and critics—who regard these and similar puerilities as matters of importance in composition! P.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Trills are marked with 'tr' above the notes in the middle and top staves.



The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music continues with similar rhythmic complexity. Trills are marked with 'tr' above the notes in the top and bottom staves.



The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music continues with similar rhythmic complexity. Trills are marked with 'tr' above the notes in the middle and bottom staves.



The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music continues with similar rhythmic complexity. Trills are marked with 'tr' above the notes in the middle and bottom staves.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and contains a whole rest followed by two measures of silence. The middle staff is a treble clef with a key signature of two flats, featuring a continuous eighth-note pattern. The bottom staff is a bass clef with a key signature of two flats, featuring a continuous eighth-note pattern.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats and contains three measures of silence. The middle staff is a treble clef with a key signature of two flats, continuing the eighth-note pattern from the first system. The bottom staff is a bass clef with a key signature of two flats, continuing the eighth-note pattern from the first system.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing three measures of silence followed by a quarter note G4, an eighth note A4, and a quarter note B4. The middle staff is a treble clef with a key signature of two flats, continuing the eighth-note pattern. The bottom staff is a bass clef with a key signature of two flats, continuing the eighth-note pattern.

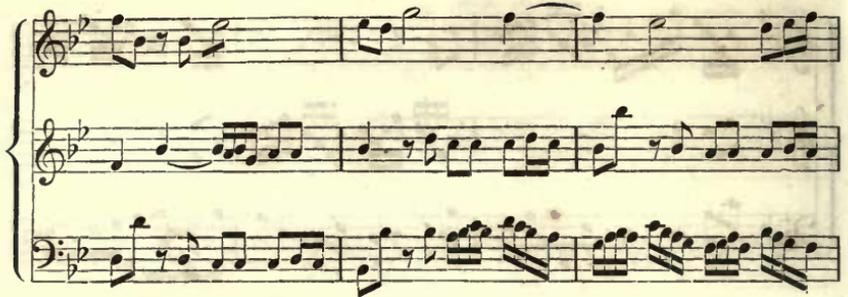
The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a quarter note G4, a quarter note A4, and a quarter note B4. The middle staff is a treble clef with a key signature of two flats, containing a quarter note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the B4. The bottom staff is a bass clef with a key signature of two flats, containing a quarter note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the B4.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music continues with intricate rhythmic figures and rests.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music features a variety of rhythmic values and rests.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The bottom staff includes trills marked with 'tr' and a 3/8 time signature at the end of the system.



First system of musical notation, featuring three staves (treble, middle, and bass clefs) with a key signature of two flats and a common time signature. The music includes various rhythmic patterns and melodic lines.



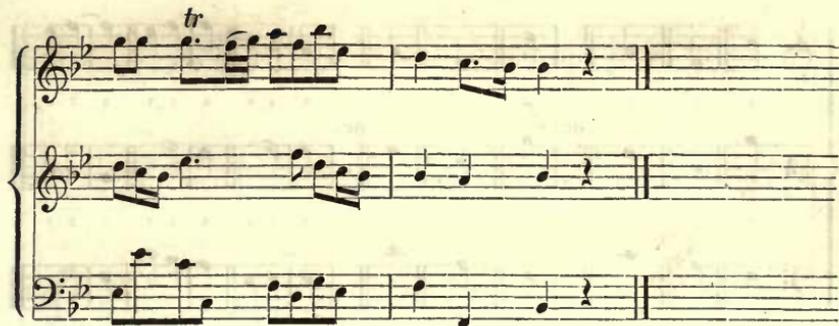
Second system of musical notation, continuing the piece with three staves. The middle staff shows a melodic line with rests, while the bass staff features a steady eighth-note accompaniment.



Third system of musical notation, including trills (tr) in the middle and bass staves. The piece concludes with a double bar line and a 3/8 time signature.



Fourth system of musical notation, featuring trills (tr) in the middle and bass staves. The system ends with a double bar line and a 3/8 time signature.



ELEVENTH CHAPTER.

Of the double fugue.

This kind of composition, particularly that with only two subjects, is founded solely upon the counterpoint of the Octave, from which indeed it scarcely differs at all, whether both themes enter together at the very commencement, or separately afterwards, when the *repercussio* has been finished. To these *motivi* are also to be selected two different parts appropriate *contrathemata*, which are by degrees combined with the leading subjects. The regulations attached to the simple fugue must be followed throughout, in addition to those of double counterpoint in the octave, in order to secure the necessary transposition of the parts.

To manufacture a double fugue with three or four subjects it is indispensable to observe the laws of three-and-four-fold counterpoint in the Octave, and also the following rules :

First, it is customary to write one or two parts more than there are subjects contained in the composition, that one or the other of them may occasionally rest.

Secondly, the subjects themselves ought to move in a different manner, and not all to consist of notes of equal value ; they should not begin all at once, though they should end together.

Thirdly, none but perfect and imperfect chords may be produced by the transposition, and no discords ; e. g.

5 6 6 6 8 5 3 4 6 6 5 3 8 7 6

3 3 4 3 4 3 8 2 3 6 6 6 3 3 4

good. bad. bad. good. good. bad.

Fourthly, the bind of the Ninth is forbidden, because it would be changed in one case into $\frac{7}{2} \frac{8}{3}$, in another into $\frac{7}{6} \frac{6}{6}$; e. g.

10 9 8 4 3 2 3 5 4 6

6 5 3 6 7 8 6 6 7 6

bad. bad.

Fifthly, two pure Fourths may not follow each other; e. g.

6 \flat 6 7 3 6 6 6 8 5 5 4 6

3 3 3 8 4 \flat 4 \flat 6 3 3 3 2 6

All which is bad, clearly enough. — There is, however, one exception, viz: when the second Fourth is extreme, i. e. a Tritonus; e. g.

(No objection can be made on the score of the false Fifth.)

Sixthly, the Fifth must not be heard, as distinctly struck, because the result would be (in the transposition) an unprepared chord of Six-four; e. g.

bad.

The other transposition is good; e. g.

The former of these must, therefore, either be omitted, or else no Fifth and nothing but the complete chord $\frac{3}{1}$ or $\frac{3}{3}$ must be introduced in the principal subject; e. g.

good. good. tolerable. good in transitu.

A musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes. The first staff has fingerings: 2 3 2 3, 2 3 2 3, 2 3 3, 3 4 3 4, 3 4 3 4, 3 4. The second staff has: 6 4 6 4, 6 4 6 4, 6 8, 7 6 7 6, 7 6 7 6, 7 6. The third staff has: 6.

Or better at the very outset:

A musical score for two staves, treble and bass clef. The music starts with a sharp sign. The notes are eighth notes. The word "etc." is written at the end of the second staff.

Seventhly, the direct introduction of the Sixth with the diminished Third, *in motu recto*, is forbidden on the accented parts of the bar, and for the latter is to be substituted the Octave or the Unison. Even in the contrary motion the chord of Six-three produces a discord of Six-four, by means of the transposition; the *motus obliquus* is, and will always prove to be: the safest card.

A musical score comparing two versions of a passage. The left version is labeled "bad." and the right version is labeled "or: improved:". Both versions consist of three staves (treble, alto, and bass clefs). The "bad" version has fingerings: Treble (8 6 6, 3 6 6, 6 6), Alto (3 3, 8 4 3, 6 3 4), Bass (no fingerings). The "improved" version has fingerings: Treble (6, 6, 10, 3), Alto (8, 1, 3, 3), Bass (no fingerings).

The interval that is wanting is supplied, when the piece is written in many parts, by the free part which is not to be contrapuntally transposed.

If these rules be strictly and carefully observed, it is possible to transpose (or string the changes of) a double fugue with three subjects in six ways, and one with four subjects in four and twenty ways, without making use of the counterpoint of the Tenth and Twelfth! But in order to be sure of succeeding, and not to make one's reckoning without the host — as the saying is — or count one's chickens before they're hatched; it will be advisable to examine the subjects narrowly, and find out whether the transpositions will not give rise to some forbidden chords: (nice work for a Poet of Sound!) To this end one should try three primary and then three secondary transpositions, according to which the parts appear as follows:

FIRST PRIMARY TRANSPOS : SECONDARY TRANSPOS: OF THE SAME.

| | |
|--------------|--------------|
| Upper part. | Middle part. |
| Middle part. | Upper part. |
| Lower part. | Lower part. |

SECOND PRIMARY TRANSPOS : SECONDARY TRANSPOS: OF THE SAME.

| | |
|--------------|--------------|
| Lower part. | Upper part. |
| Upper part. | Lower part. |
| Middle part. | Middle part. |

THIRD PRIMARY TRANSPOS : SECONDARY TRANSPOS: OF THE SAME.

| | |
|--------------|--------------|
| Middle part. | Lower part. |
| Lower part: | Middle part. |
| Upper part. | Upper part. |

It is easy to see that the ground-part of the primary, transposition is preserved in the secondary, and that consequently the same intervals must be the result.

No. 1. EXAMPLES OF A DOUBLE FUGUE WITH 3 SUBJECTS.

First primary transpos:

Secondary transpos: of the same.

Second primary trans:

Th. C. Th. A. Th. B. Th. C.

Th. A. Th. B. Th. Th. Decima gravis. Decima gravis. Th. A.

Th. A. (Semirestrictio) Th. A. al rovescio. Th. B. Th. A. Th. B. Th. A. al rovescio. Sexta grav. Th. C. Dec. gravis.

3

Th. A.

This system consists of four staves. The top staff is in treble clef with a 3/8 time signature. The second staff is in alto clef with a 3/8 time signature. The third staff is in alto clef with a 3/2 time signature and contains the label 'Th. A.'. The bottom staff is in bass clef with a 3/8 time signature.

Th. A.

Dec. acuta

Th. A.

Sexta acuta.

Th. B.

Th. A.

This system consists of four staves. The top staff is in treble clef with a 3/8 time signature and contains the label 'Th. A.'. The second staff is in alto clef with a 3/8 time signature and contains the label 'Dec. acuta'. The third staff is in alto clef with a 3/8 time signature and contains the label 'Th. B.'. The bottom staff is in bass clef with a 3/8 time signature and contains the label 'Th. A.'.

Decima gravis.

Decima gravis.

tr

This system consists of four staves. The top staff is in treble clef with a 3/8 time signature and contains the label 'tr'. The second staff is in alto clef with a 3/8 time signature. The third staff is in alto clef with a 3/8 time signature and contains the label 'Decima gravis.'. The bottom staff is in bass clef with a 3/8 time signature and contains the label 'Decima gravis.'.

Th. B. Th. C.

Tertia gravis.

Th. C.

Th. A. (Restrictio.)

Th. B.

Th. A.

Th. C.

Th. A.

Th. B.

Th. C. Tertia acuta.

Th. C. Sextu gravis.

This system consists of three staves. The top staff is in 3/8 time and contains sparse notes with rests, labeled *Th. C.*. The middle staff is in 3/8 time and features a dense, rhythmic texture of eighth notes, labeled *Th. B.* and *Th. A.*. The bottom staff is in 3/8 time and contains sparse notes with rests, labeled *Th. A.* and *Th. A.*. The label *Tertia gravis.* is positioned between the middle and bottom staves.

This system consists of three staves. The top staff is in 3/8 time and contains a rhythmic texture of eighth notes. The middle staff is in 3/8 time and contains a rhythmic texture of eighth notes, labeled *Tertia gravis.*. The bottom staff is in 3/8 time and contains a rhythmic texture of eighth notes, labeled *Decima gravis.*

This system consists of three staves. The top staff is in 3/8 time and contains a rhythmic texture of eighth notes, labeled *Decima acuta.*. The middle staff is in 3/8 time and contains a rhythmic texture of eighth notes. The bottom staff is in 3/8 time and contains a rhythmic texture of eighth notes.



Th. C. Th. B.

Th. B.

Th. A.

Th. A. Decima gravis.

This system contains four staves of music. The top staff is labeled 'Th. C.' and 'Th. B.'. The second staff is labeled 'Th. B.'. The third staff is labeled 'Th. A.'. The bottom staff is labeled 'Th. A.' and 'Decima gravis.'. The music is in 3/4 time and G minor.



Th. C. Th. A.

Th. B.

This system contains four staves of music. The top staff is labeled 'Th. C.' and 'Th. A.'. The second staff is labeled 'Th. B.'. The music is in 3/4 time and G minor.



Th. A.

Tertia acuta.

Th. C. Th. B.

Tertia gravis.

This system contains four staves of music. The top staff is labeled 'Th. A.'. The second staff is labeled 'Tertia acuta.'. The third staff is labeled 'Th. C.' and 'Th. B.'. The bottom staff is labeled 'Tertia gravis.'. The music is in 3/4 time and G minor.

This musical system consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with a trill (tr) and a fermata. The second staff is in treble clef with a 3/4 time signature and contains a melodic line with a trill (tr) and a fermata. The third staff is in treble clef with a 3/4 time signature and contains a melodic line with a fermata. The fourth staff is in bass clef with a 3/4 time signature and contains a bass line with a fermata. Annotations include "Th. A." above the second staff, "Th. C." above the third staff, and "Th. A." above the third staff.

No. 2.

This musical system consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with a fermata. The second staff is in treble clef with a 3/4 time signature and contains a melodic line with a fermata. The third staff is in treble clef with a 3/4 time signature and contains a melodic line with a fermata. The fourth staff is in bass clef with a 3/4 time signature and contains a bass line with a fermata. Annotations include "A." above the top staff, "B." above the third staff, and "C." above the fourth staff.

This musical system consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with a fermata. The second staff is in treble clef with a 3/4 time signature and contains a melodic line with a fermata. The third staff is in treble clef with a 3/4 time signature and contains a melodic line with a fermata. The fourth staff is in bass clef with a 3/4 time signature and contains a bass line with a fermata. Annotations include "C." above the top staff, "A₂" above the second staff, and "B." above the fourth staff.

System 1: A four-staff musical score. The top staff is labeled 'B.' and contains a melodic line with slurs. The second staff is labeled 'C.' and contains a more active melodic line. The third staff is labeled 'A.' and contains a simple, sustained melodic line. The bottom staff is a bass line with rests.

System 2: A four-staff musical score. The top staff has rests. The second staff is labeled 'B.' and contains a melodic line. The third staff is labeled 'C.' and contains a melodic line. The bottom staff is labeled 'A.' and contains a melodic line.

System 3: A four-staff musical score. The top staff is labeled 'A.' and contains a melodic line. The second staff is labeled 'C.' and contains a melodic line. The third staff contains a melodic line. The bottom staff is labeled 'B.' and contains a melodic line.

First system of musical notation. It consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'B.'. The second staff is in alto clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures. The third staff is in alto clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'C.'. The bottom staff is in bass clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'A.'. The key signature has one flat (B-flat).

Second system of musical notation. It consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures. The second staff is in alto clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures. The third staff is in alto clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'A.'. The bottom staff is in bass clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'B.'. The key signature has one flat (B-flat).

Third system of musical notation. It consists of four staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures. The second staff is in alto clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'C.'. The third staff is in alto clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'B.'. The bottom staff is in bass clef with a 3/4 time signature and contains a melodic line with a slur over the first two measures, labeled 'A.'. The key signature has one flat (B-flat).

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4, and the key signature has one flat (B-flat). The music begins with a treble clef staff playing a series of eighth notes, while the bass clef staff provides a harmonic accompaniment with quarter and eighth notes.

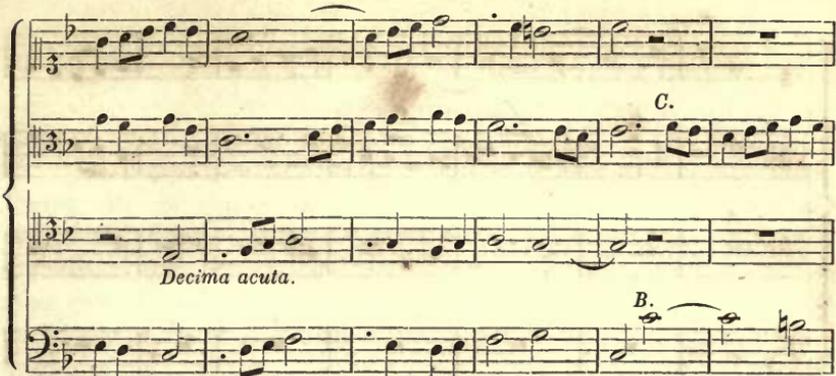
The second system continues the fugue. It features four staves. The top staff is mostly empty, with a label 'B.' above it. The second staff has a label 'C.' above it. The third staff has a label 'A.' above it. The bottom staff continues the bass line. The music shows the entry of different voices, with some notes beamed together.

The third system shows further development of the fugue. It consists of four staves. The top staff has a label 'C.' below it. The music features more complex rhythmic patterns, including sixteenth notes and beamed eighth notes, particularly in the upper staves. The bass line continues to provide a steady accompaniment.

System 1: Four staves of music. The first staff is in treble clef with a 3/8 time signature and a key signature of one flat. The second staff is in alto clef with a 3/8 time signature and a key signature of one flat. The third staff is in alto clef with a 3/8 time signature and a key signature of one flat, featuring a section labeled 'A.'. The fourth staff is in bass clef with a 3/8 time signature and a key signature of one flat, featuring a section labeled 'B.'.

System 2: Four staves of music. The first staff is in treble clef with a 3/8 time signature and a key signature of one flat, featuring a section labeled 'A.'. The second staff is in alto clef with a 3/8 time signature and a key signature of one flat, featuring sections labeled 'B.' and 'C.'. The third staff is in alto clef with a 3/8 time signature and a key signature of one flat, featuring a section labeled 'C.'. The fourth staff is in bass clef with a 3/8 time signature and a key signature of one flat, featuring a section labeled 'B.'.

System 3: Four staves of music. The first staff is in treble clef with a 3/8 time signature and a key signature of one flat, featuring a section labeled 'A.'. The second staff is in alto clef with a 3/8 time signature and a key signature of one flat, featuring a section labeled 'B.'. The third staff is in alto clef with a 3/8 time signature and a key signature of one flat. The fourth staff is in bass clef with a 3/8 time signature and a key signature of one flat.

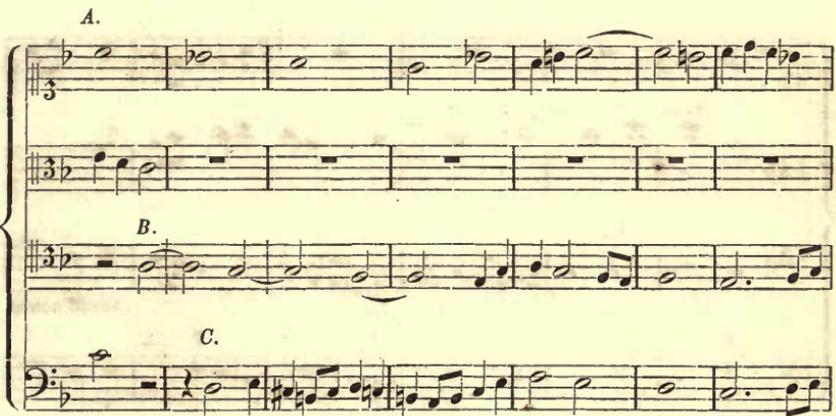


Decima acula.

C.

B.

This system contains four staves of music. The top staff is in treble clef with a 3/4 time signature. The second staff is in treble clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features various rhythmic patterns and rests. Labels 'C.' and 'B.' are placed above the second and fourth staves respectively. The text 'Decima acula.' is written below the third staff.

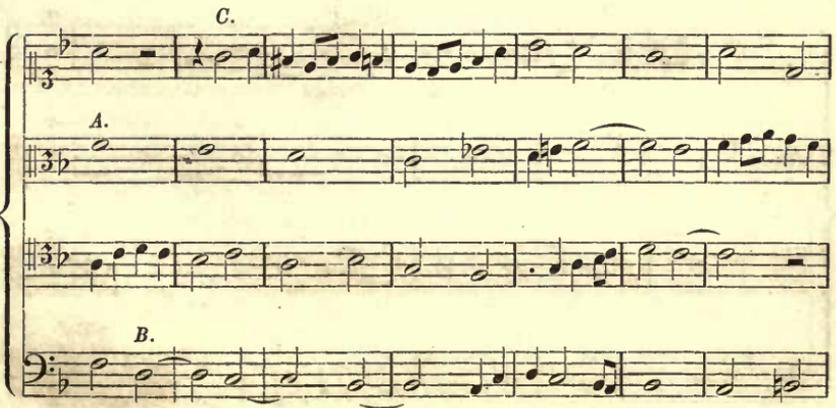


A.

B.

C.

This system contains four staves of music. The top staff is in treble clef with a 3/4 time signature. The second staff is in treble clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features various rhythmic patterns and rests. Labels 'A.', 'B.', and 'C.' are placed above the first, second, and third staves respectively.

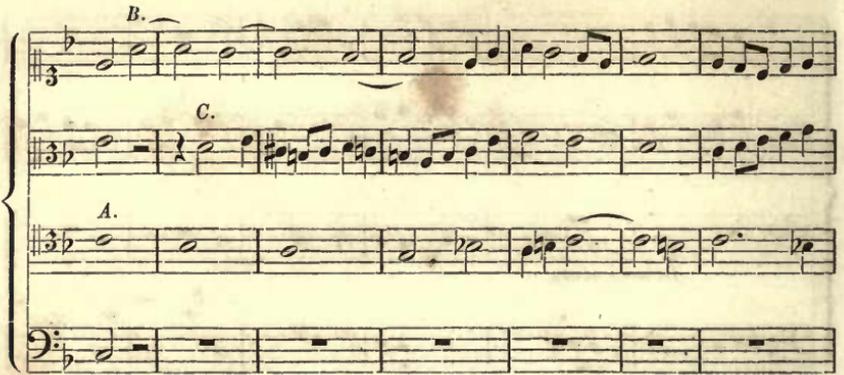


C.

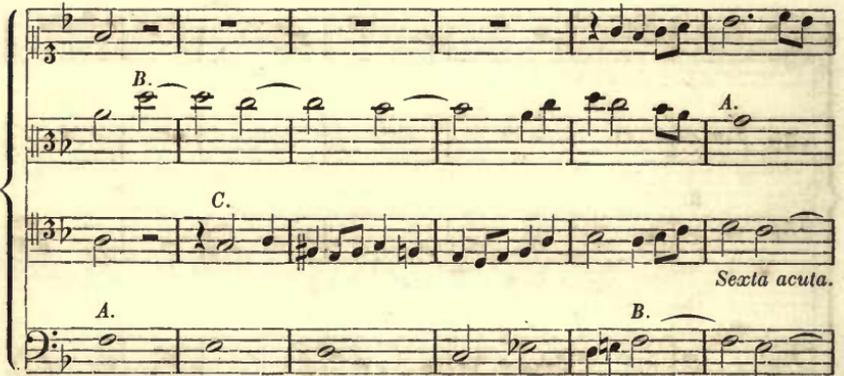
A.

B.

This system contains four staves of music. The top staff is in treble clef with a 3/4 time signature. The second staff is in treble clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features various rhythmic patterns and rests. Labels 'C.', 'A.', and 'B.' are placed above the first, second, and third staves respectively.



First system of musical notation. It consists of four staves. The top staff is labeled 'B.' and contains a melodic line with eighth and sixteenth notes. The second staff is labeled 'C.' and contains a more active melodic line with sixteenth notes. The third staff is labeled 'A.' and contains a melodic line with eighth notes. The bottom staff is a bass line with whole notes.



Second system of musical notation. It consists of four staves. The top staff has a whole rest followed by a melodic line. The second staff is labeled 'B.' and contains a melodic line with eighth notes. The third staff is labeled 'C.' and contains a melodic line with sixteenth notes. The fourth staff is labeled 'A.' and contains a melodic line with eighth notes. The text 'Sexta acuta.' is written below the third staff. The bottom staff is labeled 'B.' and contains a melodic line with eighth notes.



Third system of musical notation. It consists of four staves. The top staff is labeled 'C.' and contains a melodic line with eighth notes. The second staff contains a melodic line with eighth notes. The third staff contains a melodic line with eighth notes. The bottom staff contains a melodic line with eighth notes.

TWELFTH CHAPTER.

Of the Canon.

The strictest possible Imitation is to be used when the Canon is in the Unison, viz: for equal voices, or in the Octave from the first note to the last. The Canon may also be manufactured in the other intervals, i. e. in the Second, Third, Fourth, Fifth, Sixth, Seventh and Ninth; but in some of these cases it will be found necessary to make certain exceptions and variations. Here is the finest opportunity for developing the *conundrums* of art—mathematical calculations, and the like. The following are the different sorts of Canon:

1. The finite, in which the melody closes with a complete cadence.
2. The infinite, which begins over and over again from the first strain, and where the close is made, at pleasure, at any point of division.
3. The augmented.
4. The diminished.
5. The shut canon, where the entrance of the parts is indicated only by signs, and the whole strain is written continuously in one line, without pauses.
6. The open canon, where each part stands above the other, together with all the rests required up to the point where the voices severally enter; i. e. in the form of a partition or score.
7. The retrograding canon.
8. The double, four-part; the triple, six-part; the quadruple, eight-part canon.
9. The *Climax*; *Polymorphus*, (*multiplex*) canon in a circle, or round; the organisation of which is indicated by its name.
10. The arithmetical and enigmatical canons, which, like all other kinds of riddles, are easier to invent than to solve, and seldom*) repay the time and trouble spent upon them. In former times people considered it meritorious to cudgel their brains with such laborious trifles, but the world is really grown a little wiser now!

The Canon in the Unison, for equal voices, is in fact nothing but a regular *a due*, *a tre*, *a quattro*, etc.; in which one part enters after the other, as soon as the preceding one has finished its phrase. The one commonly selected is that which forms the bass-cadence and produces the most complete whole even in two or three parts; e. g.

*) Never.

No. 1. SKETCH OF A FINITE CANON FOR 3 SOPRANO VOICES
IN THE UNISON.

Allegretto.

This is a shut or locked canon, the third part being written after the first.

(Here the second voice takes it up from the commencement.)

(Entrance of the third voice, from the commencement.)

In this kind of alternation, or response, the whole may be repeated as often as the singers like and the listeners will stand it. The parts should

not lie too low nor too high, because each voice has to sing it. To make this an open canon it must be altered as follows :

First system of musical notation, showing three staves in 3/8 time with a key signature of one sharp (F#). The top staff contains the main melodic line, while the middle and bottom staves are mostly rests.

Second system of musical notation, with a text annotation: *(The third part as written in the sketch, because it contains the bass-cadence.)*

Third system of musical notation, featuring a double bar line with repeat dots and a fermata symbol above the staff.

Fourth system of musical notation, featuring a double bar line with repeat dots and a fermata symbol above the staff.

Dal segno, where the parts are united, and after which they keep on alternating.

No. 2. CANON FOR THREE MENS' VOICES.

Andante.

In love's soft arms' tis sweet to rest.

In mo - ther earth' tis sweet to rest.

In an - y place the weary head is fain to rest, the weary

sweet to rest, sweet to rest.

sweet to rest, sweet to rest!

head is fain — — to rest!

NB. The effect is greatly improved by the parts leading of separately and not all together.

S H U T.

In love's soft arms' tis sweet to rest, sweet to rest,

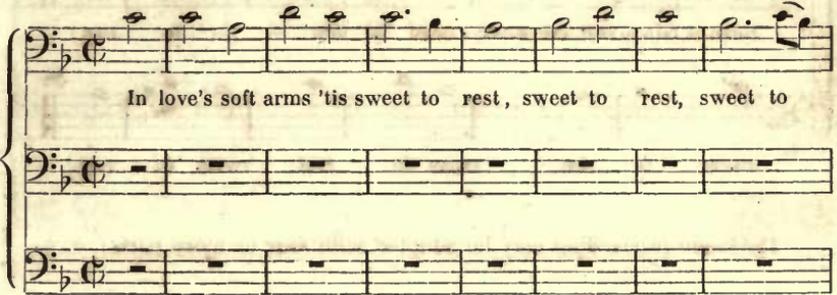
sweet to rest! In an - y place the weary head is fain to

rest, the weary head is fain — — to rest. In mo - ther

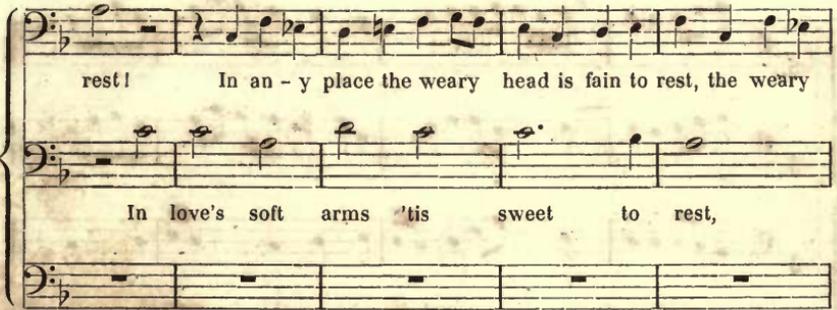


earth 'tis sweet to rest, sweet to rest, sweet to rest!

O P E N.



In love's soft arms 'tis sweet to rest, sweet to rest, sweet to



rest! In an - y place the weary head is fain to rest, the weary



In love's soft arms 'tis sweet do rest, sweet to rest! In an-y place the weary

In love's soft arms 'tis

sweet to rest, sweet to rest, sweet to rest!
 head is fain to rest, the weary head is fain — — to rest!
 sweet to rest, sweet to rest, sweet to rest!

The same proceeding may be adopted with four or more parts; e. g.

No. 3. *Canone a quattro voci.*

Moderato.

SHUT.

O P E N.

The first system consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a melodic line of eighth and sixteenth notes. The second staff is a treble clef with a 3/4 time signature, containing a whole rest followed by a short melodic phrase at the end. The third and fourth staves are treble clefs with 3/4 time signatures, each containing a whole rest.

The second system consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a melodic line of eighth and sixteenth notes. The second staff is a treble clef with a 3/4 time signature, containing a melodic line of eighth and sixteenth notes. The third and fourth staves are treble clefs with 3/4 time signatures, each containing a whole rest.

The third system consists of four staves. The top staff is a treble clef with a 3/4 time signature, containing a melodic line of eighth and sixteenth notes. The second staff is a treble clef with a 3/4 time signature, containing a melodic line of eighth and sixteenth notes. The third staff is a treble clef with a 3/4 time signature, containing a melodic line of eighth and sixteenth notes. The fourth staff is a treble clef with a 3/4 time signature, containing a whole rest.

A musical score for a four-part canon in 3/4 time. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a key with one sharp (F#). The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note E4, followed by quarter notes F4, G4, and A4. The third staff begins with a bass clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note G3, followed by quarter notes F3, E3, and D3. The fourth staff begins with a bass clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note E3, followed by quarter notes D3, C3, and B2. Each staff ends with a double bar line and a repeat sign.

It is more difficult to invent canons in the other intervals, and in doing so it is customary either to place the different clefs proper to the parts at the beginning of the bar, or to indicate their order by figures indicating the distance of the intervals, above or below the note at which the part enters. The following is an example of a four-part canon in the Fifth or Octave below.

No. 4.

A musical score for a four-part canon in 3/4 time, labeled "No. 4". The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a key with one sharp (F#). The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note E4, followed by quarter notes F4, G4, and A4. The third staff begins with a bass clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note G3, followed by quarter notes F3, E3, and D3. The fourth staff begins with a bass clef, a 3/4 time signature, and a key signature of one sharp. The melody starts on a quarter note E3, followed by quarter notes D3, C3, and B2. Each staff ends with a double bar line and a repeat sign.

etc. as long as we will.

This would be, in the first manner, a shut canon by setting it as follows :

which the musician will understand as follows: the Soprano commences; at the 2d bar the Alto comes in, as Fifth below; at the 4th bar the Tenor, in the lower octave of the Soprano; and at last the Bass enters at the 5th

No. 6. CHROMATIC CANON.

The musical score consists of four staves. The first two staves are in treble clef with a 2/4 time signature. The third staff is in alto clef (C-clef on the third line) with a 3/4 time signature. The fourth staff is in bass clef with a 2/4 time signature. The music is a chromatic canon, featuring a single melodic line that is transposed and inverted across the different parts. The notation includes various rhythmic values, rests, and chromatic intervals.

The enigmatic Canon is yet more mystical; it is generally written without ~~sings~~, figures, or letters, and sometimes even without clef! This is a sort of problem to be worked out, or rather guessed at, till a lucky hit discovers the clue, and the correct answers come out in pure harmony. The leading thought must be transposed into all the intervals above and below, by inversion and contrary motion; with a sprinkling of rests and breathing points; retrograding and by the *inversio canerizans*; augmented and diminished; even the obsolete clefs of the Mezzo-Soprano and Baritone (or high Bass) are to be made use of, to untie the Gordian knot, which unfortunately cannot be cut in the easy manner adopted by Alexander of Macedon. — And what is the advantage of all this? much cry and little wool! Perhaps I may some fine day attempt it myself, when I happen to have nothing better to do; — Just now, thank God, I am more sensibly employed, and hope it will be a long while before I waste an hour in such profitless endeavours.

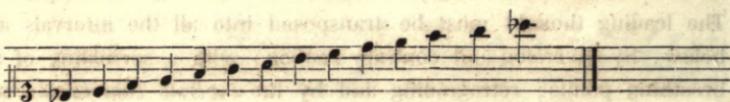
signature

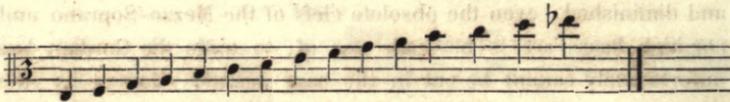
FRAGMENTS.

Hints for vocal composition.

RANGE OF THE VOICES.

High soprano.  **very rare.**
in *Tutti* only to A, or at most B.

Mezzo-soprano: 

Alto: 

The first three tones are scarcely audible in *Tutti*.
in *Tutti* only to G.^{*)}

Tenor: 
The three last tones are falsetto**).

Baritone or high Bass. 

Deep Bass: 

*) A good standing rule, but not without exceptions.
**) Not always.

It is difficult to pronounce words distinctly upon very low or high notes; the voice is most powerful and effective in the middle region.

The Soprano has commonly three different registers in the compass of two octaves. The first contains four chest-tones (*voce di petto*).

from C to F.



In the second, making nine tones,



the voice changes.



The high G is produced in the upper part of the thorax.

The third register above the



consists of head-notes (*voce di testa*) — after which the voice is formed in the cavities of the forehead and nose; in this region it has scarcely any limits. Some female singers can reach the octave to the highest C.

The chest-tones of the Tenor voice extend from C to G,



the higher are head- and falsett-tones.

The art and science of the singer is displayed in the skilful blending of one register with another, so that the change is hardly perceptible.

OF THE RECITATIVE.

This should be declaimed as if it were spoken. It is, in fact, a speech in music, but not in strict time; now slower, now quicker, according as the expression of the words may require. The comma, colon, semicolon, full stop, sign of interrogation or admiration, demands a peculiar kind of division or rest; e. g.



Excepting where the sense demands that no rest should be allotted to the comma.

Colon:

The full stop requires the same expression, when the period is closed, but the same subject yet continues to be spoken of. If an entirely new subject of discourse be started, the phrase indicating a close (or conclusion) is to be adopted: e. g.

In the time of Fux
the close ran thus:

A question is to be expressed in various ways, according to the meaning of the text:

An exclamation or expression of astonishment:

No discord should be resolved until the meaning of the words is fully expressed. — Long notes may be used for tranquil sentiments, short ones for agitation and violent passion.

SPECIMENS OF GOOD RECITATIVE.

He turns his face divine to him, the wretched felon, whose a-go-nies he
pi - ties, com-for-ting his soul.

Short hurried sentences:

De - i! tu me di - fen - di? sog - no? son de - sto?

Harmonies to express sadness and lamentation:

And, similarly, the modulations taken in the contrary direction:

The rise and fall of the voice should be regulated by the increase or decrease of emotion: e. g.

*Apollo,
Amante di
Dafne.*

Mà, o cie - lo! che veg - go

mai? frondo-se di - vengon le tue mani; dal-le membra

spunta-no ver-di rami; in ar-bo-re can-giata tu mie voglie de-

lu-di, o di-spie-ta-ta!

Expression of wonderment and delight:

Caro Unulfo, guida mi a lei, e saprà, che son vi-vo, se in Milan ve-de-

ram-mi qual con-ten-to!

A striking effect is produced by the voice falling along with the harmony; e. g.

Ah, my Em-ma-nu-el! Re-deem-er! low he lies, de-jec-ted,

stringgling with his sorrows, full of an-guish, yet re-sign'd!

Voi, che ispirate i ca-sti affet-ti al-le nostr' alme, voi, che al pu-di-co Ime-

ne-o fo-ste presen-ti, di-fen-de-te la, o nu-mi!

The expression is rendered more forcible by repeating the words; e. g.

He rescued from death the gent-le girl, with love's al-migh-ty

power, by yonder heav'n I swear, with love's al-migh-ty power!

I think, (with some alteration of the words)* the passage might be improved in the following manner:

'twas love's om-ni-potence, by yonder heav'n I swear, 'twas love's om-nipotence!

CONTRASTING EMOTIONS.

Sposo, figlio, me-tà de miei sos-pi-ri! Grimo-al-do cru-del!

con-fes-sar-li- (che so?) chiederli- (o Dio!) che angoscia è questa!

* The same words are retained in the German version (which was not possible in English) and the improvement consists merely in a more correct accentuation of the syllables.

il sa-cri-fi-zio — o pa-dre — la leg-ge — la con-

sor-te — (o leg-ge!) o spo-sa! o sa-cri-fi-zio! oh sor-te!

A full close is made by means of the bass-cadence :

Close of one period, at the same time anticipating the next :

Let thy brother now em-brace thee!

Also by the use of half cadences; e. g.

Thou know'st him not? 'tis well! thy ho-ly will be done!

Con-sol'd he ri - ses up, strengthen'd by gracious whispers of

an - gels thro' the twi-light air, and lo! his foll' wers are with

hea - vy sleep op-press, they lie up - on the grass, and sadly dream of

pe - rils ; — he looks with mer - cy —

Half cadences to express rising emotions :

To express a decrease of passion :

Closes like the following

are sung in this way:

And others, upon different syllables,

in this way:

Phrases to express interrogation :

Major. *Minor.* or. or.

is that Mes-si-ah? is that Mes-si-ah? is that Mes-si-ah?

or or

am I his Friend? am I his Friend? am I for-sa-ken?

or

What form is that, so faint and pe-rish-ing? What form is

or

that, so faint and pe-rish-ing?

The word most important to the sense must be accented the strongest; the accent may fall upon a substantive, verb, pronoun, adjective, or adverb. — Exclamatory questions will be most happily expressed by a skip to reach the principal word in the sentence; as for instance :

Several sorts of exclamations.

*) *Sposa, figlio, ger-ma-na, a-mi-co, oh Dio! tanti be-ni in un-di!*

'Tis on-ly one that fol-lows af-ter Je-sus, but sad and

si-lent-ly he goes.

Sogno? non desta — oh Dei! qual freddo ge-lo ri-cer-can-do mi

và di ve-na in ve-na Oh! Ga-ri-bal-do, in

questo caso estremo che far deg-g'i-o Ven-di-car-ti!

To compose a good recitative it is advisable to declaim the poetry first, without music, as a clever and intelligent actor would do it; and in case of the composer requiring it, I should advise him to ask how the passage ought to be justly accented**).

*) These examples are taken from old Italian operas and German oratorios; the words from the latter I have thought it best to translate. P.

***) No good composer will ever be in doubt upon such a point. P.

Andante for two violins and violoncello. (a *Torso* or *Fragment*.)

The first system of the musical score consists of three staves. The top staff is a violin part in G minor, 3/4 time, featuring a trill on the second measure. The middle staff is a second violin part. The bottom staff is a cello part with a rhythmic accompaniment of eighth notes.

The second system continues the musical piece. The top staff has a melodic line with a trill. The middle staff continues the second violin part. The bottom staff continues the cello part, also featuring a trill.

Allegro for the same instruments.

(Overture by G. F. Handel.)

The first system of the Allegro fragment consists of three staves in common time. The top staff is a violin part with a fast, rhythmic melody. The middle staff is a second violin part with a similar rhythmic pattern. The bottom staff is a cello part with a steady eighth-note accompaniment.

The second system continues the Allegro piece. The top staff continues the violin melody. The middle staff continues the second violin part. The bottom staff continues the cello accompaniment, with some fingerings indicated by numbers 6 and 7.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves and a bass line with several fingerings indicated by numbers 6, 7, 8, 9, and 7.



The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves and a bass line with several fingerings indicated by numbers 9, 6, 6, 6, 9, 3, and 7.



The third system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves and a bass line with several fingerings indicated by numbers 6, 6, 6, 6, 6, 6, and 6.



The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves and a bass line with several fingerings indicated by numbers 6, 6, 6, 7, 7, 6, 6, and 6.



First system of musical notation, featuring three staves (treble, alto, and bass clefs) with various rhythmic patterns and fingerings (3, 6, 6, 6, 6).



Second system of musical notation, featuring three staves (treble, alto, and bass clefs) with various rhythmic patterns and fingerings (7, 7, 7, 7, 6, 6).



Third system of musical notation, featuring three staves (treble, alto, and bass clefs) with various rhythmic patterns and fingerings (9, 7, 6, 6, 6).



Fourth system of musical notation, featuring three staves (treble, alto, and bass clefs) with various rhythmic patterns and fingerings (6, 7, 7, 7, 6, 7, 7, 7, 7). The piece concludes with the instruction *Tasto solo.*

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The top staff begins with a trill (tr) over a note, followed by a series of sixteenth-note patterns. The middle staff has a forte (f) dynamic marking. The bottom staff features a bass line with a forte (f) dynamic marking and includes fingerings 2, 6, 6, and 6.

The second system of musical notation consists of three staves. The top staff continues the melodic line with sixteenth-note patterns. The middle staff continues the accompaniment with sixteenth-note patterns. The bottom staff continues the bass line with fingerings 4, 3, 6, 4, and 3.

The third system of musical notation consists of three staves. The top staff ends with a trill (tr) and a fermata. The middle staff has a fermata over a note. The bottom staff has a fermata over a note and includes fingerings 6, 4, 3, and a sharp sign (#).

APPENDIX.

APPENDIX

BIOGRAPHICAL NOTICES.

(Translated from the German of I. v. SEYFRIED.)

LUDWIG VAN BEETHOVEN was born the 17. of December 1770 at Bonn, where his father was a tenor-singer in the Electoral chapel.*) The boy displayed at a very early age a strong passion for music, so much so that his observant father thought it right to teach him the elements of the art at the commencement of his fifth year; but finding, in a short time, that his own knowledge was not sufficient for a genius whose progress was unusually rapid, BEETHOVEN'S father resigned the office of tuition to the Court-organist HERR VAN DER EDEN, who was considered at that time the most accomplished pianist in Bonn. After this master's death LUDWIG became the pupil of NEEFE (the successor of VAN DER EDEN) who was remunerated for his trouble by the Archduke MAXIMILIAN of AUSTRIA, the then Elector of Cologne. This wise preceptor made his zealous pupil, who already shewed a preference for the loftier styles of composition, acquainted with the works of I. SEBASTIAN BACH, which continued throughout BEETHOVEN'S life to be his especial favourites, as also those of the immortal HANDEL**). Whilst the gifted boy, at the age of eleven years, now played the „well-tempered harpsichord“ with astonishing execution and taste, he made his first attempts at original composition, and produced variations on the theme of a march, three Solo-Sonatas, and several songs, which were published at Speyer and Mannheim. The peculiar field for the display of his genius was, however, that of improvisation on the pianoforte, and his power of working out a given subject (of which GERBER speaks in his Lexicon of musicians) greatly astonished the learned composer JUNKER, before whom BEETHOVEN once played. BEETHOVEN being now, tho'

*) LUDWIG VAN BEETHOVEN used to name the 16. of December 1772 as his birthday, but this appears to have been an error.

**) BEETHOVEN spoke, however, much more reverentially of HANDEL than of BACH.

quite a youth, capable of handling the organ with considerable skill, he was appointed (by the Archduke) successor to NEEFE, and received the title of Court-organist, together with the permission to make a prolonged stay at Vienna, free of all expense, in order to profit by the instructions of the celebrated JOSEPH HAYDN. This great master being, however, invited to conduct the performance of his own works in England, he entrusted BEETHOVEN to the care of the learned theorist ALBRECHTSBERGER, then director of the music at the Cathedral of Vienna, and by him BEETHOVEN was first initiated into the mysteries of counterpoint*).

The earnest attention which BEETHOVEN paid to his master's instructions is incontrovertibly proved by the Studies here given to the world; and the editor cannot but remind his readers that this volume contains only the tenth part of the Manuscript which was found among BEETHOVEN'S posthumous papers; there being often as many as 50 or 60 examples appended to each theoretical subject, the publication of which would have been superfluous.

It is scarcely necessary to observe that BEETHOVEN'S original cast of mind made him reject or ridicule many of the rules and wise saws of the old school; and his sarcastic marginal notes, which are well worthy of perusal, are quite in character with the habit he always retained of clothing his most secret thoughts in words.

BEETHOVEN had acquired no small reputation as a composer, and was regarded in Vienna as a pianist of the highest order, when the famous, although now forgotten, WOELFL appeared (at the close of the last century) and became BEETHOVEN'S rival; indeed the party-feeling in this case attained almost as great a height as in the case of GLUCK and PICCINI at Paris**). The amiable prince LICHNOWSKY was the most distinguished of BEETHOVEN'S adherents, and the accomplished Baron RAYMUND VON WETZLAR the most zealous

*) BEETHOVEN made a short stay at Vienna, in the year 1790, whither he had gone for the sake of hearing MOZART, to whom he had letters of introduction. BEETHOVEN improvised before MOZART, who listened with some indifference, believing it to be a piece learned by heart. BEETHOVEN then demanded, with his characteristic ambition, a given theme to work out; MOZART, with a sceptical smile, gave him at once a chromatic motivo for a fugue, in which, *al rovescio*, the countersubject for a double fugue lay concealed. BEETHOVEN was not intimidated, and worked out the subject, the secret intention of which he immediately perceived, at great length and with such remarkable originality and power that MOZART'S attention was rivetted, and his wonder so excited that he stepped softly into the adjoining room where some friends were assembled, and whispered to them with sparkling eyes: „Don't lose sight of this young man, he will one day tell you some things that will surprize you!“

***) Or of HANDEL and BUONONCINI in London.

patron of WOELFL: the latter possessed a delightful villa, near the royal palace of Schönbrunn, where he entertained all the native and foreign musical artists of merit with a truly english*) hospitality. The rival pianists used to meet here and enchant the company with their skill and talent, WOELFL being by no means unable to cope with BEETHOVEN as an executant and improvisator: these two artistical gladiators wrestled with each other, though without animosity, and let their imagination run wild in all manner of capriccios and vagaries of fancy, sometimes playing duets, sometimes working out themes which they had mutually proposed, and that so finely that if they could have been written down they might have belonged to those works „which posterity does not willingly let die.“ As far as mechanical dexterity went it would have been scarcely possible to decide which ought to bear away the palm; nature had given WOELFL the advantage of a large hand, with which he played tenths with perfect ease, and which enabled him to make sport of the most difficult chromatic passages. BEETHOVEN'S improvisation already gave tokens of that dark and mysterious colouring which afterwards so strongly characterised his works; he was lost in the realm of thought, and forgot time and place when at the instrument; he ruled over a kingdom of his own, and compelled the spirits to obey him. Sometimes he would strike the keys with such force as to break a string or two, fancying he had an orchestra under his fingers; then he would sink back, and fall into a fit of melancholy. Every shade of feeling was expressed by him with equal mastery, but he inclined more to pensive than to joyous strains, and his playing was less easily understood and appreciated than that of WOELFL, who was bred in the school of MOZART — ever clear, equable, and flowing, without flatness or poverty of invention, Art was to him only the means to a certain end, not used for the display of pedantic learning but for the delighting of his audience, who could always follow his well-arranged and perspicuous ideas. Those who have heard HUMMEL play will understand this. The unprejudiced listener found a peculiar pleasure in quietly observing the two noble friends of the musicians, who rivalled each other in the attentions and delicate courtesies which they lavished upon their favourites**), and in witnessing the full measure of praise and intelligent appreciation of their efforts which both artists were sure to obtain.

There was no envy or jealousy between them, nor did they care much for the panegyrics of their patrons, because they respected each other's

*) Literally translated.

**) Ye english Lords and Ladies, who patronize musical artists, and think yourselves wonderfully condescending if you give them a place at the second table, — read this, and profit by the example.

powers, and gauged them more accurately than others could; and both held the generous belief (which, alas, is not universal among musicians!) that the world is wide enough for all who run the fiery race of artistic competition, with the temple of Fame for the goal.

Meanwhile the German empire was disturbed by war, and the death of BEETHOVEN's exalted patron, the Elector, had destroyed his hopes of obtaining a higher appointment in his native city; but as he had hitherto been well remunerated both as pianist and composer, he chose Vienna for his permanent residence, the more so on account of his two younger brothers who had followed him thither; and who assisted him in the management of his household affairs; of which BEETHOVEN was totally incapable.

At this period he began to compose Quartetts, and succeeded even in his earliest attempts: he was fond of this style of music, and it was natural for him to give his mind to it, seeing that HAYDN, whose genius may be said to have created it, and MOZART, whose comprehensive imagination had enlarged its boundaries and given it new dignity, were his contemporaries, and both resident at Vienna. BEETHOVEN carried the Quartett still farther; he deepened and widened it, and bore it aloft to a height which has not hitherto been reached by any other composer.

He enjoyed peculiar advantages in his friendship with the masterly executants SCHUPPANZIGH, WEISS, and LINKE, members of Prince RASUMOWSKY's private band. To these skilful players BEETHOVEN used to shew his Quartett-compositions as soon as completed, and fully explain to them his ideas regarding the lights and shades of expression which he desired in the performance; by this means the Quartetts were rendered with an insight into their spirit, a unity of purpose, and a truth of feeling which made it a common saying at Vienna, „if you wish to hear BEETHOVEN's chamber-music for stringed-instruments really performed, and desire to comprehend it and know its beauties, you must hear it played by those artists.“ This was the opinion of competent judges, and every one says still, „alas, so it was!“ For these masters of the craft are now no more.

The instructive intercourse which BEETHOVEN had with SALIERI having opened to him many of the secrets of dramatic Composition, he no longer refused to comply with the frequent requests that were made to him to write an Opera. Herr SONNLEITHNER undertook the libretto, which he arranged after the french drama „L'amour conjugal,“ and entitled Leonore or Fidelio. BEETHOVEN promised to compose the music for the operatic company of the theatre „an der Wien,“ in which apartments were assigned to him gratis and where he now set to work in earnest, and with much gusto.

At this time commenced BEETHOVEN's acquaintance with the editor of

these papers, which afterwards ripened into a warm friendship. We lived under the same roof, dined together, and although I had long acknowledged the lofty claims of this great Poet of Sound, and seen in him a star of the first magnitude, his childlike disposition, purity of mind, and profound goodness of heart were to me a continual source of fresh enjoyment. All the works that his unwearied genius produced in the short space of two years — the wonderful „Leonore,“ the Oratorio „Christ upon the mount of olives,“ the Violin-concerto, the Sinfonia eroica and pastorale, also that in *C-minor*, the Pianoforte-concertos in *G*, *E♭*, and *C-minor* — all of which he composed for performance at concerts for his own benefit, and which were played by the excellent orchestra which I then conducted, — all these immortal works I was fortunate enough to be the first to hear and admire. The „Fidelio,“ now so widely celebrated, was first produced under very unfavourable auspices. Not only were the parts entrusted to vocalists who were unequal to the task, but the gradual approach of the war to Vienna had already distracted the attention of the public. For the performance in the theatre at Prague BEETHOVEN wrote a new and less difficult Overture, which is now published in Score and orchestral parts by M. HASLINGER. In course of the following year the Opera of Fidelio was chosen by the regisseurs of the Carinthian-gate theatre for their benefit; the work was then re-cast in its present form and reduced to two acts, whereto was superadded the fine overture in *E-major*: — which, however, was not completely copied out the first evening, and was therefore not played; the Overture to the „Ruins of Athens,“ in *G-major*, being substituted for it. BEETHOVEN also composed, for this representation, the march in *B♭*, the Song of Rocco, and the Finale of the first act, which did not previously exist; an extremely melodious Terzetto in *E♭*, and a charming Duettino for Soprano voices with Violin and Violoncello obbligati (in *C-major*, $\frac{2}{8}$ time) were rejected by him, and are unfortunately not to be found in the original Score.

In the year 1809 BEETHOVEN determined to accept the office of operatic conductor at the Court-theatre in Cassel, which was then offered to him; preferring the prospect of a sure provision for life to the precarious chances of remuneration for his works, which was all he could reckon upon at Vienna. In order to prevent his departure, and recompense him for giving up this appointment, the Archduke RUDOLPH (afterwards Cardinal-Archbishop of Olmütz) and the Princes LOKOWITZ and KINSKY, made BEETHOVEN the generous offer of an annual pension of 150 £*), the document in which the joint offer

*) This sum, viewed in proportion to the cheapness of Vienna at that time, was equivalent to 500 £ in England.

was made to him being couched in the most respectful and flattering terms. This sum was secured to him until he should either receive an appointment of equal value (that of Cassel being of inferior value) or, should this not occur, until his death; the only condition annexed being that of his continuing to reside in the Austrian dominions.

BEETHOVEN, touched by these proofs of appreciation and regard, resolved to remain at Vienna — fast-bound with the flowery fetters of gratitude. He remained, to the great joy of his friends and admirers, and laboured unceasingly to build up the temple of his own immortality, until the angel of death carried him away to the unknown land of purest harmonies, and left us, who loved him so well, his honoured ashes; — they rest in our peaceful churchyard at WAEHRING, whither no one makes a pilgrimage without bedewing with his tears the sod under which the great magician sleeps. Who can regard that sacred spot without feelings which make him return home a better and a wiser man? But who, alas, can see it without lamenting our heavy loss! —

Many were the marks of high consideration which BEETHOVEN now received; a medal was struck in honour of him at Paris, a fine grand-piano-forte, together with the splendid edition of HANDEL'S complete works, then so rare, were presented to him by friends in London; the latter valuable gift was sent by Herr STUMPF, and was a source of the greatest enjoyment to BEETHOVEN during the last few years of his life.

He was also presented with the freedom of the city of Vienna, and made honorary member of the royal Swedish Academy of Music, as also of the Society of Musicians at Vienna, etc. etc. But all these honours could not compensate for the misfortune that now fell upon him, viz: the loss of his hearing, so painful a loss for the musician. The disease of the ear which caused his deafness developed itself, indeed, very gradually, but refused, from the very first, to yield to any means adopted against it, and at length ended in a total deprivation of hearing, which rendered oral communication with him impossible.

The unavoidable consequence of this was that BEETHOVEN withdrew from society, and sought refuge in solitude; he became shy and suspicious, his natural tendency to melancholy increased to hypochondria, and his temper grew irritable and uncertain. His only pleasures lay in reading, composing, and taking walks into the country, of which latter recreation he was remarkably fond. A small circle of faithful friends formed his only society. By degrees he began to suffer from other physical evils, which compelled the once so robust and healthy man to seek medical aid. Dr. WAWRUCH, an eminent clinical Professor, left nothing untried which could alleviate the suffer-

ings of his honoured patient; but there was no hope of a permanent cure, for symptoms of dropsy on the chest soon declared themselves, and this disorder advanced with rapid strides — he underwent repeated operations, but each time with diminished effect, while his strength was alarmingly reduced.

He died at 6 p. m. on the 26. of March 1827.

In his last will he made his nephew CARL VAN BEETHOVEN his only heir, a young man to whom he was much attached, and whom he had adopted as his son — but whose conduct did not repay the affection lavished upon him. BEETHOVEN was not at all fond of giving instruction, and acknowledged none as his pupils except his nephew, the Archduke RUDOLPH, and the talented FERDINAND RIES.

BEETHOVEN was by no means in narrow circumstances, having left behind him the sum of 9000 Florins *) (Austrian c.) which, as before mentioned, was inherited by his nephew. His compositions, especially during the later years of his life, were well remunerated, and he received very considerable sums for the copyright of his Symphonies, Quartetts, etc. from the publishers STEINER and Comp., Messieurs SCHOTT in Mayence, SCHLESINGER, and others. Moreover, he sent copies of his second Mass (before publication) to several of the European potentates, and received from them, in the aggregate, between 600 and 700 ducats for the same.

How highly BEETHOVEN was esteemed and honoured **) at Vienna is well known; Prague, Berlin, and Breslau, as well as other large cities of Germany, paid him the highest honours after his death, and it may truly be said that the whole of the civilized world mourned his decease. Solemn Masses (MOZART'S and CHERUBINI'S Requiem) were performed in the churches of St. Augustin and St. Carlo at Vienna on the day of his funeral, and a grand concert was soon afterwards given in his memory, at which none but BEETHOVEN'S compositions were performed; the receipts were devoted to the erection of his monument in the churchyard of WAERING.

The article, which is here reprinted, concerning BEETHOVEN'S funeral obsequies, is well authenticated, and was written by an eye-witness.

BEETHOVEN was unmarried, and singularly enough, is believed never to have been in love ***). The chief characteristics of his personal appearance are correctly given in most of his portraits †) — he was rather below

*) About 890 £, without including the 400 £ presented to him by the Philharmonic Society in London, and which were found untouched after his death.

**) Longo post tempore !

***) This is an error.

†) The portrait by KRIEHLER of Vienna, forming the frontispiece to this volume, is considered the most faithful (because not idealized) likeness extant. P.

the middle height, strongly built, and enjoyed robust health, in spite of his peculiar habits, until within a few years of his death.

TRAITS OF CHARACTER AND ANECDOTES.

(From the German of Seyfried, with additions, derived from private sources, by the Translator.)

BEETHOVEN always spent the summer months in the country, where he was accustomed to write in the open air with the greatest comfort and the richest results. He once took a lodging in the romantic village of Mödling, that he might enjoy, to his heart's content, the Switzerland of Lower Austria, the lovely Briel. A luggage-waggon with four horses was freighted, with a very small proportion of furniture certainly, but on the other hand with an immense mass of musical matters. The towering machine was put slowly in motion, and the proprietor of its treasures marched before it *per pedes Apostolorum* in the most perfect contentment of mind. Scarcely was he out of the city — between green cornfields undulated by the zephyr's breath, with the song of the lark thrilling above him, as it greeted in extasy the advance of spring — than his creative spirit awoke. Ideas jostled each other, were selected, arranged, noted down with the pencil — and the journey and its object were clean forgotten. The gods only know where the Composer had wandered in the long interim; but at length about twilight he arrived at his chosen Tusculum, perspiring at every pore, covered with dust, hungry, thirsty, and dead-tired. Heaven help us! what a spectacle awaited him! The waggoner had accomplished his snail's progress without adventure; for his employer, however, who had already paid him, he waited two hours in vain. Totally unacquainted with the Composer's eccentricities, and having settled that the horses must sleep in their own stable — he made short work of it, shot down his entire freight into the market place, and returned home without farther delay. BEETHOVEN was at first very angry, then he burst into a fit of laughter, and at length having hired half a dozen of the gaping boys in the street, he had enough to do, before the hour of midnight was called by the watch, and fortunately favored by Luna's beams, to collect the scattered elements of his property and deposit them under a safe shelter.

When the Composer brought out his Fantasia for the first time with an Orchestra and Chorus, he directed, at the usual hasty rehearsal, that the second variation should be played through. In the evening, however, completely

absorbed in his own creations, he forgot the order he had given, and repeated the first part, while the Orchestra accompanied the last, a combination which did not by any means produce a good effect. At last, when it was a little too late, the Composer began to smell a rat, suddenly stopped, looked up in amazement at his bewildered band, and said dryly „Over again;“ the Leader, ANTON WRANITZKY, unwillingly asked „with the repeat?“ „Yes“ was echoed back, and this time things reached a happy conclusion. That he had to a certain degree affronted these excellent musicians, by this irregular proceeding, he would not at first allow; he contended that it was a duty to repair any previous error, and that the public had a right to expect a perfect performance for their money. Nevertheless he readily begged pardon of his Orchestra for the unintentional offence, and was generous enough himself to spread the story abroad, and to lay all the blame upon his own abstraction.

The more his want of hearing, and (in his latter years) his increasing derangement of bodily health, got the upper hand, the oftener did every fresh symptom bring with it the martyrdom of hypochondriasis. Then would he begin to complain of the deception and treachery of the world, of its wickedness, falsehood, and suspicion; he would exclaim that there were no longer any intelligent beings to be met with, and in short he saw everything in the darkest possible hue, and at length he even distrusted his long-tried and faithful housekeeper. Suddenly he took the resolution of becoming independent, and this strange idea, like all others, was no sooner formed than it was carried into execution. He went himself to market, chose, bargained and bought, and set himself to work to prepare, with his own hands, his own eatables. Thus he went on for some time, and as the few friends whom he would still endure in his neighbourhood made strong remonstrances with him on the subject, he became very indignant, and invited them to dine the next day in order that they might see the proofs of his proficiency in the noble art of Cookery. The guests did not fail, in expectation of what would happen, to arrive punctually at the time appointed. They found their host in a dressing-gown, his head covered with a stately night-cap, his waist girdled with a cook's blue apron, and fully occupied at the stove.

After an hour and a half's trial of patience, during which the imperious demands of hunger could with difficulty be kept down by lively chit-chat, dinner was at length served. The soup reminded one of the refuse which is charitably dispensed as such — at hotels; the beef was scarcely warmed through, and fit only for the digestion of an ostrich; the vegetables

swam in a reservoir of lukewarm water and grease, and the roast meat was burnt to a cinder. Nevertheless, the master of the feast failed not heartily to recommence the attack upon every dish, and endeavoured to animate his reluctant visitors, both by his own example, and by the most extravagant praises of the delicacies set before them. These, however, after having contrived to swallow some few morsels, declared themselves satisfied, and made their dinner chiefly of dry bread, fresh milk, sweetmeats, and the unadulterated juice of the grape. Happily the Composer, soon after this memorable repast, grew tired of his adventures in the kitchen. He voluntarily resigned the sceptre; the housekeeper was reinstated and her master returned to his desk, which he did not again venture to desert, for the sake of giving himself an indigestion by his own culinary preparations.

As a Conductor BEETHOVEN could by no means be considered as a model. Woe to the Orchestra which did not exert all its attention to prevent being led astray by his baton, for he had no feeling but for the poetry of his composition, and was incessantly in motion, through the numerous gesticulations by which he was accustomed to betray its effect upon him. Thus he frequently gave the down beat in any forcible passage, although it occurred on the false accent of the bar. He was accustomed to mark the whole progress of a diminuendo passage, indicating the most gradual decrease possible, and literally almost slipping down under his desk when the *pianissimo* was reached. So, when the sound was required to increase, he himself rose up as from below, and with the commencement of the *Tutti*, he raised himself on tiptoe almost to a giant height, and with both his arms spread out he appeared as if about to take his flight into the clouds; every nerve and muscle seemed in action, and the whole man resembled a *perpetuum mobile*. As his deafness increased, however, most woeful discords frequently occurred, the Conductor beating in one time and the band accompanying in another. Piano passages were most easily conveyed to him, of the Fortes he heard absolutely nothing; all was confusion. In such cases, he could only be guided by his eye; he watched the bowing of the stringed instruments, guessed at the musical phrase which was being executed and soon set himself right. But he did not possess the mechanical gift of conducting, which indeed is seldom to be met with in any composer of real genius and fiery imagination.

Before BEETHOVEN began to be troubled by his organic defect, he was constantly present at the performance of Operas, particularly those which took place in the beautiful Theatre on the Wien, which he preferred visiting because it was so conveniently near to his own dwelling. Thither was he more especially attracted by the compositions of CHERUBINI and MEHUL, which were then just beginning to kindle the enthusiasm of the Viennese, and upon such occasions he planted himself against the back of the Orchestra, and remained as mute as a statue, till the last note had been played. This silence, however, was the only sign by which he showed that the composition interested him; when on the contrary, it did not please him, he turned to the right about, the first time the act-scene dropped, and fled. Above all things was it difficult, nay, next to impossible, to draw from him any sign either of applause or disapproval; he was generally silent, and, to all appearance, cold and reserved in his opinions about his compeers in art; his spirit alone was restlessly at work; its fleshly tenement seemed like soulless marble. It is a curious fact that he would sometimes listen to unmistakeably bad music with real exultation, which he proclaimed by the most noisy bursts of laughter. It was only a pity, that those commonly around him seldom knew how to account for such peculiar explosions, and were not aware that he was accustomed to laugh openly at his own secret thoughts and witticisms, without giving any farther explanation of them.

Our Composer by no means belonged to that class of vain musicians, who think no orchestra in the world can be deserving of thanks. Sometimes indeed he was too indulgent in not requiring faulty passages at rehearsal to be repeated; „It will go right next time“ he would say. With regard to expression, he was strict in enforcing the most delicate nuances, the most nicely-proportioned distribution of light and shade, as well as an effective *tempo rubato*, and discussed these points without restraint or want of temper with any body. When however he perceived the musicians entered into his ideas, and went together with increasing unanimity, wrought upon by the magic of his artistic creations, his countenance lighted up in a moment, every feature was animated by satisfaction, a happy smile played about his mouth, and a thundering *bravi tutti* rewarded the excited artists; it was the finest moment of triumphant self-consciousness, before which the shout of applause from a large and eager audience faded into insignificance. At a trial *à prima vista* it was often necessary, in spite of the presence of the Conductor, to stop, and thus cut short the thread of the whole composition;

even this he would bear very patiently. But when, particularly in the *scherzos* to his symphonies, they lighted in confusion upon a sudden and unexpected change of time, BEETHOVEN would break out into a chuckling laugh and assure them that „he should have expected nothing less, and that he had been all along prepared for it;“ and he showed childish joy at the feat, as he expressed it, of „having thrown such stalwart knights out of the saddle.“

While BEETHOVEN was writing his *Fidelio*, he lived, as has already been mentioned in the biographical notices, in the buildings connected with the theatre on the Wien, and gave there several concerts, for the production of his new compositions, as well as for the performance of his earlier works, which even then had attained to celebrity. Upon the production of his Pianoforte Concertos in *C-minor*, *G* and *E flat*, he invited the Editor of this work, in the most friendly manner, to turn over for him, and thoroughly enjoyed his bewilderment when he found he could make out little or nothing from the Score, covered as it was with interpolations and marks of all descriptions. He had in fact merely noted down the *Ritornellos* and the first notes of the solo passages, as memoranda for himself, and in characters which nobody else could comprehend, and had left many bars half filled-up, others quite blank, to be finished at a more convenient opportunity. Such being the state of things, we came to the agreement that I should, before he reached the bottom of each page, be warned to turn over. During the performance however, the Composer, then still cheerful, and alive to the enjoyment of any harmless joke and innocent roguery, could not deny himself the pleasure of putting me into a fidget and delaying the promised signal as long as possible, generally till the very last moment. This made me so nervous that I should have deserted my post in disgust, had not the beauty of the music atoned for the Composer's ill-timed pleasantry.

Amongst his favorite dishes was a soup prepared like a panada, upon which he was accustomed to regale himself every thursday; for this purpose he required that ten fresh eggs should be brought to him on a plate, which, before they were broken, he held up to the light and marked one by one, in order to ascertain their goodness. If it was decreed by Fate that he should perceive, in one or two of them, the tell-tale effluvium, a scene immediately ensued. A voice of thunder cited the hostess to appear, who in the meantime, well knowing what the summons portended, gave only half an ear, behind the door, to the storm brewing within; if she ventured to shew herself,

woe betide her! for a volley of rotten eggs was sure to meet her on the threshold; — and neither soft nor sweet were the epithets that followed!

Without a little note book, wherein to jot down his ideas upon the instant, he never appeared in the street. If by chance this was referred to in conversation, he used to parody Joan of Arc's*) words „*nicht ohne meine Fahne darf ich kommen*“ and with a tenacity quite surprizing did he adhere to this self-imposed law, though in all other respects his household presented an admirable scene of confusion. Books and Music were strewn about in all directions — here the remains of a cold breakfast — there sealed or half-empty bottles — yonder upon the desk the rough sketch of a new quartett, and near it the last new poem or romance. On the piano might be seen the half-finished Score of a symphony as yet in embryo — on the table a proof sheet waiting for correction — private and business letters covering the floor — between the windows a respectable stracchino cheese, *ad latus* the fragments of a Verona sausage; yet in spite of this medley, our Composer had the habit, (in manifest contradiction to the fact,) of boasting, at every opportunity, of his accuracy and love of order, with all the eloquence of a Cicero. It was only when something that was wanted had to be hunted for, hours, days, and even weeks, and it remained in obstinate seclusion, that he assumed another tone, and the innocent suffered for the faults of another. „Yes yes“ he would say complainingly „that is the misfortune! nothing can remain in the place where I put it — all my things are disturbed, and tricks are everlastingly played upon me, a deaf man!“ The servants however well knew the goodtempered grumbler; they let him scold to his heart's content, and after a few minutes of ill-humour all was forgotten, until a similar negligence produced a similar scene.

He frequently made himself merry at the expence of his illegible handwriting, and said as an excuse, „Life is too short to allow one to paint letters and notes**). „*Schönere Noten brächten mich schwerlich aus den Nöthen.*“

The whole of the morning, viz. from daybreak till the hour of dinner, was

*) I dare not come without my Banner — Schiller's Joan of Arc.

***) „Fine notes would scarcely keep me from necessity.“ As it will be seen, the point of this sentence consists in the play upon the two words *Noten* and *Nöthen*, and therefore the translation cannot convey it. Unless I may be allowed to substitute an English witticism conveying the same sense, Musical notes are not Bank notes.

employed in mechanical work or transcribing; the rest of the day was devoted to reflection, and the arrangement of his ideas. Scarcely had he swallowed the last mouthful of his meal, than off he started (unless he felt at the moment some fresh inspiration) — to take his accustomed walk; i. e. he ran as if by compulsion, in double quick time, twice round the city. He was once seen, just outside the gates, standing quite alone, with his hat off, contemplating the heavens. The moon shone brightly upon his face, on which an expression of sadness was discernible; this soon changed to one of haughty self-reliance, and he was heard to say „let them write what stuff they please about me, and call me all the hard names they will — they can no more extinguish the light of my genius than I can darken that moon.“

BEETHOVEN seldom allowed himself, even among his intimate friends, to let fall an opinion upon his compeers in art. What he thought of the un-dermentioned masters, shall be communicated in his own concise words.

„CHERUBINI is to me the most worthy of attention among all living Operatic Composers. Also with his conception of the Requiem I entirely agree, and should I myself write one, I shall take many hints from him.“

„C. M. von WEBER began too late to learn; in him art could not develop itself naturally, and his visible and only aim was to be regarded as a genius*).

„MOZART's greatest work is the Zauberflöte, for in that did he first show himself a German Composer. — Don Juan has the complete Italian cut, and, moreover, the divine Art ought never to have been lowered to the folly of so scandalous a subject.“

„HANDEL is the unequalled master of all masters! Go home and learn how, with such small means, such great effects were produced.“

When during his last illness he underwent the operation of tapping, he exclaimed „Better water from the body, than water from the pen.“

He received from a Musical Society the flattering request to compose a Cantata for them, for which the payment was accompanied with the title of Honorary Member. BEETHOVEN accepted it, but allowed a very long time to elapse without their hearing anything further from him. At last there reached him, couched in the most delicate possible terms, a written reminder of the

*) Very probably — inasmuch as he was a genius!

duty he had undertaken, signed, in consequence of the absence of the President, by deputy. The laconic reply ran as follows:

„I have not forgotten; such things are not to be hurried; I will keep my word.

Signed by myself. *BEETHOVEN manu propria.*“

Alas! he could not keep his word!

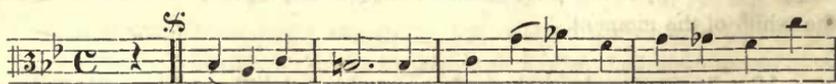
If he did not happen to feel inclined for it himself, pressing and repeated entreaties were requisite to bring him to the pianoforte. Before he began to play he would then strike the keys with the palm of his hand, run over them with one finger and play several little tricks, laughing heartily at them all the time. During a summer visit to the country seat of a nobleman, he was so teased to let himself be heard by some foreign guests, that he became at last quite angry, and obstinately refused what he considered as a service exacted from him. A threat, certainly not in earnest, of imprisonment to the house, had the effect of making *BEETHOVEN* escape in the night to a town at some miles distance, and from thence he posted, as on the wings of the wind, back to Vienna. As a satisfaction for the insult, his unlucky patron's bust was offered up a sacrifice. The irritated Composer threw it out of the window!

As *JOSEPH HAYDN*'s illness increased, *BEETHOVEN* visited him less and less, principally from a sort of apprehension, because he was aware that he had struck out a path for himself which *HAYDN* did not approve of. Nevertheless the amiable old Mentor frequently enquired after his *Telemachus*, in these terms „Well, how goes on our Great Mogul?“

BEETHOVEN was possessed with a singular passion for a constant change of habitation, although the moving about with „bag and baggage“ was very troublesome to him, and was each time attended with some loss. Scarcely was he established in a new dwelling when something or another displeased him, and he walked himself foot-sore to find another, sometimes managing so cleverly as to have several sets of lodgings on his hands at once; in this way, as in many others, he spent money to no purpose, merely indulging the whim of the moment.

After *BEETHOVEN* became deaf, he spoke but little, writing down his remarks on his tablets. „What is *ROSSINI*?“ was once asked of him — he wrote for answer: „a clever Scene-painter.“

KUHLAU, the Danish *Maitre de chapelle*, being at Vienna, would on no account leave the city without having made the acquaintance of BEETHOVEN. Mr. HASLINGER therefore got together a little excursion to Baden, at which place the Composer had taken up his abode for the summer, and Mr. SELNER, (the Professor in the Conservatorio) Mr. CONRAD GRAF, the Court Pianoforte-maker, and a warm friend of BEETHOVEN'S, Mr. HOLZ, were the guests honored by an invitation. No sooner were they arrived at Hygeia's health-giving fountain and had received the hearty welcome of their expectant host, than was heard, after a short interval of repose, the unanimous cry of „Let us go out.“ Away they went, the eager host leading the way like a bell-wether, and behind him the town-bred trio, who had some difficulty to keep pace with his walking, he having formed the determination, as the fancy of the moment, to tire them completely out. To this end, all the favorite spots were to be visited, and of course by the most intricate paths. First they clambered, like so many chamois, up to the ruins of Rauhenstein and Rauheneck, from the towers of which the eye, as far as it could reach, wandered over the rich extent of country, spread before it like a carpet. Then the humorous Composer, seizing with a firm hand upon the arm of one of his companions, ran at full speed down a nearly perpendicular height, and shouted with laughter at the droll appearance of his friends, who slipped down after him over sharp pebbles, brambles, and briars. After overcoming so many perils, the social meal, which was prepared in the lovely *Helenenthal*, made a rich compensation, and the state of equal fatigue with his guests, in which our wanderer found himself, apparently served but to enhance his own enjoyment. The sparkling Sillery here had somewhat more than its wonted effect, and at BEETHOVEN'S house the work was completed by rich and copious libations of Johannisberger of the best vintage. The jovial Amphytrion was in the most amiable possible temper, to which his friends responded with the warmest cordiality. KUHLAU extemporized a Canon upon the name of BACH, and BEETHOVEN dedicated to the memory of this enjoyable day the impromptu upon the same theme inserted below. He was at some pains to apologise, the next morning, for the joke*) which might perhaps give annoyance to his esteemed friend, and sent him the little note which we here present to the reader. (v. p. 49.)



Kühl nicht lau, nicht lau, Kühl nicht lau, Kühlau nicht

*) KUHLAU'S name was formed of the two words Cool-Lukewarm.



Baden, Sept. 3. 1825.

I must confess that the Champagne mounted to my head yesterday, and, as I have learned by experience, that sort of stimulus rather depresses then elevates my powers, which usually respond quickly to any demand. I do not in the least recollect what I wrote yesterday. —

Think now and then of your most devoted

BEETHOVEN, *manu propria.*

Many who during BEETHOVEN's life, and even up to a much later date, were accustomed to move in the higher circles of Vienna, will not fail to recollect M. von GRIESINGER, the Ambassador from the King of Saxony to the Austrian Court. M. von GRIESINGER was a friend of art and artists, and spoke unreservedly of his intercourse with the celebrities of his day. The worthy old gentleman was accustomed frequently to recur to the fact that as a young man he had been present at the first representation of the *Zauberflöte* (MOZART's Opera „The magic Flute.“)

With BEETHOVEN also he had come into contact several times, and once related the following passages :

„Although,“ said the Composer, „the libretto of the Freyschutz was attacked by the Critics, although there were self-sufficient Musicians who considered the music as of too popular and unlearned a character, because it was not tedious, bombastic, and obscure, which with some people are terms synonymous with real depth and learning — yet the unprecedented success of the Freyschutz could not be denied, and almost all living Composers envied WEBER the possession of such a libretto.“

The poet, FRIEDRICH KIND, in consequence of this success, had received proposals for writing several new Operas, and completed two, of which one bore the title of „the Miners“ (*Die Ruthengänger*). But the poet of the Freyschutz was sharp enough to perceive that good music is requisite before all things, to ensure the success of an Opera, and expressed in a conversation with me (at Teplitz), how glad he should be if BEETHOVEN would set a libretto of his to music; but he did not like to write to him, having heard much of B's repulsive manner. I undertook to sound

BEETHOVEN for him upon this subject, at the first convenient opportunity, and as soon as it was possible, I kept my promise. BEETHOVEN made me this answer: „Thank you, thank you very much; I am quite sensible of the value of the libretto of the Freyschutz, it is both musical and picturesque; I believe that if Kind were to look back once more into the archives of tradition he would write an excellent popular Opera; but for such a poem I should not feel sufficient interest to set it to music. My Fidelio has not been comprehended by the public, but I know the time will come when it will be prized; nevertheless, although I am perfectly well aware of the value of my Fidelio, it is evident to me that the Symphony is my peculiar element. When I have music in my head, it is always the music of a full orchestra; I can exact everything and anything from Instrumentalists, but in vocal composition I must be perpetually asking: Will this sing? No, No, Mr. Frederick Kind must not think the worse of me for it, but I shall never write another Opera.“

They then went on to converse about WEBER, and BEETHOVEN extolled him inordinately, so much so, that I feel but little doubt the depreciating opinions which he has been made to express concerning that Composer were put into his mouth. That he praised WEBER from motives of policy cannot for a moment be supposed, for he never shrunk from speaking out what he thought, with very little ceremony.

M. von GRIESINGER related further: „When we were both still young, I only an attaché, and BEETHOVEN only a celebrated pianoforte player, but as yet little known as a composer, we happened to be together at the house of Prince LOBKOWITZ. A gentleman, who thought himself a great connoisseur, entered into a conversation with BEETHOVEN upon a poet's life and inclinations. „I wish“ said BEETHOVEN, with his native candour, „that I was relieved from all the bargain and sale of publication, and could meet with some one who could pay me a certain income for life, for which he should possess the right to publish exclusively all that I wrote; and I would not be idle in composition. I believe GOETHE does this with COTTA, and, if I mistake not, HANDEL's London publisher held similar terms with him.“

„My dear young man“, said this grave wisacre, „You must not complain, for you are neither a GOETHE nor a HANDEL, and it is not to be expected that you ever will be, for such masters will not be born again.“

BEETHOVEN bit his lips, gave a most contemptuous glance at the speaker, and said not another word to him. Afterwards however he expressed himself pretty warmly upon the insolence of this slippant individual.

Prince LOBKOWITZ endeavored to draw BEETHOVEN into temperate modes of thought, and said in a friendly manner, when the conversation once happened to turn upon this person, „My dear BEETHOVEN, the gentleman did

not intend to wound you; it is an established maxim, which most men adhere to, that the present generation cannot possibly produce such mighty spirits as the dead who have already earned their fame."

„So much the worse, your Highness," replied BEETHOVEN, „but with men who will not believe and trust in me, because I am as yet unknown to universal fame, I cannot hold intercourse."

Many then shook their heads, and called the young Composer arrogant and overbearing. Had these gentry been able to look into the future, they would have been a little ashamed of themselves.

Dr. ALFRED JULIUS BECHER*) related the following anecdote, for the truth of which he was ready to vouch.

BEETHOVEN had received the most flattering proofs of distinction from England; he found himself one day in an hotel — the golden Lamb — at Vienna, and observed several musical and literary men talking in a very animated manner together. He asked what was going on?

„These gentlemen maintain that the English neither know how to compose, nor to estimate good music," replied Mayseder, „but I am of another opinion."

BEETHOVEN answered sarcastically: „The English have bespoken several compositions of mine for their Concerts**) and have sent me handsome remuneration for them; the Germans, with the exception of the Viennese, are only now beginning to appreciate me, and the French find my music beyond their powers of performance: Accordingly, it is as clear as day, that the English know nothing about music! Is it not so? Ha ha!" He laughed heartily, and the dispute came to an end.

BEETHOVEN was in the strongest sense of the word, a German — body and soul. Though quite at home in the Latin, French and Italian tongues, he preferred to make use, wherever it was possible, of his natural idiom. Could he have had his own way, all his works would have been published with German title-pages. Even the exotic little word pianoforte did he seek to expunge, substituting the peculiar term „Hammer-Harpsichord"***) as a far better adapted expression. As a recreation after hard labour, he preferred, next to his beloved poetry, the study of general history. Amongst the Poets of Germany GOETHE was his favorite; he was fond of Walter Scott.

*) One of the members of the „Beethoven Dervishes" a name assumed by a Musical Society in Vienna about the period 1838 to 1848; he was a very able critic.

**) The Philharmonic Society in London.

***) See the Pianiste's Musical Museum. 4. part: BEETHOVEN'S Sonata No. 404. Tobias Haslinger's edition, Vienna.

Of the rest of the fine arts, and of the Sciences, he possessed, without priding himself upon it, more than a merely superficial knowledge. In the circle of his intimates he spoke out freely upon politics, and with such commanding, well-directed, and perspicuous views, as one would scarcely have expected from a recluse living only for and in the interests of his Art.

Rectitude of principle, high morality, propriety of feeling, and pure natural religion were his distinctions. These virtues reigned within himself, and he required them at the hands of others. „As good as his word“ was his favourite saying, and nothing angered him more than a broken promise. He was always ready, out of warm benevolence, to help others, and that often at the expense of serious sacrifices in his own person. Whoever turned to him voluntarily, and in perfect confidence, might safely reckon upon him for aid. He knew neither avarice nor extravagance, and was but little acquainted with the real value of money, which he used only as a means for procuring the indispensable requirements of life; it was only in his later years that signs of an anxious parsimony became apparent, without however interfering with his natural bias for benevolent actions. Whilst half a world was echoing the praise and admiration of the gifted artist, only a few were capable of honoring, to its full extent, his worth as a man. And why? because the greater number felt themselves repulsed by the rough shell, and could not perceive the soundness of the kernel within. BEETHOVEN might, however, have cheered his melancholy existence by marriage, had he not, as it seems, indulged in more than one illplaced platonic attachment; the result was, as usual, disappointment, and this added strength to his constitutional misanthropy. He occasionally behaved to visitors and patrons with a degree of studied rudeness which had the appearance of acting a part; indeed he well knew the truth of the proverb: „trample upon mankind and they will fawn upon you.“ He was a proud man, and evidently agreed with his favourite poet GOETHE in belief of the adage „trust yourself, and others will trust you.“ —

His extreme sensitiveness on some points degenerated into caprice, and frequently caused him to neglect the commonest rules of courtesy; e. g. he suddenly left the country-house of the Baron v. A . . . , who had invited him to stay there for several months, because, as he said, „the Baron annoyed him with his excessive politeness, and he could not bear to be asked, every morning, if he were quite well!“

But his friends pardoned all such eccentricities for the sake of his genius and his many sterling qualities.

THE WILL OF LUDWIG VAN BEETHOVEN,

translated from the Original.

(The legacies here mentioned were revoked by a codicil.)

For my Brothers CARL and . . . BEETHOVEN.

O ye who have long regarded me as morose, obdurate and misanthropical, how greatly have you wronged me! You know not the hidden causes that produced the effects which you misconstrue. From my childhood upwards, my heart and mind have been open to the instincts of benevolence, and I have ever felt the longing to perform great actions; but you must reflect that I have for six years been afflicted with a malady which, aggravated by want of skill in my physicians, has year after year disappointed my hopes of relief, and has at length grown into an evil, the cure of which may require years, and perhaps may never be effected at all. Born with a vivacious and ardent temperament, and alive to all the attractions of society, I was forced, in the prime of life, to shut myself out from the world, and live in solitude. Occasionally, when I try to brave my fate, and go into company, by what a bitter experience of my increasing deafness am I driven back again! How can I say to people „Speak louder — louder yet — for I am deaf.“ Alas! how could I avow the total loss of a sense expected to be more perfect in me than in others, and which I once did possess in a degree of perfection enjoyed by very few? I could not do it. Therefore you must pardon me when you see me shrink from those scenes which I would most willingly enter. My misfortune grieves me doubly, inasmuch as it subjects my actions to misinterpretation. To me the charming recreations of society — its mutual outpourings of mind — the free intercourse with refined natures — are all forbidden; alone, and venturing among my fellow creatures no more than is absolutely necessary, I live like an outcast, for if I do venture into the world, it is only to suffer the intensest anxiety lest I should betray my condition. During my late residence in the country, my excellent physician advised me to spare the injured organ as much as possible, and I desired to comply with such advice, although, tempted by inclination, I suffered myself several times to be drawn into society. Judge then of my humiliation when I found

a person near me, perhaps, listening to the distant notes of a flute, or the song of a shepherd boy, which I could not hear! such moments almost drove me to despair; little was wanting to make me put an end to life with my own hand. Art — she alone — she held me back — O! it seemed to me impossible to quit this world before I had accomplished all of which I felt myself capable, and therefore I preserved this unhappy life — truly deploring that sensitive frame, which any sudden impulse could reduce from extacy to despair. Patience — as it is called — her I must take for my guide, with a mournful hope of clinging to her till the Fates cut my thread of life. Perhaps I shall recover — perhaps not — I resolved in my twenty eighth year, to become a philosopher; it is not easy, and less so for an artist than for almost any one else. O Eternal Being! Thou seest my heart and knowest its inmost recesses — thou knowest that it cherishes love and benevolence for all mankind! Oh my friends, when you shall read this, consider that you have greatly wronged me, and if there be one unhappy among you, let him be comforted by the reflection that there was another like him, who, in spite of obstacles thrown in his way by nature, did all that in him lay to gain a place among distinguished artists and great men. I intreat you, my brothers Charles and . . . to request Professor Schmidt in my name, if he be still living, to describe my malady, and adding this paper to its history, to let the world at least be reconciled to me after death. I also here declare you joint heirs of my small property (if such it can be called). Share it honestly between you, and bear with and assist one another. Whatever wrong I have suffered at your hands, has, you know, been long since forgiven. You, Charles, I thank most especially for the attachment you have lately shewn to me; I trust you will lead a better life and one more free from care than I have done. Bring up your children in virtue; that alone, and not wealth, can make us happy. I speak from experience when I say that virtue lifted me out of misery, and, next to my art, I have to thank virtue that I did not end life by suicide. Farewell! love each other. To all friends I bequeath my thanks, especially to Prince Lichnowsky and Professor Schmidt. I wish that Prince Lichnowsky's instruments should be retained, undivided, by one of you, but not to become the cause of any strife; if however they can serve you to any useful purpose, sell them — I should like to be of service to you even in my grave. All is now set in order! I hasten gladly towards death; should he reach me before I have enjoyed full opportunity to develop my artist-powers, I shall think he comes too soon — in spite of my hard fate — and wish for a little delay; but yet how blest will be the hour of release from a state of constant suffering! Come when thou wilt, oh death, I shall meet thee courageously! Farewell, and

not entirely forget in death him who deserves to be remembered, for I have often thought of you and tried to make you happy; may you ever be so!

Heiligenstadt, Oct. 6. 1802.

Ludwig van BEETHOVEN, *m. p.*

(*L. S.*)

To my Brothers CARL and
to be read and fulfilled after
my death.

P. S. — Thus do I take my leave of you, and a mournful one. Yes, I must now abandon the hopes that I brought with me of being at least partially cured; — they now forsake me — as the leaves of autumn fade and fall from the trees, so have they fallen away. I return nearly as I came. Even the lightheartedness which came to me with the beauty of the summer days has vanished. O Providence! vouchsafe me one bright day of joy! long, long is it, since the deepfelt echo of real joy has reached me. O when — O when, Eternal Being, shall I feel it again in the temple of nature and of Humanity! never? no — it is too cruel!

LETTERS

written alternately to Mr. S. A. STEINER, and his partner TOBIAS HASLINGER.

No. 4.

Well-born and worthy of high admiration G—t. *)

We beg of you to change the 24 Ducats in gold according to yesterday's account received, and to send it to us either this, or tomorrow evening, when we will transmit and deliver the 24 Ducats at the same time. It would be very agreeable to me if your well-deserving Adjutant were to bring it to me, as I want much to speak to him. He must forget all grudge, like a Christian; we acknowledge his services, and do not acknowledge that which he does not deserve. The long and the short of it is, we wish to see him.

This evening would be the most convenient to us. We are, most excellent G—t, your most devoted

G—s.

*) It is necessary to explain that BEETHOVEN styled himself playfully Generalissimus (G—s) Herr STEINER, General Lieutenant (G—a—t) and his partner at that time, Herr TOBIAS HASLINGER, General Adjutant (Ad—rl). The place of business was called the war office.

No. 2.

To the high and well-born G—ll—t STEINER, for his own hands.

Notice.

We have upon our own examination, and the hearing of our council, determined and resolved, from henceforth on all our works with German titles to substitute the word *Hammer-Clavier* (Hammer-harpsichord) for Pianoforte, and we charge our worthy Lieutenant General and Adjutants assembled, as well as all others whom it may concern, to carry out and put into execution that which is here once for all decided. Given etc. etc.

Jan. 23. 1817.

from Head Quarters,

G—s

— — m. p.

No. 3.

Please let the Dedication stand thus:

Sonata for the Pianoforte

or Hammer-Harpsichord,

composed and

dedicated to the Baroness DOROTHEA ERTMANN, née GRAUMANN,

by

LUDWIG VAN BEETHOVEN.

For the new Sonatas the title must be ready, so I make the following two proposals, namely, either I myself will pay for a new title, or it shall be reserved for a new Sonata by me, for which the long purse of our trusty G—ll—t (*gaudeat pleno titulo*) and the first State-Councillor must open, in order to bring it into the light of day. A title should, above all things, be in a language which is well understood. *Hammer-Clavier* is thorough German; without doubt the invention is also German; honor where honor is due! How is it then that I get no notice of the execution of the same?

As ever, you servant,

Amicus

ad amicum

de amico

I beg you will observe the most entire silence as to the dedication, that I may make a sensation with it.



O Ad - ju - tant!

No. 4.

We shall thank you kindly to send us two copies of the score of the Symphony in *A* — we also wish to know when we can have a copy of the Sonata for the Baroness von ERTMANN, as she leaves this, at farthest, the day after tomorrow.

No. 3. namely a note, herewith enclosed, is from a musical friend in Silesia, who however is not rich, and has therefore copied music for me; he wishes to have these works of MOZART in his library, but as my servant has received from heaven the privilege of being the greatest ass in the world (which is saying a great deal), I cannot make any use of him in this matter. Be therefore so good as to send to Mr. **** (the G — s cannot enter into such an agreement with a small shopkeeper) and let me know how much they will cost, sending me this together with my two scores in *A*, and an answer to my questions about the ERTMANN, today at the soonest (*presto prestissimo*). Pray spare me as much trouble as may be, for my health, just now, is none of the strongest.

L. VAN BEETHOVEN *m. p.*

The best possible fellow for the Good.

— the Devil himself for — the Bad.

No. 5.

The G — t is requested to send his familiar, to whom I may state my opinion regarding the Battle translated into real Turkish — it must be very much altered.

G — s.

No. 6.

To Steiner and Co.

The G — ll — t of the Company has promised every assistance to the young Artist BOCKLET from Prague, who is a first-rate violinist. We hope that our introduction will be respected, as we are with the wildest devotion,

Your's

G — s.

No. 7.

To Mr. Tobias Haslinger.

Adjutant, My dear Mannikin!

Look after the little house once more, and I beg you earnestly to lend me the Treatise on Education. I am very desirous of being able to

explain my ideas upon that subject to others, and to make myself clearly comprehended. With regard to the Adjutant I have (I believe) taken the right course in his education. —

Your's

Contra Fa.

m. p.

No. 8.

For the well-born Mr. Haslinger, member extraordinary of the courts of Graben and Paternoster Row.**)

Very dear Printer and Engraver,

Be to me the kindest of the kind, and let a hundred copies of this little plate be struck off. I will repay you double and three-fold for all printing and engraving.

Farewell — Your's

BEETHOVEN *m. p.*

No. 9.

To the Editor. **)

My dear and worthy Brother in Apollo!

My hearty thanks for the trouble you have given yourself about my humane work; and I am very glad that its success should be generally known. I hope you will never forget me if ever it should so happen that I am in a condition to serve you with my small means of so doing. The excellent committee is without doubt sufficiently informed of my good wishes. But in order to testify this afresh we will consult together as friends in what manner they can best be served. When a patron like yourself takes an interest in us, our progress is never likely to halt.

I am with the sincerest respect, your friend

BEETHOVEN *m. p.*

*) The shop of Steiner and Co. was situated in a street called Paternoster Row, near the square called „the Graben.“

**) This was occasioned by my having given his grand festival-overture at a concert for the benefit of the city-hospital, and for which he received the written thanks of the Society and of the Committee of management. (*Seyfried.*)

No. 10.

To the most celebrated musical firm in Europe, Steiner and Co. Paternoster Row.

May I beg from the GEH' BAUER*) a few tickets for some of my friends who wish to go to this music-meeting — you have perhaps yourselves some of these same cards of admission; if so, lend me one or two —

Your

The part belongs to the chorus
in which BAUER is one of the singers.

Amicus

BEETHOVEN

m. p.

No. 11.

To Mr. Haslinger, Adjutant etc. etc.

May I beg of the Ad — rl to lend me the score of the Overture in *E*, I will return it as soon as the performance is over. I must beg you also to be good enough to lend me KIRNBERGER, in order to supply the place of my own book. I am instructing some one in Counterpoint, and my own manuscript upon this subject**) I am totally unable to find just now, among my wilderness of papers.

I am yours

Mi contra Fa.

m. p.

No. 12.

To Tobias Adjutant.

My dear Adjutant!

I have made a bet of ten florins that it is not true that you have been obliged to pay two thousand florins as a compensation to A on account of the edition of the M works; for I am sure they must sell, though printed over and over again. I wish to know the exact truth — I cannot believe it possible. If it be the case, however, that this injustice has been done you, then „*Oh dolce contento*“ must pay down ten florins.

Yours

BEETHOVEN

m. p.

*) A play on the name GEBAUER — which will not bear translation.

**) The original Mss. of the work here given to the Public.

WRITTEN DIALOGUES *).

Qu. Give me your advice — I have a white-washed room in my house, and some old tapestry with which I wish to hang it — painting is now out of date, and costs too much — where can I find a person to hang this tapestry (in one room) and what will be the expense?

An. Painting is less oldfashioned and cheaps enough; your tapestry will become a resort for spiders!

Qu. What is the price of a large writing-table, such as are now made, with drawers, of soft or hard wood?

An. They are readily to be had, of nut or cherry wood, costing about from 80 to 120 florins.

Qu. When can the Adjutant-general go with me to look at, and purchase one?

An. Tomorrow, after dinner.

Qu. Has nothing been heard from Mälzel?

An. Nothing but the arrival of two boxes of Metronomes.

Qu. Indeed? the newspapers will very soon trumpet that forth for the general edification. (Ha! ha! ha! ha!)

Qu. Can't you recommend me a tailor? Mine is a fool. This frock-coat fits me like a sack; I look exactly as if I had stolen it!

An. I will send Mr. N. to you, who works for me.

Qu. Does he call himself an Artist in clothes?

An. No; he remains true to the honest old German name for his craft.

Qu. Does he produce strong and firm work?

An. I have no doubt of it.

Qu. My stupid hero of the goose cannot sew on even buttons properly. I have worn this jacket barely half a year, and five are already absent without leave.

An. I hope my employé will be able to please you.

*) When BEETHOVEN entered a music-shop, a sheet of paper and a pencil were placed before him. He wrote down what he wished to know and the answers were written under his questions. From amongst these very droll silent tête à têtes, a specimen is inserted here, selected as an original example of a new species of correspondence.

Qu. Is it true that WEBER, the Director of the Conservatorio at Prague, is arrived here with PIXIS?

An. Yes; and both of them wish to be allowed to visit you.

Qu. It is not necessary — it would be difficult to manage. — I fancy they are really learned?

An. It seems so, according to all accounts.

Qu. It may well be believed. The Bohemian is a musician born! It is very different with the Italians. What have they to show for all their renowned Conservatorios? If fortune had not endowed their idol ROSSINI with a pretty talent, and showered down love-sick melodies upon him by scores, what he brought away with him from school would not have been enough to find his stomach in potatoes. (Ha! ha! ha! ha!)

Qu. Why had I not the proofs of the Trio yesterday?

An. Because they are not yet ready.

Qu. Why are they not ready?

An. Because the Engraver was prevented from finishing them.

Qu. Why was he prevented?

An. Because we were obliged to employ him upon another pressing work.

Qu. Why were you obliged to employ him upon anything else?

An. Because — because — because we have occasion for money.

Qu. Money? Money? So have I occasion for money, and when I come to you for it, you never have any for me. — Money? Don't you earn any by my labours?

An. O yes! otherwise we should not be so desirous of possessing them, or make the important sacrifices which we do for the copyrights. In the meanwhile have patience only for a few days; you shall then receive the last proof, and we will also have a handsome title-page prepared.

Qu. Title-page? a handsome title-page? if the contents are worth nothing, I would not give a rush for the most beautiful title-page in the world. Have you any fresh Leipsic newspapers for me?

An. None, but the one which we have already sent you; last week's.

Qu. So? It is not yet come to hand. — *N'importa niente*. Since ROCHLITZ laid down the bâton of command, I find little in them to interest me. But why don't I see any customers here today?

An. Because the gay world likes better to lounge away the morning at the Carnival, than to spend it in buying music.

Qu. In buying Music? „there's the rub!“ why do you sell anything but trashy music? Why have you not long ago followed my well-intended advice? Be foronce prudent, and come to reason. Get rid of your hundred weight of reams of paper, real Ratisbon — let that heavy article of sale float down the Danube, and set up a sort of grocer's business, where you retail victuals and drink at a cheap rate. Invite the hungry and thirsty with a placard in letters of a yard long over your door, „Musical Beer shop!“ and you will have so many customers at all hours of the day, that there will be a regular crush to get in, and your rooms will never be empty. (Ha! ha! ha! ha!)

JUDICIAL INVENTORY AND VALUATION,

(dated 16. August 1827)

of the Music and Books in the *Schwarzspanier*-house in the suburbs, taken on the spot, as left and bequeathed by the deceased Composer

LUDWIG VAN BEETHOVEN.

Present:

BRANDSTAETTER (Ferdinand) Secretary of the Magistrates.

VON ORTOWITZ (Francis) Commissary of Police.

OHMEYER, as deputy for Dr. BACH, Trustee.

HOTSCHKEVAR (Jacob) Guardian of public Archives.

Strangers,

present by special invitation:

CZERNY (Charles) Composer and chosen witness.

PIRINGER (Ferdinand) k. k. Registrar, Director, clerk of the Exchequer.

HASLINGER (Tobias) Licensed Artist and Music-Seller.

and the two Treasurers:

ARTARIA (Dominik) Licensed Engraver and Music-Seller.

SAUER (Ignatius).

4.

50 books of manuscript music, sketches etc. Text of Fidelio.

2.

Sketches for use, Fragments etc.
incomplete works, not yet printed, and autograph.

| | | | |
|---------|-------------------------|---------|-----------------------------------|
| No. 52. | Quartett Sketches. | No. 63. | Sketches for Masses. |
| " 53. | Sketches. | " 64. | Quart. Sketches and Small pieces. |
| " 54. | Quartett Sketches. | " 65. | Sketch for a Pianoforte Concerto. |
| " 55. | Pieces and Sketches. | " 66. | Bagatelles. |
| " 56. | Complete Sketches. | " 67. | Song with Orchestral Accompts. |
| " 57. | Quartett Sketches. | " 68. | Song. |
| " 58. | Ital. Ariettes. | " 69. | Sestett. |
| " 59. | Sketch for a Quartett. | " 70. | Original Songs. |
| " 60. | Sketches for use. | | |
| " 61. | Copy of the Trio No. 1. | | |
| " 62. | Copy of the Trio No. 2. | | |

3.

Autograph Manuscripts of printed and well known works.

| | | | |
|---------|------------------------------------------------|---------|-------------------------------------------|
| No. 71. | Sonata for the Pianoforte. | No. 91. | Sonata for Pianoforte and Vello. |
| " 72. | MS. (published by Simrock.) | " 92. | 54. Sonata for Pianoforte. |
| " 73. | Trios for the Pianoforte. Op. 70. No. 1 and 2. | " 93. | Romance for Violin. |
| " 74. | Song. (To Hope.) | " 94. | Quartett. |
| " 75. | Song — The Nightingale. | " 95. | " |
| " 76. | Scotch Songs. | " 96. | Pieces from Leonore. |
| " 77. | Quartett — pub. by Schott. | " 97. | 4. Symphony in Parts. |
| " 78. | " | " 98. | Scotch Songs. |
| " 79. | " | " 99. | Songs. (Lieder.) |
| " 80. | Finale to the Pastoral Symphony. | " 100. | Hymn. |
| " 81. | First movement of Symphony No. 4. | " 101. | Sonata for Pianoforte. |
| " 82. | Piece from the Opera of Fidelio. | " 102. | Quartett. |
| " 83. | Evening-Song. | " 103. | Christ on the mount of Olives (Oratorio). |
| " 84. | A Fugue in four parts. | " 104. | Gloria from 1. Mass. |
| " 85. | Fantasia-Sonata. | " 105. | Symphony No. 5. |
| " 86. | Sonata for the Pianoforte and Violin. | " 106. | Andante in the Past. Symphony. |
| " 87. | Kyrie from the 1. Mass. | " 107. | Bagatelles for Pianoforte. |
| " 88. | March from Fidelio. | " 108. | Finale to Concerto in E. |
| " 89. | Concerto in E for the Pianoforte. | " 109. | Pastoral Overture. |
| " 90. | Variations for the Pianof. | " 110. | Quintett for stringed instr. |
| | | " 111. | Pieces from Egmont. |
| | | " 112. | Quartett. |
| | | " 113. | Symphony in parts. |
| | | " 114. | Fugue. |

| | | | |
|----------|-------------------------------------|----------------------------------|------------------------------------|
| No. 415. | Concerto for Pianof. in C. | No. 435. | Sonatas for Pianoforte. |
| " 416. | Concerto in A for Pianof. | " 436. | Sonatas for Pianoforte and Violin. |
| " 417. | Fragment of a Quartett. | " 437. | Entr'act to Egmont. |
| " 418. | Finale for a Quartett. | " 438. | Sonata for Pianoforte and Vello. |
| " 419. | Quartett. | " 439. | Quintett in E. |
| " 420. | Sonata for Pianoforte. | " 440. | Sonata for Pianoforte and Violin. |
| " 421. | Variations for Pianoforte. | " 441. | Sonata for Pianoforte. |
| " 422. | Septett in parts. | " 442. | The Song of the quail. |
| " 423. | Quartett. | " 443. | Chorus, „Good news.“ |
| " 424. | Sonata for Pianoforte. | By another hand (not autograph.) | |
| " 425. | Concerto No. 2. for Pianof. | No. 444. | Sinfonia Eroica. |
| " 426. | Mass. No. 2. in parts. | " 445. | Overture to Egmont. |
| " 427. | Quartett. | " 446. | Chorus from „the Ruins of Athens.“ |
| " 428. | Song to Chloe. (Lied.) | " 447. | March from Tarpeia. |
| " 429. | Finale to Leonore. | " 448. | Fantasia and Chorus. |
| " 430. | Quartetts. | | |
| " 431. | 2 Songs. | | |
| " 432. | <i>Agnus Dei.</i> | | |
| " 433. | Songs fr. Gellert. } <i>Lieder.</i> | | |
| " 434. | Songs fr. Goethe. } | | |

4.

Original Manuscripts chiefly completed and autograph, not printed
and as yet unknown,

by LUDWIG VAN BEETHOVEN.

| | | | |
|----------|------------------------------------------------|----------|------------------------------------------------|
| No. 449. | Treatise on Counterpoint
5 large packets*). | No. 460. | Fragments of Trio for Pianoforte. |
| " 450. | Song with Orchestral Accompts. | " 461. | Cadenza for a Pianoforte Concerto. |
| " 451. | Italian Songs. | " 462. | March for military band. |
| " 452. | Violin-Quintett. | " 463. | 2 Songs. (Lieder.) |
| " 453. | The first kiss. | " 464. | The Ruins of Athens. |
| " 454. | Ital. Duett. | " 465. | Sketch for a Quartett. |
| " 455. | Canon and 4 part Song. | " 466. | 3 Compositions for Pianof.
2 Viol. 2 Vello. |
| " 456. | Songs. (Lieder.) | " 467. | Vocal Music. |
| " 457. | Piece for Pianoforte composed in his youth. | " 468. | Scenas and Arie. (Ital.) |
| " 458. | Songs and compositions for the Church. | " 469. | King Stephan (Overture). |
| " 459. | Military music, fragmentary. | " 470. | Collection of Compositions (unknown). |
| | | " 471. | Fugue for a Pianof. Conc. |

*) Bought by Mr. HASLINGER and entrusted for publication to the Chevalier von SEYFRIED — translated in this volume.

| | | | |
|----------|-------------------------------------------------------------------------|----------|------------------------------------|
| No. 172. | Compositions for Pianof. | No. 181. | Minuets for an Orchestra. |
| " 173. | Fragment of a Quintett for Viol. dato Nov. 1826. Beethoven's last work. | " 182. | Composition for a Violin-Concerto. |
| " 174. | Canon for four voices. | " 183. | Song. (Lied.) |
| " 175. | Trifles. | " 184. | Pianoforte lesson with Accompts. |
| " 176. | Trifles for Pianoforte. | " 185. | Caprice for Pianoforte. |
| " 177. | Rondo for Pianoforte and Orchestra. | " 186. | „Sehnsucht.“ (a Song.) |
| " 178. | Marches for an Orchestra. | " 187. | Aria with Pf. Accompts. |
| " 179. | Trio for Pf. Fl. and Fag. | " 188. | Song with full Accompts. |
| " 180. | Orches. piece with Chorus. | " 189. | Symphony by Haydn. |

5.

Parts Copied.

| | | | |
|----------|------------------------------------------|----------|----------------------|
| No. 190. | Symphony No. 9. | No. 195. | Overture to Leonore. |
| " 191. | Christ on the mount of Olives. | " 196. | Festival Overture. |
| " 192. | Symphony No. 7. | " 197. | 2 Symphonies. |
| " 193. | Song (Lied) to Joy. | " 198. | Masses. |
| " 194. | Wellington's Victory at Vittoria, Symph. | " 199. | Dances and Marches. |

Copied Music

by different Masters.

| | | | |
|----------|------------------------|----------|--------------------------------|
| No. 200. | Madrigals of Lughini. | No. 209. | Symphony in B. |
| " 201. | 18 different pieces. | " 210. | Cherubini's Faniska, Score. |
| " 202. | Paer's Leonore. Score. | " 211. | 21 different Pieces. |
| " 203. | Violin-Quartett. | " 212. | Beethoven's Fidelio. |
| " 204. | Reuter's Parnassus. | " 213. | An Overture by Haydn. |
| " 205. | 24 different Pieces. | " 214. | Concerto in C mit corrections. |
| " 206. | 12 " " | " 215. | 15 different pieces. |
| " 207. | Bach's Art of Fugue. | " 216. | Mozart's Zauberflöte, Score. |
| " 208. | 17 different Pieces. | | |

6.

Printed Music.

| | | | |
|----------|-------------------------------|----------|-------------------------------------------------|
| No. 217. | Beethoven's „Vittoria“ Score. | No. 221. | Handel's Messiah and Mozart's Requiem in Score. |
| " 218. | Beethoven's „Vittoria“ Score. | " 222. | Beethoven's Christus. |
| " 219. | Beethoven's Mass. | " 223. | " Symph. 1, 2. |
| " 220. | 18 different pieces. | " 224. | Haydn's Creation. |
| | | " 226. | Beethoven's Fidelio, P. Tr. |

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| No. 227. Mozart's Don Juan, Score.
" 228. Mozart's <i>Così fan tutte</i> .
" 229. Beethoven's „Christus,“
Score. Reicha's 36 Fugues,
Cherubini's Medea.
" 230. Mozart's Titus, Score.
" 231. Haydn's Seasons, Score.
<i>Salieri's Danaïdes</i> .
" 232. <i>The mount of Olives</i> . (Eng-
lish). Mozart's Quartetts.
<i>Mehul's Valentine</i> , Score.
" 233. Beethoven's Leonore. P. F.
Score.
Beethoven's Christus.
" 234. Beethoven's Choral Symph.
Symphony No. 9. Score. | No. 235. Bach, Art of the Fugue.
" 236. G. F. Handel's Harpsi-
chord-Music.
" 237. Beethoven's Symph. No.9.
" 238. <i>Paisiello's la Serva padrone</i> .
" 239. Handel's works in 48 vo-
lumes.
" 240.
" 241. Händel's Julius Cäsar.
" 242.
" 243.
" 244.
" 245. " Alexander's Feast.
" 246. " Chorusses and Ora-
torios. |
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Musical Books.

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| No. 247. Knecht's Organ School.
Bach's Art of Pianoforte
playing.
" 248. Musical Journals.
" 249. <i>Camphuisen's Collection of</i>
<i>Songs</i> . Riepel's Harmony,
Counterpoint, and Com-
position. | " 250. Kirnberger's works. Koch's
Harmony. Vogler's Choral-
system. Albrechtsberger
on Composition.
" 251. Work by Haydn on Score.
" 252. Marburg's Treatise on
Fugue. |
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OFFICIAL ANNOUNCEMENT.

It is made known through the present edict by the Magistrate of the Capital and Imperial City of Vienna: In the next following public sale, the property left by the deceased Musical Composer LUDWIG VAN BEETHOVEN will be sold by auction: viz. his private library of Music, including — Sketches — Fragments — Unfinished works in autograph and not yet printed — Autograph Manuscripts of works already published — Partly-finished and autograph unprinted original Manuscripts of Beethoven, Manuscript parts to Beethoven's works, — Manuscript Music of various composers — printed Music, Musical books — various other books — an English pianoforte of which the Testator made use up to the time of his death — two violins — finally a gold medal, valued at about forty ducats, will be sold to the highest bidder, on the 5. of November and the following days, at the usual hours in

the morning and afternoon, in the vegetable-market of this city, at the house No. 1149 second floor, left-hand staircase.

Vienna, Sept. 7. 1827.

(After the sale of these effects the following advertisement was issued by Mr. Haslinger. The valuation does not seem to have been made public.)

„The original documents from which these papers and letters are printed lie ready for inspection at Mr. Haslinger's residence, who possesses also a complete list of those to whom the property sold at the auction was consigned, and is prepared to give answers to any verbal enquiries on the subject.“

AGREEMENT.

(Stamped.)

The daily proofs which LUDWIG VAN BEETHOVEN gives of his extraordinary talent and genius as an Artist and Composer, excite the desire that he should fulfil the great expectations which the present experience of his powers would seem to warrant.

As, however, we are well aware that no one can effectually devote himself to Art, or produce works of importance, who is not comparatively free from care and secured from indigence; we the undersigned have come to the resolution of placing Ludwig van Beethoven in such a position that poverty shall not cramp or interfere with his powerful genius.

To this end we bind ourselves to pay him annually the sum of four thousand florins:*) as below. Signed

| | | |
|------------------------------------------------------|-----|-------|
| His Imperial Highness the Archduke RUDOLPH | fl. | 1500 |
| His Grace Prince LOBKOWITZ | „ | 700 |
| His Grace Prince FERDINAND KINSKY | „ | 1800 |
| | | <hr/> |
| Total . . . „ | | 4000, |

which pension Ludwig van Beethoven is to receive in half-yearly payments, in proportion to the sum given by each of the high contracting parties.

The Undersigned are also prepared to continue this annuity until Ludwig van Beethoven shall have obtained an appointment which shall secure to him an equivalent for the above-named sum.

*) About 160 £, which in proportion to the then cheap rate of living at Vienna was equal to 300 £ in England.

Should no such appointment be offered, and should Ludwig van Beethoven be incapacitated through misfortune or old age from pursuing his art, the contracting parties are willing to pay this annuity during his life. On his part Ludwig van Beethoven promises to fix his residence in Vienna, where the high contracting parties to this document reside, or in some other city within the dominions of his Imperial Majesty, and to leave this residence only at such periods as business, or the interests of his art shall require it; of which absences, however, the high contracting parties shall be informed, and to which they shall previously agree.

Given at Vienna 1. March 1809.

(L. S.) RUDOLPH,
 Archduke.

(L. S.) PRINCE VON LOBKOWITZ,
 Duke of Raudnitz.

(L. S.) FERDINAND, PRINCE KINSKY.

BAPTISMAL REGISTRY.

(Stamped.) Government District of Cologne.

(Stamped.) Circle of Bonn. Head-Burgomaster's office, Bonn.
Extract from the Parish Register of St. Remy in Bonn. Witnessed before the Head-Burgomaster of Bonn.

Anno Millesimo Septingentesimo Septuagesimo, die decima septima Decembris baptizatus est Ludovicus, Domini Joannis van Beethoven, et Helenae Ke-verichs, conjugum filius legitimus, Patrini Dominus Ludovicus van Beethoven, et Gertrudis Müllers, dicta Baums.

A correct copy.

Bonn, 2. of July 1827.

Head-Burgomaster,

(L. S.) WINDECK.

The above signature of Mr. WINDECK, Head-Burgomaster in Bonn, was seen and witnessed by us.

Cologne, 5. July 1827.

President of the Court of Justice.

For the same:

President of the Council,

(L. S.) PELTZER.

Secretary to the Court of Justice,

THURN.

The signature, on the other side, of Mr. Peltzer, President of the Council of his Prussian Majesty's Court of Justice, is avouched.

Cologne, 5. July 1827.

First President of the Senate of the
Rhenish Court of Appeal, Coun-
cillor of Justice.

(L. S.) Signature
(wholly illegible).
Chief Secretary,
J. THIERRER.

THE FUNERAL.

With an account of the compositions performed on that occasion.

(This is inserted here because several of the public papers contained erroneous and imperfect statements of the ceremony.)

As the public funeral of BEETHOVEN had been made very generally known to his friends and admirers, who sent out numerous printed cards of invitation for the afternoon of the 29. of March 1827, an immense assemblage of spectators and mourners gathered at the house of the deceased, on the ramparts beyond the *Schottenthor* gate at the *Schwarzspanier*-house; the mourners were dressed in black, wearing mourning-gloves, and crape on the left arm. At three clock the Body was borne into the court by eight members of the orchestra of the Court-Theatre, Mess. EICHBERGER, SCHUSTER, CRAMOLINI, AD. MUELLER, HOFMANN, RUPPRECHT, VORSCHITZKY, and ANT. WRANITZKY, who had offered themselves as Bearers. The Clergy made their appearance half an hour later, and after they had prayed over the mortal remains, the Vocalists above-named sang a sacred chorale by B. A. WEBER; the whole procession then moved forward in the following order:

1. The Cross-Bearer. — 2. Four Trombone-players, the brothers BOECK, Messrs. WEIDL and TUSCHKY. — 3. The Chorus Master M. ASSMAYER, under whose direction — 4. a Chorus consisting of Messrs. TIETZE, SCHNITZER, GROSS, SYKORA, FRUEHWALD, GEISSLER, RATHMAYER, KOKREMENT, FUCHS, NEJEBSE, ZIEGLER, PERSCHL, LEIDL, WEINKOPF, PFEIFFER, and SEIPELT, performed the „Miserere“ alternately with the four trombones.

This moving orchestra was immediately followed by: — 5. the Clergy.
— 6. the richly ornamented coffin, borne by the gentleman of the Opera

already named, and surrounded by the Chapel-Masters EYBLER, HUMMEL, SEYFRIED, and KREUTZER, on the right; WEIGL, GTROWETZ, GAENSBACHER, and WUERFEL on the left; who wore knots of white ribbon suspended from their mourning scarfs. — 7. On both sides of the procession, from the extreme end of it as far back as the coffin, were 36 Torchbearers selected from amongst the friends of art, poets, authors, composers, actors, and musicians, numbering among them Messrs. ANSCHUETZ, BERNARD, JOS. BOEHM, CASTELLI, CIAS. CZERNY, SIGR. DAVID, GRILLPARZER, CONR. GRAF, GRUENBAUM, HASLINGER, HILDEBRAND, HOLZ, KATTER, KRALL, SIGR. LABLACHE, BARON LANNOY, LINKE, MAYSEDER, M. MERIC, MERK, MECIETTI, MEIER, SIGR. PACCINI, PIRINGER, RADICCHI, RAIMUND, RIOTTE, SCHOBERLECHNER, SCHUBERT, SCHICKH, SCHMIDL, STREICHER, SCHUPPANZIGH, STEINER, WEIDMANN, WOLFMAYER etc. etc., all in mourning dresses with white roses and branches of lilies passed through the crape on their left arms, and carrying lighted wax torches. Besides these, many other distinguished persons were to be seen moving along with the slowly progressing throng. The Privy Councillors VON MOSEL and BREUNING, (the latter being an early friend of the Deceased, and his Executor) BEETHOVEN'S Brothers, and still farther in the distance the pupils of the Conservatorio and those of the St. Anna School for Thorough Bass; Chapel-Master DRECHSLER, etc. etc. All mourning together over a loss, which was felt to be irremediable in the world of Art.

Arrived at the Church, the sixteen Singers already named performed, during the Blessing, the *Libera me Domine de morte aeterna*, composed by Chapel-Master VON SEYFRIED, for four voices, with an orchestral accompt. Upon this occasion, however, it was necessarily arranged for four male voices alone, *alla capella*.

As the State-hearse, drawn by four horses, proceeded towards the Burial ground of Währing, it was followed by several equipages from the line. In the Burial-ground an oration in honour of the departed, written by GRILLPARZER, was delivered by ANSCHUETZ the Court-Actor, surrounded by a circle of sympathising friends. Baron VON SCHLECHTA and Mr. CASTELLI addressed a short but very interesting poem to the mournful assembly, and before the grave was filled up, Mr. HASLINGER presented three laurel wreaths to the generous-hearted Composer HUMMEL, who stood by his side, and who laid them upon the coffin. Those friends who were most interested remained till the turf was smoothed over the coffin.

Both the above-named compositions — the *Miserere* and the *Libera* were performed in the Church of the Augustines on the occasion of mass being said for the soul of LUDWIG VAN BEETHOVEN — on the 3. of April Mozart's Requiem was performed in memory of the illustrious dead, and on

the 26. of the same month Cherubini's Requiem was given by the society of the Friends of Music, in compliance with the general wish; while the duties of the Roman Catholic Clergy were repeated at the catafalque when the Requiem was concluded.

The well-known but interesting story connected with the *Miserere* is as follows. While Ludwig van Beethoven was visiting his brother who was settled as an apothecary at Linz, in the autumn of the year 1812, the Chapel-Master of the Cathedral there, Mr. GLOEGL, begged him, as a matter of friendship, to compose this movement for four trombones, in order that some of his music might be performed there on every anniversary of All-Soul's-day. BEETHOVEN assented readily; he wrote for the purpose three pieces, which though short, display throughout the hand of the master; the Chev. I. von SEYFRIED was afterwards so fortunate as to enrich an already invaluable collection of autographs of the great composer with the original Manuscript of this work.

On the morning of the 26. of March 1827, when no hope remained of averting the threatened loss, Mr. HASLINGER carried this manuscript to Chapel-Master von SEYFRIED, in order to consider with him the possibility of arranging it as a vocal chorus to the words of the *Miserere*, and thus to lay the earthly remains of our Musical Chief to rest amid the tragic echoes of one of his own creations. SEYFRIED, though painfully affected by the occasion, determined to attempt the task, and set to work without delay. It was finished during the following night.

This composition was therefore made use of in a double form: the piece was first performed, in the original key, by four trombones *solis*, and then repeated (transposed a tone lower) by the 16 singers, with the words adapted to it, viz. those from the penitential psalm *Miserere mei Deus*, which was chanted in alternate stanzas, while the corpse was carried into the church.

Invitation

to

LUDWIG VAN BEETHOVEN'S

Funeral,

which will take place on the 29. of March at 3 o'clock in the afternoon.

*The Company will assemble at the residence of the Deceased, Schwarzspanier house, No. 200
on the rampart outside the Schottenthor.*

*The Procession will move on from thence to the Church of the
Blessed Trinity in the Alsergasse.*

The musical world suffered the irreparable loss of this celebrated Poet of Sound on the 26. March 1827 at 6 o'clock in the evening. BEETHOVEN died from the consequences of dropsy, in the 56. year of his age, after having received the Holy Sacrament.

The day appointed for the obsequies will be made known extensively among

L. van Beethoven's
Administrers and Friends.

(These cards will be distributed at M. Haslinger's musicshop.)

BEETHOVEN having expressed a wish that the cause of his deafness might be investigated, it may not be out of place to give a detailed account of the *post mortem* examination which was undertaken by Dr. JOS. WAGNER, at the house of the Deceased, in presence of Professor WAWRUCH, M. D. — the principal results were as follows.

The external ear was large and regularly formed, the scaphoid fossa, but more especially the concha, was very spacious and half as large again as usual; the various angles and sinuosities were strongly marked. The external auditory canal was covered with shining scales, particularly in the vicinity of the tympanum, which was concealed by them. The Eustachian tube was much thickened, its mucous lining swollen and somewhat contracted about the osseous portion of the tube. In front of its orifice and towards the tonsils some dimpled scars were observable. The principal cells of the Mastoid process, which was large and not marked by any notch, were lined with a vascular mucous membrane. The whole substance of the Os petrosum shewed a similar degree of vascularity, being traversed by vessels of considerable size, more particularly in the region of the cochlea, the membranous part of its spinal lamina appearing slightly reddened.

The facial nerves were of unusual thickness, the auditory nerves, on the contrary, were shrivelled and destitute of neurina; the accompanying arteries were dilated to more than the size of a crowquill, and cartilaginous. The left auditory nerve, much the thinnest, arose by three very thin greyish striae, the right by one strong clear-white stria from the substance of the fourth ventricle, which was at this point much more consistent and vascular than in other parts. The convolutions of the brain were full of water, and remarkably white; they appeared very much deeper, wider, and more numerous than ordinary.

The Calvarium exhibited throughout great density and a thickness amounting to about half an inch.

The cavity of the Chest, together with the organs within it, was in the normal condition.

In the cavity of the Abdomen four quarts of a greyish-brown turbid fluid were effused.

The Liver appeared shrunk up to half its proper volume, of a leathery consistence and greenish-blue colour, and was beset with knots, the size of a bean, on its tuberculated surface, as well as in its substance; all its vessels were very much narrowed, and bloodless.

The Gall-bladder contained a dark-brown fluid, besides an abundance of gravelly sediment.

The Spleen was found to be more than double its proper size, dark-coloured, and firm.

The Pancreas was equally hard and firm, its excretory duct being as wide as a goosequill.

The Stomach, together with the Bowels, was greatly distended with air. Both Kidneys were invested by cellular membrane of an inch thick, and infiltrated with

a brown turbid fluid; their tissue was pale-red and opened out. Every one of their calices was occupied by a calcareous concretion of a wart-like shape and as large as a split-pea. The body was much emaciated.

(Signed.) Dr. JOSEPH WAGNER,
Assistant in the Pathological Museum.

The following article is translated from the *Leipsic Univ. Mus. Journal* of 28. March, 1827, as a favourable specimen of warm but not extravagant panegyric.

BEETHOVEN is no more! I have just received the news of his death from one of his most intimate friends in Vienna. On the 26. of March, at sunset, Beethoven's great and powerful spirit freed itself from the earthly tenement which had in many respects proved so burdensome to him that he must have succumbed — and in his latter years have been lost to Art — had not his innate energy, his perseverance, and philosophic patience offered successful resistance to the foe. He had reached his fifty-fifth year. The voice of lament for his loss will be heard as far as the influence of Music extends, and long, long will its echoes be repeated! His compositions are the greatest, the most multifarious, the most original that modern instrumental music possesses; the flights of his genius are the boldest and the loftiest that have been attempted in our time.

He surpasses all his rivals as an Inventor, for manifold as are his works, he has disdained to reproduce his own ideas; he is ever found treading a new path, widening the sphere of his imagination, and penetrating yet deeper into the mysterious regions where Fancy reigns supreme.

He was not to be restrained by the reflection that few would comprehend him at first — he even risked the chance of failure; but his eye was not to be diverted from the bright star that shone above him and controlled his destiny. Wherever his greatest thoughts and highest efforts are not appreciated, it is because the Few, that are capable of following his eagle flight, are absent; when they are present, their influence will certainly be felt, and they will guide the public in its judgment. These noble Few will increase, and so will the circle of BEETHOVEN'S fame grow wider and wider. Those who are intellectual enough to grasp his ideas, and enjoy them, will love his works in proportion to their knowledge of them. For a long time past he has maintained such a position among his competitors, that no one thought of disputing the sovereignty with him upon those points on which he grounded his peculiar claims to distinction. The strong avoided the contest, the weak fell before him in the vain attempt at competition. Those who in the earlier

part of his career unadvisedly ridiculed or underrated him have long since repented their folly, and hide their shame in the obscurity which was their proper element. With a rare devotion did this true Poet of Sound turn the whole of his natural and acquired powers to the service of Art, for which he was created. He had no other aim or desire in life than to be a great Artist. Neither wealth nor the tranquil joys of the household affections were his; Art was to him both wife and child. He did not understand the world, and, for the last fifteen years of his life, could not even hear men speak; in proportion as the intercourse which he held with them diminished, so did he become more and more incomprehensible to them, except thro' the medium of his music. Cut off from society by the loss of his hearing, he constructed a world for himself out of sounds, not heard but felt. In this mystic sphere he lived; a wondrous proof of the power of Mind over hostile circumstances, and of the certainty with which success may be commanded by the union of talent with strong will and manly determination. His motto was „press forward,“ and at every stage of his progress he left some worthy memorial behind him! Nor did his affliction serve with him as a constant source of complaint; as he went on, still producing fresh creations, he looked not always at the dark side of his fate, but praised the Mighty Bestower of genius for so glorious a gift. How many days, that would otherwise have passed in grief and bitterness, were solaced by the gracious Muse! We feel our irreparable loss as a nation, but let us rejoice that Beethoven's works remain to us, an heir-loom for ever. They will form a bright page in the history of Art, inasmuch as he gave us in them a true index of the period in which he lived; and he himself, in his own individuality, made that period and its history. His fame is built upon a sure foundation.“

The following is a literal translation of the stanza written by Grillparzer to the choral Melody in D („*Du, dem nie im Leben,*“ etc.) which was sung at Beethoven's funeral.

Thou, to whom life vouchsafed nor home nor rest,
 Sleepest at length in peace and quiet gloom;
 O, if our hymn can reach thy spirit blest,
 List to thine own sweet song, within the tomb!

STANZAS READ OVER THE GRAVE OF BEETHOVEN,

March 29. 1827.

by Francis, Baron SCHLECHTA.

Forth from a rock a fountain broke, and rife
 With quick'ning power spread o'er the thirsty plain;
 Where'er it flowed it left the seeds of life,
 And turn'd old nature into youth again: —
 All throng'd around th' enchanted spot, to crave
 A bountiful refreshment from the wave.

A few there be, of deeper-searching mind,
 Who drink delighted of that wondrous stream:
 Others admire to see it gently wind,
 And Sol's bright rays upon its surface gleam;
 Others a common rill the fount declare,
 Less marvellous than some, and far less fair!

The fountain sank! then first the giddy throng
 With shame and grief its tardy homage paid;
 And zealous Art, with emulative song,
 Pour'd in the praise long earn'd and long delay'd: —
 Alas, no sigh, no tender-plaintive lay
 Can bring the vanish'd fountain back to day!

Thou, lost One, from thy mortal fetters freed,
 Thou wert the fountain, and its power thine own;
 Thine was the magic volume few could read,
 And less could understand; now thou art known,
 Now every tongue its high-wrought praise would give
 Exulting — and thou must have died, to live!

 LINES ON BEETHOVEN,

written by J. G. SEIDL

and recited by ANSCHUETZ at the *Concert spirituel* in Vienna, May 3, 1827.

Sounds were his colours, and the human heart
 The canvass upon which with highest art
 He drew his image — shrouded oft in sadness,
 And sometimes bright with more than mortal gladness.

LINES BY J. F. CASTELLI,

spoken at Beethoven's funeral.

The worshipp'd Muse hath called him to the skies,
 And yonder, at her side, those harmonies
 That sprang from his deep mind, salute his ear; —
 Strains which on earth he was forbid to hear!*)

TO THE SHADE OF BEETHOVEN,

Impromptu by De la Motte Fouqué.

Thou Master-spirit, often hath my soul
 Thirsted to pour forth song for song with thee,
 'Since first th' enigma of thy being stole
 In all the varied forms of melody
 O'er my enraptured senses! — by thy tomb
 Despairing I should stand, and lasting gloom
 Were mine, but that I trust we yet may sing
 Together 'mid the roses of Heaven's spring.

(For these literal and elegant translations I am indebted to the kindness of
 a friend.) P.

EPITAPHS BY J. GABRIEL SEIDL.

Ludovico . Van . Beethoven .

Cujus .

Ad . Triste . Mortis . Nuncium .

Omnes . Fleverè . Gentes .

Plaudente .

Coelitum . Choro .

IN TUMULUM LUDOVICI VAN BEETHOVEN.

Fato mortalis; vita bonus; arte perennis,

Morte suum moriens eximit ipse decus.

*) Alluding particularly to the Mass in *D*, and the Sinfonia No. 9, which were composed at the time when Beethoven's deafness had reached its climax.

BEETHOVEN'S MONUMENT AT BONN.

Part of this appendix is translated from the German edition, but I have added, in compliance with a request of the publisher's, some remarks upon B's individual character, and a brief summary of my own opinions regarding his works. P.)

If we would convey to our readers a correct idea of Beethoven's deep and permanent influence upon the musical world of Europe, we must record the history of his monument — for in that speaks the voice of posterity, the justice of which can hardly be questioned. The Charlatan, the wealthy or fashionable Artist, the Favourite of the public for a brief space, — will often, through a variety of means, retain his position; not indeed for any great length of time, but long enough to deceive shallow observers, and, alas! long enough to keep back the man of real genius and real claims. Works of little intrinsic value may even please an enlightened public for a while; the sterling gold may be so ingeniously imitated as to pass muster even with good judges — till a closer examination, a more unerring eye is brought to bear upon it; then the counterfeit is exposed. It may happen that a great Artist (because he disdains to aggrandize himself by seeking to bring his name and works continually before the public) has here and there given offence; perhaps he omits to flatter a patron, perhaps to visit and cajole a venomous critic: — for such or similar reasons the Poet-Artist may remain for a time in obscurity, and be undervalued, while those far less gifted, but more skilled in the tricks of self-advancement, may be as much overprized: —

„Tis an old tale, and often told.“ But from posterity, where the Artist's individuality and the capricious taste of the age no longer come into play; — from posterity alone does the Artist receive the full meed of justice, neither too much blame nor too much praise. It should, however, be remarked that this perfect balance of arbitration is not always to be found immediately after the event of the great man's death, whether he be Hero, Statesman, Poet, or Artist: — some further lapse of time is generally required to fix an unerring standard of his claims. His departure from the world is not unfrequently the signal for an outburst of enthusiasm which as palpably overrates his merits and abilities as the envy of his contemporaries had, perhaps, depreciated them. Death is a mighty reconciler, says SCHILLER; and in forgetting their enmities men are apt to exaggerate the virtues to which they were once blind. But if nearly twenty years pass, and this enthusiasm remains unabated; — should Posterity then think fit to grant such a monument as that

of BEETHOVEN at Bonn — there can be little doubt of its justice! *) Many a Poet and Composer, dying prematurely and in the zenith of his reputation, has been deified by fanatic admirers for a time; but such fame is not lasting, and the false glitter cannot stand the test of years. This truth has been exemplified in the case of more than one modern celebrity, and in our own day we might perhaps discover an instance of it. We are „fallen on evil days,“ when fame is bought and sold, and is purchaseable at a certain price, of Coteries and Journalists; the Public being, for a while, too phlegmatic or too timid to exert its own prerogative of decision. We see anonymous critics, whose ignorance and malice are legible in every line of their unnecessary scribblings, even daring to dispute the judgment of the Public, and declare it null and void! This is a height of presumption, a rank abuse of the power of the press, which seems to call loudly for the interference of a Censor: — for why should a mendacious attack upon private character be visited by the law, if the gross disparagement of works of Genius be permitted? which is the greater libel of the two? in both cases the falsehood is sure to be exposed sooner or later; but who shall calculate the evil that may have been done in the mean while? the grievous wrongs inflicted by detraction are but ill recompensed by future fame. „Genius is the intuition of truth,“ says Lavater; what wonder, then, that it should excite the spleen of vulgar minds, such as hate truth, and whose only intuition is that of lying and slandering? —

BEETHOVEN had many adversaries during his life; some of them even went so far as to compare the bold flights of his imagination with the incoherencies of delirium — his music was called extravagant, bombastic, far-fetched, obscure, preposterously difficult of execution, utterly unvocal, etc. He was recommended by some critics to study the works of defunct masters, and rather to aim at a successful imitation of them than to cherish the vain hope of seeing his own crazy phantasies admired by the public. Those who belonged to the old pedantic school of criticism blamed him for infringing the rules of counterpoint; others condemned his irregular rhythm, his broken cadences, sudden transitions, and unheard-of modulations! others complained that his works were sadly deficient in melody! In fact, BEETHOVEN'S music had long secured the favour of the Public before the critics could make up their minds to praise it; these learned Thebans were at length compelled to acknowledge its high pretensions, and having once seen the necessity of this, they began to extol as masterpieces of Genius the very works which

*) The noble monument of MOZART at Salzburg was erected 50 years after his death.

they had formerly declared to be total failures! Thus it was, and is, and is ever likely to be; — Ignorance, Arrogance, and Mediocrity make themselves a tribunal, before which Excellence, Genius, and Learning are called up like delinquents, to receive their sentence! well may SCHILLER exclaim: „Absurdity, thou art victorious!“*)

I do not mean to enter into a minute examination of BEETHOVEN'S works, but a few more remarks, bearing upon that subject, may not be out of place here.

The very partial success of „Fidelio“ (when first produced) had undoubtedly excited a feeling of jealousy in BEETHOVEN'S mind towards the Composer of the Freyschütz, which he vented, at the time when WEBER was superintending the performance of his „Euryanthe“ at Vienna, in sundry expressions like those already quoted (v. p. 16). BEETHOVEN could not, however, feel himself justified in saying that WEBER began to learn too late for Art to develop itself fairly in him. BEETHOVEN began quite as late as WEBER, for he was turned 22 when he commenced the study of Composition. At that time he was nominally a pupil of J. HAYDN'S, who, for some unknown reason, neglected him and suffered the numerous faults in his exercises to pass uncorrected.

Under ALBRECHTSBERGER he evidently gave his serious attention to counterpoint, but he never loved it, and was never fluent in its resources. This must be regarded, on the whole, as a fortunate circumstance; for had BEETHOVEN been a great fugue-writer he would not have produced his Symphonies! There is something in the very nature of the Symphony, the great orchestral Fantasia, which is at variance with the sour severity of counterpoint. And, moreover, the Sonata is to the Pianoforte what the Sinfonia is to the Orchestra. It must not be supposed that BEETHOVEN, even in the earlier stages of his career, met with nothing but injustice; on the contrary, he was fortunate in finding several very influential Art-journals, governed by men of intellect, far-seeing, and devoid of prejudice, (e. g. the Leipsic Musical Journal**), published by the great firm Breitkopf and Härtel) disposed to lend him their full support, and give him the advantage of their able and kindly criticism; of this number were Rochlitz and Fink, the latter one of BEETHOVEN'S warmest admirers, an original thinker and a fine writer. Such critics as these (*si sic omnes!*) deserve the thanks and praise of all who can appreciate the works of Genius, which they present in their proper light to the world, and shield, with a sort of parental care, from the envenomed darts of Detraction.

*) „Unsinn, du siegst“ v. *Jungfrau von Orleans*; the above remarkable passage is quoted from one of HEGEL'S letters.

**) Which sadly degenerated, and ceased to appear at the close of 1848.

So much has been written about BEETHOVEN'S Symphonies, which, taken collectively, are his greatest works, that it would be superfluous to review them again in detail. Even the ninth Symphony, with Chorus in the last movement, has now been so frequently and magnificently performed in Germany, England, and France, that its peculiarities are well known; — but it still appears a moot point — *adhuc sub iudice lis est* — whether the Composer's deafness did or did not exercise an influence over this work (as well as over several others written during that period) which may be regarded as injurious. Let us examine the more apparent facts: — Common people cannot readily understand the peculiar power which every real Composer possesses, viz. that of creating music without the aid of an instrument, hearing every note of it with his mental ear, and being thus rendered independent of external sounds. This seems a dark riddle to those who are not similarly gifted, but the fact offers an easy explanation of BEETHOVEN'S unimpaired activity during his deafness, and at the same time demolishes the supposition that his latter works would have been less complex (or, as some would say, obscure) had he been able to hear them. There is another and very different reason why the Mass in *D*, the ninth Symphony, the Quartetts dedicated to Prince GALITZIN, the Quartett in *C*[♯] minor, the Variations on a Waltz-motivo of DIABELLI'S, etc., are more elaborate, less melodious, at times approaching nearer to the confines of eccentricity, than other works, of the same class, which BEETHOVEN produced while he still retained his hearing, or at least while his deafness was yet partial. The reason is briefly this: BEETHOVEN, as he went on, and his intellect and genius were matured (losing, by that very process, some of the luxuriant verdure of youth) altered his views of Art considerably: they grew larger, wider, and loftier, but his love of the Beautiful began to be merged in that of the Great, — I should say the Sublime, did I not attach a very peculiar meaning to that word; for I doubt whether the true Sublime can be found in any of the above-named works. The strongest characteristic of BEETHOVEN'S finest music is a vast strength of wing; his flight is that of the eagle, broad, rapid, bold, cloud-piercing; but he knew little of „the angel's floating pomp,“ his mind was not filled with that sacred enthusiasm which is so palpable in the conceptions of Milton and Handel, and which bore them, as on seraphic pinions, to the very throne of Sublimity. It may be that BEETHOVEN'S want of belief in theology gave to his Oratorio and his Masses that secular colouring which is observable in them; he is often both tragic and pathetic, as in his funeral marches, the Overture to Coriolanus, and many passages in the music of Egmont und Fidelio, — there is true solemnity in the Introduction to the „Mount of Olives,“ and in the last chorus, „Hallelujah,“ there is such a glorious fire and intensity,

that if BEETHOVEN ever attained to the Sublime, it is in this instance. There are many who confuse the terms Magnificent and Sublime, and who would therefore call the last movement of the *C minor* Symphony sublime; the imperfection of language makes it difficult to define these shades of distinction, but the truth perhaps may be that there are two kinds of Sublimity, viz. the human and the superhuman; the former will be found splendidly exemplified in BEETHOVEN'S song „in questa tomba,“ in the Adagio of his Septett, the Overture to Leonore (No. 3) and the March, with Chorus, in the „Ruins of Athens.“ The *Sinfonia pastorale* is perhaps the most perfect and the most genial of all his works. — it is Nature set to music. The first movement of the Symphony in *C minor*, of the *Eroica*, and of the choral Symphony, may well be styled inimitable; and surpass, in my opinion, the other movements of those Symphonies, which — together with the *Pastorale* — are the finest ever yet written. There is more sterling stuff in these than in the Symphony in *A*, in spite of its noble *Andante*; the others, viz. No. 4., 2., 4., and 8., though rich in beauties, are undoubtedly inferior — they display less energy, less spontaneity, and less poetry; the 4. and 2. (in *C* and *D*) are also tinctured with the style of Haydn and Mozart.

Much might be said concerning the instrumentation and the inner construction of these works, especially with regard to BEETHOVEN'S frequent use of the Scherzo, and of variations upon the motivo of the *Andante*, etc., which would not be entirely out of place here; but I never intended to enter into minute criticism, and every musician will form his own opinion upon these points. The judgment of the Public is now but little influenced by any written discussions, and follows its own bent. It is for the Artist to find out — for his own instruction — why BEETHOVEN'S ninth Symphony is not such a favorite as several of the others; why *Fidelio* is less popular than *Don Giovanni* or *Der Freischütz*; why „the Mount of Olives“ is far less generally admired than „the Creation;“ why the „*Adelaide*“ retains its power of attraction undiminished; and what is the subtle charm residing in BEETHOVEN'S Symphonies, Concertos, and Sonatas; a charm that has, hitherto, placed them beyond successful competition. The latter question will, indeed, find a ready answer from those who are capable of distinguishing between genius and talent, between innate grandeur of thought and strutting bombast; between the *estro divino* of the real bard, and the strained efforts and dry lucubrations of the false one.

BEETHOVEN'S admiration of Cherubini's music decreased, very considerably, during the later years of his life, but he still entertained a partiality for it which reminds one of Byron's singular fondness for Pope, or Napoleon's preference of Ossian to Shakespere.

But for these and similar instances of a strange prepossession it would seem incredible that the fiery, imaginative, rule-contemning BEETHOVEN should have felt much sympathy with the cold, correct, unimpassioned, though often graceful effusions of Cherubini.

BEETHOVEN belonged to that primitive class of great German Composers which is now nearly extinct; he led the life of a real Artist, disdaining to accelerate his fame by intrigue, flattery, and backstair influence, — forming no clique of prejudiced admirers, bound by oath to the vituperation of all rivals, — preferring solitude to notoriety, shrinking even from public homage, — aiming at future immortality rather than present celebrity; — and above all, drawing his inspiration from his own abundant fancy instead of borrowing the thoughts of his predecessors, or endeavouring to hide poverty of invention under the mantle of pedantry. BEETHOVEN'S learning was not so great as to oppress him, nor did he use it as a make-shift. He had no stereotyped forms and phrases, no excessive mannerism, no affectation. The display of his executive skill, as a Pianist, was confined to that early period of his career when necessity compelled him to use this means of acquiring reputation; as soon as it was possible for him to do so he appeared no more in that capacity. The plaudits of a saloon or a théâtre were of small value in his eyes, for he had no vanity. He was often obliged to compose variations and such like fashionable pieces, because the publishers offered him higher prices for them than for great works; but he wrote those bagatelles with great rapidity, and only when he was in want of money — a case which the extravagance of his nephew (to whom he could deny nothing), as well as the depredations to which his carelessness exposed him, rendered somewhat frequent.

His life was devoted to Art, but he was too proud and had too much self-respect to seek the worldly advantages of fame by the tricks and calculations of the charlatan. Of this noble stamp were all great Artists and Poets, and so will they ever be. In spite of the somewhat ostentatious funeral honours which the Viennese accorded to BEETHOVEN, it is an undoubted fact that they attempted, in that way, to atone for much previous neglect; had it not been for the generosity of the three noble persons who gave him his pension, he would often have suffered actual want. Some of his letters translated in this volume appear to have been carefully selected on account of their alluding to some pecuniary transactions with his publishers, and one of the dialogues suggests the same idea. But I have heard a different story from some of his personal friends, and know that, besides the precarious nature of all remuneration for works of Art, BEETHOVEN received, upon the whole, very inadequate reward for his labours. It was only during the last two or three years of his life that he could be said to have been well paid. No

German or foreign Prince thought it necessary to give him an order, and in this point he resembled C. M. v. WEBER, who received no decoration, while his colleague at Dresden, the *Maitre de chapelle* Morlacchi, rejoiced in the title of Chevalier! BEETHOVEN was not even presented with a doctor's diploma! certainly he had little need of such a title, and would very probably have refused it, but it is remarkable that no German University (the one, for instance, which converted the Pianist HERR FRANZ LISZT into Dr. FRANZ LISZT!) should have had the grace to offer the title to BEETHOVEN; — and so he remained, without any handle to his name, simply **Ludwig van Beethoven!**

This great Composer was at one time totally neglected, and his very existence almost forgotten, while Rossini was the theme of every tongue and his music resounded in every house at Vienna!

Such is the discernment of the world in general; BONONCINI, PICCINI, SALIERI, ROSSINI, and SPONTINI could all boast, with perfect truth, that they were once preferred to HANDEL, GLUCK, MOZART, BEETHOVEN, and WEBER. But time makes the crooked straight, and reconciles all inconsistencies.

In the year 1835 a meeting was held of the respectable citizens of Bonn, to consult about erecting a public monument to their illustrious countryman. Principal members of the Committee were Professor A. W. von SCHLEGEL, Professor BREIDENSTEIN and WALTHER, and Count FUERSTENBERG-STAMMHEIM; the learned SCHLEGEL was elected President, but soon resigned the office, which was then accepted by Prof. BREIDENSTEIN.

A subscription for the expenses of the monument found a ready response; a Commission of connoisseurs was appointed to decide upon one of the many models sent in for approbation; that of the sculptor M. HAEHNEL in Dresden was fixed upon, at the price of 40,640 dollars (about 1600 £).

The entire monument, (which stands in the Minster-Square at Bonn) the statue of BEETHOVEN (an admirable likeness), the pedestal, and the beautiful Basreliefs, were cast in bronze by the famous BURGSMIET, in Nuremberg, who executed the fine statue of „Albrecht Dürer“ in that city, and also the colossal „Bavaria“ at Munich.

It was determined to celebrate the inauguration of the Beethoven-monument by a grand Festival of three days' duration, viz. the 10, 11, and 12. of August 1845. The concourse of visitors was immense, and amongst them were many of the leading artistic and literary celebrities of the day. Her Majesty Queen Victoria and her illustrious Consort Prince Albert, His Majesty Frederick William IV., King of Prussia, and the Queen of Prussia, the Prince of Prussia, the Archduke Frederick of Austria, the Duke of Anhalt-Köthen, the Earl of Westmoreland, etc. etc. honoured the ceremony with their presence. The musical performances consisted of three grand Concerts, in which

were given (with a very powerful and excellent Orchestra and Chorus) the following works of BEETHOVEN: The Mass in *C*, the ninth Symphony, the Mass in *D* (conducted by Dr. Louis Spohr), the Symphony in *C minor*, the Pianoforte-Concerto in *E♭*, the Introduction (or Overture) and two of the vocal pieces from „the Mount of Olives,“ the Overture to Coriolanus, the canon from Fidelio, the string-Quartett in *E♭*, the second Finale from Fidelio, the „Adelaide,“ and the immortal Overture to Egmont. A grand banquet and a brilliant illumination of the town concluded this memorable festivity.

The Monument is in every respect a first-rate work of art, and not unworthy to bear the name of BEETHOVEN:

Who so sepulchred in such pomp doth lie,
That kings for such a tomb would wish to die.

H. H. P.

The Hymns:

„Miserere“, „Amplius“, „Libera“,

sung at

BEETHOVEN'S FUNERAL,

on the 29. March 1827.

Miserere.

(The words adapted to the music of Beethoven's Manuscript by Ign. von Seyfried.)

Andante.

Tenore 1^{mo}
Mi-se-re-re me - i, mi-se-ach, er-
Ach, erbar-me Schö - pfer, ach, er-

Tenore 2^{do}
Mi-se-re-re me - i, mi-se-ach, er-
Ach, er-bar-me Schö - pfer, ach, er-

Basso 1^{mo}
Mi-se-re-re me - i, mi-se-re-re
Ach, er-bar-me Schö - pfer, ach, er-bar-me

Basso 2^{do}
Mi-se-re-re me - i, mi-se-ach, er-
Ach, er-bar-me Schö - pfer, ach, er-

Pianoforte.

re - re me - i, De - us, mi - se - re - re me - i,
 bar - me dich, mein Schö - pfer, du bist ja des Mitles

re - re me - i, De - us, mi - se - re - re me - i,
 bar - me dich, mein Schö - pfer, du bist ja des Mitleids

me - i. De - us, mi - se - re - re me - i,
 dich, mein Schöpfer, du bist ja des Mit - leids

re - re me - i, De - us, mi - se - re - re me - i,
 bar - me dich, mein Schö - pfer, du bist ja des Mitleids

De - us, mi - se - re - re me - i
 Quel - le, ach, er - barme, Schö - pfer,

De - us, mi - se - re - re me - i se -
 Quel - le, ach, er - barme, Schö - pfer, du du

De - us, mi - se - re - re me - i se - cun -
 Quel - le, ach, er - barme, Schö - pfer, du Born der Dursten -

De - us, mi - se - re - re me - i
 Quel - le, ach, er - barme, Schö - pfer,

se-cun-dum mag - - nam mi-se-ri-cor-di-am, mi-
du Born der Dur- stenden, Hort der Ver-las-se-nen, du

cun-dum mag - - nam mi-se-ri-cor-di-am, mi-
Born der Dur- sten-den, Hort der Ver-las-se-nen, du

dum mag - nam mi-se-ri-cor-di-am, mi-
den und Hort der Ver-las-se-nen, du

se - cundum magnam mi - se - ri - cor - di - am, mi-
du Born der Durstenden, der Ver-las-se-nen, du

se - ri - cor - di - am, mi - se - ri - cor - di - am tu - am,
bist des Mit-leids Quell, des Mit-leids ein-zi-ge Quel - le,

se - ri - cor - di - am, - mi - se - ri - cor - di - am tu - am,
bist des Mit-leids Quell, des Mit-leids ein-zi-ge Quel - le,

se - ri - cor - di - am, mi - se - ri - cor - di - am tu - am,
bist des Mit-leids Quell, des Mit-leids ein-zi-ge Quel - le,

se - ri - cor - di - am, mi - se - ri - cor - di - am tu - am,
bist des Mit-leids Quell, des Mit-leids ein-zi-ge Quel - le,

f *mi-se-re-re me-i, De-us, mi-se-re-re*
 ach, er-bar-me dich, mein Schö-pfer, ach, er-bar-me

mi-se-re-re me-i, De-us,
 ach, er-bar-me dich, mein Schö-pfer,

mi-se-re-re me-i, De-us, mi-se-
 ach, er-bar-me dich, mein Schö-pfer, ach, er-

mi-se-re-re me-i De-us,
 ach erbar-me dich, mein Schö-pfer,

f *me-i se-cun-dum mag-nam mi-se-ri-cor-di-am*
 dich, Vater, ach, er-bar-me dich, des Mit-leids ein-zi-ge

mi-se-re-re, mi-se-ri-cor-di-am
 ach, er-bar-me dich, des Mitleids ein-zi-ge

re-re me-i se-cun-dum mi-se-ri-cor-di-am
 bar-me dich, un-ser Va-ter, des Mit-leids ein-zi-ge

mi-se-re-re me-i, mi-se-ri-cor-di-am
 ach, er-bar-me, Va-ter, dich, des Mit-leids ein-zi-ge

f *p* *sf* *p*

tu - am, se - cun - dum mag - nam
 Quel - le, er - bar - me dich, er -

tu - am, se - cun - dum mag - nam
 Quel - le, äch, er - bar - me dich, er -

tu - am, se - cun - dum mag - nam, mag - nam
 Quel - le, äch, er - bar - me dich, er - bar - me

tu - am, se - cun - dum mag - nam
 Quel - le, er - bar - me dich, er -

The piano accompaniment consists of a treble and bass clef part. The treble clef part has a key signature of two flats and a 3/2 time signature. The bass clef part has a key signature of two flats. The music features chords and moving lines in both hands.

mi - se - ri - cor - di - am tu - am!
 bar - me dich, gü - ti - ger Va - ter!

mi - se - ri - cor - di - am tu - am!
 bar - me dich, gü - ti - ger Va - ter!

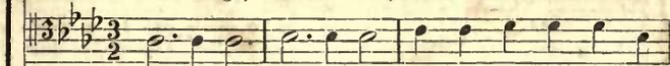
mi - se - ri - cor - di - am tu - am!
 dich un - ser, gü - ti - ger Va - ter!

mi - se - ri - cor - di - am tu - am!
 bar - me dich, gü - ti - ger Va - ter!

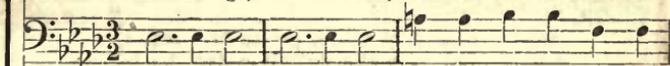
The piano accompaniment continues with a treble and bass clef part. The treble clef part has a key signature of two flats and a 3/2 time signature. The bass clef part has a key signature of two flats. The music features chords and moving lines in both hands. A *pp* marking is present in the bass clef part.

A m p l i u s .*Poco sostenuto.*Tenore 1^{mo}

dolc. Am-pli-us la - va me ab i - ni - qui - ta - te
 Rei - ni - ge, Va - ter mich, nimm von mir die Schuld der

Tenore 2^{do}

Am-pli-us la - va me ab i - ni - qui - ta - te
 Rei - ni - ge, Va - ter mich, nimm von mir die Schuld der

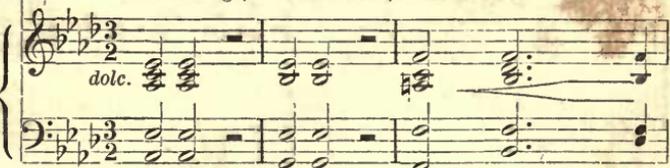
Basso 1^{mo}

Am-pli-us la - va me ab i - ni - qui - ta - te
 Rei - ni - ge, Va - ter mich, nimm von mir die Schuld der

Basso 2^{do}

Am-pli-us la - va me ab i - ni - qui - ta - te
 Rei - ni - ge, Va - ter mich, nimm von mir die Schuld der

Pianoforte.



dolc.

me - a et a pec - ca - to me - o mun - da
 Sün - de, dass kei - ne Un - bill la - ste mehr auf

me - a et a pec - ca - to me - o mun - da
 Sün - de, dass kei - ne Un - bill la - ste mehr auf

me - a et a pec - ca - to me - o mun - da
 Sün - de, dass kei - ne Un - bill la - ste mehr auf

me - a et a pec - ca - to me - o mun - da
 Sün - de, dass kei - ne Un - bill la - ste mehr auf

 Piano accompaniment for the second system, showing chords in both treble and bass staves. The treble staff has a key signature of three flats and a 3/2 time signature. The bass staff has a key signature of three flats and a 3/2 time signature. The chords are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

f
me et a pec - ca - to, a pec - ca - to
mir, von je - der Sün - de, je - der Un - bill

me et a pec - ca - to, a pec - ca - to
mir, von je - der Sün - de, je - der Un - bill

f
me et a pec - ca - to, pec - ca - to me - o, pec - ca - to
mir, von je - der Sün - de und je - der Un - bill, von Sün - den

me et a pec - ca - to, pec - ca - to me - o, pec - ca - to
mir, von je - der Sün - de und jeder Un - bill, von Sün - den

f

me - o mun - da me!
rei - ne, Va - ter, mich!

me - o mun - da me!
rei - ne, Va - ter, mich!

me - o mun - da me!
rei - ne, Va - ter, mich!

me - o mun - da me!
rei - ne, Va - ter, mich!

ff *pp*

Libera

(sung during the benediction of the corpse).

(Composed by Seyfried.)

Tenore 1^{mo}

p *fp*

Li-bera me, Domine, li-bera de morte ae-ter - -

Tenore 2^{do}

p *fp*

Li-bera me, Domine, li-bera de morte ae-ter - -

Basso 1^{mo}

p *fp*

Li-bera me, Domine, li-bera de morte ae-ter - -

Basso 2^{do}

p *fp*

Li-bera me, Domine, li-bera de morte ae-ter - -

na in di - e il - la tre - men - da, quando coe - li mo -

na in di - e il - la tre - men - da, quando coe - li mo -

na in di - e il - la tre - men - da, quando coe - li mo -

na in di - e il - la tre - men - da, quando coe - li mo -

mf
 ven-di sunt et ter - - - ra, dum ve - ne - ris
mf
 ven-di sunt et ter . - - - ra, dum ve - ne - ris
mf
 vendi sunt et ter - - - ra, dum ve - ne - ris
mf
 vendi sunt et ter - - - ra, dum ve - ne - ris

ju-di-ca-re sae-cu-lum, ju-di-ca-re sae-culum per ig - -
 ju-di-ca-re sae-cu-lum, ju-di-ca-re sae-culum per ig - -
 ju-di-ca-re sae-cu-lum, ju-di-ca-re sae-culum per ig - -
 ju-di-ca-re sae-cu-lum, ju-di-ca-re sae-culum per ig - -

pp
 nem. Tremens fac-tus sum e-go et ti-me-o dum discus-si-o
 nem. Tremens fac-tus sum e-go et ti-me-o dum discus-si-o
 nem. Tremens fac-tus sum e-go et ti-me-o dum discus-si-o
pp
 nem. Tremens fac-tus sum e-go et ti-me-o dum discus-si-o

ve - ne - rit at - que ven - tu - ra i - ra. Quando

ve - ne - rit at - que ven - tu - ra i - ra. Quando

ve - ne - rit at - que ven - tu - ra i - ra. Quando

ve - ne - rit at - que ven - tu - ra i - ra. Quando

coe - li mo - ven - di sunt et ter - - - ra. Di - es

coe - li mo - ven - di sunt et ter - - - ra. Di - es

coe - li mo - ven - di sunt et ter - - - ra. Di - es

coe - li mo - ven - di sunt et ter - - - ra. Di - es

il - la, di - es i - rae, ca - la - mi - ta - tis et mi -

il - la, di - es i - rae, ca - la - mi - ta - tis et mi -

il - la, di - es i - rae, ca - la - mi - ta - tis et mi -

il - la, di - es i - rae, ca - la - mi - ta - tis et mi -

se - ri - ae, di - es mag - na, mag - na

se - ri - ae, di - es mag - na, mag - na

se - ri - ae, di - es mag - na, mag - na

se - ri - ae di - es, di - es mag - na, mag - na

di - es et a - ma - ra val - de. dum ve - ne - ris

di - es et a - ma - ra val - de. dum ve - ne - ris

di - es et a - ma - ra val - de. dum ve - ne - ris

di - es et a - ma - ra val - de. dum ve - ne - ris

ju - di - ca - re sae - cu - lum, ju - di - ca - re sae - cu - lum per ig - - -

ju - di - ca - re sae - cu - lum, ju - di - ca - re sae - cu - lum per ig - - -

ju - di - ca - re sae - cu - lum, ju - di - ca - re sae - cu - lum per ig - - -

ju - di - ca - re sae - cu - lum, ju - di - ca - re sae - cu - lum per ig - - -

nem. *p* Re - quem ae - ter - nam do - na, do - na

nem. Re - quem ae - ter - nam do - na, do - na

nem. *p* Re - quem ae - ter - nam do - na, do - na

nem. Re - quem ae - ter - nam do - na, do - na

ff e - is Do - mi - ne. et lux per - pe - tu - a, et lux per -

e - is Do - mi - ne. et lux per - pe - tu - a, et lux per -

e - is Do - mi - ne. et lux per - pe - tu - a, et lux per -

ff e - is Do - mi - ne. et lux per - pe - tu - a, et lux per -

p pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a

pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a

pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a

p pe - tu - a lu - ce - at e - is, et lux per - pe - tu - a

lu - ce - at e - - - is. *p* Li - be - ra me, Do - mi - ne,

lu - ce - at e - - - is. *p* Li - be - ra me, Do - mi - ne,

lu - ce - at e - - - is. *p* Li - be - ra me, Do mi - ne,

lu - ce - at e - - - is. *p* Li - be - ra me, Do mi - ne,

fp li - be - ra de mor - te ae - ter - na in di - e il - la tre -

fp li - be - ra de mor - te ae - ter - na in di - e il - la tre -

fp li - be - ra de mor - te ae - ter - na in di - e il - la tre -

fp li - be - ra de mor - te ae - ter - na in di - e il - la tre -

men - da, quan - do coe - li mo - ven - di sunt et ter - - -

men - da, quan - do coe - li mo - ven - di sunt et ter - - -

men - da, quan - do coc - li mo - ven - di sunt et ter - - -

men - da, quan - do coe - li mo - ven - di sunt et ter - - -

ra, dum ve-ne-ris ju-di-ca-re sae-cu-lum, ju-di-ca-re

sae - cu - lum per ig - - - - - nem.

sae - cu - lum per ig - - - - - nem.

sae - cu - lum per ig - - - - - nem.

sae - cu - lum per ig - - - - - nem.

CHORAL-MELODY

by

L. v. BEETHOVEN,

sung over the Composer's grave,

March 29. 1828.

(The poetry by Franz Grillparzer.)

Poco Adagio.

Tenore 1^{mo}
dole. Du, dem nie im Le - ben Ruhstatt

Tenore 2^{do}
dole. Du, dem nie im Le - ben Ruhstatt

Basso 1^{mo}
dole. Du, dem nie im Le - ben Ruhstatt

Basso 2^{do}
dole. Du, dem nie im Le - ben Ruhstatt

Pianoforte.
dole.

ward, und Herd und Haus. Ruhe

ward, und Herd und Haus. Ruhe nun, ruhe

ward, und Herd und Haus. Ruhe nun im Grab, ruhe

ward, und Herd und Haus. Ruhe nun im stil-len Grab, ruhe

nun im To-de aus, still im Gra-be aus; — und wenn

nun im To-de aus, im stil-len Gra-be aus; — und wenn

nun im To-de, im stil-len Gra-be aus; — und wenn

nun im To-de aus, still im Gra-be aus; — und wenn

pp *mf*

pp *mf*

pp *mf*

pp *mf*

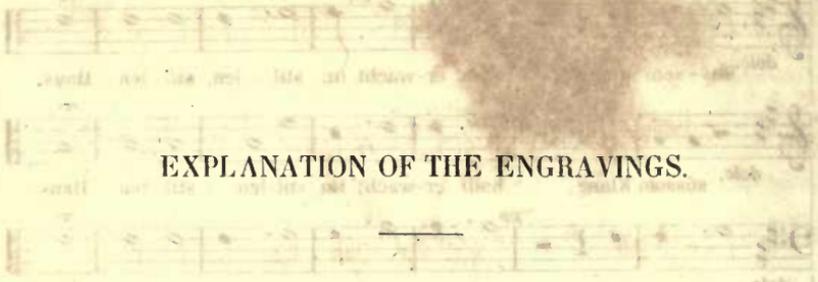
Freundes Kla - ge, Freundes Klage, Freundes
 Freundes Kla - ge, Freundes Klage, Freundes
 Freundes Kla - ge, Freundes Klage, Freundes
 Freundes Kla - ge, Freundes Klage, Freundes

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are repeated for each voice part. Dynamics include *p* and *f*.

Klage reicht ü - ber's Grab hinaus, horch eig'-nen Sings
 Klage reicht ü - ber's Grab hinaus, horch eig'-nen Sings
 Klage reicht ü - ber's Grab hinaus, horch eig'-nen Sings
 Klage reicht ü - ber's Grab hin-aus, horch eig'-nen Sings

The second system continues with four vocal staves and two piano accompaniment staves. The lyrics are repeated for each voice part. Dynamics include *ff*, *p*, and *pp*.

dolg. süs-sem Klang, *pp* halb er-wacht im stil-len, stil-len Haus.
dolg. süssem Klang, *pp* halb er-wacht im stil-len, stil-len Haus.
dolg. süs-sem Klang, *pp* halb er-wacht im stil-len, stil-len Haus.
dolg. süs-sem Klang, *pp* halb er-wacht im stil-len, stil-len Haus.
dolg. *pp* man-can-do.



EXPLANATION OF THE ENGRAVINGS.

1) The house at Bonn in which L. v. Beethoven was born, situated in the Rhine-street. Another house is sometimes pointed out, but there is no doubt that the one shewn in the engraving is the real one.

2) An Original sketch of the „Adelaide,“ facsimile.

3) Facsimile of a letter in Beethoven's handwriting.

4) View of the house called the Schwarzschaner house, in the Alser suburb of Vienna; it was formerly a monastery, and is situated at the corner of the Währinger-street and another which has now for some years been called the Beethoven-street. The house is very large and used to be inhabited by a number of different families; it is now a barrack, and there is a report current that it will soon be pulled down. The room in which Beethoven died, and at the window of which he often used to stand, is distinguished by a cross. This being the only picture of the house extant, it will excite peculiar interest.

5) Copies of the medals struck in honour of Beethoven.

6) Beethoven's tomb in the churchyard of Währing, near Vienna; close to it is the grave, and simple monumental tablet, of the Composer Franz Schubert, and also that of Goethe's only granddaughter, Alma von Goethe, who died in her eighteenth year. Beethoven's tomb is of dark-grey marble, the butterfly, lyre, and name are gilt; an alder-tree covers the grave-stone, and the burial-ground is so thickly planted with flowers and shrubs as to resemble a garden.

CATALOGUE
OF THE COMPLETE WORKS
OF
LUDWIG VAN BEETHOVEN,

WITH THE VARIOUS ARRANGEMENTS OF THE SAME, AS PUBLISHED
IN GERMANY.

3

RECEIVED

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DEPARTMENT OF THE INTERIOR

WASHINGTON, D. C.

L. VAN BEETHOVEN'S WORKS,

numbered from Op. 1. to Op. 138.

- Op. 1. Drei Trios** (Es dur, G dur, C moll), für Pianoforte, Violine u. Violone.
(*Dem Fürsten Lichnowski gewidmet.*) Dieselben in Partitur mit Stimmen.
Arrang. Für das Pianoforte zu 4 Händen v. *Fr. Schneider*.
Für das Pianoforte allein v. *Lobe*.
Ebenso arr. v. *Winkler*.
Trio No. 4. Für 2 Violinen, 2 Bratschen und Violoncell.
- - 2. Ebenso (mit op. 87).
- - 3. Ebenso (mit op. 104).
- Op. 2. Drei Sonaten** (F moll, A dur, C dur), für das Pianoforte. (*I. Haydn gewidmet.*)
Arrang. Für 2 Violinen, Bratsche und Violoncell v. *A. Brand*.
Für das Pianoforte zu 4 Händen v. *I. F. Schwencke*.
Adagio aus No. 4. mit Worten (Die Klage: Mein Glück ist entflohen) unterlegt v. *F. W.*
Allegro aus No. 4. mit Worten (Sehnsucht v. Schiller) v. *Silcher*.
Adagio aus No. 2. mit Worten (Schau ich in's Auge ihr) v. *Silcher*.
Largo aus No. 2. für das Orchester v. *Seyfried*.
Adagio aus No. 3. für das Orchester v. *Seyfried*.
Allegretto aus No. 3. mit Worten (Wiedersehen) v. *Silcher*.
- Op. 3. Grosses Trio** (Es dur), für Violine, Bratsche und Violoncell. Dasselbe in Partitur.
Arrang. Für Pianoforte und Violoncell (mit op. 64).
Für das Pianoforte zu 4 Händen v. *Stegmann*.
Für das Pianoforte zu 2 Händen v. *L. Winkler*.
Die 2 Menuetten daraus für das Pianoforte zu 4 Händen.
- Op. 4. Quintett** (Es dur), für 2 Violinen, 2 Bratschen und Violoncell. Dasselbe in Partitur.
Arrang. Als Octett (Original) für 2 Clarinetten, 2 Oboen, 2 Hörner, und 2 Fagotte. (Oeuvre posthume.) Siehe Op. 103.
Für das Pianoforte zu Händen v. *I. P. Schmidt*.
Ebenso v. *Klage*.
Für das Pianoforte v. *L. Winkler*.
Rondo darnach (Esdur) für das Pianoforte zu 4 Händen v. *Horr*.
Sonate darnach (Es dur) für Pianoforte, Violine und Violoncell (m. op. 63).
- Op. 5. Zwei grosse Sonaten** (F dur, G moll), für Pianoforte und Violoncell (oder Violine). (*Friedrich Wilhelm II., König von Preussen gewidmet.*)
Arrang. Für 2 Violinen, Bratsche und 2 Violoncelle v. *F. Ries*.
Für das Pianoforte zu 4 Händen.
Für das Pianoforte allein v. *L. Winkler*.

- Op. 6. Leichte Sonate** (D dur), für das Pianoforte zu 4 Händen.
 Arrang. Für Pianoforte und Flöte (oder Violine) v. *Burchard*.
 Für das Pianoforte allein v. *L. Winkler*.
 Rondo daraus für das Pianoforte allein.
- Op. 7. Grosse Sonate** (Es dur), für das Pianoforte. (*Babette de Keglevics gewidmet.*)
 Arrang. Largo daraus mit Worten (Tagwerk ist vollbracht) für 1 Singstimme mit Begleitung des Pianoforte.
- Op. 8. Serenade** (D dur), f. Violine, Bratsche u. Violonc. Dieselbe in Partitur.
 Arrang. Für Guitarre, Violine und Bratsche v. *Matiegka*.
 Für Pianoforte und Violine (oder Flöte) v. *A. Brand*.
 Für das Pianoforte allein v. *L. Winkler*.
 Polonaise daraus für das Pianoforte zu 4 Händen.
 Dieselbe für 2 Violinen.
 Das Variationenthema als Lied v. *C. P.* mit Begleit. des Pianof. (Sanft wie die Frühlingssonne strahlt.)
 Das Trio der Menuett als Lied v. *C. P.* mit Begleit. des Pianof. (Gott Amor und Bacchus).
- Op. 9. Drei Trios** (G dur, D dur, C moll), für Violine, Bratsche und Violoncell.
 (*Dem Grafen von Browne gewidmet.*) Dieselben in Partitur.
 Arrang. 3 grosse Trios für Pianoforte, Violine und Violoncell (m. op. 64.).
 Für das Pianoforte zu 4 Händen v. *Stegmann*.
 Für das Pianoforte allein v. *L. Winkler*.
 3 Sonaten für das Pianoforte v. *Heilmann*.
 No. 1. als Sonate für Pianoforte und Violine.
 No. 1. als Sonate für Pianoforte allein (m. op. 43).
 No. 2. als Sonate für Pianoforte und Violine v. *F. Rahles*.
- Op. 10. Drei Sonaten.** (C moll, F dur, D dur), für das Pianoforte. (*Der Gräfin von Browne gewidmet.*)
 Arrang. Für das Pianoforte zu 4 Händen v. *I. F. Schwencke*.
 No. 1. Für 2 Violinen, Bratsche und Violoncell v. *A. Brand*.
 Adagio daraus für Violoncell und Pianoforte v. *Burchard*.
 Adagio daraus als Lied (Das ist der Tag des Herrn) für eine Singst. mit Begleit. des Pianof. v. *Hübner*.
 Agnus Dei darnach für Orchester und Singstimmen v. *G. B. Bierey*.
 No. 2. Für 2 Violinen, Bratsche und Violoncell v. *A. Brand*.
 No. 3. Für 2 Violinen, Bratsche und Violoncell v. *F. Ries*.
 Largo daraus mit Worten (Dein Auge weiss etc.) für 1 Singst. mit Begleit. des Pianof.
 Menuett daraus für 2 Violinen, Bratsche und Violoncell.
 Dieselbe für 2 Violinen, Bratsche, Bass, Flöte 2 Oboen (oder 2 Clarinetten), 2 Hörner und Fagott v. *Baldenecker*.
- Op. 11. Grosse Trio.** (B dur), für Pianoforte, Clarinette (oder Violine) und Violoncell. (*Der Gräfin von Thum gewidmet.*)
 Arrang. Für 2 Violinen, 2 Bratschen und Violoncell.
 Für das Pianoforte zu 4 Händen v. *F. Schneider*.
 Für das Pianoforte allein v. *J. C. Lobe*.
 Ebenso v. *L. Winkler*.
- Op. 12. Drei Sonaten** (D dur, A dur, Es dur), für Pianoforte und Violine.
 (*F. A. Saliéri gewidmet.*)
 Arrang. Für 2 Violinen, Bratsche und Violoncell.
 Für Pianoforte und Flöte v. *L. Drouët*.
 Für das Pianoforte zu 4 Händen.
 Für das Pianoforte allein v. *L. Winkler*.
 Andante aus No. 2 mit Worten (Mir bewahrt Dein Busen etc.) für 1 Singst. mit Begleitung des Pianoforte.

Andante aus No. 2 für d. Orch. v. *Seyfried*.

Rondo aus No. 2 ebenso von demselben.

Adagio aus No. 3 ebenso von demselben.

Op. 13. Sonate (pathétique, C moll) für das Pianoforte. (*Dem Fürsten Lichnowsky gewidmet.*)

Arrang. Für neunstimmige Harmonie.

Für 2 Violinen, 2 Bratschen und Violoncell.

Für 2 Violinen, Bratsche und Violoncell v. *Blumenthal*.

Für 2 Violinen v. *F. Hartmann*.

Für das Pianoforte zu 4 Händen v. *C. G. Lickl*.

Ebenso v. *Fr. Mockwitz*.

Für das Pianoforte allein mit Applicatur v. *C. Czerny*.

Ebenso mit Fingersatz v. *C. W. Greulich*.

Adagio daraus mit unterlegtem Text (Das Auge der Geliebten etc.) v. *Silcher*.

Op. 14. Zwei Sonaten (E dur, G dur), für das Pianoforte. (*Dem Baron von Braun gewidmet.*)

Arrang. Für das Pianoforte zu 4 Händen.

No. 1. Für 2 Violinen, Bratsche und Violoncell.

No. 2. Für 2 Violinen, Bratsche und Violoncell.

No. 2. Für 2 Violinen v. *F. Hartmann*.

Allegretto aus No. 1. für Orchester (zehnstimmig) v. *Baldenecker*.

Op. 15. Erstes Concert (C dur), für das Pianoforte mit Begl. des Orchesters. (*Der Fürstin Odescalchi, geb. Gräfin Keglevics gewidmet.*) Dasselbe in Partitur.

Arrang. Für das Pianoforte mit Begleitung v. 2 Violinen, 2 Bratschen, Violoncell und Bass.

Für das Pianoforte mit Begleitung von 2 Violinen, Bratsche und Violoncell.

Für 2 Pianoforte

Für das Pianoforte zu 4 Händen v. *I. P. Schmidt*.

Für das Pianoforte allein.

Largo daraus für das Pianoforte allein.

Op. 16. Grosses Quintett (Es dur), für Pianoforte, Oboe, Clarinette, Horn und Fagott.

Arrang. Für das Pianoforte mit Begleitung von 2 Violinen, Bratsche und Violoncell.

Für 2 Violinen, Bratsche und Violoncell.

Für Pianoforte, Violine, Bratsche und Violoncell.

Für 2 Pianoforte von *C. Czerny*.

Für das Pianoforte zu 4 Händen.

Für Pianoforte und Physharmonica oder 2 Pianofortes v. *Lickl*.

Für das Pianoforte allein v. *Winkler*.

Op. 17. Sonate (F dur), für Pianoforte und Horn (oder Violine, oder Bratsche, oder Violoncell, oder Flöte, oder Oboe, oder Clarinette).

Arrang. Sinfonie conc. nach der Sonate op. 17 für 2 Violinen, Bratsche, Violoncell, Contrabass, Flöte, 2 Clarinetten, 2 Fagotte und 2 Hörner v. *F. Ebers*.

Für 2 Violinen, 2 Bratschen und Violoncell.

Für das Pianoforte zu 4 Händen.

Ebenso arr. v. *Horrosé*.

Für das Pianoforte allein.

Ebenso arr. v. *L. Winkler*.

Adagio und Rondo daraus für das Pianoforte.

Op. 18. Sechs Quartette (F dur, G dur, D dur, C moll, A dur, B dur) für 2 Violinen, Bratsche und Violoncell. (*Der Fürstin von Lobkowitz gewidmet.*)

Dieselben in Partitur No. 1—6. 8. Dieselben in Partitur in einem Bande in 12.

Arrang. Als grosse Sonaten für Pianoforte mit Violine und willkürlicher Violoncell-Begleitung (n. op. 60.)

Für das Pianoforte zu 4 Händen v. *Mockwitz*.

Ebenso v. *C. Klage*.

Für das Pianoforte allein v. *L. Winkler*.
 Thème fav. mit 40 Var. aus dem Quartett No. 5 für das Pianoforte zu 4 Händen.
 Rondo aus No. 6 für das Pianoforte zu 4 Händen v. *Horr*.
 Variationen über das Andante aus No. 5 für 2 Gitarren v. *Schuster*.
 Sonate für das Pianoforte wovon der zweite Satz aus No. 5 entnommen ist.
 La Malinconia aus No. 6 für das Pianoforte zu 4 Händen.
 Dieselbe für das Pianoforte zu 2 Händen.

Op. 19. Zweites Concert (Bdur) für das Pianoforte mit Begleitung des Orchesters. (*C. Nickl, Edlem von Nickelsberg gewidmet.*) Dasselbe in Partitur.

Arrang. Für das Pianoforte zu 4 Händen v. *X. Gleichauf*.
 Für das Pianoforte allein.

Op. 20. Septett (Es dur), für Violine, Bratsche, Horn, Clarinette, Fagott, Violoncell und Contrabass. Dasselbe in Partitur.

Arrang. Für Blasinstrumente (elfstimmig) v. *Crusell*.

Ebenso (neunstimmig).

Für 2 Violinen, 2 Bratschen und Violoncell.

Für Flöte, Violine, 2 Bratschen und Violoncell (in G.) v. *I. Mahr*.

Für Pianoforte, Violine, Bratsche und Violoncell v. *Schwencke*.

Für Pianoforte mit Begleitung der Flöte, Violine und Violoncell v. *I. N. Hummel*.

Für Pianoforte, Violine und Violoncell v. *C. G. Belcke*.

Für Pianoforte, Clarinette (oder Violine) und Violoncell vom Componisten arr. und mit Op. 38 herausgegeben.

Für Pianoforte und Violine v. *Gleichauf*.

Für Pianoforte und Violoncell v. *C. Burchard*.

Für 2 Pianofortes zu 8 Händen v. *G. M. Schmidt*.

Für 2 Pianofortes, oder Physsharmonica und Pianoforte,

Für das Pianoforte zu 4 Händen v. *C. Czerny*.

Ebenso v. *W. Marks*.

Ebenso v. *Fr. Mockwitz*.

Ebenso in 4 verschiednen Ausgaben.

Für das Pianoforte allein v. *C. Czerny*.

Ebenso v. *I. N. Hummel*.

Ebenso v. *Fr. Liszt*.

Ebenso v. *L. Winkler*.

Aus dem Septett einzeln:

Menuett für das Pianoforte zu 4 Händen v. *C. Czerny*.

Adagio cantabile für das Pianoforte v. *Fr. Liszt*.

Andante mit Variationen für das Pianoforte v. demselben.

Menuett und Scherzo für das Pianoforte v. demselben.

Menuett für das Pianoforte v. *C. Czerny*.

Lied nach der Menuett. (Viel hübschöni Deandln gibts) für eine Singstimme mit Begleitung des Pianoforte.

Menuett cavato für das Pianoforte.

Rondo für das Pianoforte v. *Horr*.

Variationen für das Pianoforte.

Variationen nach dem Andante für 2 Gitarren v. *Schuster* (m. Op. 3.)

Variationen daraus für Violine und Gitarre v. *Diabelli*.

Du! nach dem Adagio für Gesang und Pianoforte, nebst eigner Dichtung (Schuldlos wie Veilchenblüthe etc.) übertragen v. *Christern*.

Op. 21. Erste grosse Symphonie (C dur) für das Orchester. Dieselbe in Partitur.

Arrang. Für 2 Violinen, 2 Bratschen, 2 Oboen und 2 Hörner v. *F. Ebers*.

Für 2 Violinen, 2 Bratschen und Violoncell.

Für 2 Violinen, Bratsche und Violoncell.

Für Pianoforte m. Begleit. der Flöte, Violine und Violoncell v. *I. N. Hummel*.

Für Pianoforte und Violine v. *F. W. Arnold*.

Für 2 Pianofortes zu 8 Händen v. *G. M. Schmidt*.

Für das Pianoforte zu 4 Händen v. *C. Czerny*.

Für das Pianoforte zu 4 Händen v. *Zulehner*.

Für das Pianoforte allein v. *Gelinek*.

Ebenso v. *I. N. Hummel*.

Ebenso v. *Fr. Kalkbrenner*.

Ebenso v. *L. Winkler*.

Op. 22. Grosse Sonate (B dur), für das Pianoforte. (*Dem Grafen von Browne gewidmet.*)

Arrang. Für das Pianoforte zu 4 Händen v. *C. Czerny*.

Op. 23. Sonate (A moll), für Pianoforte und Violine.

Arrang. Für 2 Violinen, Bratsche und Violoncell v. *Heinzius*.

Für Violine, Bratsche und Violoncell v. *A. Brand*.

Ebenso arr. v. *A. Uber*.

Für das Pianoforte zu 4 Händen.

Für das Pianoforte zu 2 Händen v. *L. Winkler*.

Op. 24. Sonate (F dur), für Pianoforte und Violine.

Arrang. Für 2 Violinen, Bratsche und Violoncell v. *Heinzius*.

Für das Pianoforte zu 4 Händen.

Ebenso arr. v. *Halm*.

Für das Pianoforte allein v. *L. Winkler*.

Adagio daraus mit Worten (Eleonore) für eine Singstimme mit Begleitung des Pianoforte.

Op. 25. Serenade (D dur), für Flöte, Violine u. Bratsche. Dieselbe in Partitur.

Arrang. Für Gitarre, Violine und Bratsche v. *Matiegka*.

Für Pianoforte und Flöte oder Violine vom Componisten.

Für das Pianoforte zu 4 Händen.

Ebenso v. *I. Moscheles*.

Für das Pianoforte allein v. *L. Winkler*.

Andante daraus mit Worten (Du bist mir mehr als alles Glück) für eine Singstimme mit Begleitung des Pianoforte.

Op. 26. Grosse Sonate (As dur) für das Pianoforte. (*Dem Fürsten Lichnowsky gewidmet.*)

Arrang. Für 2 Violinen v. *F. Hartmann*.

Für das Pianoforte zu 4 Händen.

Andante daraus mit Worten (Schmückt etc.) v. *Silcher*.

Dasselbe mit unterlegten Worten v. *F. K. Griepenkerl*. (Mit Adagio aus der Cismoll Sonate Op. 27 No. 2.)

Dasselbe für 2 Violinen, Bratsche und Violoncell.

Dasselbe für 2 Gitarren v. *Carulli* (Op. 155)

Trauermarsch daraus:

Für Orchester.

Für das Pianoforte zu 4 Händen v. *F. X. Chotek*.

Ebenso v. *I. P. Schmidt*.

Für das Pianoforte allein.

Ebenso in A moll.

Für die Gitarre v. *S. Volker*.

Liebings-Variationen daraus für das Pianoforte.

Das Variationenthema als Lied (Wo der Mond mit bleichem Schimmer) für eine Singstimme mit Begleitung des Pianoforte v. *Hübner*.

Dasselbe als Lied (Entfernt von der heimischen, traulichen Flur) für eine Singstimme mit Begleitung des Pianoforte.

Dasselbe als Gesang (Aus dunkeln Laub) für eine Tenor und 2 Bassstimmen.

Op. 27. Zwei Sonaten (Es dur, Cis moll), (beide zugenannt: Sonata quasi una fantasia) für das Pianoforte. (*Der Fürstin Lichtenstein gewidmet.*)

Arrang. Adagio aus No. 2 als Kyrie für Gesang und Orchester in Partitur v.

G. B. Bierey.

Dasselbe als Kyrie eleison für Gesang, Partitur und Stimmen.

- Dasselbe mit unterlegten Worten für Gesang und Pianoforte v. *F. K. Griepenkerl*. (Mit dem Andante aus Op. 26.)
 Dasselbe als Duett für 2 Violinen v. *F. Hartmann*.
 Allegretto aus No. 2. Für 2 Violinen, Bratsche und Violoncell.
 Andante aus No. 4. Für 2 Violinen, Bratsche und Violoncell.
 Allegro (4. Satz) aus No. 4. Für 2 Violinen, Bratsche und Violoncell.
 Adagio aus No. 2. Als Lied (Es zieht ein stiller Engel) für eine Singstimme mit Begleitung des Pianoforte v. *Hübner*.
- Op. 28. Grosse Sonate** (Pastorale D dur), für das Pianoforte. (*Joseph Edlem von Sonnenfels gewidmet.*)
 Arrang. Für 2 Violinen, Bratsche und Violoncell v. *G. B. Biercy* (m. Op. 14.)
 Ebenso v. *F. Ries*.
 Für Violine, Bratsche und Violoncell v. *A. Uber*.
- Op. 29. Quintett** (C dur), für 2 Violinen, 2 Bratschen und Violoncell. (*Dem Grafen von Fries gewidmet.*) Dasselbe in Partitur. 8. In Partitur. 12.
 Arrang. Für das Pianoforte zu 4 Händen v. *X. Gleichauf*.
 Ebenso v. *C. Klage*.
 Ebenso v. *I. P. Schmidt*.
 Ebenso das Rondo' daraus v. *I. P. Schmidt*.
 Für das Pianoforte allein v. *L. Winkler*.
- Op. 30. Drei Sonaten** (A dur, C moll, G dur), für Pianoforte und Violine. (*Dem Kaiser Alexander I. gewidmet.*)
 Arrang. Für 2 Violinen, Bratsche und Violoncell v. *P. G. Heinzius*.
 Für Pianoforte und Flöte v. *L. Drouet*.
 Für das Pianoforte zu 4 Händen.
 Für das Pianoforte allein v. *L. Winkler*.
 No. 2 mit Worten (Gruss der Seelen etc.) für Gesang und Pianoforte v. *Silcher*.
 No. 3 für Flöte, Violine, 2 Bratschen und Violoncell (m. Op. 85.)
- Op. 31. Drei Sonaten** (G dur, D moll, Es dur), für das Pianoforte.
 Arrang. No. 4. Für 2 Violinen, Bratsche und Violoncell vom Componisten.
 No. 3. Für 2 Violinen, Bratsche und Violoncell v. *F. Ries*.
 No. 4. Für Violine, Bratsche und Violoncell v. *A. Uber*.
 No. 2 und 3. Für 2 Violinen v. *F. Hartmann*.
 Für das Pianoforte zu 4 Händen.
- Op. 32. (No. 32.) An die Hoffnung** (von Tiedge) für eine Singstimme mit Begleitung des Pianoforte.
- Op. 33. Bagatellen** (7 pièces), für das Pianoforte.
 Arrang. No. 4. Für 2 Violinen, Bratsche und Violoncell.
 No. 6 Ebenso.
- Op. 34. Sechs Variationen über ein Original-Thema** (F dur), für das Pianoforte. (*Der Fürstin Odeschalchi gewidmet.*)
 Arrang. Das Thema für 2 Violinen, Bratsche und Violoncell.
 Adagio mit Worten v. *C. P.* (Abschiedslied: Des Schicksals ernste Mächte etc.)
 Abschiedslied nach dem Thema (Des Schicksals ernste Mächte) für eine Singstimme mit Begleitung der Guitarre v. *A. Diabelli*.
- Op. 35. Fünfzehn Variationen mit einer Fuge** (Es dur), für das Pianoforte. (*Dem Grafen Lichnowsky gewidmet.*)
- Op. 36. Zweite Symphonie** (D dur), f. d. Orchester. Dieselbe in Partitur. 8.
 Arrang. Für 2 Violinen, 2 Bratschen, Bass, 2 Oboen und 2 Hörner v. *F. Eber*.
 Für 2 Violinen, 2 Bratschen, Violoncell (oblig.), Contrabass, Flöte und 2 Hörner (ad lib.) v. *F. Ries*.
 Für 2 Violinen, 2 Bratschen und Violoncell.
 Für Pianoforte mit Violine, Flöte und Violoncell v. *I. N. Hummel*.
 Für Pianoforte, Violine und Violoncell vom Componisten.
 Für Pianoforte und Violine v. *F. W. Arnold*.

Für 2 Pianofortes zu 8 Händen v. *E. Hoffmann*.
 Für das Pianoforte zu 4 Händen v. *C. Czerny*.
 Ebenso v. *Enkhäusen*.
 Ebenso v. *Fr. Mockwitz*.
 Ebenso (Bonn).
 Für das Pianoforte ailein v. *I. N. Hummel*.
 Ebenso v. *Kalkbrenner*.
 Ebenso v. *L. Winkler*.
 Andante daraus mit unterlegten Worten (Frage von Kerner) v. *Silcher*.
 Larghetto daraus für Phylharmonika und Pianoforte v. *Lickl*.
 Larghetto daraus als Menuett für Pianoforte.

Op. 37. Drittes Concert (C moll), für d. Pianoforte mit Begl. d. Orchesters.
 (*Dem Prinzen Louis Ferdinand von Preussen gewidmet.*) Dasselbe in Partitur.

Arrang. Für das Pianoforte zu 4 Händen v. *I. P. Schmidt*.

Für das Pianoforte allein.

Rondo (Finale) daraus für das Pianoforte zu 4 Händen.

Op. 38. Grosses Trio (Es dur), für Pianoforte, Clarinette (oder Violine) und Violoncell, nach dem Septett Op. 20. arrangirt vom Componisten.

(Siehe Op. 20)

Op. 39. Zwei Präludien durch alle 12 Dur-Tonarten für Pianoforte oder Orgel.

Op. 40. Romanze (G dur), für die Violine mit Begleitung von 2 Violinen, Bratsche, Bass, Flöte, 2 Oboen, 2 Fagotte und Horn.

Arrang. Für die Violine mit Pianoforte.

Für das Pianoforte allein v. *L. Winkler*.

Für das Pianoforte allein v. *F. W. Eppner*.

Op. 41. Serenade (D dur), für Pianoforte und Flöte (oder Violine) arrangirt nach der Serenade Op. 25 vom Componisten.

(Siehe Op. 25.)

Op. 42. Notturmo (D dur)*, für Pianoforte und Bratsche arrangirt nach der Serenade Op. 8. vom Componisten.

(Siehe Op. 8.)

Arrang. Für das Pianoforte zu 4 Händen.

Für das Pianoforte allein v. *Eppner*.

Polonaise daraus für das Pianoforte zu 4 Händen.

Dieselbe für das Pianoforte allein.

Dieselbe für 2 Violinen.

Dieselbe für Guitarre und Flöte oder Violine.

Op. 43. Die Geschöpfe des Prometheus Ballet.

Arrang. Für 2 Violinen, Bratsche und Violoncell v. *Zulehner*.

Quartett daraus für 2 Violinen, Bratsche und Violoncell.

Für Flöte, Violine, Bratsche und Violoncell v. *Zulehner*.

Für eine Flöte.

Für Pianoforte und Violine v. *Zulehner*.

Für das Pianoforte allein.

Ouvertüre allein für das Orchester.

Für Pianoforte, Violine, Flöte, und Violoncell v. *I. N. Hummel*.

Für Harfe und Pianoforte mit willkürlicher Begl. v. Violine und Violoncell.

Für Pianoforte und Violine.

Für 2 Pianofortes zu 8 Händen v. *G. M. Schmidt*.

Für 2 Pianofortes zu 4 Händen v. *C. Czerny*.

Für das Pianoforte zu 4 Händen.

Für das Pianoforte allein.

Allegretto aus No. 6. für 2 Violinen, Bratsche und Violoncell.

No. 8. für das Pianoforte zu 4 Händen.

Siehe Op. 9.

- Op. 44. Vierzehn Variationen** (Es dur), für Pianoforte, Violine und Violoncell.
- Op. 45. Drei grosse Märsche** (C dur, Es dur, D dur), für das Pianoforte zu 4 Händen.
- Op. 46. Adelaide** (Gedicht von Matthison), für eine Singstimme mit Begleitung des Pianoforte.
 Arrang. Mit deutschem, französischem und italienischem Text für Sopran.
 Ebenso für Alt oder Bariton.
 Mit englischem Texte für Sopran oder Tenor oder Mezzo-Sopran oder Bariton.
 Mit deutschem und italienischem Texte und Begleitung der Guitarre
 Mit französischem und italienischem Texte und Begleitung der Guitarre.
 Mit deutschem, französischem und italienischem Texte und Begleitung des Pianoforte und Horn oder Fagott oder Bassethorn oder Violoncell oder Bratsche von *Heuschkel*.
 Für Violine solo v. *L. de St. Lubin*.
 Für Violoncell und Pianoforte v. *R. E. Bockmühl*.
 Ebenso v. *I. I. F. Dotzauer*.
 Für Flöte und Pianoforte variirt.
 Für Pianoforte und Violoncell.
 Für Pianoforte und Flöte.
 Für Physharmonica und Pianoforte oder für 2 Pianofortes v. *Lickl*.
 Für das Pianoforte zu 4 Händen v. *C. Czerny*.
 Ebenso v. *Horr*.
 Ebenso v. *G. W. Marks*.
 Für das Pianoforte allein v. *Behrens*.
 Ebenso (im leichten Stil) v. *S. Burkhardt*.
 Ebenso v. *H. Cramer*.
 Ebenso v. *C. Czerny*.
 Ebenso v. *C. W. Ellissen*.
 Ebenso v. *Horr*.
 Ebenso (in Notturnoform) v. *Hüttner*.
 Ebenso v. *Kullack*.
 Ebenso (mit einer grossen Cadenz) v. *Fr. Liszt*.
 Ebenso v. *C. Voss*. (Op. 54 No. 3.)
 Ebenso v. *Kullack*, und erleichtert v. *E. D. Wagner*.
 Ebenso v. *R. Willmers*.
 Ebenso v. *Zogbaum*. (Op. 40.)
- Op. 47. Sonate** (A dur), (Scritta in uno stilo molto concertante, quasi come d'un Concerto), für Pianoforte und Violine. (*R. Kreutzer gewidmet*.)
 Arrang. Für 2 Violinen, 2 Bratschen und Violoncell.
 Für Pianoforte, Violine, Bratsche und Violoncell v. *F. Hartmann*.
 Für das Pianoforte zu 4 Händen v. *C. Czerny*.
 Ebenso.
 Für das Pianoforte allein v. *C. Czerny*.
 Ebenso v. *L. Winkler*.
 Die Variationen daraus für Pianoforte und Violine.
 Dieselben für das Pianoforte allein.
 Variationen fav. für das Pianoforte zu 4 Händen.
 Andante daraus für das Pianoforte (une pensée).
 Dasselbe für das Pianoforte zu 4 Händen.
- Op. 48. Sechs Lieder von Gellert** für eine Singstimme mit Begleitung des Pianoforte.
 Einzel: No. 1. 3. 4. 5. 6.
 Arrang. No. 2. 4. 5. 6. für das Pianoforte v. *Fr. Liszt*.
 No. 5. für 4 Männerstimmen mit Orchester oder Pianoforte v. *B. Dancke*.
- Op. 49. Zwei leichte Sonaten** (G moll, G dur), für das Pianoforte.
 Einzel: die Menuett aus No. 2.

- Op. 50. Romanze** (F dur), für die Violine mit Begl. von 2 Violinen, Bratsche, Bass, Flöte, 2 Oboen, 2 Hörnern und 2 Fagotten.
 Arrang. Für das Pianoforte v. *L. Winkler*.
 Ebenso v. *Joachim Raff*.
 Als Rondo brillant für das Pianoforte zu 4 Händen v. *C. Czerny*. (Op. 44).
 Für die Violine mit Begleitung des Pianoforte.
- Op. 51. Zwei Rondo's** (C dur G dur), für das Pianoforte.
 Arrang. No. 2. Für Violine und Violoncell v. *A. Uber*.
- Op. 52. Acht Gesänge und Lieder** für eine Singstimme mit Begleitung des Pianoforte.
 Einzeln No. 1. Mit Guitarre.
 No. 1. Mit Pianoforte.
 No. 2. Mit Pianoforte.
 No. 3. Mit Pianoforte.
 No. 4. Mit Pianoforte.
 No. 5. Mit Pianoforte.
 No. 6. Mit Pianoforte.
 No. 6. Mit Guitarre.
 No. 6. Mit Guitarre arr. v. *Sippel*.
 No. 6. Mit Pianoforte.
 No. 7. Mit Pianoforte.
 No. 7. Mit Guitarre.
 No. 8. Mit Pianoforte.
 No. 8. Mit Guitarre.
- Op. 53. Grosse Sonate** (C dur), für das Pianoforte. (*Dem Grafen von Waldstein gewidmet.*)
 Arrang. Für das Pianoforte zu 4 Händen v. *Succo*.
- Op. 54. Sonate** (No. 51. F dur). für das Pianoforte.
- Op. 55. Dritte Symphonie** (Es dur), (*Sinfonia eroica composta per festeggiare il sovvenire d'un grand' uomo*); für das Orchester. (*Dem Fürsten von Lobkowitz gewidmet.*) Dasselbe in Partitur 8.
 Arrang. Für 2 Violinen, Bratsche, Flöte, 2 Clarinetten, 2 Hörner und Contrabass v. *F. Ebers*.
 Für Flöte, 2 Violinen, 2 Bratschen, Violoncell u. Contrabass v. *G. I. Kerner*.
 Für Pianoforte, Violine, Bratsche und Violoncell.
 Für Pianoforte, Violine, Flöte und Violoncell v. *I. N. Hummel*.
 Für Pianoforte, Flöte und Violoncell.
 Für 2 Pianofortes zu 8 Händen v. *E. Hofmann*.
 Für das Pianoforte zu 4 Händen v. *C. Czerny*.
 Ebenso v. *A. E. Müller*.
 Für das Pianoforte allein v. *I. N. Hummel*.
 Ebenso v. *Fr. Kalkbrenner*.
 Ebenso v. *L. Winkler*.
 Trauermarsch daraus für 2 Pianofortes oder Pianoforte und Orgel (oder Harmonium) v. *S. Neukomm*.
 Derselbe für das Pianoforte v. *Fr. Liszt*.
 Derselbe für das Pianoforte.
 Derselbe für Physharmonica und Pianoforte v. *Lickl*.
 Siehe Op. 87.
- Op. 56. Concert** (C dur), für Pianoforte, Violine und Violoncell mit Begleitung des Orchesters. Dasselbe in Partitur.
 Arrang. Für das Pianoforte allein.
 Polonaise daraus für das Pianoforte zu 4 Händen.
 Dasselbe für das Pianoforte allein.

- Op. 57. Grosse Sonate** (No. 54. appassionata, F moll), für das Pianoforte. (*Dem Grafen von Brunswick gewidmet.*)
 Arrang. Für das Pianoforte zu 4 Händen.
 Clara Wieck und Beethoven, Gedicht von Grillparzer, mit Motiven obiger Sonate musikalisch gegeben für eine Singstimme mit Begleitung des Pianoforte von *I. Vesque von Püttlingen.*
 Andante daraus mit unterlegten Worten (An die Nacht) f. Sopran oder Tenor v. *Silcher.*
- Op. 58. Viertes Concert** (G dur), für das Pianoforte mit Begleitung des Orchesters. (*Dem Erzherzog Rudolph gewidmet.*) Dasselbe in Partitur.
 Arrang. Für das Pianoforte allein.
 Siehe Op. 34. 69.
- Op. 59. Drei grosse Quartette** (F dur, E moll, C dur), für 2 Violinen, Bratsche und Violoncell. (*Dem Fürsten Rasoumoffsky gewidmet.*) Dieselben in Partitur 8. Dieselben in Partitur 16.
 Arrang. Als Trio für Pianoforte, Violine und Violoncell v. *F. Hartmann.*
 Für das Pianoforte zu 4 Händen v. *Stegmann.*
 Andante fav. aus No. 3. Für 2 Guitarren v. *Schuster.* (Op. 5.)
 Sonate für das Pianoforte, wovon der erste Satz dem Quartett No. 3. entnommen ist.
 Siehe Op. 69.
- Op. 60. Vierte Symphonie** (B dur), für das Orchester. (*Dem Grafen von Oppersdorf gewidmet.*) Dieselbe in Partitur.
 Arrang. Für 2 Violinen, 2 Bratschen, und Violoncell.
 Für Pianoforte m. Begl. von Violine, Flöte und Violoncell v. *I. N. Hummel.*
 Für 2 Pianofortes.
 Für 2 Pianofortes zu 8 Händen v. *Dietrich.*
 Für das Pianoforte zu 4 Händen v. *C. Czerny.*
 Ebenso v. *F. Mockwitz.*
 Ebenso v. *Watts.*
 Für das Pianoforte allein v. *I. N. Hummel.*
 Ebenso v. *Fr. Kalkbrenner.*
 Siehe Op. 48.
- Op. 61. Concert** (D dur), f. die Violine mit Begleitung des Orchesters. (*Seinem Freunde von Breuning gewidmet.*) Dasselbe in Partitur.
 Arrang. Für das Pianoforte mit Begleitung des Orchesters.
 Für das Pianoforte zu 4 Händen v. *X. Gleichauf.*
 Für das Pianoforte allein.
 Siehe Op. 9.
- Op. 62. Ouverture zur Tragödie Coriolan** (C moll), für das Orchester. (*Dem Hofsecretair von Collin gewidmet.*) Dieselbe in Partitur.
 Arrang. Für 2 Pianofortes zu 8 Händen v. *G. M. Schmidt.*
 Für 2 Pianofortes v. *C. Czerny.*
 Für das Pianoforte zu 4 Händen.
 Für das Pianoforte allein.
- Op. 63. Grosse Sonate** (Es dur), f. Pianoforte, Violine und Violoncell nach dem Quintett Op. 4. arrangirt vom Componisten.
 Siehe Op. 4.
- Op. 64.** (No. 64.) **Grosse Sonate** (Es dur), für Pianoforte mit Begleitung des Violoncells, nach dem Trio Op. 3. arrangirt vom Componisten.
 Siehe Op. 3.
- Op. 65. Scene und Arie** (italienisch und deutsch), („Ah! perfido“ Ha! treuloser etc.), für eine Sopranstimme mit Begleitung des Orchesters oder des Pianoforte.
 Arrang. Mit Begleitung des Pianoforte (italienisch und deutsch).
 Ebenso (deutsch).

- Op. 66. Zwölf Variationen** (Fdur), für Pianoforte und Violoncell (oder Violine), (Ueber: ein Mädchen oder Weibchen).
 Arrang. Für das Pianoforte zu 4 Händen.
- Op. 67. Fünfte Symphonie** (Cmoll), f. d. Orchester. Dieselbe in Partitur.
 Arrang. Für 2 Violinen, 2 Bratschen und Violoncell v. *F. Ebers*.
 Für Pianoforte mit Begl. von Flöte, Violine und Violoncell v. *I. N. Hummel*.
 Für Pianoforte, Violine und willkürliche Violoncell-Begleitung v. *I. André*.
 Für Pianoforte und Violine v. *I. André*.
 Für Pianoforte und Violoncell v. *I. André*.
 Für 2 Pianofortes zu 8 Händen v. *E. Hofmann*.
 Für 2 Pianofortes v. *M. C. Eberwein*.
 Für das Pianoforte zu 4 Händen v. *C. Czerny*.
 Ebenso v. *F. Ebers*.
 Ebenso v. *Fr. Schneider*.
 Für das Pianoforte allein v. *I. N. Hummel*.
 Ebenso v. *Fr. Kalkbrenner*.
 Ebenso v. *Fr. Liszt*.
 Andante daraus mit Worten (Ohne dich, was wär' mein Leben!) für eine Sopran- oder Tenorstimme mit Begleitung des Pianoforte v. *Silcher*.
- Op. 68. Sechste Symphonie** (Pastorale, Fdur), für das Orchester. Dieselbe in Partitur.
 Arrang. Für 2 Violinen, 2 Bratschen und 2 Violoncells v. *Fischer*.
 Für Pianoforte mit Begl. von Flöte, Violine und Violoncell v. *I. N. Hummel*.
 Für Pianoforte, Violine und Violoncell v. *C. G. Belcke*.
 Für Pianoforte mit Violine oder Flöte.
 Für 2 Pianofortes v. *Eberwein*.
 Für das Pianoforte zu 4 Händen v. *C. Czerny*.
 Ebenso v. *Fr. Mockwitz*.
 Ebenso v. *Watts*.
 Für das Pianoforte allein v. *I. N. Hummel*.
 Ebenso v. *Fr. Kalkbrenner*.
 Ebenso v. *Fr. Liszt*.
 Sonate für das Pianoforte daraus.
- Op. 69. Grosse Sonate** (A dur), f. Pianoforte und Violoncell (oder Violine).
 (Dem Baron von Gleichenstein gewidmet.)
 Arrang. Für Pianoforte und Violine.
 Für das Pianoforte zu 4 Händen v. *I. P. Schmidt*.
- Op. 70. Zwei Trios** (D dur, Es dur), für Pianoforte, Violine und Violoncell.
 (Der Gräfin Marie von Erdödy, geb. Gräfin von Nizsiky gewidmet.)
 Arrang. Für das Pianoforte zu 4 Händen v. *F. Mockwitz*.
 Ebenso v. *G. Reichardt*.
- Op. 71. Sextett** (Es dur), für 2 Clarinetten, 2 Hörner und 2 Fagotte.
 Arrang. Für Pianoforte, Violine und Violoncell (oder Pianoforte, Clarinette und Fagott) v. *Wustrow*.
 Für das Pianoforte zu 4 Händen v. *X. Gleichauf*.
 Ebenso.
- Op. 72. Leonore. Oper in zwei Akten.** (Erste und zweite Bearbeitung). Vollständiger Klavierauszug.
 Arrang. Leonore. Oper in zwei Akten. Klavierauszug (vergriffen).
 Ouverture (No. 3.) und Gesänge (wie oben) aus der Oper Fidelio (Leonore).
 Klavierauszug. Neue Ausgabe (vergriffen).
 Erste Ouverture. (Cdur, m. Op. 438 aus Beethoven's Nachlass) f. das Orchester. Dieselbe in Partitur.
 Für das Pianoforte zu 4 Händen.
 Für das Pianoforte allein.

Zweite Ouverture (C dur) für das Orchester. Dieselbe in Partitur.
Für das Pianoforte zu 4 Händen.
Für das Pianoforte allein.

Dritte Ouverture (C dur), für das Orchester. Dieselbe in Partitur.
Für 2 Violinen, 2 Bratschen und Violoncell v. *C. G. Müller*.
Für das Pianoforte zu 8 Händen v. *G. M. Schmidt*.
Für das Pianoforte zu 4 Händen.
Für das Pianoforte allein.

Op. 72. Fidelio (Leonore). Oper in zwei Akten. (Dritte Bearbeitung).
Klavierauszug. Dieselbe in Partitur.

Arrang. Für neunstimmige Harmoniemusik.
Für 2 Violinen, 2 Bratschen und Violoncell.
Für 2 Violinen, Bratsche und Violoncell.
Für Flöte, Violine, Bratsche und Violoncell.
Für Pianoforte und Violine (oder Flöte) v. *Grabeler*.
Für Pianoforte und Violine v. *A. Brand*.
Für das Pianoforte zu 4 Händen v. *Ebers*.
Für das Pianoforte allein v. *I. P. Schmidt*.
Ebenso v. *Moscheles*.
Choix d'airs für 2 Flöten.
Ebenso für das Pianoforte v. *Moscheles*.
Auswahl beliebiger Stücke daraus für das Pianoforte allein.
Sechs Favoritarien daraus für Flöte (oder Violine) und Gitarre v. *Diabelli*.
Marsch daraus für das Pianoforte.
Potpourri daraus für das Pianoforte zu 4 Händen.
Dasselbe für das Pianoforte allein.
Textbuch zu der Oper.

Ouverture (oder vierte Ouverture zu Leonore Edur) f. d. Orchester. Dieselbe in Partitur.

Für 2 Violinen, 2 Bratschen und Violoncell.
Für 2 Violinen, Bratsche und Violoncell.
Für Pianoforte und Violine.
Für 2 Pianofortes zu 8 Händen v. *G. M. Schmidt*.
Für das Pianoforte zu 4 Händen.
Für das Pianoforte allein.

Op. 73. Fünftes Concert (Es dur), für das Pianoforte mit Begleitung des Orchesters. (*Dem Erzherzog Rudolph gewidmet.*) Dasselbe in Partitur.

Arrang. Für das Pianoforte zu 4 Händen v. *X. Gleichauf*.
Für das Pianoforte allein v. *I. Moscheles*.
Rondo daraus für das Pianoforte zu 4 Händen.
Dasselbe für das Pianoforte allein.

Op. 74. Quartett (Es dur), für 2 Violinen, Bratsche und Violoncell. (*Dem Fürsten von Lobkowitz gewidmet.*) Dasselbe in Partitur.

Arrang. Für Pianoforte, Violine und Violoncell v. *C. G. Belcke*.
Für das Pianoforte zu 4 Händen v. *I. P. Schmidt*.
Ebenso v. *F. X. Gleichauf*.

Op. 75. Sechs Gesänge von Goethe für eine Singstimme mit Begleitung des Pianoforte. (*Der Fürstin von Kinsky geb. Gräfin von Kerpen gewidmet.*)

Einzeln No. 1.
No. 1. Mit Begleitung der Gitarre.
No. 2. 3. 4.
No. 4. Mit Begleitung der Gitarre.
No. 5. 6.
No. 5. 6. Mit Begleitung der Gitarre.
Siehe Op. 16.

Op. 76. Variationen (D dur), für das Pianoforte. (*Seinem Freunde Oliva gewidmet.*)

- Op. 77. Fantasie** (Gmoll), für das Pianoforte. (*Seinem Freunde, dem Grafen F. von Brunswick gewidmet.*)
 Arrang. Der Schlusssatz als Lied, (Rauschendes Bächlein), für eine Singstimme mit Begleitung des Pianoforte v. *Hübner*.
- Op. 78. Sonate** (Fisdur), für das Pianoforte. (*Der Gräfin Th. von Brunswick gewidmet.*)
- Op. 79. Sonatine** (Gdur), für das Pianoforte.
- Op. 80. Fantasie** (Cmoll), für Pianoforte, Chor und Orchester. (*Dem König Maximilian Joseph von Baiern gewidmet.*) Dieselbe in Partitur.
 Arrang. Für Pianoforte, Chor und Flöte (oder Violine), zweite Violine, Bratsche und Bass.
 Ebenso mit Quartett.
 Für Pianoforte und Chor.
 Für das Pianoforte zu 4 Händen.
 Für das Pianoforte allein.
 Die Chorstimmen: Sopran, Alt, Tenor und Bass.
- Op. 81^a. Charakteristische Sonate** (Es dur), Les adieux, l'absence et le retour), für das Pianoforte. (*Dem Erzherzog Rudolph gewidmet.*)
 Arrang. Für das Orchester v. *Bierey*.
- Op. 81^b. Sextett** (Es dur), für 2 Violinen, Bratsche, Violoncell und 2 obligate Hörner. Dasselbe in Partitur.
 Arrang. Für 2 Violinen, 2 Bratschen und Violoncell.
 Ebenso in Partitur.
 Für Pianoforte, Violine (oder Bratsche) und Violoncell (m. Op. 83.).
 Für das Pianoforte zu 4 Händen v. *I. P. Schmidt*.
 Ebenso v. *F. X. Gleichauf*.
 Adagio daraus mit Worten (Hört vom Strand ein Vespersingen) für 2 Soprane und 2 Bässe ohne Begleitung.
- Op. 82. Vier Arien und ein Duett** (italienisch und deutsch) mit Begleitung des Pianoforte.
 Einzelne No. 1. 2. 3. 4. 5.
 Siehe Op. 44.
- Op. 83. Drei Gesänge von Goethe** für eine Singstimme mit Begleitung des Pianoforte. (*Der Fürstin von Kinsky, geb. Gräfin von Kerpen gewidmet.*)
 Einzelne No. 1. 2. 3.
 No. 1. 2. Mit Begleitung der Gitarre.
 No. 1. 3. Für das Pianoforte übertragen v. *Fr. Liszt*.
 Siehe Op. 81.
- Op. 84. Ouverture und Zwischenakte zu Goethe's Egmont.**
 Partitur.
 Arrang. Für 2 Violinen, Bratsche und Violoncell v. *A. Brand*.
 Für Pianoforte und Violine v. *A. Brand*.
 Für das Pianoforte zu 4 Händen v. *V. Wörner*.
 Zwischenakte (ohne Ouverture) für das Orchester.
 Dieselben für das Pianoforte allein (mit den beiden Gesängen).
 Symphonie, Entr'act und Clärchens Arie für das Pianoforte allein.
 No. 1 und 4. Einzelne.
 Dieselben für das Pianoforte v. *Fr. Liszt*.
 Die Declamation v. *Mosengeil*.
 Ouverture allein für das Orchester in Partitur.
 Dieselbe in Stimmen (20 stimmig).
 Ebenso (11 oder 13 stimmig)
 Dieselbe für Blasinstrumente (9 stimmig).
 Dieselbe für türkische Musik.
 Dieselbe für 2 Violinen, Bratsche und Violoncell.

- Dieselbe für das Pianoforte mit Begleitung von Violine, Flöte und Violoncell v. *I. Moscheles*.
- Dieselbe für 2 Pianofortes zu 8 Händen v. *G. M. Schmidt*.
- Dieselbe für 2 Pianofortes zu 4 Händen.
- Dieselbe für das Pianoforte zu 4 Händen.
- Dieselbe für das Pianoforte allein.
- Dieselbe v. *Kullak*.
- Op. 85. Christus am Oelberge, Oratorium** für Solo- und Chorstimmen mit Orchester. Partitur. Orchesterstimmen. Singstimmen compl. Solostimmen. Chorstimmen.
- Arrang. Klavierauszug mit Text.
- Für das Pianoforte zu 4 Händen v. *E. F. Richter*.
- Für das Pianoforte allein v. *C. Czerny*.
- Für Flöte, Violine, 2 Bratschen und Violoncell.
- Siehe Op. 30.
- Op. 86. Messe** (3 Hymnen, Cdur), für 4 Singstimmen und Orchester. (*Dem Fürsten von Kinsky gewidmet.*) Partitur. Orchesterstimmen. Singstimmen.
- Arrang. Klavierauszug mit Text.
- Für das Pianoforte zu 4 Händen v. *F. X. Gleichauf*.
- Ebenso v. *C. Czerny*.
- Für das Pianoforte allein.
- Ebenso v. *C. Czerny*.
- Op. 87. Trio** (Cdur), f. 2 Oboen u. englisches Horn. Dasselbe in Partitur 16. (m. Op. 55.)
- Arrang. Für 2 Violinen und Bratsche (m. Op. 55.).
- Für Violine, Bratsche und Violoncell (m. Op. 29.).
- Für 2 Violinen und Bass (oder Fagott) (m. Op. 29.).
- Für 2 Flöten und Bratsche (m. Op. 29.).
- Für 2 Clarinetten und Fagott (m. Op. 29.).
- Als Sonate für Pianoforte und Violine.
- Für das Pianoforte zu 4 Händen v. *F. X. Gleichauf*.
- Adagio daraus mit Worten (Schläfst du, lieb Bräutchen etc.) für 3 Sopranstimmen ohne Begleitung.
- Siehe Op. 4. No. 2.
- Op. 88. Das Glück der Freundschaft** (Lebensglück). (Vita felice).
- Op. 89. Polonaise** (Cdur), für das Pianoforte. (*Der Kaiserin von Russland Elisabetha Alexiewna gewidmet.*)
- Op. 90. Sonate** (E moll), f. das Pianoforte. (*Dem Grafen Lichnowsky gewidmet.*)
- Arrang. Erster Satz daraus mit Worten (Wie rastlos unaufhaltsam) für 4 Sopran- oder Tenorstimme mit Begleitung des Pianoforte v. *Silcher*.
- Zweiter Satz daraus mit Worten (Die Schwalben sind fortgezogen) f. 4 Singstimme mit Begleitung des Pianoforte v. *Hübner*.
- Op. 91. Wellington's Sieg, oder die Schlacht bei Vittoria** für das Orchester. (*Dem Prinz-Regenten von England Georg August Friedrich gewidmet.*) Dieselbe in Partitur.
- Arrang. Für Harmoniemusik (9 stimmig).
- Für 2 Violinen, 2 Bratschen und Violoncell.
- Für Pianoforte, Violine und Violoncell.
- Für 2 Pianofortes.
- Für das Pianoforte zu 4 Händen.
- Für das Pianoforte allein.
- Op. 92. Siebente Symphonie** (A dur), für das Orchester. (*Dem Reichsgrafen M. v. Fries gewidmet.*) Dieselbe in Partitur.
- Arrang. Für Harmoniemusik (9 stimmig).
- Für 2 Violinen, 2 Bratschen und Violoncell.
- Für Pianoforte, Violine, Flöte und Violoncell v. *J. N. Hummel*.

Für Pianoforte, Violine und Violoncell.

Für 2 Pianofortes.

Für das Pianoforte zu 4 Händen.

Ebenso v. C. Czerny.

Ebenso v. Fr. Mockwitz.

Für das Pianoforte allein.

Ebenso v. I. N. Hummel.

Ebenso v. Fr. Liszt.

Allegretto daraus für Physharmonica und Pianoforte v. Lickl.

Dasselbe mit Worten (Wiegt ihn hinüber) für 4 Sopran- oder Tenorstimme mit Begleitung des Pianoforte v. Silcher.

Dasselbe ebenso (Hoch auf dem alten Thurme) für 4 Singstimme mit Begleitung des Pianoforte v. Hübner.

Mittelsatz aus demselben ebenso (Weste säuseln deinen Namen).

Op. 93. Achte Symphonie (F dur, für das Orchester. Dieselbe in Partitur.

Arrang. Für Harmoniemusik (9 stimmig).

Für 2 Violinen, 2 Bratschen und Violoncell.

Für Pianoforte, Violine und Violoncell.

Für 2 Pianofortes.

Für das Pianoforte zu 4 Händen.

Ebenso v. C. Czerny.

Für das Pianoforte allein.

Op. 94. An die Hoffnung (aus Tiedge's Urania), für eine Singstimme mit Begleitung des Pianoforte. (*Der Fürstin von Kinsky, geb. Gräfin von Kerpen gewidmet*)

Op. 95. Quartett (F moll), f. 2 Viol., Bratsche u. Violonc. (*Seinem Freunde, dem Hofsecretair Nic. Zmeskall von Domanovetz gewidmet.*) Dasselbe in Partitur 16.

Arrang. Für das Pianoforte zu 4 Händen v. F. X. Gleichauf.

Op. 96. Sonate (G dur), für Pianoforte und Violine. (*Dem Erzherzog Rudolph gewidmet.*)

Arrang. Für 2 Violinen, Bratsche und Violoncell.

Für das Pianoforte zu 4 Händen.

Op. 97. Grosses Trio (B dur), für Pianoforte, Violine und Violoncell. (*Dem Erzherzog Rudolph gewidmet.*)

Arrang. Für das Pianoforte zu 4 Händen v. C. Czerny.

Rondo daraus für das Pianoforte zu 4 Händen.

Hymne nach Beethoven von Goethe (Wer darf ihn nennen etc.) zusammengefügt und zur Bekrönung des Bonner Denkmals bei dessen feierlicher Enthüllung am 11. August 1845 dargebracht v. F. Schmidt. (Nach diesem Trio arrangirt.)

Andante daraus für Physharmonica und Pianoforte v. Lickl.

Op. 98. An die ferne Geliebte. (Ein Liederkreis von Al. Jeltteles), für eine Singstimme mit Begleitung des Pianoforte.

Op. 99. Der Mann von Wort. (Gedicht von F. A. Kleinschmid), für eine Singstimme mit Begleitung des Pianoforte.

Op. 100. Merenstein. (Ein Schloss nächst Baden). (Gedicht von I. P. Rupprecht), für eine oder zwei Singstimmen mit Begl. des Pianoforte.

Op. 101. Sonate (A dur), f. d. Pianoforte. (*Der Freiin Dor. Ertmann gewidmet.*)

Op. 102. Zwei Sonaten (C dur, D dur), für Pianoforte und Violoncell (oder Violine). (*Der Gräfin Marie von Erdödy, geb. Gräfin von Niszky gewidmet.*)

Arrang. für das Pianoforte zu 4 Händen v. C. Czerny.

Op. 103. Grosses Octett (Es dur), für 2 Clarinetten, 2 Oboen, 2 Hörner und 2 Fagotte, nach dem Quintett Op. 4. arrangirt vom Componisten.

Siehe Op. 4.

- Op. 104. **Quintett** (C moll), für 2 Violinen, 2 Bratschen und Violoncell nach dem Trio Op. 1. No. 3. arrangirt vom Componisten.
Siehe Op. 4. No. 3.
- Op. 105. **Sechs varilirte Themen** (sehr leicht ausführbar), für das Pianoforte allein, oder mit beliebiger Begleitung einer Flöte oder Violine. (In zwei Lieferungen).
- Op. 106. **Grosse Sonate** (Bdur), für das Pianoforte. (Hammer—Clavier) (*Dem Erzherzog Rudolph, Cardinal und Fürstbischof von Olmütz gewidmet.*)
Arrang. Für das Pianoforte zu 4 Händen v. Ebers.
Adagio daraus mit Worten (Das Grab ist tief und stille) für eine Singstimme mit Begleitung des Pianoforte v. Hübner.
- Op. 107. **Zehn varilirte Themen**, für das Pianoforte mit beliebiger Begleitung einer Flöte oder Violine. (In fünf Lieferungen).
- Op. 108. **Fünfundzwanzig schottische Lieder** (mit deutschem u. englischem Text), für eine Singstimme, begleitet von Pianoforte, Violine u. Violoncell obligat. (*Dem Fürsten A. H. Radziwill gewidmet vom Verleger.*)
Arrang. 4. Heft (der 4. Ausgabe. Enthält No. 22. 1. 2. 3. 4. 5. 6. 7. der gegenwärtigen) dreistimmig für Alt (oder Mezzo-Sopran), Tenor und Bass mit willkürlicher Pianofortebegleitung v. Julius Becker.
- Op. 109. **Sonate** (Edur), für das Pianoforte. (*Dem Fräulein Maximiliana Brentano gewidmet*)
- Op. 110. **Sonate** (As dur), für das Pianoforte.
- Op. 111. **Sonate** (C moll), f. das Pianoforte. (*Dem Erzherzog Rudolph gewidmet.*)
- Op. 112. **Meeresstille und glückliche Fahrt**. (Gedicht von I. W. von Goethe), für 4 Singstimmen mit Begleitung des Orchesters. (*Dem Verfasser der Gedichte, dem unsterblichen Goethe gewidmet.*) Dieselbe in Partitur, Klavierauszug und Singstimmen.
Siehe Op. 449.
- Op. 113. 114. **Die Ruinen von Athen**. Ein Fest- u. Nachspiel mit Chören und Gesängen zur Eröffnung des Theaters in Pesth im Jahre 1812 verfasst von A. v. Kotzebue. (*Dem König Friedrich Wilhelm IV. von Preussen gewidmet von den Verlegern.*) Partitur. Ouver. in Partitur. (Op. 113.) Orchesterstimmen.
Arrang. Für das Pianoforte zu 4 Händen.
Für das Pianoforte allein.
Feierlicher Marsch und Chor (No. 6.) in Partitur. (Op. 444.)
Orchesterstimmen.
Für das Pianoforte zu 4 Händen (Feierlicher Einzugsmarsch, aufgeführt in dem Gelegenheitsgedicht: „Die Weihe des Hauses,“ bei Eröffnung des neuen Theaters in der Josephstadt zu Wien. Op. 444.)
Für das Pianoforte allein.
Derwisch-Chor für das Pianoforte zu 4 Händen.
Für das Pianoforte allein.
- Op. 115. **Grosse Ouverture** (Namensfeier) (Cdur), für das Orchester. (*Dem Fürsten A. H. Radziwill gewidmet.*) Dieselbe in Partitur.
Arrang. Für das Pianoforte zu 4 Händen v. C. Czerny.
Für das Pianoforte allein von demselben.
- Op. 116. **Terzett**, (Tremate, empi, tremate!) für Sopran, Tenor und Bass mit Begleitung des Orchesters. Klavierauszug.
- Op. 117. **Ouverture zu König Stephan** (Esdur), (geschrieben zur Eröffnung des Theaters in Pesth) für das Orchester. Dieselbe in Partitur.
Arrang. Für das Pianoforte zu 4 Händen v. C. A. v. Winkler.
Triumphmarsch aus der Oper König Stephan für das Pianoforte zu 4 Händen v. C. A. v. Winkler.

- Op. 118. **Elegischer Gesang** für 4 Singstimmen mit Begleitung von 2 Violinen, Bratsche und Violoncell oder des Pianoforte. (*Seinem Freunde Johann Freiherrn von Pasqualati gewidmet.*)
- Op. 119. **Zwölf neue Bagatellen** für das Pianoforte.
- Op. 120. **33 Veränderungen** (über einen Walzer von Diabelli, C dur), für das Pianoforte. (*Antonie von Brentano geb. Edlen von Birkenstock gewidmet.*)
- Op. 121^a. **Adagio, Variationen und Rondo** (G dur), (Ueber: Ich bin der Schneider Rakadu).
- Op. 121^b. **Opferlied** (von Friedrich von Matthison), für eine Singstimme mit Chor und Orchesterbegleitung. Dasselbe in Partitur.
A r r a n g. Klavierauszug und Stimmen.
Siehe Op. 128.
- Op. 122. **Bundeslied** (von I. W. v. Goethe), für 2 Solo- und 3 Chorstimmen mit Begleitung von 2 Clarinetten, 2 Hörnern und 2 Fagotten. Dasselbe in Partitur. Orchesterstimmen.
A r r a n g. Klavierauszug und Stimmen.
- Op. 123. **Messe.** (Missa solennis), (D dur), für 4 Solostimmen, Chor und Orchester mit beigefügter Orgelbegleitung. (*Dem Cardinal und Erzbischof von Olmütz Erzherzog Rudolph Johann gewidmet.*) Dasselbe in Partitur. Klavierauszug. Singstimmen complet. Chorstimmen. Eine kurze erklärende Beschreibung über die Messe.
- Op. 124. **Festouverture** (Weihe des Hauses) (C dur), für das Orchester. (*Dem Fürsten Nicolaus von Galitzin gewidmet.*) Dasselbe in Partitur.
A r r a n g. Für Pianoforte und Violine v. A. Brand.
Für 2 Pianofortes zu 8 Händen.
Ebenso v. G. M. Schmidt.
Für das Pianoforte zu 4 Händen v. C. Czerny.
Ebenso v. C. W. Henning.
Für das Pianoforte allein v. C. Czerny.
- Op. 125. **Neunte Symphonie mit Schlusschor** über Schiller's Ode „An die Freude“ (D moll), für das Orchester, 4 Solo- und 4 Chorstimmen. (*Dem König Friedrich Wilhelm III. v. Preussen gewidmet.*) Dasselbe in Partitur.
A r r a n g. Für das Pianoforte zu 4 Händen v. C. Czerny.
Für das Pianoforte allein. Erster Theil von Fr. Kalkbrenner. Zweiter Theil (Finale) v. Esser.
Schlusschor im Klavierauszuge v. Rink.
Für das Pianoforte allein.
Einzelne Chorstimmen.
- Op. 126. **Sechs Bagatellen** für das Pianoforte.
- Op. 127. **Quartett** (Es dur), für 2 Violinen, Bratsche und Violoncell. (*Dem Fürsten Nicolaus von Galitzin gewidmet.*) Dasselbe in Partitur.
A r r a n g. Für das Pianoforte zu 4 Händen v. Rummel
Nach dem Adagio hieraus: Beethoven's Heimgang: „Es wand sein Geist sich von des Staubes Banden los,“ für eine Sopranstimme mit Begleitung des Pianoforte.
- Op. 128. **Der Kuss. Arlette** (Gedicht von Weisse), (Ich war bei Chloen ganz allein), für eine Singstimme mit Begleitung des Pianoforte.
A r r a n g. Für eine Singstimme mit Begleitung der Guitarre.
- Op. 129. **Rondo a capriccio** (G dur), f. d. Pianof. (Aus dem Nachlasse.)
- Op. 130. **Quartett** (B dur), für 2 Violinen, Bratsche und Violoncell. (*Dem Fürsten Nicolaus von Galitzin gewidmet.*) Dasselbe in Partitur.

- Op. 131. **Quartett** (Cis moll), für 2 Violinen, Bratsche und Violoncell. (Dem Baron von Stutterheim gewidmet.) Dasselbe in Partitur.
- Op. 132. **Quartett** (A moll), f. 2 Violinen, Bratsche u. Violonc. (Dem Fürsten Nicolaus von Galitzin gewidmet.) (Aus dem Nachlasse). Dasselbe in Partitur.
Arrang. Für das Pianoforte zu 4 Händen v. A. B. Marx.
- Op. 133. **Grosse Fuge** (tantôt libre, tantôt recherchée), (B dur), für 2 Violinen, Bratsche u. Violoncell. (Dem Cardinal Erzherzog Rudolph gewidmet.) Dieselbe in Partitur.
Siehe Op. 134.
- Op. 134. **Grosse Fuge** (tantôt libre, tantôt recherchée), (B dur), für das Pianoforte zu 4 Händen, nach der Fuge Op. 133. arrangirt vom Componisten.
- Op. 135. **Quartett** (F dur), für 2 Violinen, Bratsche und Violoncell. (Seinem Freunde Johann Wolfmeier gewidmet.) (Aus d. Nachlasse). Dasselbe in Partitur.
Arrang. Für das Pianoforte zu 4 Händen v. A. B. Marx.
- Op. 136. **Der glorreiche Augenblick. Cantate** (gedichtet von Dr. Al. Weissenbach), für 4 Singstimmen und Orchester. Am Wiener Congresse 1814 zum ersten Male aufgeführt. (Dem Kaiser von Oesterreich Franz I., dem Kaiser von Russland Nicolaus I. und dem König von Preussen Friedrich Wilhelm III. gewidmet von dem Verleger.) Partitur.
Mit anderem Texte auch unter dem Titel:
Preis der Tonkunst. Cantate (gedichtet von Fr. Rochlitz), für 4 Singstimmen u. Orchester. Partitur. In einzelnen Gesang- und Orchesterstimmen. Im vollständigen Klavierauszuge. Die Singstimmen hierzu apart.
Arrang. Für das Pianoforte zu 4 Händen v. C. Czerny.
Für das Pianoforte allein v. C. Czerny.
- Op. 137. **Fuge** (D dur), für 2 Violinen, 2 Bratschen, und Violoncell. (Componirt am 28. Novbr. 1817).
Arrang. Für das Pianoforte zu 4 Händen.
Für das Pianoforte allein.
- Op. 138. **Ouverture zur Oper Leonore** (C dur), (Aus dem Nachlasse. Componirt im Jahre 1805).
Siehe Op. 72. Ouverture No. 1.

MISCELLANEOUS AND POSTHUMOUS WORKS.

A. Für das Orchester.

Allegretto (Es dur). (*Beethoven's Freunde Ch. Holz gewidmet von den Verlegern.*) (Aus dem Nachlasse nach der Original-Partitur.)

Triumphmarsch aus dem Trauerspiel Tarpeja (C dur).

Arrang. Für das Pianoforte zu 2 Händen.

Ebenso zu 4 Händen.

B. Für Streichinstrumente.

Andante favori (F dur), für 2 Violinen, Bratsche und Violoncell.

Arrang. Für das Pianoforte allein.

Lied darnach (Diesen Frieden, diese Wonne) für eine Sopran- oder Tenorstimme mit Begleitung des Pianoforte v. *Sücher*.

C. Für Blasinstrumente.

Rondino (Es dur), für 2 Oboen, 2 Clarinetten, 2 Fagotte und 2 Hörner. (Aus dem Nachlasse.)

Arrang. Für das Pianoforte zu 4 Händen v. *C. Czerny*.

Für das Pianoforte allein v. *C. Czerny*.

Drei Duos (C dur, F dur, B dur), für Clarinette und Fagott.

D. Für das Pianoforte mit und ohne Begleitung.

1. Für das Pianoforte mit Orchester, Quartette, Trios.

Rondo (B dur). mit Begleitung des Orchesters. (Aus dem Nachlasse.)

Arrang. Für das Pianoforte m. Begleitung von 2 Violinen, Bratsche u. Violoncell.

Für das Pianoforte zu 4 Händen.

Für das Pianoforte allein.

Drei Original-Quartette (Es dur, D dur, C dur), (Aus dem Nachlasse.)

Arrang. Für das Pianoforte zu 4 Händen.

Kleines Trio in einem Satze (B dur), für Pianoforte, Violine und Violoncell (1812 componirt.) (*Seiner kleinen Freundin M. B. gewidmet.*)

Trio (Es dur), für Pianoforte, Violine und Violoncell. (Aus dem Nachlasse.)

2. Für Pianoforte und Violine (oder Violoncell).

Rondo (G dur), für Pianoforte und Violine.

- Zwölf Variationen** (F dur), f. Pianoforte u. Violine. (Thema aus der Oper Figaro: Se vuol ballare). (*Eleonore von Breuning gewidmet.*)
- Zwölf Variationen** (G dur), für Pianoforte und Violine (oder Violoncell). (Thema aus dem Oratorium: Judas Maccabäus).
Arrang. Für das Pianoforte zu 4 Händen.
- Sieben Variationen** (Es dur), für Pianoforte und Violine (oder Violoncell). (Thema aus der Oper: Die Zauberflöte: Bei Männern, welche Liebe fühlen.)
Arrang. Für das Pianoforte zu 4 Händen.

5. Für das Pianoforte zu 4 Händen.

- Sechs Variationen** (Lied mit Veränderungen: Ich denke dein) (D dur), (*Geschrieben im Jahre 1800 in das Stammbuch der Gräfinnen Josephine Deym und Therese Brunswick und beiden gewidmet.*)
- Variationen** (Thema vom Grafen von Waldstein), (C dur).

4. Für das Pianoforte allein.

a) Sonaten, Rondos, Präludien, Variationen etc.

- Drei Sonaten** (Es dur, F moll, D dur), (componirt im 10. Lebensjahre). (*Dem Cardinal und Fürstbischof von Olmütz, Erzherzog Rudolph gewidmet vom Verleger.*)
- Leichte Sonate** (C dur), (*Eleonore von Breuning gewidmet.*)
- Zwei leichte Sonatinen** (G dur, F dur).
- Rondo** (A dur).
- Praeludium** (F moll).
- Dernière pensée musicale** (B dur).
Arrang. Für das Pianoforte zu 4 Händen.
- Neun Variationen** (C moll), (Marsch v. Dressler. Componirt im 10. Lebensjahre).
- Neun Variationen** (A dur), (Thema aus der Oper: Die Müllerin: Quant' è più bello. Hat der Müller). (*Dem Fürsten Carl von Lichnowsky gewidmet.*)
- Sechs Variationen** (G dur), (Thema aus der Oper: die Müllerin: Nel cor più non mi sento. Mich fliehen alle Freuden).
- Zwölf Variationen** (C dur), (Menuet à la Vigano).
- Zwölf Variationen** (A dur), (Thema: Danse russe, dansée par M^{lle} Cassentini, aus dem Ballet: das Waldmädchen), (*Der Gräfin von Browne geb. von Vietinghoff gewidmet.*)
- Acht Variationen** (C dur), (Thema aus der Oper: Richard Löwenherz: Une fièvre brûlante. Mich brennt ein heisses Fieber.)
- Zehn Variationen** (B dur), (Thema aus der Oper: Falstaff, von Salieri: La stessa, la stessissima.)
- Sieben Variationen** (F dur), (Thema aus der Oper: das Opferfest: Kind, willst du ruhig schlafen).
- Acht Variationen** (F dur), (Tändeln und scherzen).
- Dreizehn Variationen** (A dur), (Thema aus der Oper: Das rothe Käppchen: Es war einmal ein alter Mann).
- Sechs Variationen** (sehr leicht, G dur).
Arrang. Als Lied f. eine Singstimme mit Begleitung des Pianoforte (Holde Liebe, deine Freuden).
Dasselbe mit Begleitung der Guitarre.
- Sechs leichte Variationen** (Air suisse), (F dur), für Pianoforte oder Harfe.
- Vierundzwanzig Variationen** (Vieni, Amore), (D dur). (*Der Gräfin von Hatzfeld, geb. Gräfin von Girodin gewidmet.*)

Sieben Variationen (God save the King) (C dur).

Fünf Variationen (Rule Britannia) (D dur).

Zweiunddreissig Variationen (C moll).

Acht Variationen (Ich hab' ein kleines Hüttchen nur) (B dur).

b) Tänze und Märsche.

Sechs ländlerische Tänze.

Arrang. In der Collection complète des Valses origin. réunies et arrang. par C. Czerny. No. 8 — 13.

Sieben ländlerische Tänze.

Arrang. In der Collection complète des Valses orig. réunies et arrang. par C. Czerny. No. 1 — 7.

Zwölf deutsche Tänze, welche in dem K. K. kleinen Redoutensaal in Wien aufgeführt worden.

Arrang. Dieselben ursprünglich für 2 Violinen und Bass unter dem Titel: Allemandes de la Redoute de Vienne.

Dieselben in der Collection complète des Valses orig. réunies et arrang. par C. Czerny. No. 14 — 35.

Sechs Contretänze.

Arrang. Für 2 Violinen und Bass.

Menuett (Es dur).

Sechs Menuetten.

Zwölf Menuetten, welche in dem K. K. kleinen Redoutensaal in Wien aufgeführt worden.

Arrang. Für 2 Violinen und Bass.

Militärmarsch. (Aus dem Nachlasse).

Arrang. Für das Pianoforte zu 4 Händen.

E. Gesänge und Lieder mit und ohne Begleitung.

1. Mehrstimmige Gesänge.

Canon für Sopran, Alt, Tenor und Bass.

Gesang der Mönche aus Schiller's *Wilhelm Tell* für 2 Tenore und einen Bass.

Schlussgesang aus dem patriotischen Singspiel: *Die Ehrenpfoten*, (Die gute Nachricht), für eine Singstimme und Chor mit Begleitung des Pianoforte.

2. Einstimmige Gesänge und Lieder.

Der Abschied (La partenza), für eine Singstimme mit Begleitung des Pianoforte.

Andenken (von Matthison), für eine Singstimme mit Begleitung des Pianoforte.
Arrang. Mit Begleitung der Guitarre.

Empfindungen bei Lydien's Untreue (Gedicht nach dem Französischen), für eine Singstimme mit Begleitung des Pianoforte.

Gedenke mein, f. eine Singstimme m. Begl. des Pianoforte. (Aus dem Nachlasse).

Sechs deutsche Gedichte aus Reissig's *Blümchen der Einsamkeit*, für eine Singstimme mit Begleitung des Pianoforte.

Arrang. No. 4. In einem Hefte mit Gyrowetz und Seyfried. (3 Gedichte aus Reissig's *Blümchen der Einsamkeit*.)

No. 3 und 6. zusammen.

No. 3. In einem Hefte mit Giuliani, Moscheles, Reichardt, Kanne und Hummel. (Der Jüngling in der Fremde in 6 Strophen.)

No. 2. Mit Begleitung der Guitarre.

No. 3. 6. Ebenso.

Drei Gesänge für eine Singstimme mit Begleitung des Pianoforte.

Arrang. No. 2. 3. (Mit Resignation).

No. 3. Einzeln.

No. 1. 2. 3. Mit Guitarre.

No. 2. 3. Mit Guitarre (zusammen mit Resignation und Abendlied).

Ich liebe dich, für eine Singstimme mit Begleitung des Pianoforte.

Arrang. Mit Begleitung der Guitarre.

Lied aus der Ferne, für eine Singstimme mit Begleitung des Pianoforte.**Zwei Lieder für eine Singstimme mit Begleitung des Pianoforte.**

Arrang. No. 1. (Zusammen mit: Das Geheimniß. So oder So. 4 deutsche Gedichte Heft 2.)

No. 2. In derselben Samml. Heft 1.

Mit Begleitung der Guitarre.

Der freie Mann, für eine Solostimme und Chor mit Begleitung des Pianoforte.

Arrang. Mit Begleitung der Guitarre.

Dasselbe unter dem Titel: Maurerfragen „Was, was ist des Maurers Ziel?“ für eine Singstimme mit Begleitung des Pianoforte. Ein Lied für die Loge d. F. c. à l'O. d. Bonn, mit unterlegten Worten v. : : : er.

O dass ich dir vom stillen Auge, für eine Singstimme mit Begleit. des Pianoforte.

(Geschrieben in das Album der bayerischen Hofsängerin Regina Lang.)

Opferlied für eine Singstimme mit Begleitung des Pianoforte.

Arrang. Mit Begleitung der Guitarre.

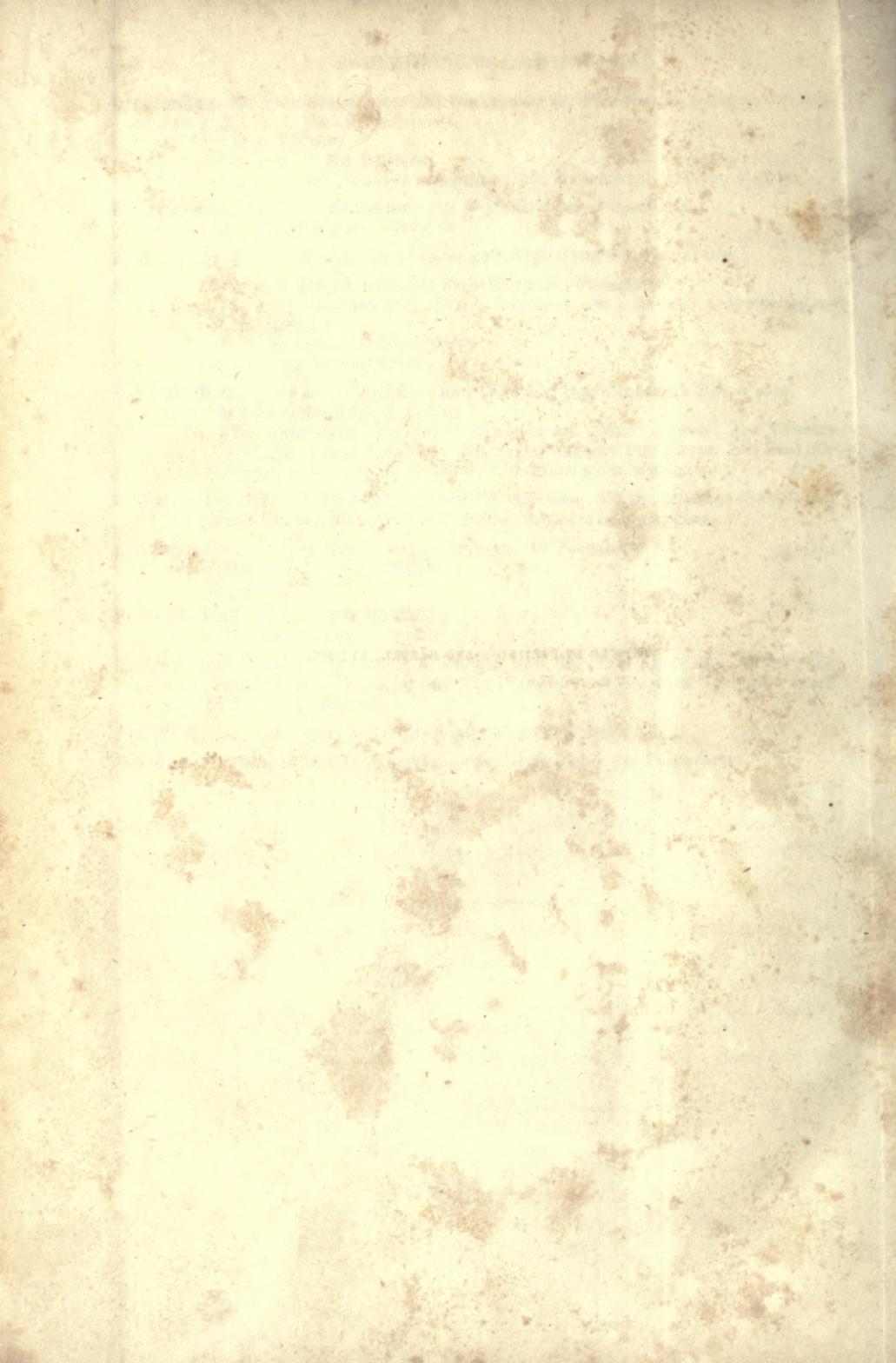
Vergl. Op. 121.

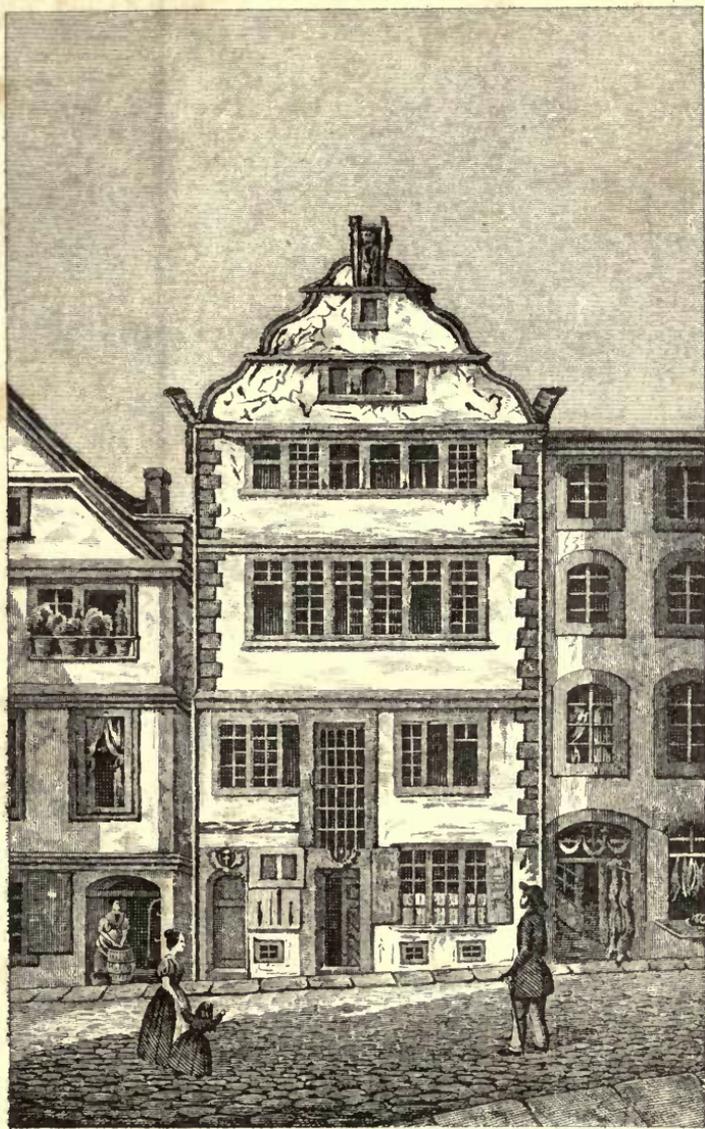
Die Sehnsucht von I. W. von Goethe.

Arrang. Mit Begleitung der Guitarre.

Seufzer eines Ungeliebten von G. A. Bürger und die laute Klage von Herder, für eine Singstimme mit Begleitung des Pianoforte. (Aus dem Nachlasse nach dem Originalmanuscript).**Trinklied, für eine Singstimme mit Begleitung des Pianoforte.****Der Wachtelschlag, für eine Singstimme mit Begleitung des Pianoforte.**

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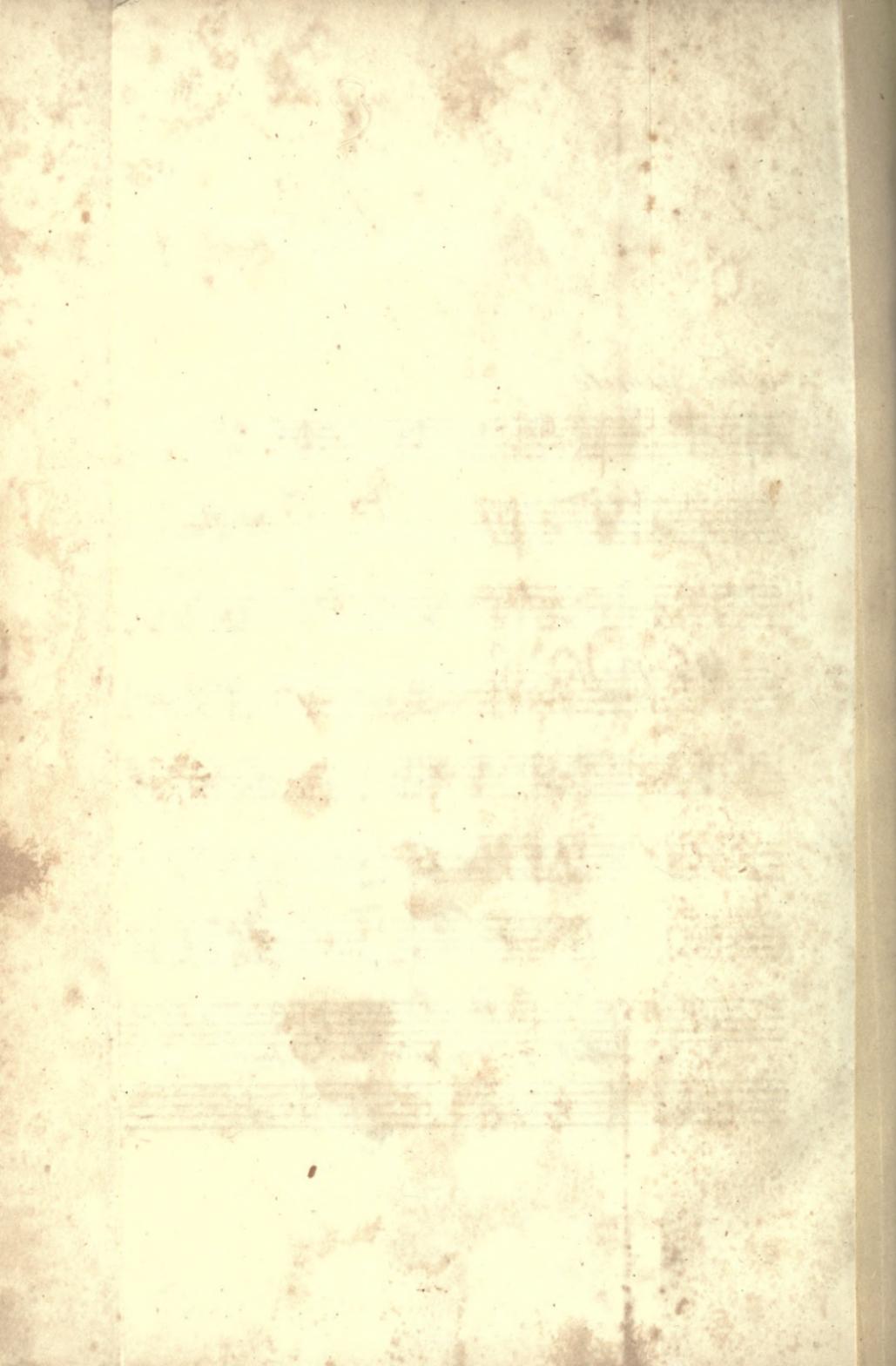
The house at Bonn in which L.v. Beethoven was born
situated in the Rhine-street.



Velaide."

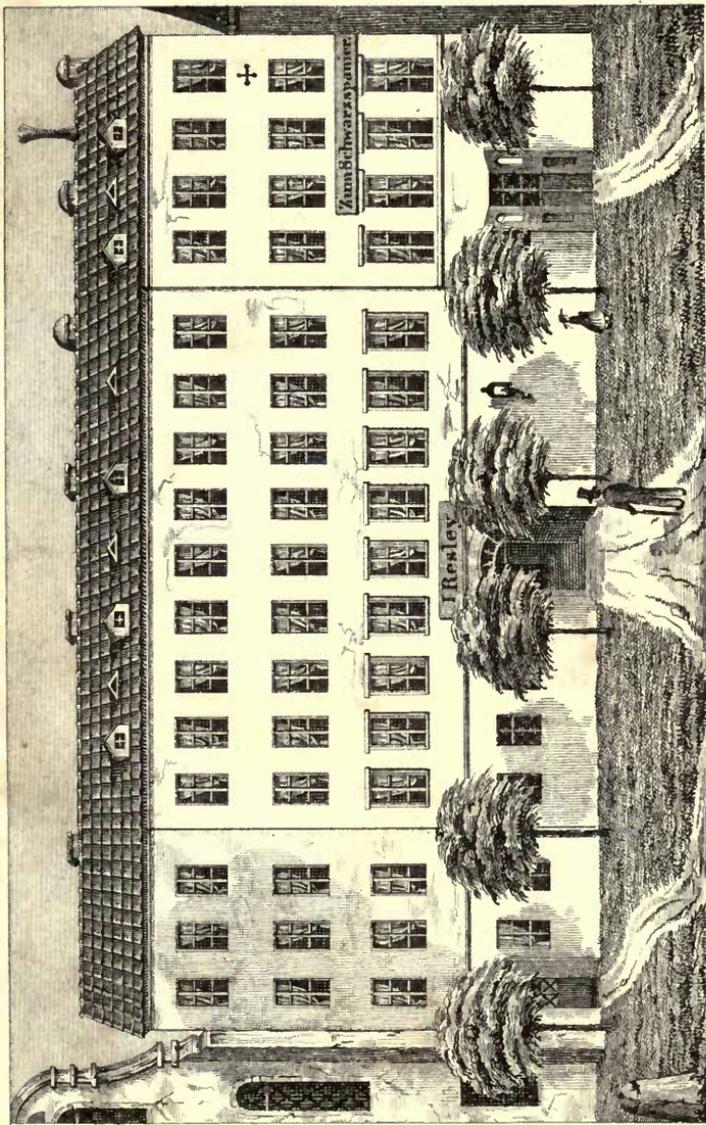
Fac. se

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The score is written in a cursive style. The final staff contains the lyrics: "2. se laide lide / K ad". There are some corrections and markings on the staves, including a large scribble on the fourth staff and a double bar line on the eighth staff.



Hin yord mir
etwa ich über
München
nicht zu früh
und besorgte
o große
Wasser, ich
für mich
Vor best ich
Nürnberg
da für ich





View of the house called the Schwarzspanier house

in the Alser suburb of Vienna
The house in which Beethoven has died.

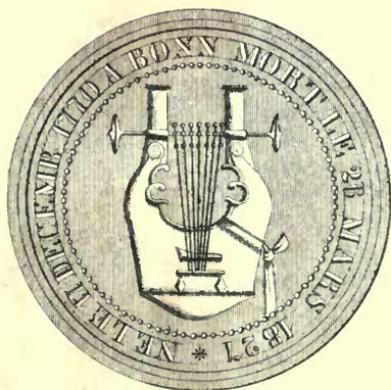


MEDALS

that were struck in memory of
L.v. Beethoven.

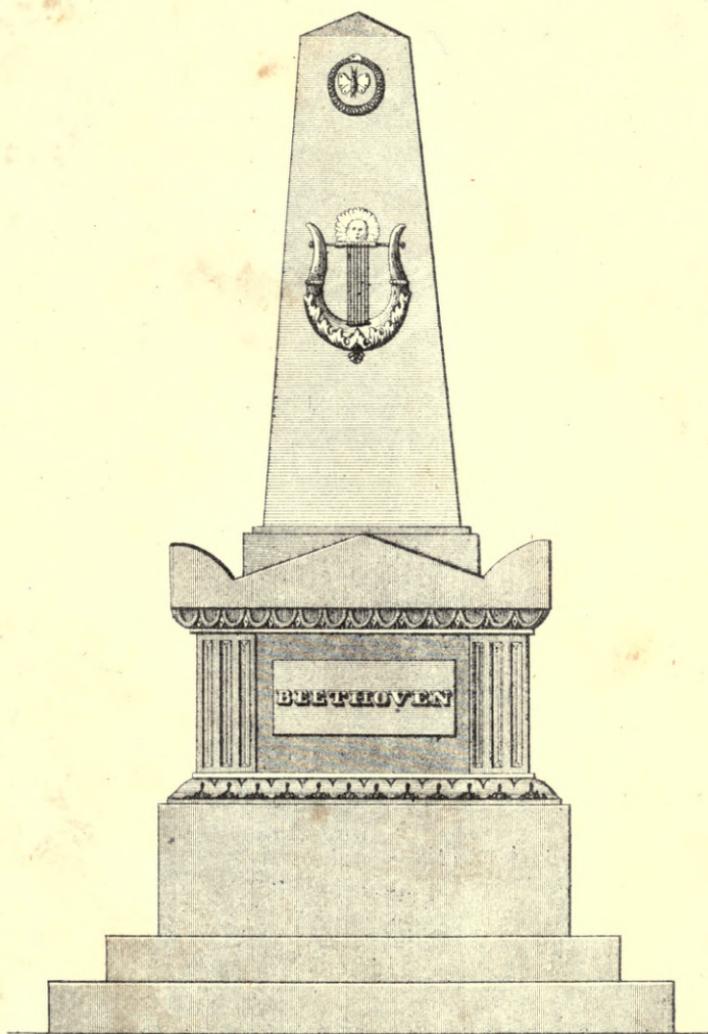


By J. Lang, at Vienna.



By E. Gatteaux, at Paris.





BEETHOVEN'S TOMB

in the churchyard of Währing, near Vienna.

41' 6" high.





BEETHOVEN'S MONUMENT AT BONN

inaugurated the 10th August 1845.

