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THE COMPOSER'S HANDBOOK

BY

RALPH DUNSTAN

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THE
COMPOSER'S HANDBOOK.

(Curwen's Edition, 5683.)

A GUIDE TO THE PRINCIPLES OF MUSICAL COMPOSITION.

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ETC. ETC.

PREFACE.

THE object of this work is fourfold :—

1. To provide teachers with a large number of varied and suggestive exercises from which a selection may be made to suit the requirements of classes or individual pupils.

2. To provide students who cannot secure the help of a competent teacher with a graduated Course of Instruction in Practical Composition.

3. To serve as an introduction to the study of musical form.

4. To serve as a handbook of reference in connection with all the principal features of elementary musical composition.

The author's experience as a teacher has convinced him that condensed and didactic statements of facts and theories are of little use to the elementary student. "Line upon line, and precept upon precept" will alone avail to produce an abiding impression. Hence the general principles of composition—what the late Rev. John Curwen called "the Commonplaces of Music"—have been steadily kept in view, enforced by constant reiteration, and illustrated by numerous examples from the works of past and present composers; while, to prevent the student's attention from being diverted to side issues, no attempt has been made to deal with those extraordinary and exceptional developments of music which lie beyond average attainment, nor with the exaggerated and *bizarre* efforts of those composers who endeavour to take music out of its proper sphere.

The Table of Contents indicates the general scope of this work; but it may be mentioned that Cadences, which are always particularly difficult for the beginner to manage effectively, are treated with special fulness in the first four chapters. Several tables have been prepared to show exactly what cadences the older composers were in the habit of using, and also the tendencies of modern practice; and it is hoped that these tables will be found useful, not only to students, but to teachers. Among other topics which have received special attention are Songs, Two-part and Three-part Writing, Pianoforte Accompaniments, Accompaniments for Strings, and Scoring for Small Orchestras.

Although this is not avowedly a treatise on *Musical Form*, all the smaller forms of composition are fully discussed; while the analyses of the larger forms (Sonata, Symphony, etc.), are sufficient to point out the lines of study necessary for their more complete investigation.

The Author begs to express his warmest thanks to his friend, Dr. Hamilton Robinson, F.R.C.O., A.R.A.M., Professor of Harmony and Composition at the Guildhall School of Music, for kindly reading the whole of the proofs of the following pages, and for suggesting numerous emendations and additions which have greatly enhanced their value. Thanks are also due to Sir Charles V. Stanford, and to Messrs. Novello and Co., for permission to include in Chapter XII a number of examples of string accompaniment selected from the full score of *The Revenge;* to Sir Frederick Bridge, and to the Proprietors of "Hymns Ancient and Modern," for permission to insert the hymn-tune "St. Beatrice," on page 53; and to Messrs. Curwen and Sons for permission to utilise several extracts from the Author's "Cyclopædic Dictionary of Music."

RALPH DUNSTAN.

DECEMBER, 1909.

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THE COMPOSER'S HANDBOOK.

CHAPTER I.

INTRODUCTION.

"*Es ist des Lernens kein Ende*" ("There is no end of learning.")—*Schumann.*

"If, while at the piano, you attempt to form little melodies, that is very well; but if they come into your mind of themselves, . . . you may be still more pleased. . . . The fingers must do what the head desires; not the contrary.

"If you begin to compose, work it out in your head. Do not try a piece on your instrument, except when you have fully conceived it.

"If heaven has bestowed on you a fine imagination, you will often be seated at your piano in solitary hours, as if attached to it; you will desire to express the feelings of your heart in harmony, and the more clouded the sphere of harmony may perhaps be to you, the more mysteriously you will feel as if drawn into magic circles. . . . Beware, however, of abandoning yourself too often to the influence of a talent that induces you to lavish powers and time, as it were, upon phantoms. Mastery over the forms of composition and a clear expression of your ideas can only be attained by constant writing. Write, therefore, more than you improvise. By means of industry and perseverance you will rise higher and higher. . . . The spirit will not become clear to you until you understand the forms of composition."—*Schumann.*

Composition in General.

1 Musical composition is, undoubtedly, the highest branch of the Art of Music; and the last few years have witnessed a remarkable increase in the number of earnest students of this subject.

2 Composition is, and should be, studied not so much with a view to publication —"Providence protect us," says the late Sir G. A. Macfarren, "from the reams of rubbish which would ensue upon such a contingency"—but mainly with a view to self-culture and increased musical perception. Where it does not engender self-conceit the practice of composition is of the utmost value in enabling the student to understand and appreciate the beauties of form, construction, and style of the works of the Great Masters.

3 It might be supposed, considering the extensive treasures which the composers of the past have left us, and the enormous number of compositions of every kind constantly emanating from the press, that there would remain little for the would-be composer to glean from a field which already appears to be over-worked in every direction. But though it would seem that the resources of simple melody are almost exhausted, there is still room for originality and true creative power.

4 In an article in the *Musical Times*, Sept., 1894, it was shown that even with such a short musical form as the Anglican Single Chant, which consists in its simplest statement of ten notes, no less than sixty million different melodies are possible, without "regarding the multitudinous differences formed by passing and auxiliary notes, harmonies, and rhythmical accentuation." Supposing only one in a hundred of these tunes to be musically interesting, we have a possible repertory of 600,000 single chants. And if this be true of such a simple and restricted form of melody, with what overwhelming force does it apply to longer and more important compositions.

5 Apart, however, from mathematical calculations, it can be safely said that though the number of *creative* composers must necessarily be few, the number of *imitative* composers may be legion. And it must be remembered that even the greatest composers have begun by being more or less imitative. "Not one great composer, not one great sculptor or painter, has ever brought the world to his feet who has not laid his foundations upon the work already done by the best of his predecessors. . . Composers do not, as a rule, spring ready-made out of the head of Jupiter; if they do, it is because they have already absorbed what is best in Jupiter's brains. Bach without Schütz and Buxtehude, Beethoven without Haydn and Mozart, Wagner without Gluck and Weber—the instances are countless and incontrovertible—would have been impossibilities" (*Sir C. V. Stanford*). "Their work was only made possible by the work of those who went before them" (*Sir Hubert Parry*). Their individuality and genius developed with advancing knowledge and the technical skill acquired by means of study and practice.

We believe that most musically endowed persons can learn to compose music, with correctness and some amount of success, up to a certain fair standard, if they will take the same pains to ascertain the rules and principles underlying musical construction as would be indispensable in the study of English grammar and syntax for purposes of literary composition.

Materials of Composition.

6 Just as the ancient Israelites found it impossible "to make bricks without straw," so the would-be composer of the present generation will find it impossible to make any progress in musical composition without some adequate knowledge of the materials for his work. The long list of toilers in the musical field have been accumulating these materials from the earliest periods of history, and they now lie ready to the student's hand if he will only exercise the patience and industry necessary to collect them.

7 The two great essentials of composition are TUNE (or Melody) and TIME: including knowledge of Scales, Keys, Accent, Metre, and Rhythm.

8 Accessory, but important, features are (*a*) Harmony, Cadence, Modulation; (*b*) Counterpoint, Imitation, Canon, Fugue; (*c*) Design or Form; (*d*) Thematic Development; (*e*) Dynamics and Expression; (*f*) Compass and Capabilities of Voices and Instruments; (*g*) Accompaniment and Orchestration; (*h*) Style.

9 In its broadest sense, any *successive musical sounds* may be said to constitute melody; thus, Macfarren—Melody, "notes in succession;" Harmony, "notes in combination." For the purposes of musical effect, however, other conditions have to be fulfilled besides mere succession. Artistic melody implies order and design, based in the first instance on well-defined *Tonality*, *Scale-structure*, and *Key-relationship*.

10 During the early ages of Christianity, and prior to the year 1600 A.D., melodies were mostly founded on what we now call the "Old Church Modes," or "Gregorian Tones." The grouping and poising of intervals and chords about a central governing tonic, or key-note, was either entirely unknown, or at best, but vaguely perceived. The experiments made in harmony and composition during the 17th century gradually led to the establishment of the present major and minor scales; but even now the old modes are frequently used in church music, and they are occasionally employed in secular music.

11 The essential and natural relationships of the various major and minor scales are now so well understood that advanced modern composers—Wagner, Strauss, and Debussy, for example—often intentionally obscure their tonalities; making them purposely vague in order to obtain special effects, which, to audiences of a hundred years ago, would have been perfectly unintelligible.

Usual Errors of Beginners.

12 Vagueness and incoherence of a quite different and non-artistic character may frequently be found in the music of the young composer. This is generally the result of ignorance, or imperfect realization, of the *mental effects* of notes, chords, and keys.

13 Among the usual errors of beginners may be mentioned: (*a*) The confusion of major and minor modes; (*b*) The introduction, without motive or consistency, of notes foreign to the prevailing scale; (*c*) Un-melodious and difficult leaps in the melody; (*d*) Constant repetition of the same worn-out formulas; (*e*) Notes too high or too low for the voice or instrument to which they are assigned; (*f*) Absence of plan or design in the melody, harmony, arrangement of keys, and general structure of the composition.

The Melodic Faculty and How to Cultivate it.

14 Though we can lay claim to melodists like Sterndale Bennett, Henry Smart, Arthur Sullivan, and others, the gift of spontaneous and sparkling melody of a high order is not one of the striking characteristics of English composers. Notwithstanding this, the number of persons gifted with melodic instinct and able to conceive and construct tunes quite pleasing and natural, is far greater than would be imagined. Unfortunately this gift is, in the majority of cases, allowed to remain undeveloped, most young composers being content with a very low standard of attainment, preferring to get something "in print" of "their own composing," however trivial and incorrect, to the laborious and self-criticising study necessary for really good work.

15 Musicians who are able to conceive such little tunes as we have spoken of possess within themselves the most essential qualification for composition, and those who are destitute of this

faculty will never succeed as composers, except in the most mechanical and mathematical way. The true composer has always melody surging up, as it were, from the depths of his nature. Happy he who is able to catch the fleeting outline, and to give it form and substance, life and soul.

16 Premising, then, that the melodic faculty is a necessary preliminary to composition, and that the untaught musician will, as a rule, only evolve commonplace and trivial tunes, what can be done to improve and beautify these rudimentary instincts? The young composer, unless he has a good voice and can sing readily and accurately at sight, should learn some solo instrument such as the violin, flute, or clarinet. He should then play through as many of the melodies—particularly of songs, solos, airs, etc.—of the classical masters as he can get hold of; and especially the melodies of Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, and Mendelssohn. National airs, too, will offer excellent opportunities of observing the construction of simple and natural melodies which have stood the test of time and criticism.

17 In this delightful study he should notice how the flowing outline is constructed not merely as a succession of notes and intervals, but as a series of *phrases*, *sections*, and *sentences*, marked out by *cadences* more or less pronounced, and made expressive by means of rhythmic variety, contrast, imitation, sequence, points of climax and of repose, etc. In proceeding from Handel to later composers the student will also notice with interest the tendency more and more *to develop extended melodies from little germs, figures, or motives.* He should further notice how music and words are fitted to each other in regard to accent. It will be clearly seen that good melodies are not often the result of chance, but of more or less careful design.

18 By such a course of excellent practice the musician of perception and sensibility will quicken his critical and discriminating faculties; he will become *saturated* with melody of the highest kind; and he will gain a most valuable knowledge of melodic construction.

19 Thus, while the faculty of melody-making is inborn, it can be immensely improved and developed by study and practice. Pauer ("Musical Forms") says that "the invention of a beautiful, singing, and expressive melody is one of the surest signs of genius; but even the greatest genius will be anxious to purify, strengthen, and vary the melody by means of art and science."

Other Preparatory Studies.

20 How much ought one to know before attempting the composition of simple pieces?

Composition need not be deferred until all the materials of composition are completely mastered (see Pars. 7 and 8); nor should it be begun without some preliminary knowledge.

NECESSARY PRELIMINARY REQUIREMENTS :—

(*a*) MUSICAL RUDIMENTS* :—

Thorough knowledge of all the Major and Minor Scales.
Intervals, Keys, and Key-relationship.
Transposition, Time-transcription, etc.

(*b*) HARMONY† :—

Triads and their Inversions.
The Dominant 7th and its Inversions.
Simple Suspensions.
The Harmonization of Simple Melodies.
Cadences.
Modulation to nearly-related Keys.

The earnest student will, of course, gradually add to his stock of chords (from some standard text book of harmony); but inaccurate or inexperienced knowledge of a large number of chords and discords often adds to the beginner's difficulties; and as much very fine music has been written with no other harmonies than those enumerated above, the beginner will do well to start modestly. Counterpoint, too, though not at first essential, is a very desirable study. It enlarges the composer's conception of musical composition and adds very considerably to his resources. ‡

How Composers Work.

21 How do composers work? Should I begin with treble or with bass? Ought I to use an instrument, or compose on paper, or mentally?

* See the Author's *A B C of Musical Theory* (Curwen, 2s.).
† See the Author's *First Steps in Harmony* (Curwen, 2s.).
‡ Oakey's *Counterpoint* (Curwen, 2s 0d.), and Pearce's *Student's Counterpoint* (Vincent, 2s.) are recommended.

These questions are often asked; and the only answer that can be given is that "it is a matter of individual temperament."

Schumann's views are given at the head of this chapter. Handel "varied long periods of cessation from composition with the most wonderful rapidity of production. He may be said to have improvised many of his works on paper. *Rinaldo* was written in fourteen days; the *Messiah* in twenty-four! . . . He was always teeming with ideas, to which his perfect command of all the resources of counterpoint enabled him to give instantaneous and fluent expression." When engaged in composition the "ever-readiness of his inspiration" was seconded by great industry and "wonderful power of concentration." Haydn, notwithstanding the "immense number of his compositions," says that he "never was a quick writer." He sketched all his compositions at the piano—usually during the mornings—"enlarging and elaborating them according to rule during the afternoon."

Mozart was always thinking-out melodies and storing his memory with them, so that in the years of his manhood he was able to produce the most beautiful and perfect music with a readiness of resource quite unprecedented. It is said that he composed the overture to *Don Giovanni* entirely and completely "in his head" and wrote out the parts "without making a score" during the night before the first performance.

Schubert had more musical ideas than he could afford music paper for! He wrote all his compositions with the utmost rapidity, and often without premeditation. He often sketched first the melody and bass; then added and "touched up" until satisfied with the whole.

Beethoven, brilliant at improvisation, was slow in writing. He kept sketch books in which "every thought that occurred to him was written down at the moment; he even kept one at his bedside for use in the night." These sketches were revised again and again before they took final shape. "The more they were elaborated the more fresh and spontaneous did they become;" and "there is hardly a bar in his music of which it may not be said with confidence that it has been re-written a dozen times."

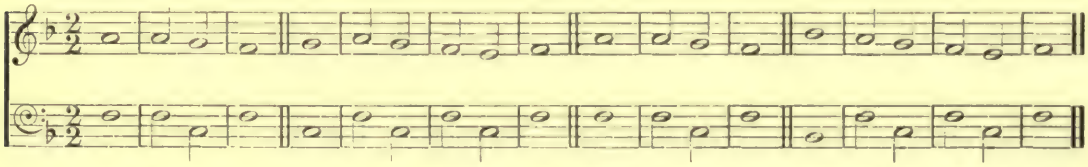
Many composers make preliminary sketches of their compositions on two staves, with just the melody and a suggestion of the accompaniment (or perhaps a bass with or without figures).

Some composers set aside regular times for composition; others work "as the fit takes them."

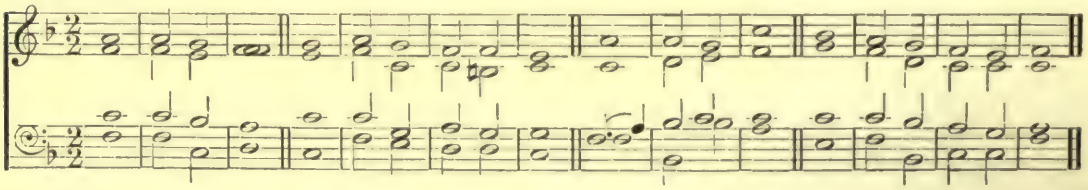
Concerning the composition of his latest opera, Mascagni is reported to have said: "How do I work? I read the libretto repeatedly through, study it, and learn it almost by heart. That is all the work I do. The melodies gradually come to me of themselves. When out walking, in my room, while I am travelling, suddenly a melody comes to me. I seize it, and afterwards at the piano play it through, and then the music shapes itself more fully. Thus bit by bit the opera is completed. But work at it I cannot. I always wait for the mood" (1908).

22 As far, therefore, as advice can be given, it would be well for the beginner to jot down at once any idea that occurs to him (either while at the piano or mentally). If a suitable bass suggests itself (and to the *real* composer some sort of bass nearly always comes with the melody), this bass should also be noted. The preliminary idea should then be revised (mentally, or on paper, or in both ways), until it appears to be suitable for its purpose, and afterwards "worked up" into a composition.

Let us suppose, for example, that the following melody and bass suggested themselves for a Double Chant:—



This is at once seen to be a weak production, the melody being very monotonous, and the bass even more so; but two or three alterations in the melody and a more varied bass (with suitable alto and tenor) would transform it into a passable composition:—



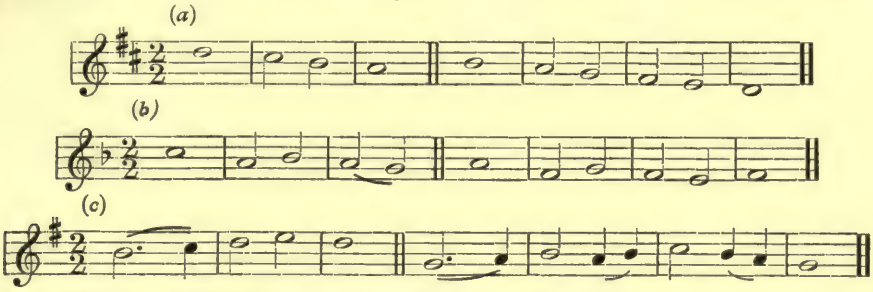
CHAPTER II.

SINGLE AND DOUBLE CHANTS.

23 The average young composer seems to think it necessary to begin by writing an anthem, a church service, a song, or an overture; and is generally much chagrined—or even annoyed—when told by competent critics that his work is comparatively worthless.

Much knowledge of musical construction can be gained by writing chants and hymn-tunes; their forms are simple and well-defined, and the experience gained in composing them can be readily turned to account in attempting more elaborate works.

24 The Single Chant is the shortest regular musical form. It consists of two phrases of melody in 2-2 time—three bars followed by four bars :—

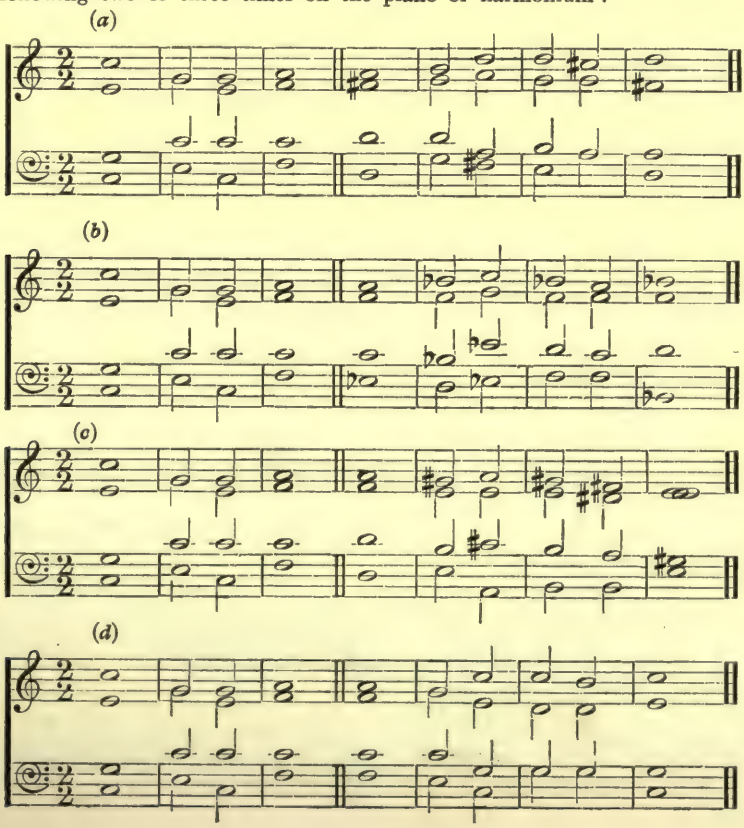


In the strict form of the Chant, only semibreves and minims are used, as in (*a*); in less strict examples florid (slurred) passages are occasionally written, as in (*b*) and (*c*).

The first note of each phrase is called the *Reciting Note*, which is continued *ad lib.* to suit the words, and followed by the rest of the phrase in strict time. Each phrase ends with some sort of *Cadence*. (See par. 30.)

25 The most indispensable requisite of musical design is *Tonality* (or *Key-ship*).

Play the following two or three times on the piano or harmonium :—



The harmony of each of these illustrations is quite correct; but only (*d*) sounds entirely satisfactory to the musical ear. Each of the others ends in a different key from that in which it begins.

Hence the general rule that **a piece of music should begin and end in the same key.**

If the piece begins in a minor key, it may end in the tonic major; for example, it may begin in G minor and end in G major.

26 This rule holds for all short pieoes of music, and is generally observed in such comparatively long compositions as sonatas and symphonies.

It was formerly thought to be essential in extended works like masses, operas, and oratorios; but as there is no "shock to the ear" in concluding a work of two or three hours' duration in a different key from that of the opening movement, the rule is no longer binding for such works. (See Chap. XI.)

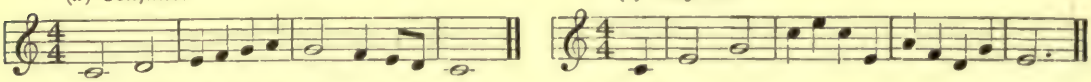
27 It is not often good to begin a (short) piece in a minor key and end in the relative major. Examples may be found, but the beginner is advised not to imitate them. It is even less desirable to begin a (short) piece in a major key and end in the relative minor.

In all early exercises, therefore, the student is advised, (*a*) if he begins in a major key, to end *in the same major key;* and (*b*) if he begins in a minor key, to end *in the same minor key.* Modulations which may occur during the course of the piece are discussed later.

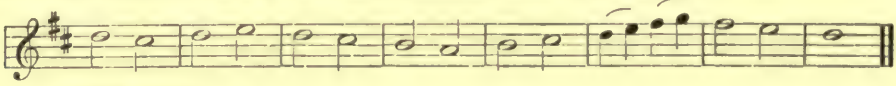
28 The student is supposed to know the usual rules of melodic progression; the following points should specially be noted in writing chants and hymn-tunes :—

Melody is *conjunct* in character when it proceeds by steps (of a second); *disjunct,* when it proceeds by leaps, or skips :—

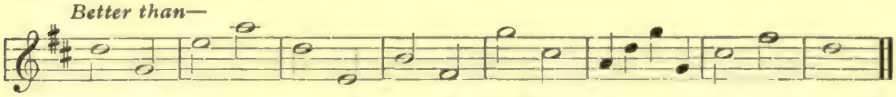
(*a*) *Conjunct.* (*b*) *Disjunct.*



As a rule, steps in melody are more pleasant than wide skips :—



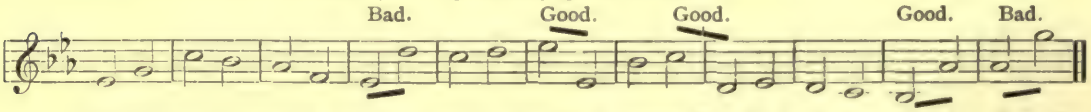
Better than—



If, however, *the notes belong to the same chord,* disjunct progressions are usually pleasing (unless very wide skips are used) :—

In vocal melody, the major 7th is generally difficult and unpleasant in effect; the octave is, however, quite easy and good; wider intervals than the octave are rarely required in vocal music, though they may be employed—consonant intervals being better than dissonant. In instrumental music much greater freedom of progression is allowable.

The interval of the *minor* 7th is generally good in effect.



Diminished intervals may be used, provided, generally, that the next note after the diminished interval be some note *within the interval,* thus :—

The following progressions are bad :—

All augmented intervals should at present be avoided.

N.B.—The above rules hold for each of the four parts—soprano, alto, tenor, and bass.

29 The character of a melody depends to a considerable extent upon the "mental effects" of the notes most strongly emphasized or in any other way made specially prominent (as by frequent occurrence). Mr. Curwen calls these "the congenial tones" of the melody.

"The *congenial tones* of a melody give it its character and general spirit."—*Curwen.* Thus a melody which is based largely upon the "strong tones" of the scale is generally bold and energetic; one which is based largely on the "leaning tones" is less vigorous, but more flowing and expressive; one in which the third of the scale (**m**) is much dwelt upon is sweet and calm, etc.

Mr. Curwen gives the following "proximate mental effects:"

Strong Tones—	Leaning Tones—
Dominant, or SOH—Grand, *bright.*	**Leading-note,** or TE—Piercing, *sensitive.*
Mediant, or ME—Steady, *calm.*	**Submediant,** or LAH—Sad, *weeping.*
Tonic, or DOH—Strong, *firm.*	**Subdominant,** or FAH—Desolate, *awe-inspiring.*
	Supertonic, or RAY—Rousing, *hopeful.*

These effects are modified by pitch, duration, loudness, accent, repetition, and the accompanying harmony.

30 In every kind of composition, the skill of the composer is very largely estimated by the way in which he manages his cadences.

In general, a cadence answers to a punctuation mark, and indicates a *point of repose,* either momentary or complete.

The effect of a cadence depends mainly upon—

(1) The cadential chord: *i.e.,* whether chord of the Tonic, Dominant, Subdominant, &c.

(2) Its approach: *i.e.,* the chord or chords preceding it.

(3) Its position in the composition: *i.e.,* near the beginning, at the middle, or near the end, etc.

(4) Its *crowning* note: *i.e.,* whether root, third, fifth (or even seventh) appears in the treble.

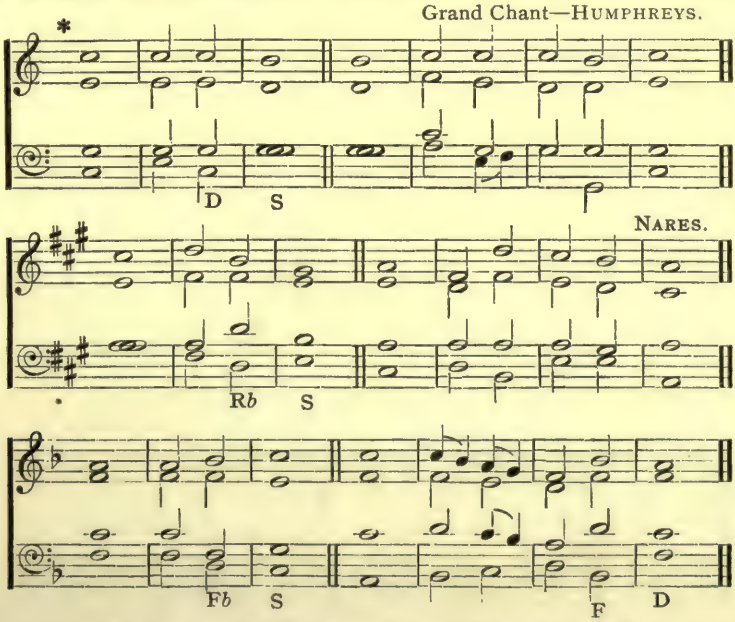
(5) The "position" of the cadential chord: *i.e.,* root position, first inversion (*a* position, *b* position), etc.

SINGLE CHANTS IN MAJOR KEYS.

31 In a single chant the final cadence should be a "full close" ("perfect cadence"); or, occasionally, a "plagal cadence." The middle cadence, however, admits of considerable freedom of choice both as to the cadential chord and its approach.

The most usual middle cadence is a "half close" or Dominant cadence (S):—

Grand Chant—Humphreys.



*As all chants are in $\frac{2}{2}$ time, the Time-signature is generally omitted.

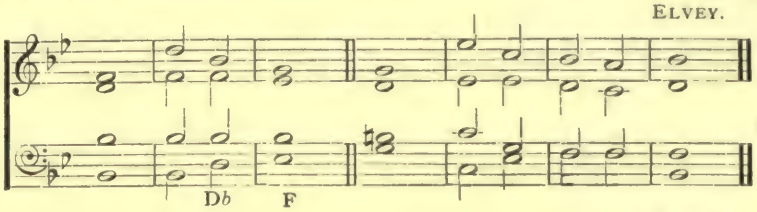
EXERCISES: Compose single chants in the major keys of C, F, G, D, B♭, A, E♭, E, and A♭, using the "half close" for the middle cadence of each. Vary the "approach" and "crowning." Some of the chants may end with a Plagal cadence (as in No. 3, above).

N.B.—It is not necessary to try to write *extremely original melodies;* but each part should be made interesting, if possible. The "commonplaces of music," as Mr. Curwen calls them, should first be mastered without far-fetched attempts at originality. If the composer is endowed with genius or marked originality it will soon manifest itself as he gradually acquires control over the recognized musical forms.

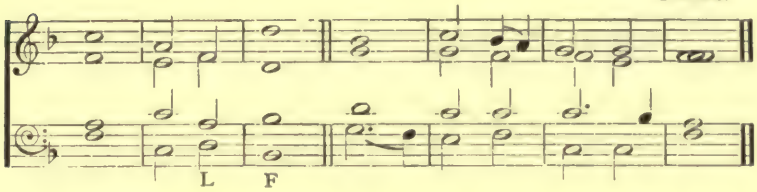
The harmonies should be simple, and *diatonic* in style; and in these, and all subsequent exercises, variety of character should be aimed at by judicious employment of *congenial tones.* (See Par. 29.) The choice of suitable reciting notes greatly influences the character of a chant.

32 Next in favour for the middle cadence is the Subdominant chord (F) :—

ELVEY.



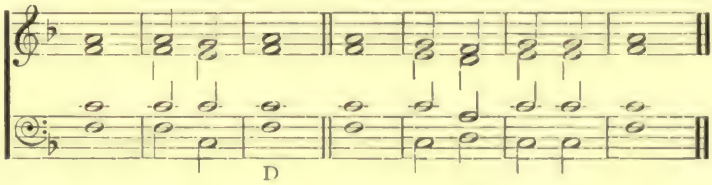
COOKE.



EXERCISES: Compose single chants, in various major keys, with a Subdominant (F) middle cadence.

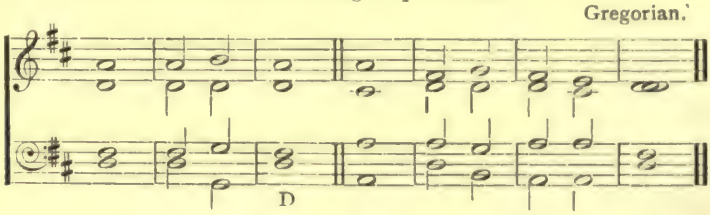
33 Two "Tonic" cadences in a single chant would seem to be objectionably monotonous; yet they are often used. Occasionally they occur with the same "crowning note" :—

TALLIS.



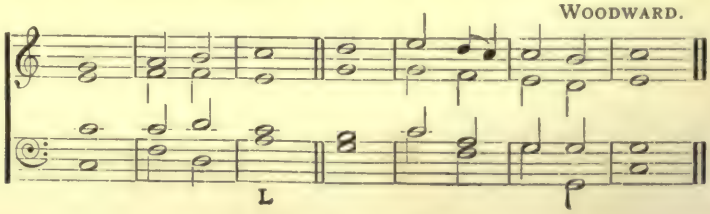
In general, however, a different crowning is preferable :—

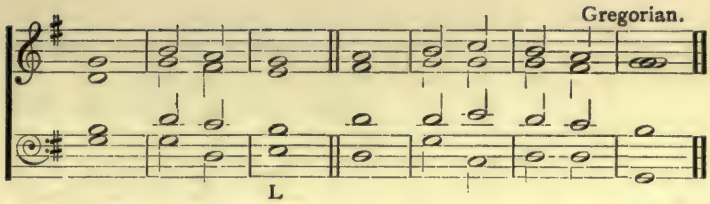
Gregorian.



34 Another favourite cadential chord is that of the Submediant (L) :-

WOODWARD.

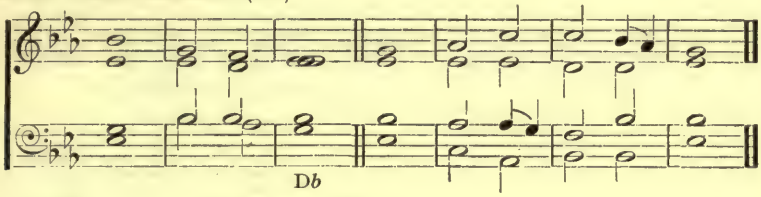




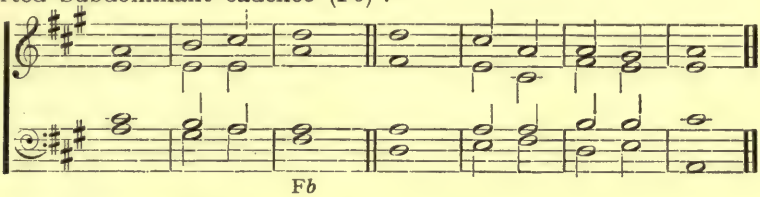
EXERCISES : Compose single chants in various major keys with a Submediant (L) middle cadence ; also write a few examples with a Tonic (D) middle cadence.

35 The following are illustrations of cadences occasionally used :—

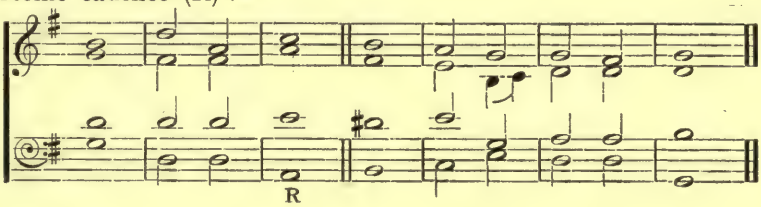
(*a*) Inverted Tonic cadence (D*b*) :—



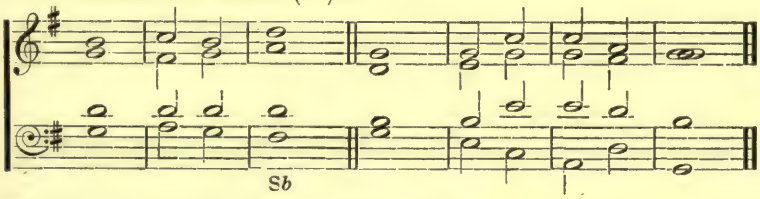
(*b*) Inverted Subdominant cadence (F*b*) :—



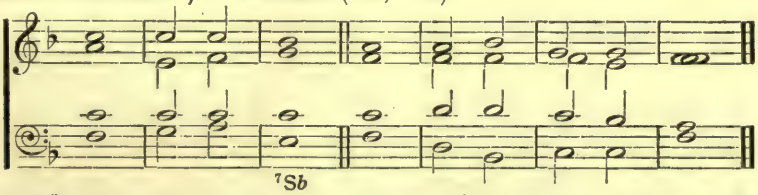
(*c*) Supertonic cadence (R) :—

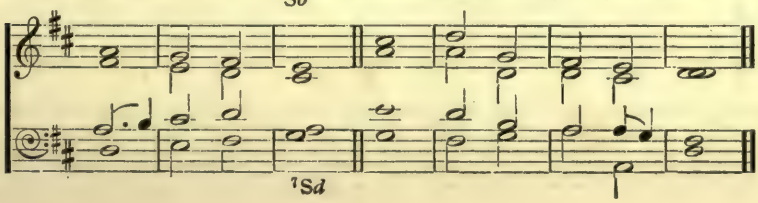


(*d*) Inverted Dominant cadence (S*b*) :—

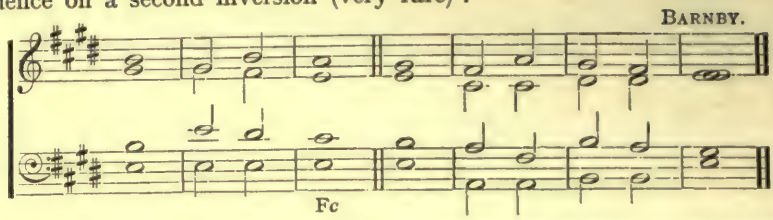


(*e*) Inverted Dominant 7th cadence (^{7}S*b*, ^{7}S*d*) :—





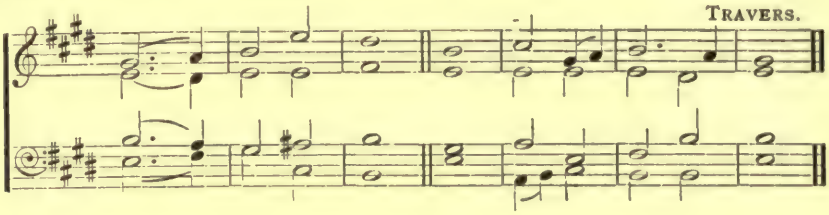
(*f*) Cadence on a second inversion (very rare) :—



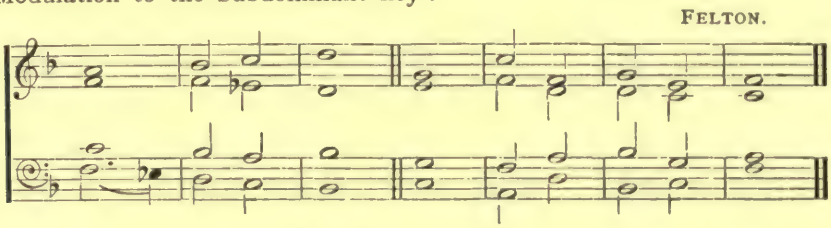
EXERCISES : Compose single chants in various major keys with inverted (or other) middle cadences on the models given above.

36 A single chant does not admit of many modulations ;* and even if it did, they would be out of place. Transitory modulations to the Dominant key, the Subdominant key, the Relative Minor, and other closely-related keys are, however, possible :—

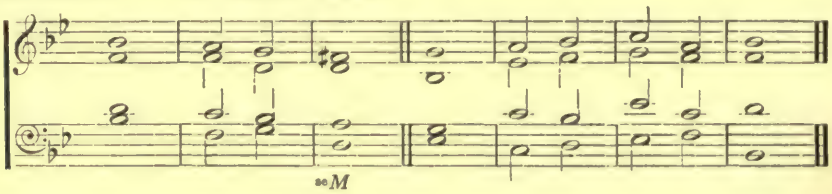
(*a*) Modulation to the Dominant key :—



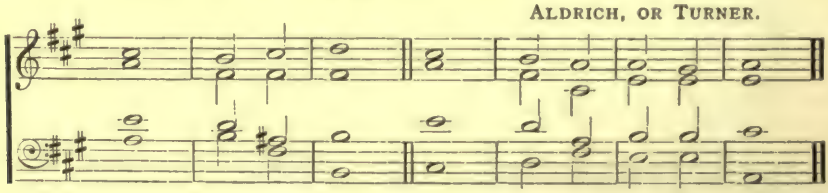
(*b*) Modulation to the Subdominant key :—



(*c*) Modulation to the Relative Minor :—



(*d*) Modulation to the Relative Minor of the Subdominant :—



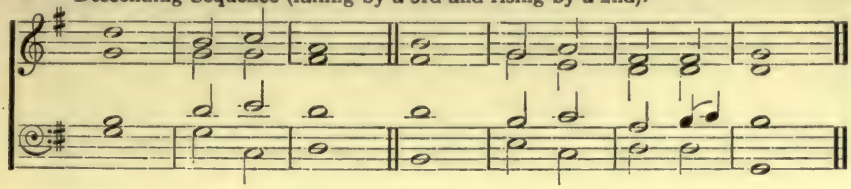
EXERCISES : Compose various single chants on the models shown above, (*a*), (*b*), (*c*), and (*d*).

* The word "modulation" is used in this work with its general meaning of "any change of Key or Mode."

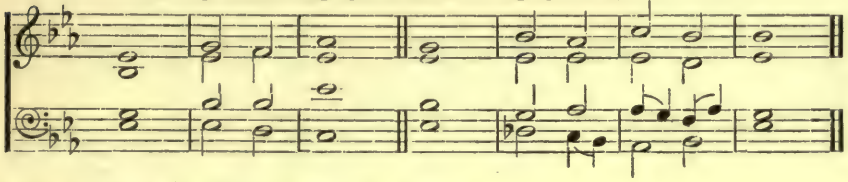
37 Among other devices for securing variety, the following may be enumerated :—

(*a*) Sequential Melody. (See Sequences, Chap. VIII.)

Descending Sequence (falling by a 3rd and rising by a 2nd).

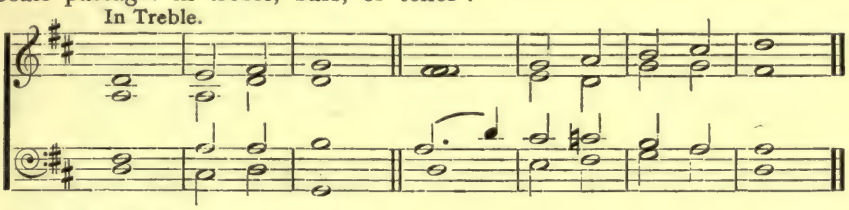


Ascending Sequence (rising by a 3rd and falling by a 2nd).

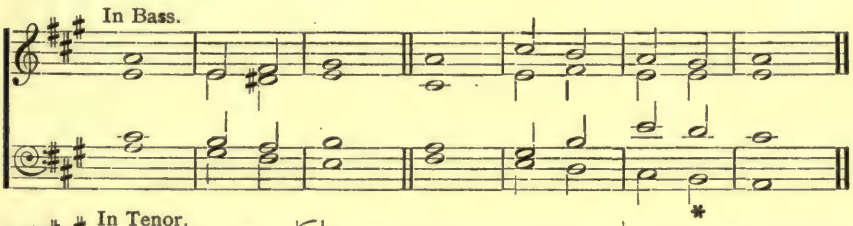


(*b*) Scale passages in treble, bass, or tenor :—

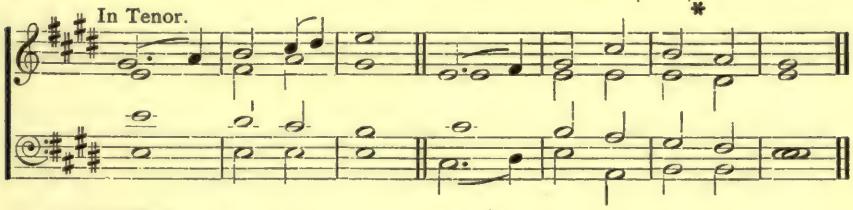
In Treble.



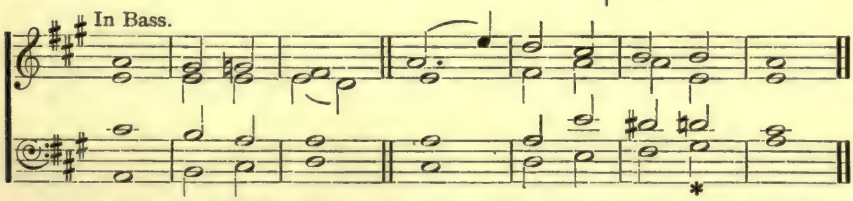
In Bass.



In Tenor.



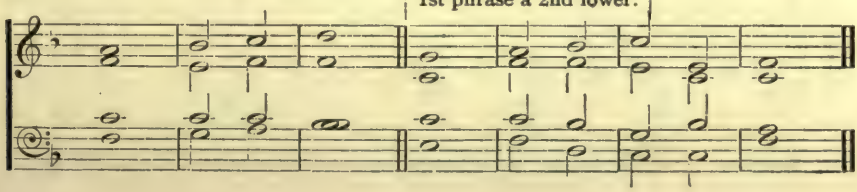
In Bass.

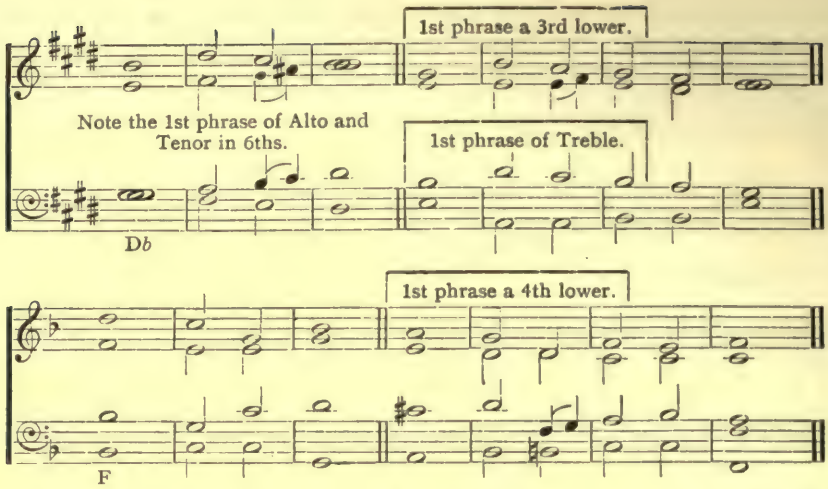


* These forms of cadence are permissible in such cases; *i.e.*, whenever the bass is a *fixed melody*. (See also "Crotch," Par 48.)

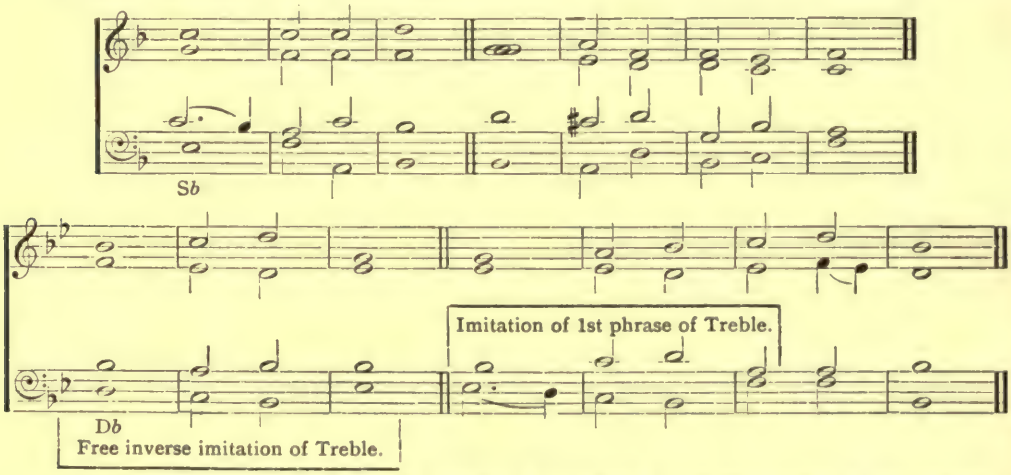
(*c*) The second phrase imitating the first phrase. (See Imitation, Chap. VIII).

1st phrase a 2nd lower.



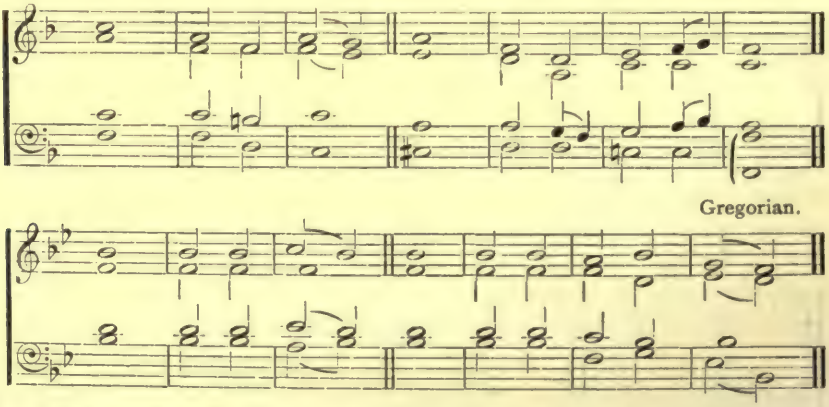


(*d*) Beginning on an inversion of the Tonic or Dominant chord, on the Subdominant, etc. (See also the second and third chants above).

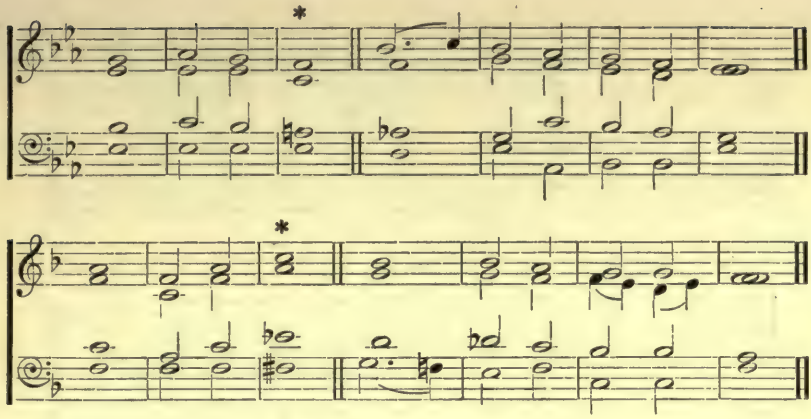


Imitative passages may also be found in some of the Chants in the earlier part of this chapter.

(*e*) Employing a Feminine cadence, or a chromatic chord :—



N.B.—A Feminine Cadence is one which ends on a weak accent (or on a weaker accent than the preceding note), as opposed to a Masculine Cadence, which falls on a strong accent.



✱ Chromatic cadential chords.

38 Of 100 representative single chants, in major keys, which we have analysed and tabulated, the middle cadences work out as follows :—

Dominant, with or without modulation (S)	25
Tonic, or Inverted Tonic (D or D*b*)	23
Subdominant (F)	18
Submediant (L)	16
Inverted Subdominant (F*b*)	5
Supertonic (R)	4
Various other cadences	9
	100

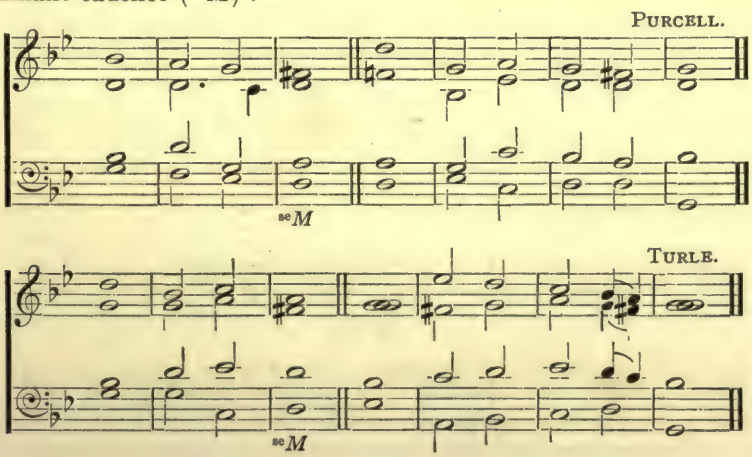
EXERCISES : The student should now compose several major chants on the models exemplified in paragraph 37 ; and should also invent middle cadences, imitations, sequences, etc., of his own.

SINGLE CHANTS IN MINOR KEYS.

39 Single chants in minor keys are not so numerous as major ones. Minor chants are constructed on the same general lines as major chants, with occasional sequence, imitation, etc. ; but they have a greater tendency to modulate (transiently) to the Relative Major, than have major chants to modulate to the Relative Minor.

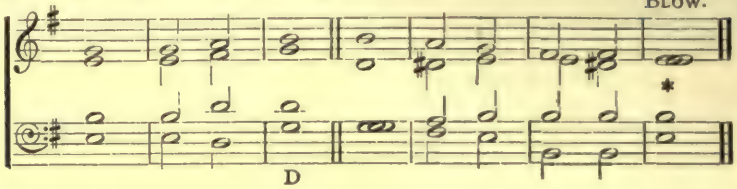
The ordinary middle cadences are as follows :—

(*a*) Dominant cadence (^{se}M) :—

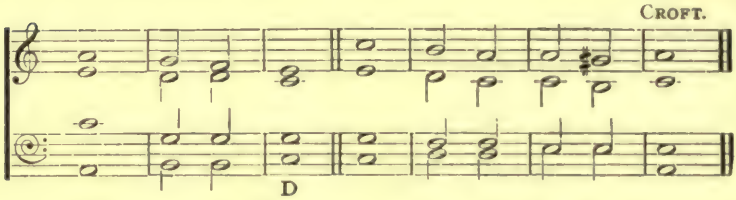


(*b*) Relative Major—Tonic (D) cadence :—

BLOW.

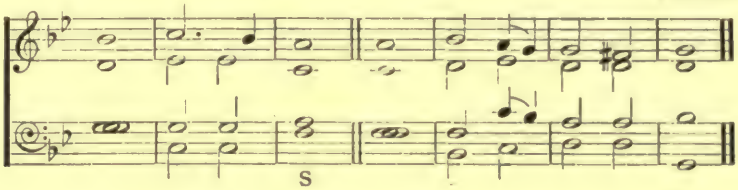


CROFT.



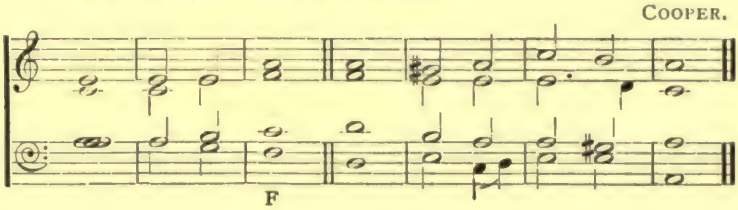
(*c*) Relative Major—Dominant (S) cadence :—

TALLIS.



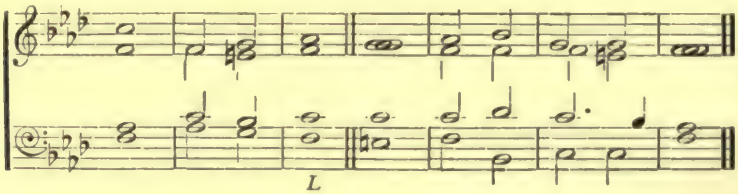
(*d*) Relative Major—Subdominant (F) cadence :—

COOPER.



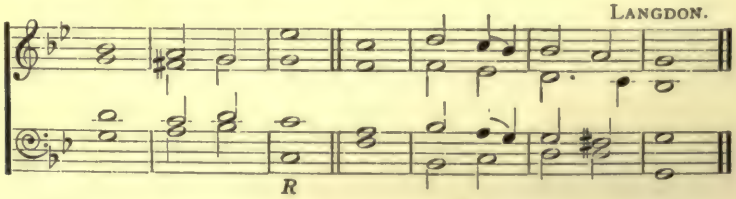
(*e*) Tonic (*L*) cadence (minor) :—

TURTON.



(*f*) Subdominant (*R*) cadence (minor) :—

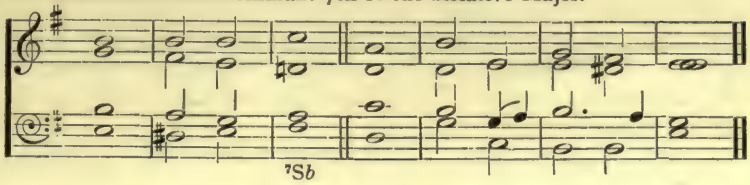
LANGDON.



* The 3rd was often omitted from the last chord of old compositions in minor keys.

40 Other cadences are rare :—

Inversion of the Dominant 7th of the Relative Major.



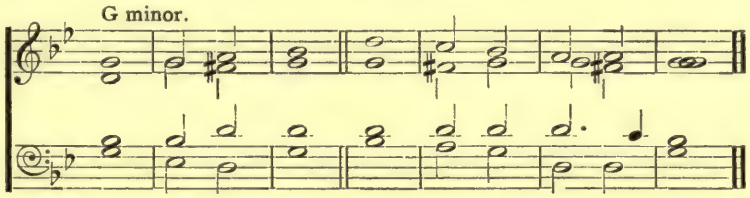
Of 30 representative single chants, in minor keys, the middle cadences work out as follows :—

Dominant (^{se}M)	8
Relative Major—Tonic (D)	7
Relative Major—Dominant (S)	6
Relative Major—Subdominant (F)	3
Tonic—Minor (*L*)	2
Subdominant—Minor (*R*)	1
Other cadences	3
	30

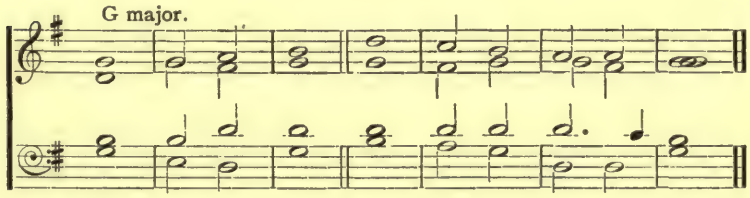
EXERCISES : The student should now compose several single chants in minor keys on the models given ; and also plan out new varieties of his own.

41 A Changeable Chant is one in which—by an interchange of key-signatures—the same notes are made to serve either as a minor or major melody :—

G minor.



G major.



In some changeable chants, only the treble is exactly imitated in the Tonic major; in others, all the parts are constructed to be imitated (as in the illustration given).

EXERCISES : The student may now exercise his ingenuity in composing changeable chants in various keys.

DOUBLE CHANTS.

42 A double chant is twice the length of a single chant, consisting of four phrases marked off by double bars.

As regards cadences, imitations, and other devices, there is vastly more scope in the construction of a double than of a single chant ; and the student who has carefully followed the instructions already given will have little difficulty in composing really good examples of this musical form.

43 It is hardly necessary to observe that the double chant should begin and end in the same key.

More extensive modulations are possible than before ; but as a rule they are of the same character (*i.e., to the same keys*) as those used in single chants.

44 Of the four cadences of a major double chant the last is always a Tonic cadence (occasionally Plagal), and generally with a tonic "crowning." The first cadence is often a Tonic cadence (with various "crownings").

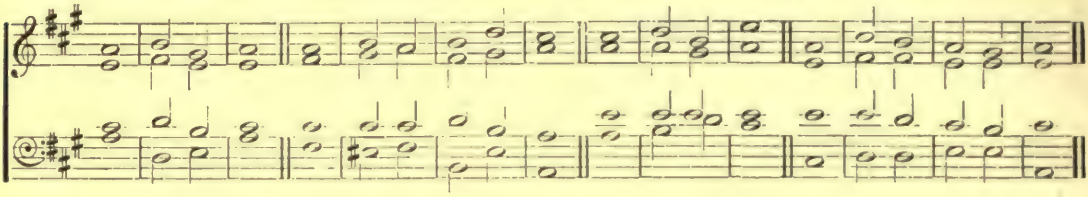
In a four-cadenced melody there is no objection to a Tonic cadence so near the beginning; "it establishes the key." A perfect cadence "with tonic crowning" is, perhaps, the least desirable form.

The second, or middle cadence is usually on the dominant chord (often with a complete modulation to the dominant key).

The third cadence may be varied at discretion. *It should not be exactly the same as the final cadence.*

The third and fourth cadences may both be tonic cadences; but they should be varied in crowning, approach, or "position" of the tonic chords.

It is indeed *possible* to have four tonic cadences. This, however, requires great skill in constructing the melody and harmony so as "to cover the cadential monotony," and it is by no means advised :—



45 Of 70 representative double chants in major keys the cadences work out as follows :—

(*a*) First Cadence :

Tonic (D, D*b*, or D*c*) ..	29
Submediant (L)	13
Subdominant (F)	9
Dominant (S)	8
Supertonic (R or R*b*) ..	5
Other cadences	6
	70

(*b*) Second Cadence :

Dominant (S)—often with modulation to the Dominant key	63
Tonic (D)	3
Dom. of Rel. Minor (^{se}M)	2
Other cadences	2
	70

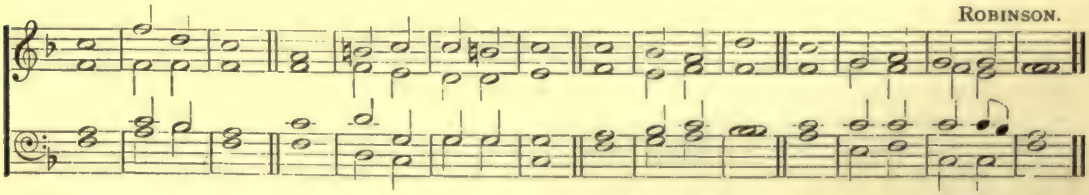
(*c*) Third Cadence :

Tonic (D), 9; inverted (D*b*), 9	18
Supertonic, or inversion (R or R*b*) ..	16
Subdominant (F)	13
Submediant (L)	11
Dominant (S)	6
Other cadences	6
	70

46 The following are specimens of good construction :—

(*a*) First cadence, Tonic (plagal); second, Dominant (with modulation); third, Subdominant :—

Robinson.

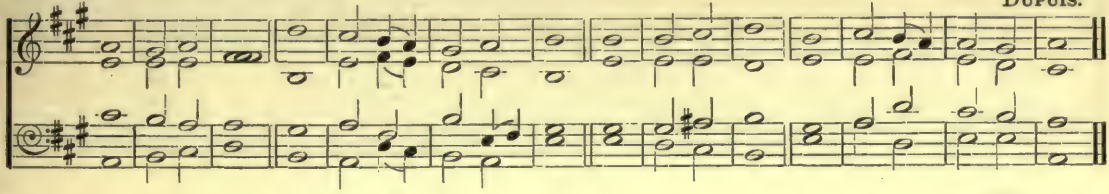


This is a well-cadenced chant, the Subdominant chord at the end of the third phrase giving special "point" to the concluding perfect cadence. The admirable balance of cadences also quite covers the want of imitative devices and the seeming monotony of having three reciting notes on C.

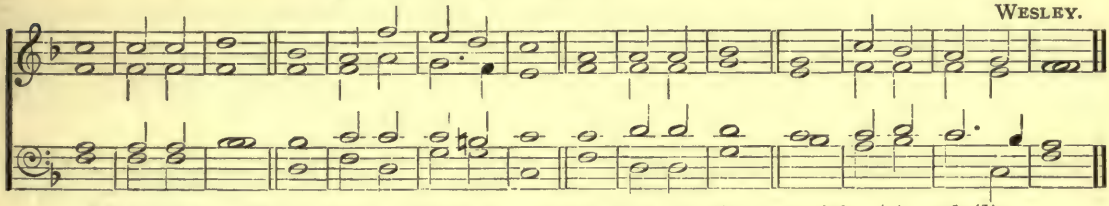
Many excellent chants are cadenced on this model; and the student is advised to write several exercises based on it.

(*b*) First cadence, Subdominant; second, Dominant; third, Relative Minor of Subdominant, or Supertonic Chord without modulation.

DUPUIS.



WESLEY.



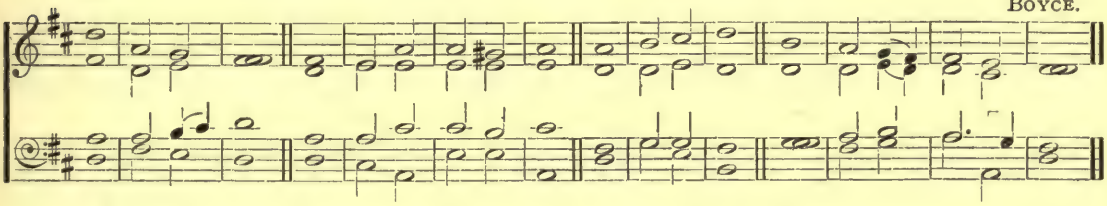
EXERCISES: Write major chants in various keys on these models, (*a*) and (*b*).

Note the effective melodic imitation in Wesley's Chant, and the inverse imitation in the bass of Dupuis (first and third phrases).

Note also the four different reciting notes (by descending steps) in Wesley.

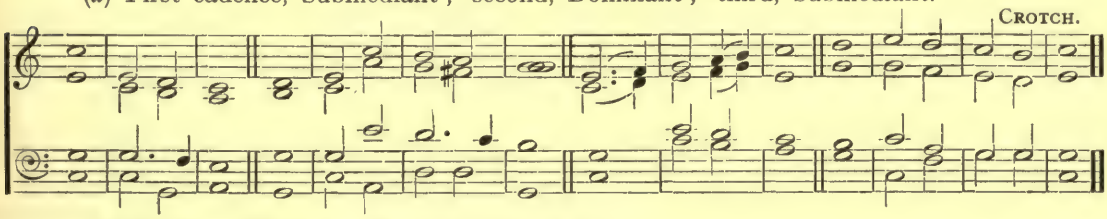
(*c*) First cadence, Tonic; second, Dominant; third, Submediant.

BOYCE.



(*d*) First cadence, Submediant; second, Dominant; third, Submediant.

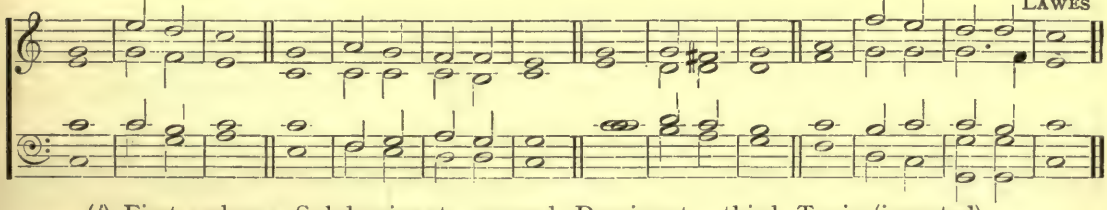
CROTCH.



EXERCISES: Write chants on models (*c*) and (*d*).

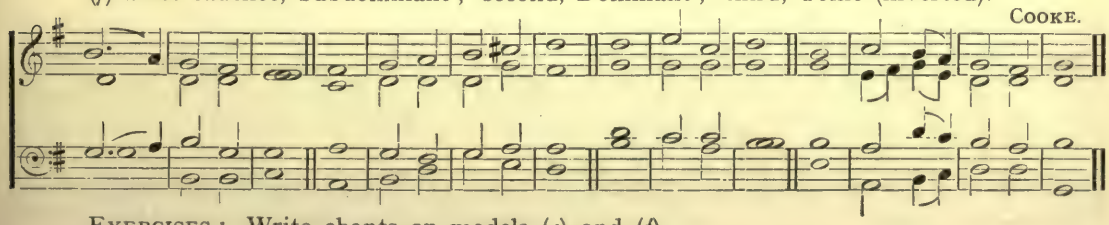
(*e*) First cadence, Submediant; second, Tonic (different "crowning" from Final cadence); third, Dominant.

LAWES



(*f*) First cadence, Subdominant; second, Dominant; third, Tonic (inverted).

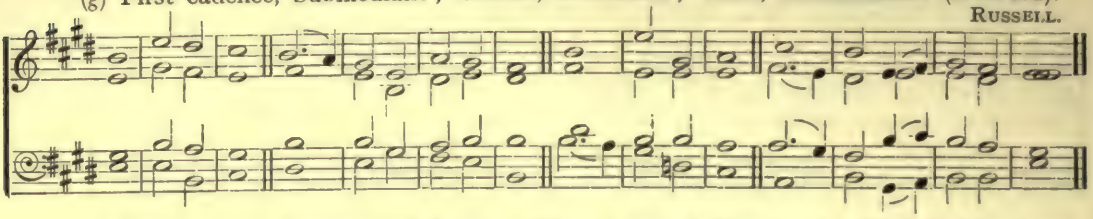
COOKE.



EXERCISES: Write chants on models (*e*) and (*f*).

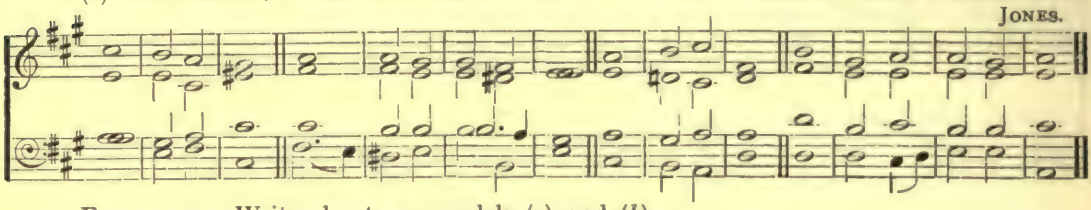
(*g*) First cadence, Submediant; second, Dominant; third, Subdominant (inverted).

RUSSELL.



(*h*) First cadence, Dominant of Relative Minor; second, Dominant; third, Subdominant.

JONES.

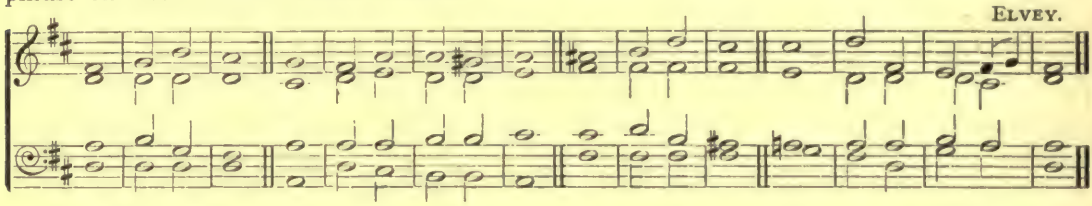


EXERCISES: Write chants on models (*g*) and (*h*).

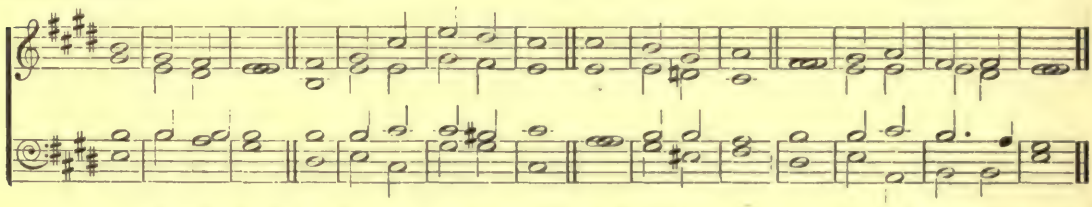
47 More modern in treatment are the following:—

(*a*) First cadence, Tonic (plagal); second, Dominant; third phrase, imitation of first phrase on Dominant of Relative Minor.

ELVEY.

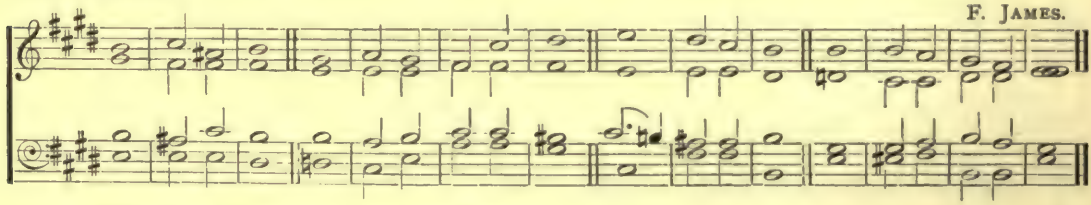


(*b*) First cadence, Tonic (inverted); second, Relative Minor; third, Relative Minor of Subdominant.



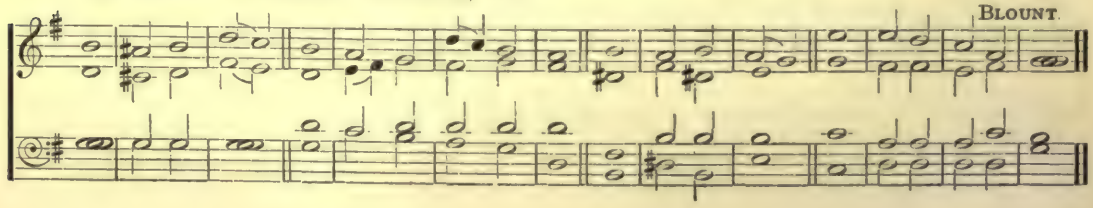
(*c*) First cadence, Dominant (inverted); second, Dominant 7th of Relative Minor; third, Dominant.

F. JAMES.

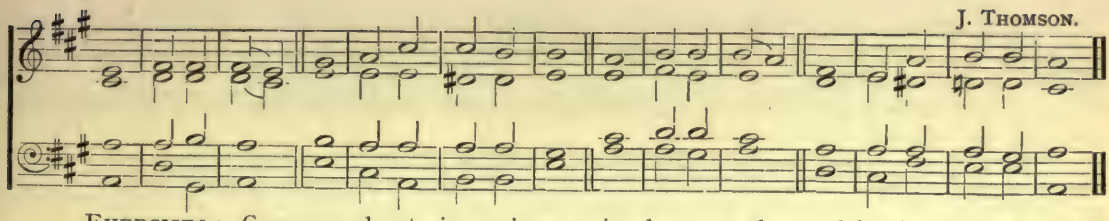


(*d*) Various "feminine" cadences, etc.

BLOUNT.



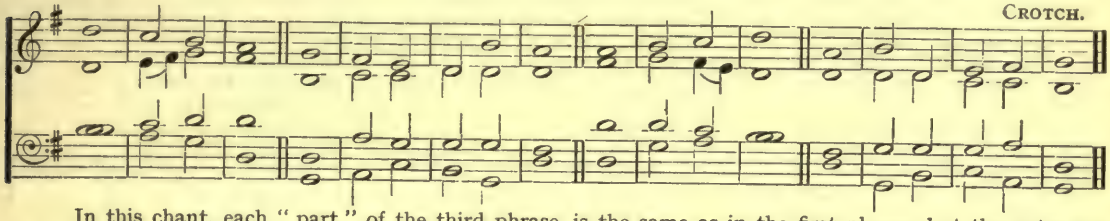
J. THOMSON.



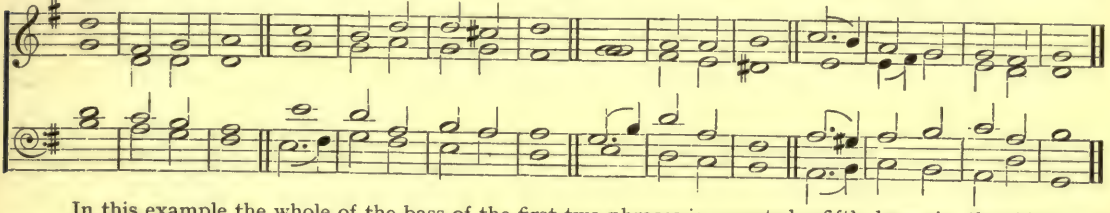
EXERCISES: Compose chants in various major keys on the models given above; and construct other cadence plans of your own.

48 It has already been remarked that "devices" of imitation, etc., are common in double chants.

CROTCH.



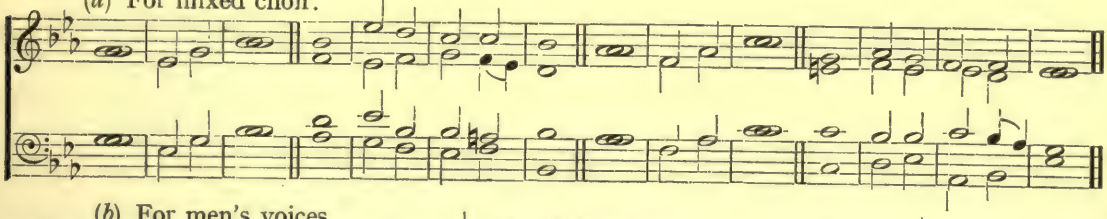
In this chant, each "part" of the third phrase is the same as in the first phrase, but the notes are in reverse order; and, similarly, the fourth phrase consists of the notes of the second phrase in reverse order. The imitations are said to be *per recte et retro*, or "retrograde."



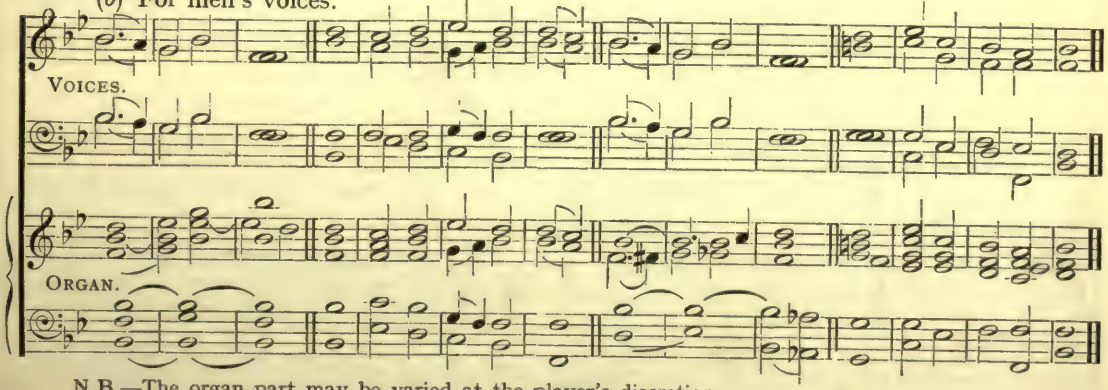
In this example the whole of the bass of the first two phrases is repeated a fifth lower in the third and fourth phrases. The other parts are constructed to "fit in" with this bass as melodiously as circumstances permit.

49 Occasional unison passages (with or without chordal accompaniment for the organ) are very effective.

(*a*) For mixed choir.



(*b*) For men's voices.



N.B.—The organ part may be varied at the player's discretion.

EXERCISES: The student should now compose chants on these models (48 and 49).

50 Without modulating into remote keys or using "extreme" modern discords, over 10,000 differently-cadenced Double Chants could be constructed in major keys (without reckoning differences of "crownings").

It is therefore obviously impossible to do more in a work of this kind than point out some of the best (as above).

The following Cadence-plans of a number of fine modern chants may also be suggestive; the student should construct chants on them, and invent other plans of his own:—

First Cadence.	Second Cadence.	Third Cadence.
(1) Dominant (S)	Tonic (D)	Supertonic (R)
(2) Subdominant (F)	Tonic, with 3rd crowning (D)	Dominant (S)
(3) Tonic, 5th crowning (D)	Dominant (S)	Supertonic (R)
(4) Subdominant, inverted (F*b*)	Dominant, root crowning (S)	Dominant, 3rd crowning (S)
(5) Submediant (L)	Dominant, 5th crowning (S)	Dominant, 3rd crowning (S)
(6) Supertonic (R)	Dominant (S)	Subdominant (F)
(7) Tonic, 3rd crowning (D)	Mediant (*M*)*	Submediant (L)
(8) Dom. 7th, 3rd inversion (^{7}S*d*)	"Feminine" Dominant (D*c* S)	Dom 7th, 3rd inverison (^{7}S*d*)
(9) Submediant (L)	Dominant (S)	Subdominant (F)
(10) Relative Minor (*L*)	Dominant (S)	Supertonic (R)
(11) Tonic, inverted (D*b*)	Dom. of Relative Minor (^{se}*M*)	Supertonic (R)
(12) Dom. 7th, 1st inversion (^{7}S*b*)	Dominant (S)	Dom. 7th of Rel. Minor (^{7se}*M*)
(13) Supertonic, 1st inversion (R*b*)	Dominant (S)	Submediant (L)
(14) Dominant, 5th crowning (S)	Dom., with modulation (S)	Supertonic, 1st inversion (R*b*)
(15) Relative Minor (*L*)	Dom. of Relative Minor (^{se}*M*)	Supertonic (R)
(16) Subdominant (F)	Dominant, root crowning (S)	Dom., 3rd or 5th crowning (S)
(17) Tonic (D)	Dominant (S)	Mediant, with modulation (*M*)
(18) Supertonic 7th, 1st inv. (^{7}R*b*)	Dominant, 5th crowning (S)	Subdom., with modulation (F)
(19) Subdom., 5th crowning (F)	Dominant, 5th crowning (S)	Submediant, 5th crowining (L)
(20) Tonic, 1st inversion (D*b*)	Dominant (suspended 4-3) (^{4}S S)	Tonic, 1st inversion (D*b*)

* The chords are indicated by italic capitals when there is a Modulation to the Minor.

DOUBLE CHANTS IN MINOR KEYS.

51 The cadences of 30 representative Double Chants in minor keys work out as follows:—

(*a*) First Cadence—

Tonic, root position or inverted, (*L*, *Lb*)	12
Dom., or Dom. 7th (^{se}*M*, ^{7se}*M*)	9
Tonic of Relative Major (D)	1
Submediant (F)	4
Subdominant, Minor (*R*)	1
Other Cadences	3
	30

(*b*) Second Cadence—

Dominant (^{se}*M*)	17
Tonic of Rel. Major (D)	7
Dominant of Relative Major (S)	2
Tonic (*L*)	3
Other	1
	30

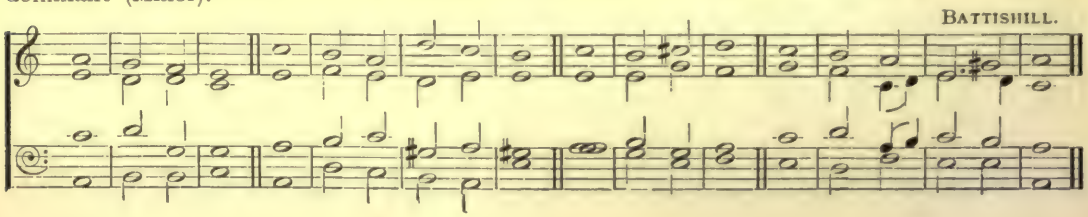
(*c*) Third Cadence—

Tonic of Relative Major (D)	7
Subdominant (*R* or *Rb*)	6
Tonic (*L* or *Lb*)	6
Dominant of Relative Major (S)	4
Dominant (^{se}*M*)	4
Submediant (*F*)	2
Other	1
	30

52 Typical specimens:—

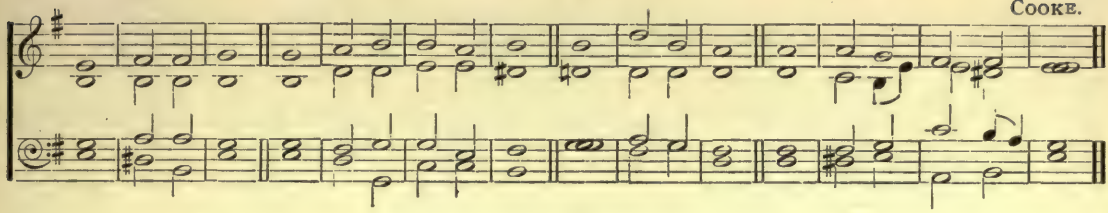
(*a*) 1st Cadence, Tonic of Relative Major; 2nd, Dominant; 3rd, Modulation to Subdominant (Minor).

Battishill.



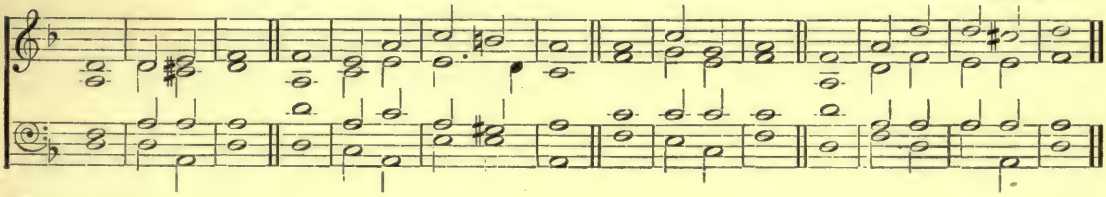
(*b*) 1st Cadence, Tonic; 2nd, Dominant; 3rd, Dominant of Relative Major.

COOKE.



(*c*) 1st Cadence, Tonic; 2nd, Dominant Minor; 3rd, Tonic of Relative Major.

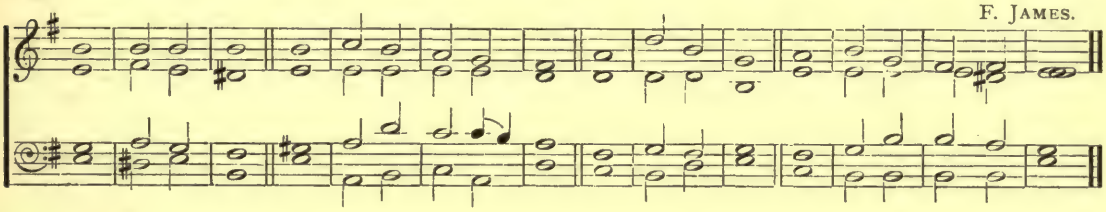
MORLEY.



EXERCISES: Compose Double Chants in Minor Keys on the cadence-plans of (*a*), (*b*), and (*c*).

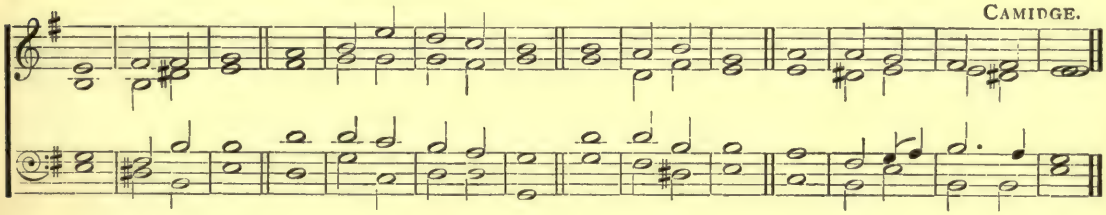
(*d*) 1st Cadence, Dominant; 2nd, Dominant of Relative Major; 3rd, Submediant of Relative Major.

F. JAMES.



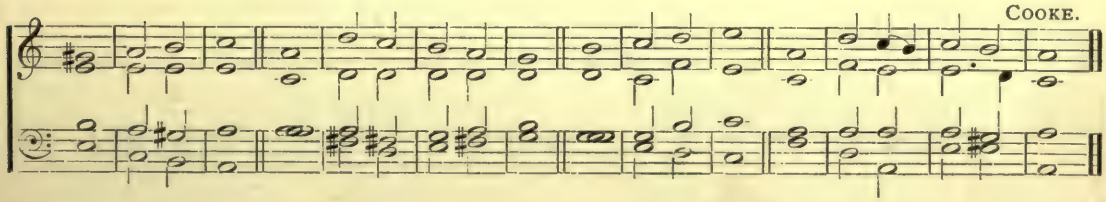
(*e*) 1st Cadence, Tonic; 2nd, Tonic of Relative Major; 3rd, Tonic.

CAMIDGE.



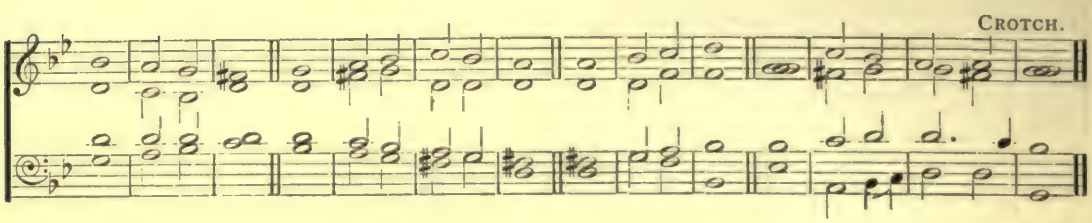
(*f*) 1st Cadence, Tonic; 2nd, Dominant of Relative Major; 3rd, Tonic of Relative Major.

COOKE.

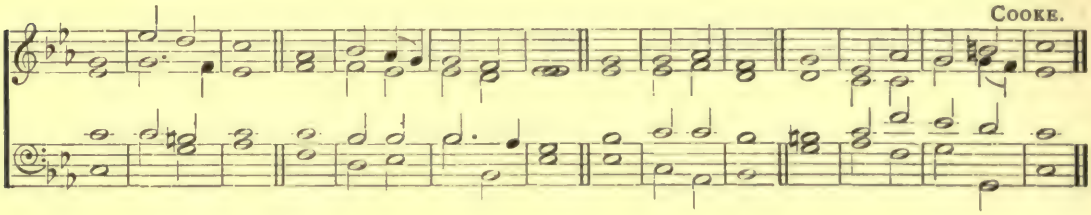


EXERCISES: Compose Chants on the models (*d*), (*e*), and (*f*).

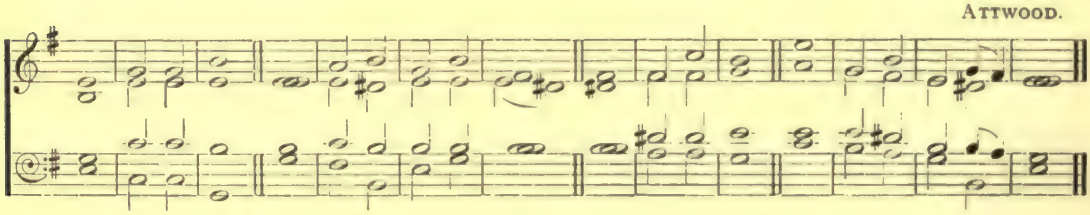
(*g*) 1st Cadence, last inversion of Dominant 7th ; 2nd, Dominant ; 3rd, Tonic of Relative Major.



(*h*) 1st Cadence, Submediant ; 2nd, Tonic of Relative Major ; 3rd, Dominant of Relative Major.

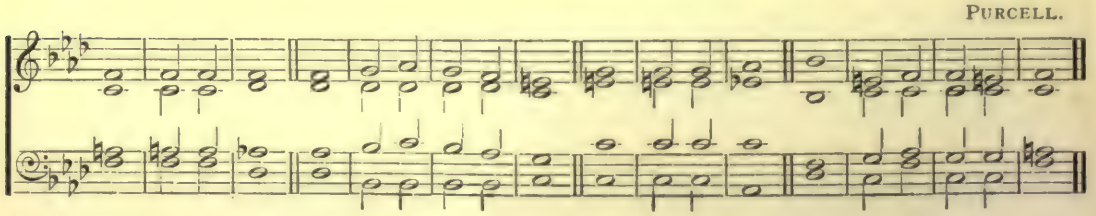


(*i*) 1st Cadence, first inversion of Tonic ; 2nd, Dominant with Suspended 4th ; 3rd, first inversion of Tonic.



EXERCISES : Compose Chants in the style of (*g*), (*h*), and (*i*).

53 The following is an unusual example ; it begins and ends with a *Major* Tonic chord:—



54 The following model cadence-plans are selected from among the best modern Minor Double Chants.

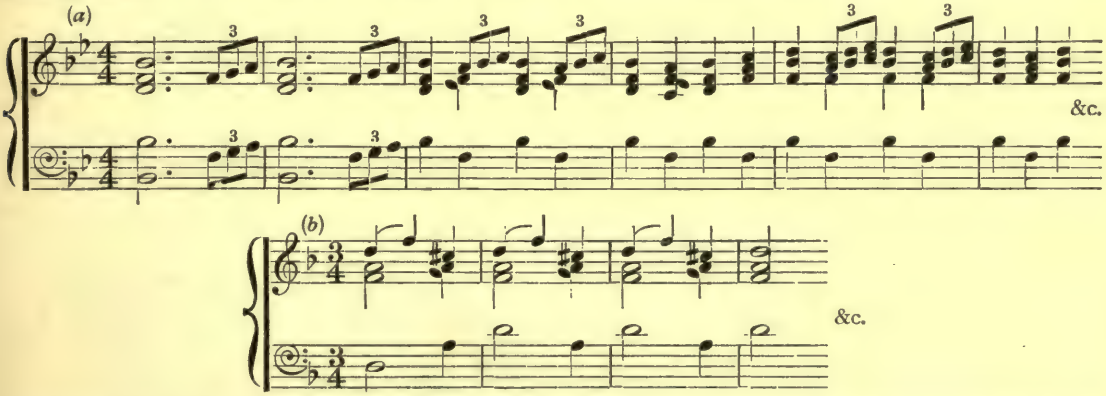
First Cadence.	Second Cadence.	Third Cadence.
Tonic, 1st inversion (*Lb*)	Dominant (^{se}M)	Tonic, 1st inversion (*Lb*)
Dominant (^{se}M)	Tonic of Relative Major (D)	Dominant (^{se}M)
Dominant 7th, 1st inversion (^{7se}Mb)	Tonic of Relative Major (D)	Subdominant (*R*)
Tonic (*L*)	Feminine Dominant (*Lc* ^{se}M)	Tonic of Relative Major (D)
Subdominant (*R*)	Dominant 7th (^{7se}M)	Dominant of Relative Major (S)
Tonic, 1st inversion (*Lb*)	Tonic of Relative Major (D)	Dominant (^{se}M)
Dominant (^{se}M)	Dominant (^{se}M)	Tonic (*L*)
Dominant (^{se}M)	Dominant (^{se}M)	Dominant of Relative Major (S)
Tonic (*L*)	Dominant (^{se}M)	Subdominant (*R*)
Dom. of Relative Major, 1st inv. (S*b*)	Tonic (*L*)	Dominant (^{se}M)
Tonic, 1st inversion (*Lb*)	Dominant (^{se}M)	Submediant (*F*)
Supertonic 7th, 3rd inversion (^{7}Td)	Tonic of Relative Major (D)	Subdominant, 1st inversion (*Rb*)
Dominant (^{se}M)	Dominant (^{se}M)	Subdominant (*R*)
Submediant (*F*)	Feminine Dominant (*Lc* ^{se}M)	Subdominant (*R*)
Supertonic, 1st inversion (*Tb*)	Dominant (^{se}M)	Tonic (*L*)
Dominant (^{se}M)	Tonic (*L*)	Submediant (*F*)
Submediant (*F*)	Dominant (^{se}M)	Subdominant, 1st inversion (*Rb*)
Tonic (*L*)	Tonic of Relative Major (D)	Dominant (^{se}M)
Tonic (*L*)	Dominant (^{se}M)	Tonic of Relative Major (D)
Dominant (^{se}M)	Tonic (*L*)	Tonic of Relative Major (D)

N.B.—When two successive cadences fall on the same chord, there is nearly always a different crowning.

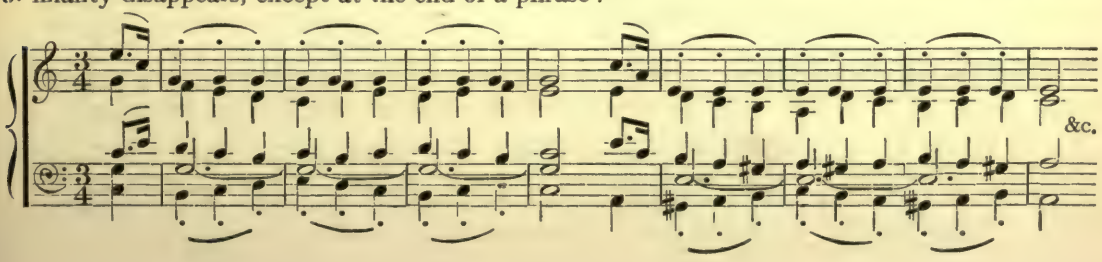
Exercises : Compose Chants on any (or all) of the above plans.

The Perfect Cadence.

It has been said that many modern composers are afraid to write a perfect cadence! It may be well, therefore, to mention here that while a number of perfect cadences at the end of successive phrases should be avoided as weak and monotonous, it must not be supposed that the "perfect cadence formula"—*Dominant (or Dominant 7th) chord followed by Tonic chord*—always implies a full stop or a sense of finality. Passages like the following abound in the best music :—



It should also be noted that when the Dominant (or Dominant 7th) chord is inverted the sense of finality disappears, except at the end of a phrase :—



CHAPTER III.

FOUR-LINED HYMN TUNES.

55 The student who has grasped the general principles underlying the construction of Double Chants will have little difficulty in applying them to hymn-tunes.

An analysis of several hundreds of hymn tunes shows that they are, on the whole, much less varied in cadence than chants—probably for two reasons : chants are more often composed by educated musicians for the use of skilled choirs ; hymn-tunes are largely the composition of less learned musicians, and are primarily intended for congregational use. Modern tunes are, however, much more varied in cadence than older ones.

It is presumed that the student has been pursuing his harmony studies, and has now a larger stock of chords at his disposal than when he started composing Single Chants.

It is further necessary, before starting with hymn-tunes, to consider the subjects of MEASURE, ACCENT, and METRE.

56 MEASURE AND ACCENT.—The division of melody into bars or measures is not merely for the purpose of "cutting up the music into portions of equal length ;" its principal function is to indicate the periodic succession of "regular groups of accents." Accent is the stress laid on particular notes—often implied or understood, rather than forcibly expressed by loudness—to distinguish them from other notes.

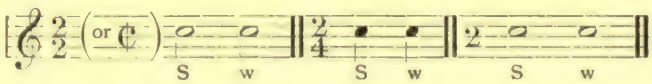
There are *two kinds* of accent which should particularly engage the attention of the composer : (1) the accent given to a note by its *position in the bar* (or measure), *e.g.*, the first note in every bar takes the *strong accent*, etc.—this is called *Metrical Accent*. (2) The accent given to a note from its *position in connection with other notes* (*e.g.*, the first note of a *group*, *figure*, *phrase*, etc.)—this is called *Rhythmical Accent*.

The Metrical and Rhythmical accents in a melody may coincide—in most simple pieces, hymn-tunes, anthems, part-songs, etc., they do so—but in elaborate compositions they often fall at different points, giving rise to most beautiful and unexpected effects. Metrical accent, with rare exceptions, is regular and unvarying, and subject to simple mathematical and mechanical laws. Rhythmical accent, on the contrary, is capable of infinite variation, and is subject only to the fancy and intelligence of the composer and performer.

57 METRICAL ACCENT. (1) SIMPLE MEASURES. We can easily distinguish *three* degrees of accent ; (1) the *strong* accent, given to the first beat of every bar (or measure) ; (2) the *weak* accent, falling on the last beat of every measure (and on other beats of long bars) ; (3) a *medium* accent, falling on the third beat of quadruple (or four-pulse) measures, etc.

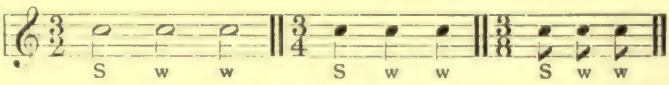
DUPLE, OR TWO-PULSE, MEASURES—$\frac{2}{2}$ or ¢, $\frac{2}{4}$, 2, etc.
Order of Accents—STRONG, *weak*.

| STRONG : *weak* ‖



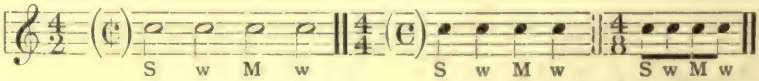
TRIPLE, OR THREE-PULSE, MEASURES—$\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, etc.
Order of Accents—STRONG, *weak*,* *weak*.

| STRONG : *weak* : *weak* ‖



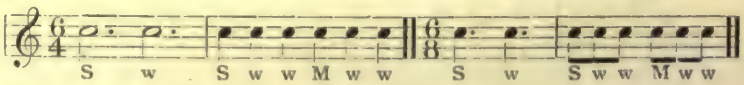
QUADRUPLE, OR FOUR-PULSE, MEASURES—$\frac{4}{2}$ or ¢, $\frac{4}{4}$ or C, $\frac{4}{8}$, etc.
Order of Accents—STRONG, *weak*, medium, *weak*.

| S : w | M : w



(2) COMPOUND MEASURES. COMPOUND DUPLE, OR SIX-PULSE, MEASURES—$\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$, etc.
Order of Accents—STRONG, *weak*; or STRONG, *weak*, *weak*, medium, *weak*, *weak*.

| S : w : w | M : w : w ‖

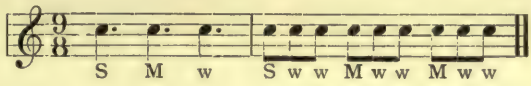


* In slow music, the second accent of Triple measures is generally made either stronger or weaker than the third.

COMPOUND TRIPLE, OR NINE-PULSE, MEASURES—$\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, etc.

Order of Accents—STRONG, medium, *weak;* or STRONG, *weak, weak,* medium, *weak, weak,* medium, *weak, weak.*

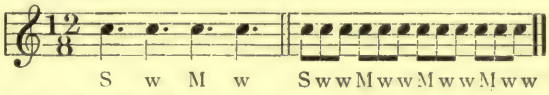
| S :w :w |M :w :w |M :w :w ||



COMPOUND QUADRUPLE, OR TWELVE-PULSE, MEASURES—$\frac{12}{4}$, $\frac{12}{8}$, etc.

Order of Accents—STRONG, *weak,* medium, *weak;* or STRONG, *weak, weak,* medium, *weak, weak,* medium, *weak, weak,* medium, *weak, weak.*

|S : : |M : : |M : : |M : : ||



When taken quickly, the compound measures are practically simple measures with each "time" divided into three parts instead of the usual two; when taken slowly, the accents would be slightly varied; hence, we have given two arrangements for each of these measures.

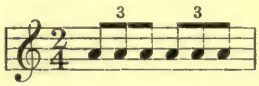
58 THE ACCENTS OF DIVIDED BEATS.—A beat, like a measure, naturally divides into *two* or *three* equal parts.

Any of these parts may be again sub-divided into two or three equal parts; and so on, at pleasure.

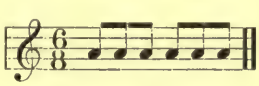
In all *Simple* times the beat is a simple note (𝅗𝅥 or ♩ or ♪, etc.), with a tendency to divide into *two* equal parts.

In all *Compound* times the beat is a dotted note (𝅗𝅥. or ♩. or ♪., etc.), with a tendency to divide into *three* equal parts.

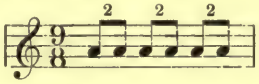
A simple note may be divided into three equal parts—or a Triplet. Thus :—



is identical with



A compound beat may be divided into two equal parts—or a Duplet. Thus :—



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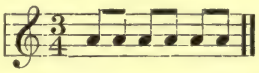


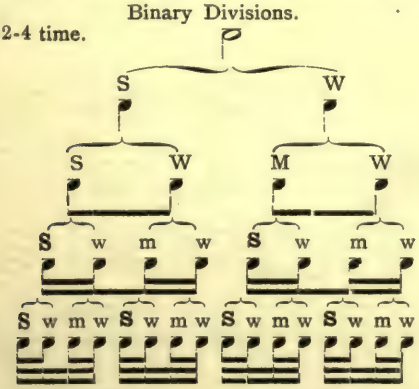
By the laws of metrical accent, a divided beat (or pulse) is accented in the same way as a whole measure similarly divided.

As Mr. Curwen puts it, "A pulse may be so accented as to become a miniature two-pulse measure, a miniature four-pulse measure, a miniature three-pulse measure, or even a miniature six-pulse measure."

The same principle applies to all subsequent subdivisions. But when a *weak* beat is divided it is obvious that its accents are of less value than those of a divided STRONG beat.

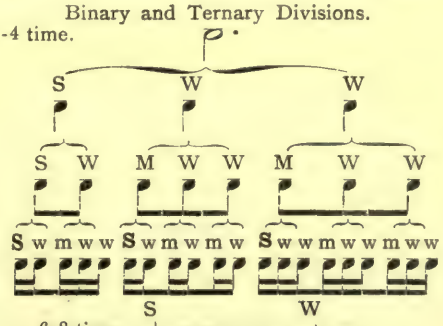
Binary Divisions.

2-4 time.

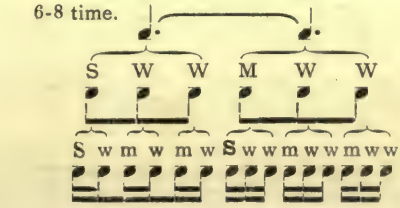


Binary and Ternary Divisions.

3-4 time.



6-8 time.



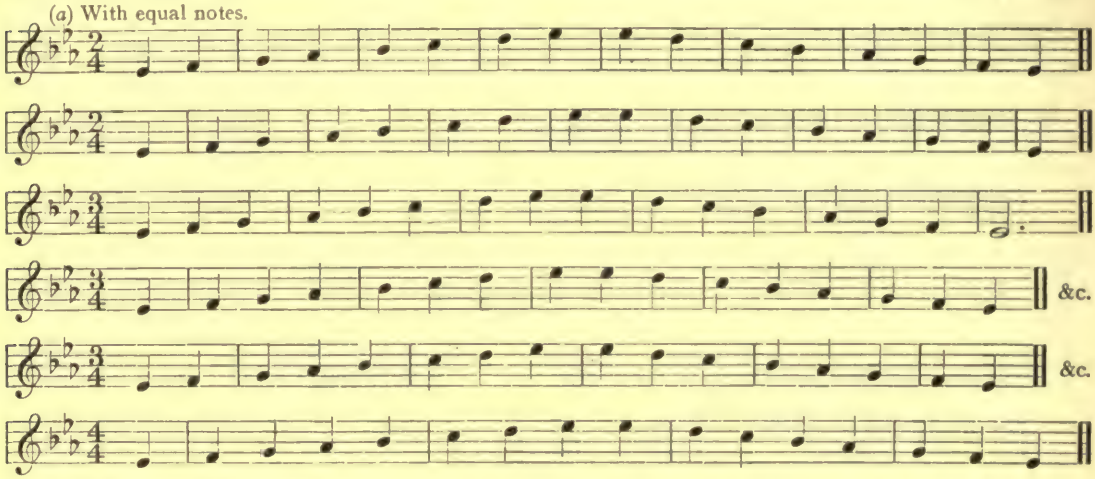
Theoretically, no two successive notes have the same metrical accent-values. In *slow* triple measures and divisions, therefore, one of the weak accents, generally the first, may be regarded as a little stronger than the other. But in *quick* music this distinction is practically impossible.

59 It will be seen, therefore, that all divisions and subdivisions of measures are regulated by a law of force (or dynamics). Of course, it would be quite impossible—even if it were desirable—to bring out all these minute shades of difference in the performance of music. They nevertheless exist; and it is of the utmost importance that the composer should understand them, especially in setting words to music. All metrical accents are what physicists call "potential."

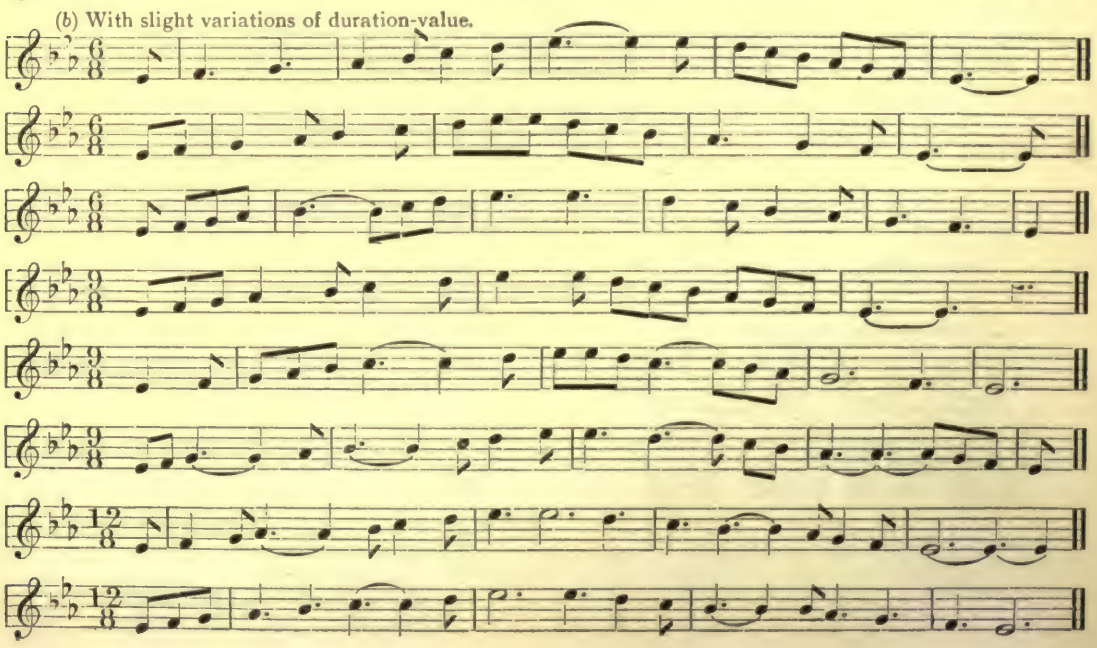
60 Character of the Measures.—Subject to the modifications of speed, or rate of movement, measures with even divisions are more solid and "prosaic" than the more elegant and diversified triple varieties. The student will hardly need to be told that "the greater the variety of metrical accent the greater may be the variety of melodic effect," and he will make his choice of measure accordingly. As a rule, the "simple" measures are more appropriate for sacred music than the compound measures, but there are many exceptions to this rule.

The effect of measure even on such a simple melody as that of the major scale may be seen in the following :—

(*a*) With equal notes.



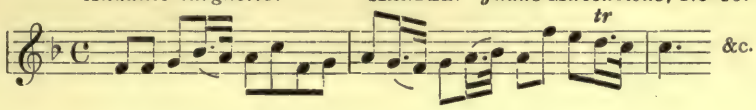
(*b*) With slight variations of duration-value.



61 Other Measures.—In addition to the kinds of measure already enumerated, the only other measure in common use is an *Octuple*, or *Eight-pulse, Measure; i.e.*, with eight beats in each bar. It is, practically, a variety of Quadruple measure obtained by dividing each beat into two. It was frequently used by Handel, and it has also been employed by later writers :—

Andante larghetto. Handel. *Judas Maccabæus*, No. 53.

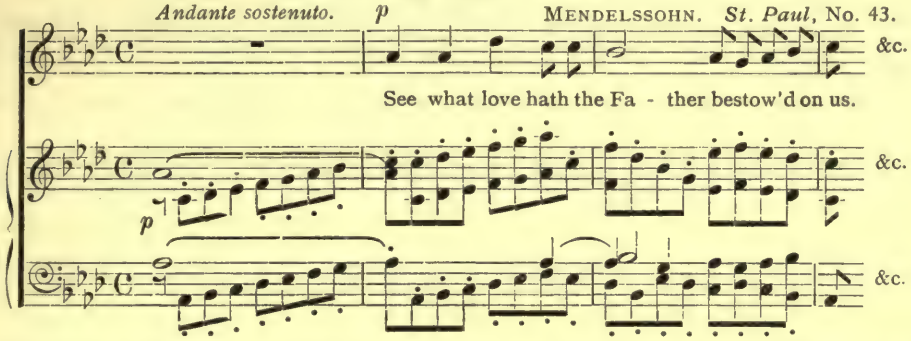
A beat to each quaver.



Chorus—SEE WHAT LOVE.

Andante sostenuto. *p* Mendelssohn. *St. Paul*, No. 43.

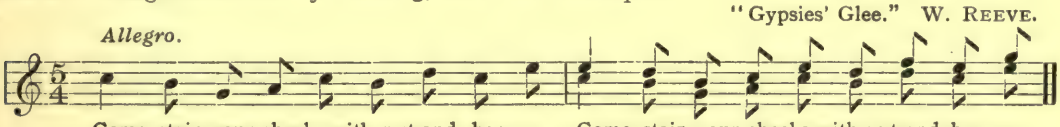
Tenor



Experiments have been made with *Quintuple* measures, $\frac{5}{4}$, $\frac{5}{8}$, etc., and with *Septuple* measures, $\frac{7}{4}$, $\frac{7}{8}$, etc.; but not often with much success. The only generally satisfactory metrical arrangements are by 2 and 3, and their multiples.

"Gypsies' Glee." W. Reeve.

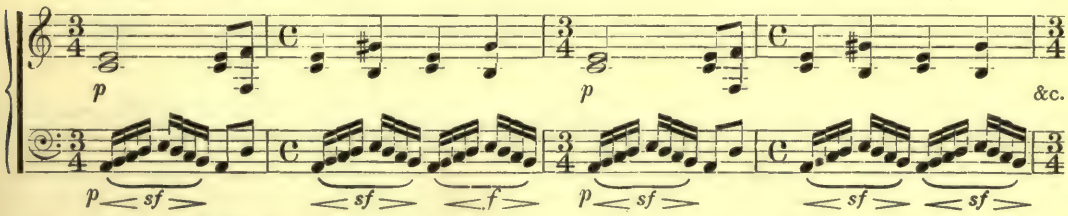
Allegro.



The slow movement of Tschaikowsky's *Pathetic Symphony* is also a notable example of Quintuple time. Such measures really consist of alternate bars of duple and triple time. So also the following example of Septuple measure consists of, and is written with, alternate bars of 3-4 and 4-4 :—

INCANTATION MUSIC.

Allegretto. ♩ = 152. Berlioz. *Childhood of Christ.*



62 Metre in Poetry.—The syllables of poetry are arranged in successive groups called "feet." Each "foot" comprises a definite arrangement of *long* and *short* syllables, answering broadly to a measure of music with its STRONG and *weak* accents.

The Chief Metres of poetry are—

(1) (*a*) *Iam'bic;* short, long; or weak, strong (∪ —); *e.g.*, "Awake, my soul, and sing." (*b*) *Trocha'ic;* strong, weak (— ∪); *e.g.*, "Come, my soul, thy suit prepare." The Tro'chee is the converse of the Iam'bus.

(2) (*a*) *Dactyl'ic;* strong, weak, weak (— ∪ ∪); "Over the mountains and over the waves." (*b*) *Amphibrach'ic;* weak, strong, weak (∪ — ∪); "We sing of the realms of the blest." (*c*) *Anapæ'stic;* weak, weak, strong (∪ ∪ —); "He is gone o'er the mountain." The Am'phibrach and An'apæst may be regarded as varieties of the Dac'tyl.

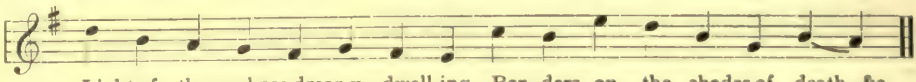
63 Agreement of Verbal and Musical Accents.—Many would-be composers find it difficult to adjust the accents of the music to those of the words.

In general, strongly accented syllables should fall on strongly accented notes, and *vice versâ*. *Medium* accents count for this purpose as if *strong*, and divided beats have their relatively *strong* and *weak* parts (as shown in par. 58).

Let us suppose that the composer is about to set the following lines to music :—

Light of those whose dreary dwelling
Borders on the shades of death, etc.

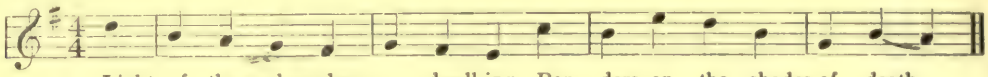
Let us also suppose that he decides to set the syllables to notes of equal length—say, crotchets—and that the following melody occurs to him as suitable :—



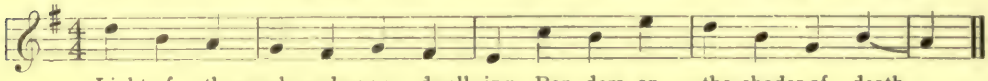
Light of those whose drear-y dwell-ing Bor-ders on the shades of death, &c.

Strange as it may seem, many persons with innate feeling for melody could not appropriately add bars to this fragment.

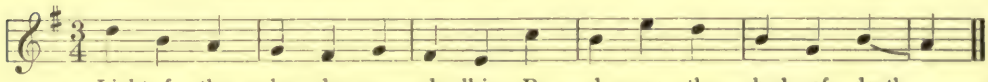
It is obvious that each of the following would be bad, as the verbal accents do not agree with the metrical accents of the music :—



Light of those whose drear- y dwell-ing Bor - ders on the shades of death.



Light of those whose drear-y dwell- ing Bor-ders on the shades of death.

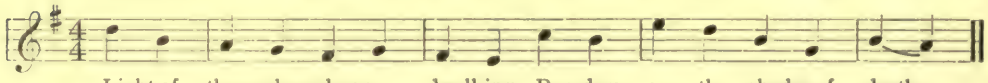


Light of those whose drear-y dwell-ing Bor - ders on the shades of death.

But either of the following would be quite correct :—

Light of those whose drear-y dwell-ing Bor- ders on the shades of death.

Light of those whose drear-y dwell-ing Bor- ders on the shades of death.



Light of those whose drear-y dwell-ing Bor- ders on the shades of death.

Note also the following :—

Bad.

We sing of the realms of the blest.

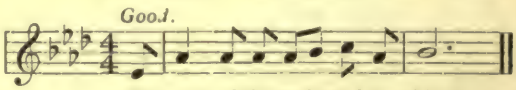
Bad.

We sing of the realms of the blest.

Good.

We sing of the realms of the blest.

Good.



We sing of the realms of the blest.

64 The Style of Melody advisable in Hymn-tunes.—Breadth and simplicity are two of the most essential requisites of a hymn-tune. The composer should avoid mere "tuney music" on the one side and a too severe and learned style on the other.

He should constantly study the best available models in this (and in all his subsequent) work.

Many beginners write in the style prevalent, perhaps, in the country village where they reside, and select their patterns from old MS. collections of tunes and anthems which have been accumulating from generation to generation. These collections, though of great interest to the musical antiquarian who has sufficient knowledge to discriminate between the "wheat and the chaff," are often worse than useless to

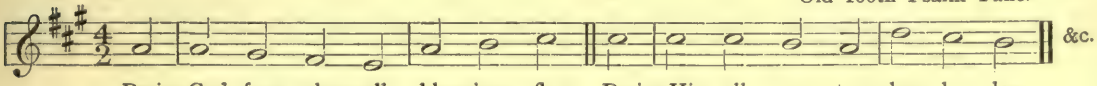
the young composer. They are generally marred by errors of harmony and mistakes of the copyist; and they nearly always represent a phase of musical art antiquated and worn-out; to imitate these compositions is futile in the extreme. In music—as in most other things—customs and modes of expression are constantly changing; and though the genuine work of art may be imperishable, the great mass of contemporary music at any period must of necessity die a natural death.

The finest type of hymn-tune is undoubtedly that of the Lutheran Chorals (of Germany); next to these rank the tunes of the early English Psalters.

Hymn-tunes should be mainly "syllabic" (that is, with one note of the music to each syllable of the words), but occasional "florid" passages are quite permissible.

(*a*) Syllabic Tune :—

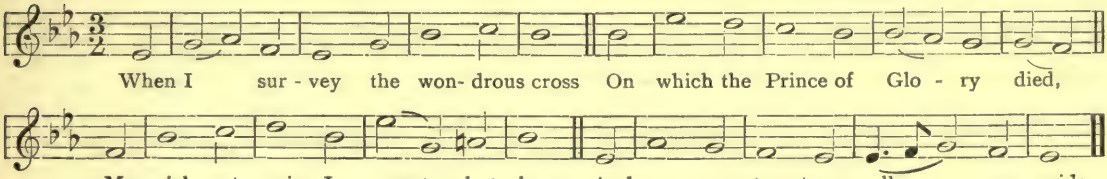
Old 100th Psalm Tune.



Praise God, from whom all bless-ings flow, Praise Him all crea- tures here be - low.

(*b*) Mainly Syllabic, but occasionally Florid :—

"Rockingham." E. Miller.

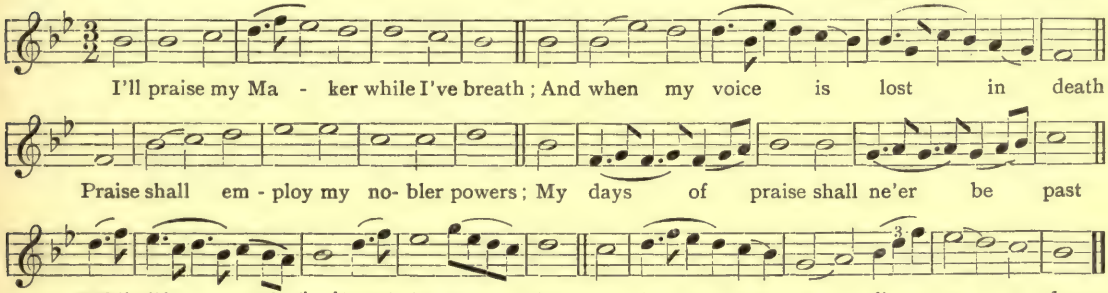


When I sur - vey the won- drous cross On which the Prince of Glo - ry died,

My rich- est gain I count but loss, And pour con- tempt on all my pride.

Both these examples are excellent; but the following style, popular 70 years ago, is now reckoned "in bad taste" :—

"Daniel Street." 6-8's.



I'll praise my Ma - ker while I've breath; And when my voice is lost in death

Praise shall em - ploy my no- bler powers; My days of praise shall ne'er be past

While life, and thought, and be- ing last, Or im - mor - ta - li - ty en - dures.

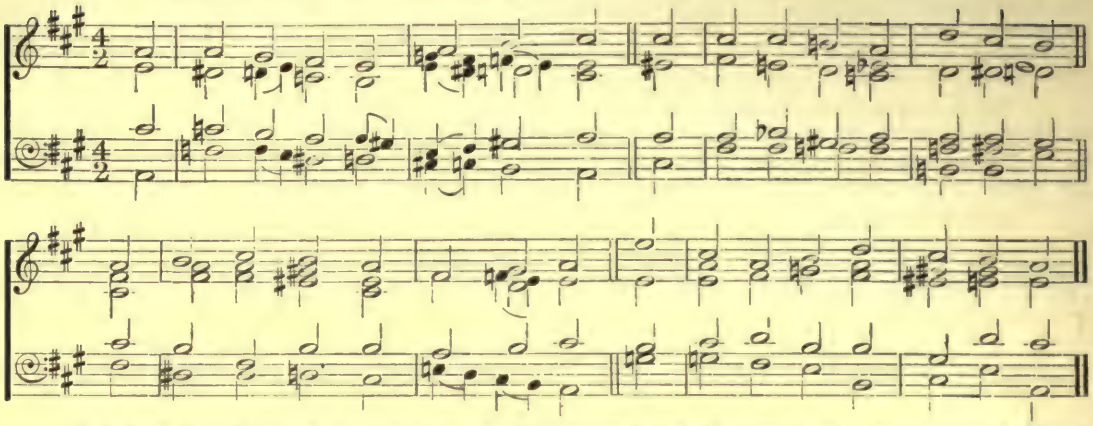
65 The Style of Harmony advisable in Hymn-tunes.—The first condition of true Art is appropriateness. The harmonies and progressions employed in hymn-tunes should therefore be solid and dignified, and "over chromaticism" should be avoided.

It is the fault of too many modern hymn-tunes that they are "harmonized to death;" they are more like "harmony exercises" to show off the composers' cleverness than pieces of music intended for religious worship. To paraphrase the words of an old writer, "They seem to have come down hot from the organ loft, and can be neither profitable to man nor pleasing to his Maker."

The infinite resources of modern harmony naturally predispose the young composer to overload his melodies with pungent and striking chords; and as the number of concords is limited and the number of discords *unlimited*, it is often thought that discords are superior to concords. But this is a fatal error. "Concords are the foundation of harmony, the 'substantial food' of music, so to speak; discords set off the concords; they are the 'seasoning.' Further, discords vary considerably in their dissonant effect; some are noble and sonorous (as Dominant 7ths); others harsh, and essentially displeasing to the ear. A succession of concords becomes monotonous; a succession of discords soon tends to disagreeable unrest; the best effects of harmony are produced by a due admixture of both." (From the Author's *Cyclopædic Dictionary of Music.*)

To know just when to introduce a strong discord, or an effeminate waving chromatic, requires a good deal of experience and judgment. As a rule, however, the great bulk of all music of a quiet nature should be based upon smooth diatonic harmonies. Strong discords, rugged harmonies, broken melodies, disjointed rhythms, abrupt changes of key, uneasiness of tonality, are very appropriate in setting such works, say, as the tragedies of Æschylus, Euripides, and Sophocles, "whose characters appear bathed in tears, with murderous weapon in hand, terror and pity on either side, preceded by despair and followed by woe;" but they are decidedly out of place in the chant, hymn-tune, anthem, or church service

The "Old Hundredth," for example, *might* be harmonized as follows :—



It is to be hoped that no sane musician would arrange it thus for church use ; but harmonies almost as inappropriate may be found in many modern tune books.

In a tune book now before the writer, in which the "Old Hundredth" is quite properly harmonized with only one discord (and that a passing Dominant 7th in the last chord but one), there is a modern tune of 48 chords, 28 of which are discords—many of them of the most harsh and far-fetched character. And this tune is set to a hymn dealing with "love," "sweetness," "mildness," and "peace."

Another danger arising from the excessive use of chromatic chords lies in the fact that, though effects are cheaply obtained, the actual progressions of the harmonies are, especially in the hands of inexperienced composers, exceedingly limited ; they therefore tend to run "in a groove." While, at first sight, the harmonies appear rich and varied, they are in reality often trite and commonplace, being mere repetitions of worn-out formulas.

66 Cadences in Four-lined Hymn Tunes.

An analysis of the Cadences of 200 Major four-lined tunes gives the following results :—

(*a*) First Cadence—

Tonic (D)	123
Tonic inverted (D*b*)	5
Dominant (S)	29
Dominant inverted (S*b*)	2
Submediant (L)	15
Subdominant (F)	4
Dom. 7th, in various positions (^{7}S, ^{7}S*b*, etc.)	8
Various "feminine" Cadences (D*c* S ; F*c* D)	5
Dominant of Relative Minor (^{se}*M*)	3
Other Cadences	6
	200

(*b*) Second Cadence—

Dominant, with or without change of key (S)	142
Tonic (D)	23
Feminine Cadence—Tonic, Dominant (D*c* S)	17
Dominant of Relative Minor (^{se}*M*)	6
Submediant (L)	2
Various other cadences	10
	200

(*c*) Third Cadence—

Dominant (S)	65
Inverted Dominant (S*b*)	4
Dominant 7th in various positions (^{7}S, ^{7}S*b*, etc.)	13
Tonic (D)	28
Inverted Tonic (D*b*, D*c*)	11
Submediant (L)	24
Subdominant (F)	14
Feminine—Tonic, Dominant (D*c* S)	11
Dominant of Relative Minor (^{se}*M*)	12
Supertonic (R and R*b*)	13
Other Cadences	5
	200

It will be seen that the favourite cadence at the end of the first line is a *Tonic* Cadence (to establish the key), and that at the end of the second line a Dominant Cadence (very frequently a perfect cadence *in the key of the Dominant*). The Third cadence is much more varied, especially in modern tunes.

The student must carefully remember what has before been stated that "when two or three cadences of the same kind are used in succession, contrast is usually secured by different *crownings* of the cadential chords and varied *approaches* in the bass."

67 FOUR-LINED IAMBIC METRE.

The usual four-lined Iambic metres (see par. 62) are called *Short Metre* (6.6.8.6), *Common Metre* (8.6.8.6.), and *Long Metre* (8.8.8.8).

N.B.—(1) Iambics start with a short (*i.e.*, *unaccented*) syllable followed by a long (*i.e.*, *accented*) syllable. (2) In all hymn-tunes it is usual to mark the end of each line of the words by a double bar.

(*A*) SHORT METRE : 6.6.8.6.

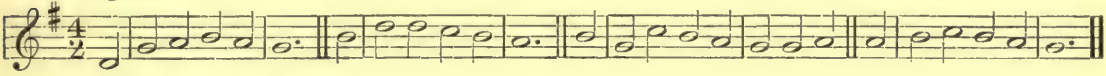
O happy, happy place,
Where saints and angels meet ;
There we shall see each other's face,
And all our brethren greet.

Hymn-tunes are now generally written in simple times—quadruple and triple being the most usual. The "beat note" may be either a *minim* (which many theorists prefer) or a *crotchet*.

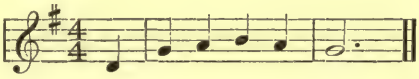
The following are specimens of typical Short Metre tunes :—

(*a*) With equal notes :—

"St. Augustine." S.M. From a Lutheran Choral.

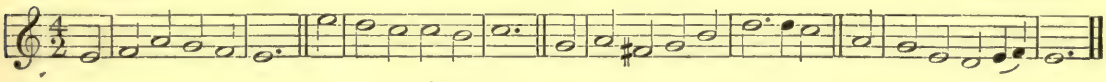


N.B.—May also be written :—



(*b*) With occasional dotted or slurred notes :—

"St. George." S.M. Dr. GAUNTLETT.



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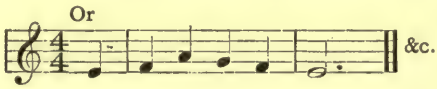
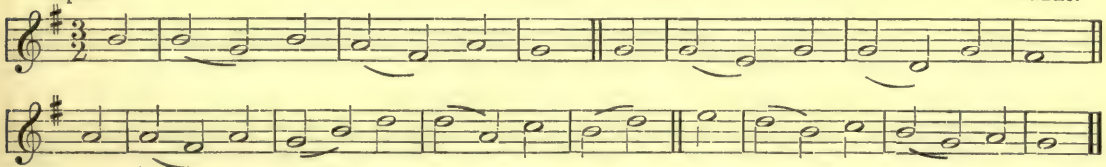


(*c*) Triple Time :—

"Ripon." S.M. NÄGELI.



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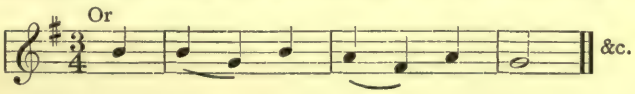
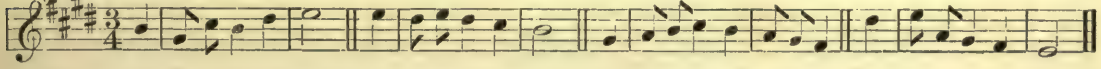


(*d*) Less usual style of rhythm :—

"Huddersfield." S.M. Williams' *Psalmody*, 1770.



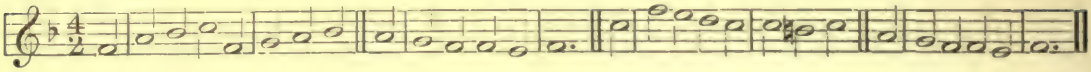
N.B.—Styles (*a*), (*b*), and (*c*) are reckoned more dignified than style (*d*).

(*B*) COMMON METRE : 8.6.8.6.

Begin, my soul, some heavenly theme;
Awake, my voice, and sing
The mighty works, or mightier name,
Of our eternal King.

Specimens of typical Common Metre tunes (in the same order as above) :—

(*a*) "French." C.M.



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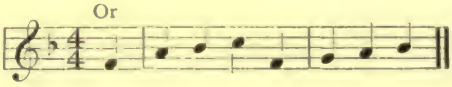
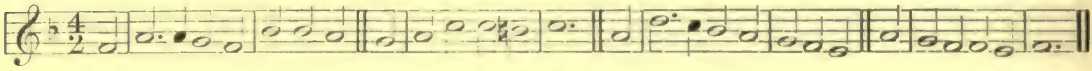
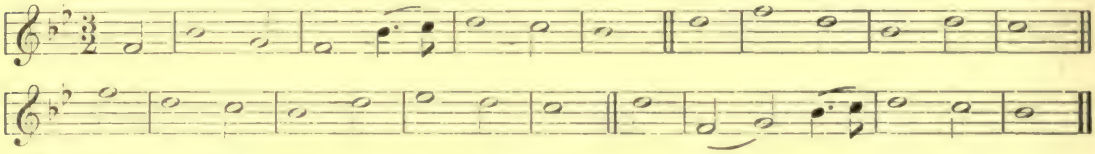


&c.

(*b*) "Winchester Old." C.M. G. KIRBYE.



(*c*) "Martyrdom." C.M. H. WILSON.



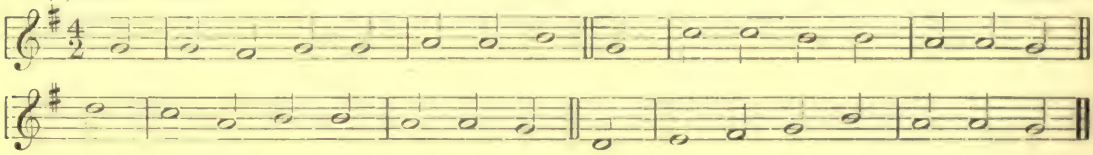
(*d*) "Ilfracombe." C.M.

(*C*) LONG METRE : 8.8.8.8.

Eternal are Thy mercies, Lord;
Eternal truths attend Thy word;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more.

Specimens of typical Long Metre tunes (in the same order as above) :—

(*a*) Tallis' Canon. L.M. T. TALLIS.



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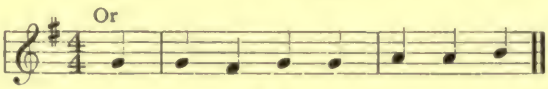
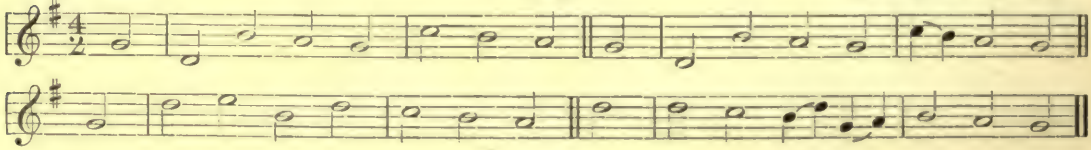
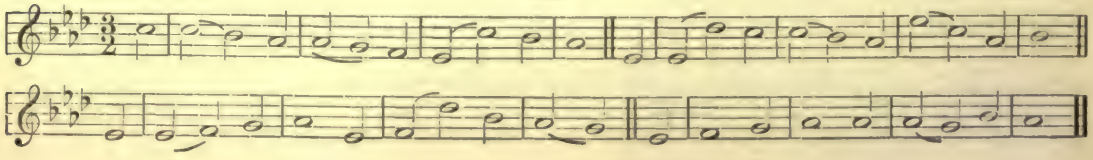


&c.

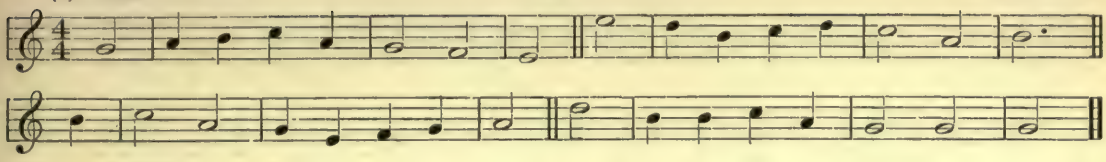
(*b*) "Saul." L.M. Goss (from HANDEL).



(*c*) "Eden." L.M. L. MASON.

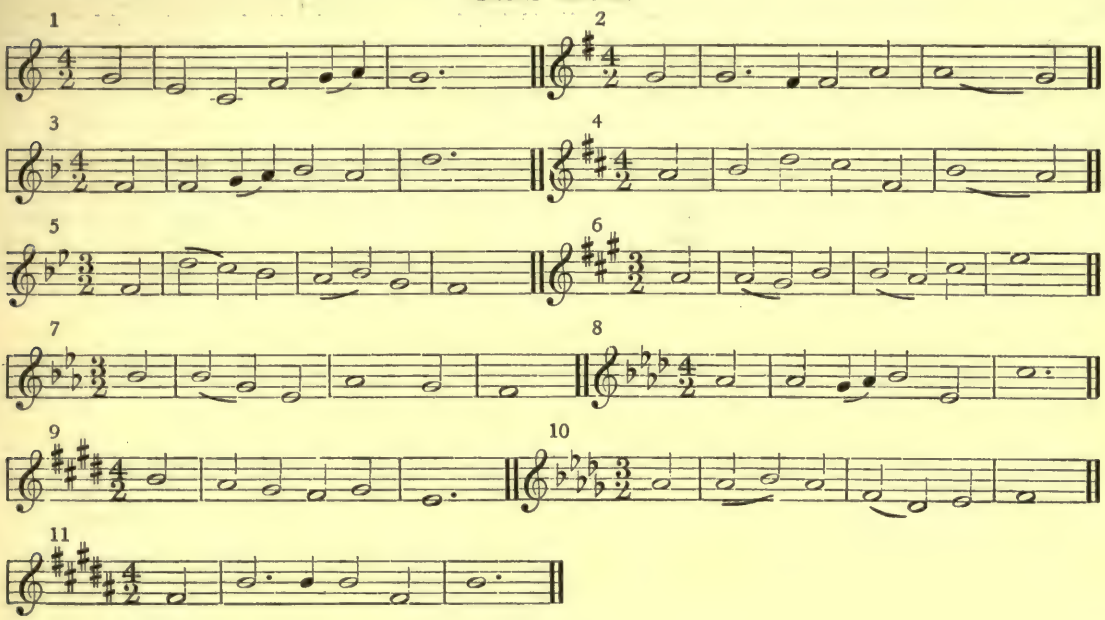


(*d*) Luther's Chant. L.M. C. Zeuner.

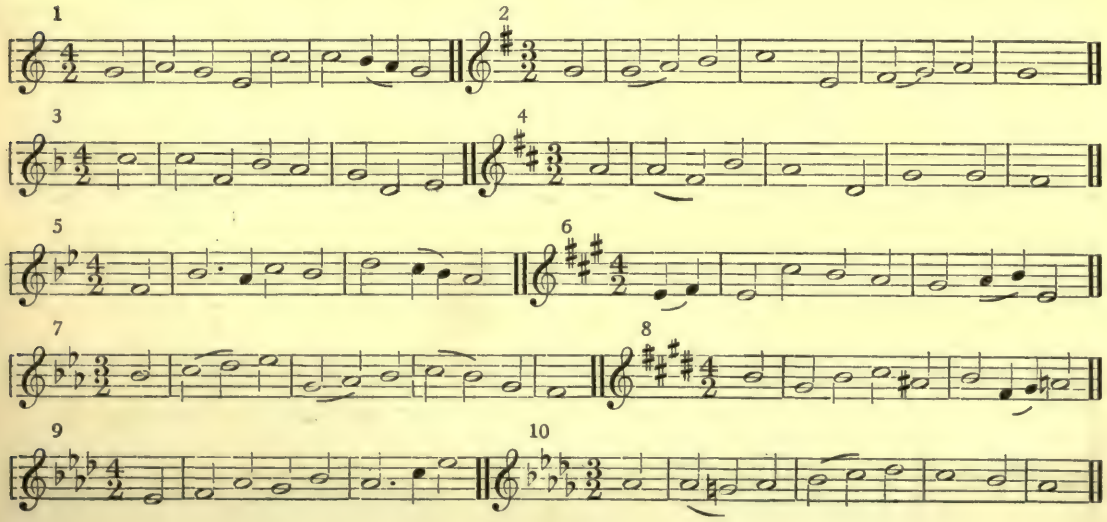


Exercises: Complete the following melodies in the metres indicated, afterwards harmonizing them in four parts.

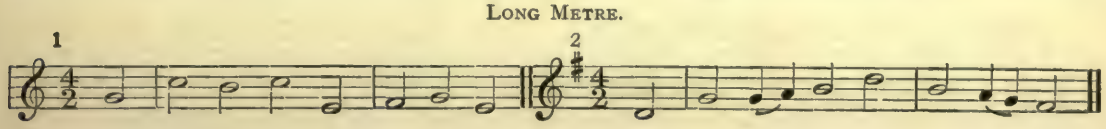
Short Metre.

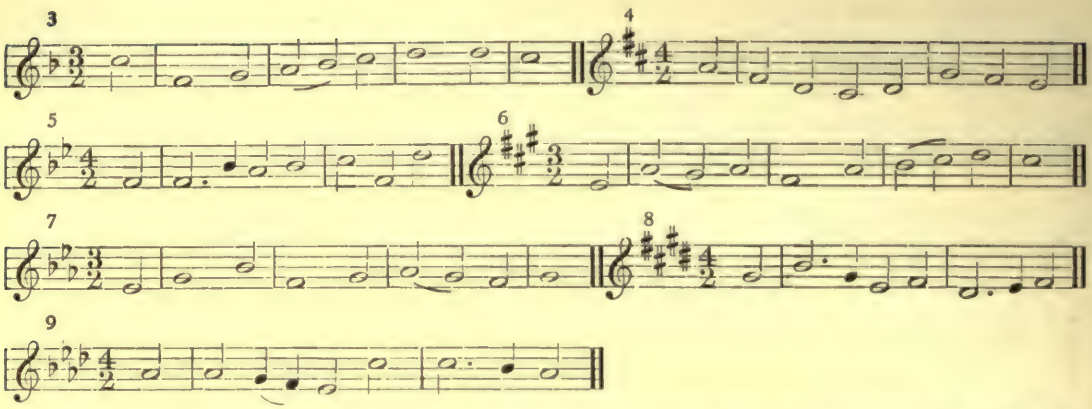


Common Metre.



Long Metre.

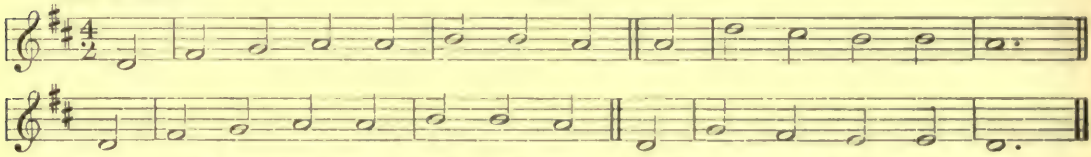




68 Points of Imitation, Sequence, etc., are not so common in hymn-tunes as in chants; but occasional correspondence or repetition of melodic outline—particularly between the first and third, and the second and fourth lines of the tune—may be employed to add to the interest of the composition, provided always that the "breadth" and "simplicity" of the tune be not sacrificed. Occasional unison passages are also effective.

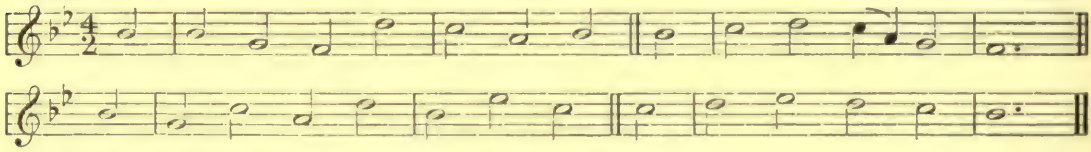
EXAMPLES OF IMITATIONS, ETC.

"Tallis' Ordinal." C.M.



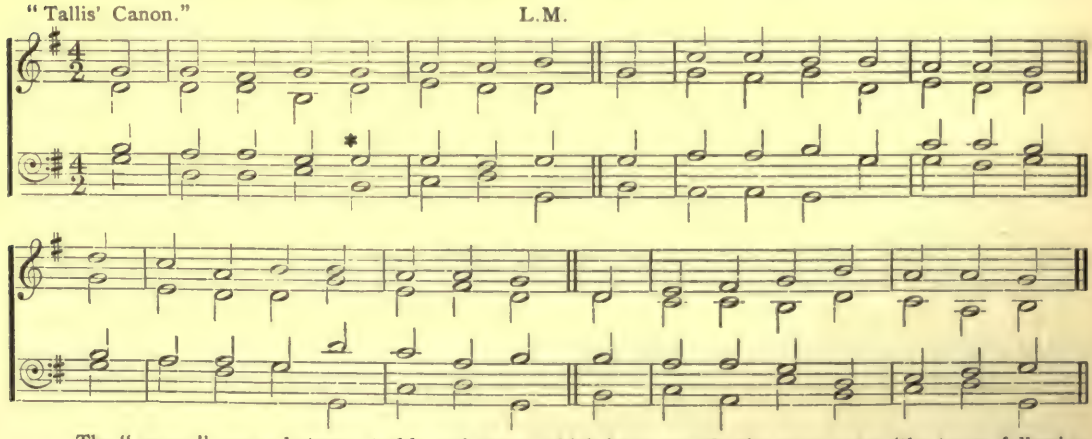
The third line is a repetition of the first; the fourth is a repetition of the second a fifth lower.

"Kent." C.M. S STANLEY.



The third line is an effective ascending sequence of two notes.

"Tallis' Canon." L.M.



The "canon" occurs between treble and tenor, which have exactly the same notes (the tenor following the treble four beats later (see the *). The other parts (alto and bass) are said to be "free"; they merely "fill up" the harmony. Note, however, that they are in similar style to the canonic treble and tenor, and include occasional passages taken from them.

Further examples of these and similar devices may be found in any collection of hymn-tunes.

EXERCISES : Compose examples of Short, Common, and Long Metre tunes on the models shown.

It is generally advisable to have some special words in view, as the prevailing sentiment of the words should be reflected in the music. The words, too, will often suggest melodies of appropriate style. "A bold and spirited tune set to a hymn of penitence and submission jars upon the feelings. . . A solemn or merely neutral tune adapted to a hymn of praise destroys joyfulness and injures worship." (*Curwen, "Musical Theory."*)

69 FOUR-LINED TROCHAIC METRE.

The chief four-lined Trochaic Metres (see par. 62) are "four lines sevens" (7.7.7.7), and "eights and sevens" (8.7.8.7).

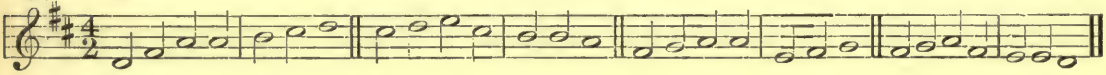
N.B.—The Trochee is the reverse of the Iambus, starting with a long (*i.e.*, *accented*) syllable followed by a short (*i.e.*, unaccented) syllable.

(*A*) FOUR LINES SEVENS : 7.7.7.7.

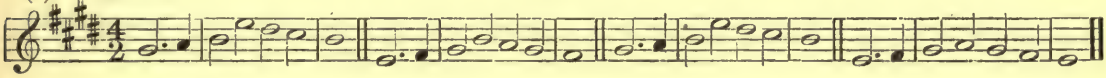
Christ, of all my hopes the ground,
Christ, the spring of all my joy,
Still in Thee may I be found,
Still for Thee my powers employ.

Specimens of typical tunes :—

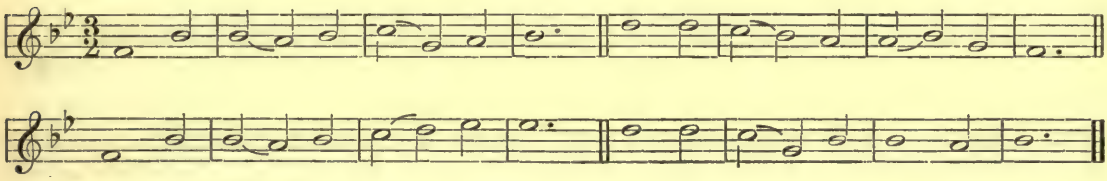
(*a*) "Lubeck." 7.7.7.7. German Choral.



(*b*) "Innocents." 7.7.7.7.



(*c*) "Judah." 7.7.7.7. J. V. WATTS.



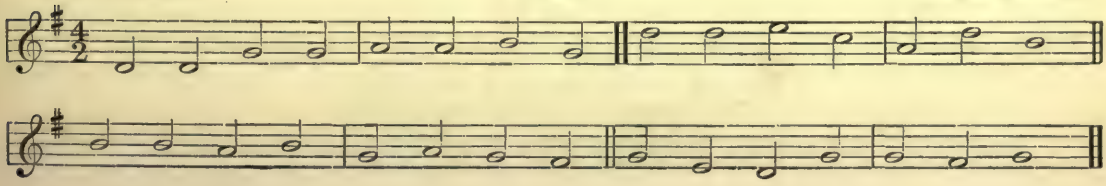
N.B.—Triple time (as in *c*) is not often used.

(*B*) EIGHTS AND SEVENS : 8.7.8.7.

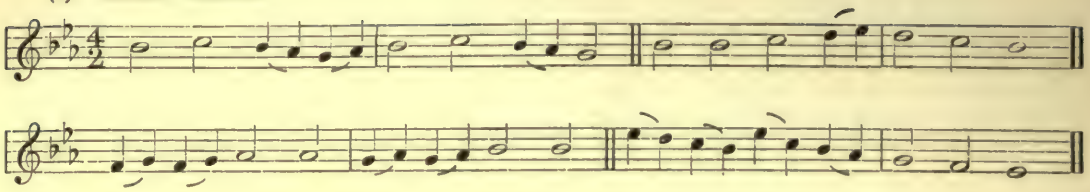
Happy soul, thy days are ended,
All thy mourning days below;
Go, by angel guards attended,
To the sight of Jesus go!

Specimens of typical tunes :—

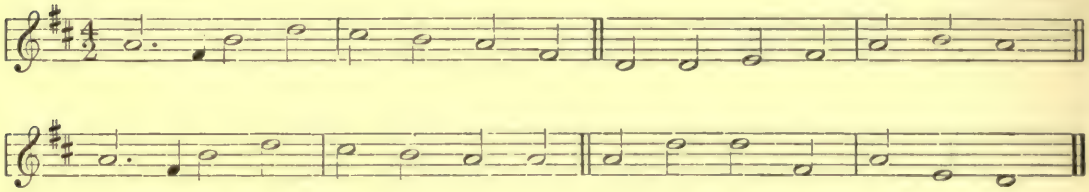
(*a*) "Stuttgart." 8.7.8.7. German Melody.



(*b*) "Sicilian Mariners." 8.7.8.7.



(*c*) "St. Oswald." 8.7.8.7. Dr. Dykes.



70 Four-lined Dactyllic, Amphibrachic, and Anapæstic Hymns.

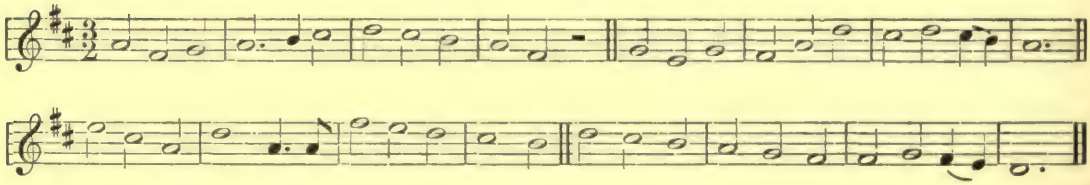
These are varied arrangements of "one long and two short" syllables (see par. 62).

(*A*) Dactyllic: Long, short, short.

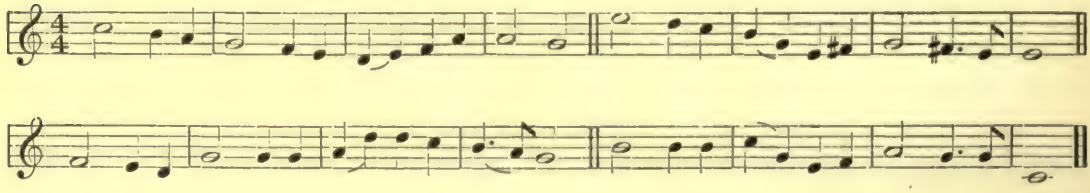
Brightest and best of the sons of the morning,
  Dawn on our darkness and lend us Thine aid;
Star of the East, the horizon adorning,
  Guide where our Infant Redeemer is laid.

Specimens of suitable tunes:—

(*a*) Triple Time.



(*b*) Quadruple Time.



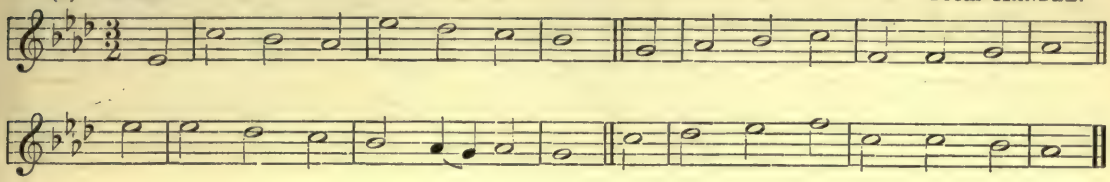
(*B*) Amphibrachic: Short, long, short.

(1) Four-lines eights: 8.8.8.8.

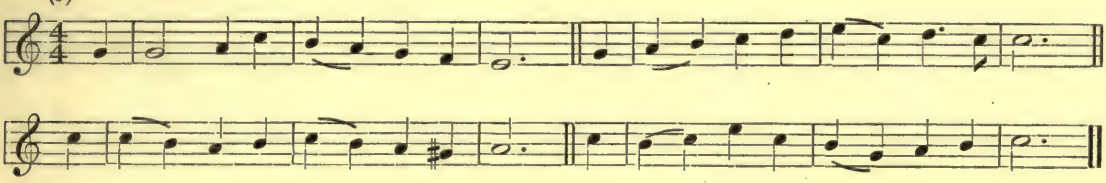
We sing of the realms of the blest,
  That country so bright and so fair;
And oft are its glories confessed;
  But what will it be to be there?

Specimens of suitable tunes :—

(*a*) "David." From HANDEL.



(*b*)

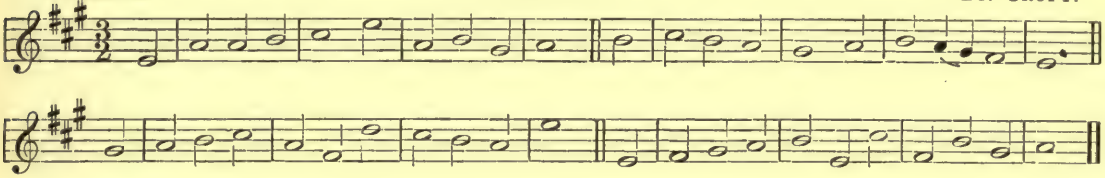


(2) TENS AND ELEVENS.

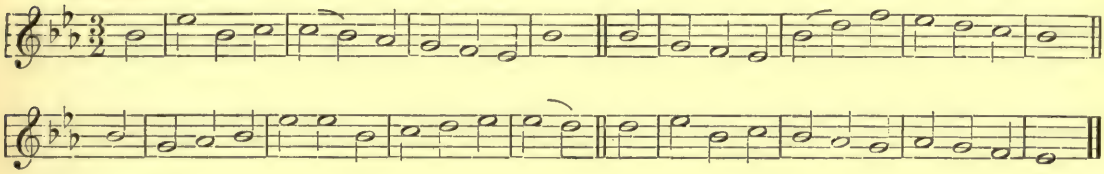
O worship the King, all glorious above ;
O gratefully sing His power and His love ;
Our Shield and Defender, the Ancient of Days,
Pavilioned in splendour, and girded with praise.

Specimens of typical tunes :—

"Hanover." 10.10.11.11. Dr. CROFT.



"Montgomery." 10.10.11.11. S. JARVIS.



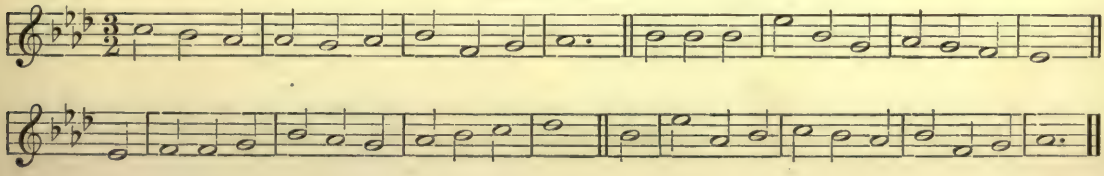
(*C*) DACTYLLIC AND AMPHIBRACHIC.

Jesus, my Shepherd, my want shall supply ;
Down in green pastures He makes me to lie ;
He leads me beside the still waters of rest ;
My soul He restores to the fold of the blest.

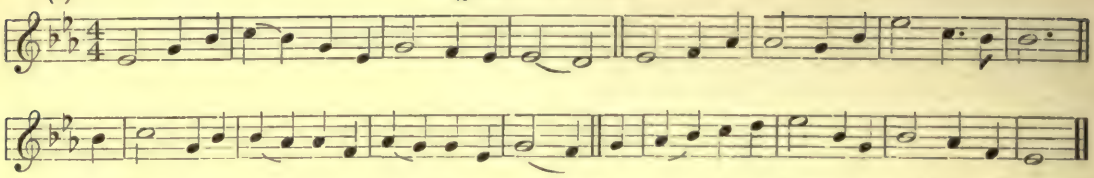
N.B.—The third and fourth lines of this hymn are Amphibrachic.

Specimens of suitable tunes :—

(*a*) TRIPLE TIME.



(*b*) QUADRUPLE TIME.



N.B.—Dactyllic, Amphibrachic, and Anapæstic hymns are all often loosely called "Anapaæstic;" but the true Anapæst (short, short, long) is rare in hymns.

EXERCISES: The student should now compose hymn-tunes on the models given in paragraphs 69 and 70.

A few four-line metres are in use in addition to those given above, but they will cause no difficulty if the general principles of accentuation are observed.

In all kinds of hymns irregularities of metre are of frequent occurrence; the most frequent irregularity is the employment of Dactyls in Iambic lines, and this is particularly common *at the beginning of the line; e.g.*

Sun of my Soul, Thou Saviour dear.
Dactyl.

Many tunes to Iambic metres commence, therefore, with a *strong* accent. (Examples may be found in any tune book.) Composers, as a rule, pay most attention to the *first verse* of a hymn; it would, however, be better to ascertain the regular average metre of the hymn, *as a whole*, so as not to upset the proper accentuation more than is absolutely necessary.

71 FOUR-LINED MINOR TUNES.

Of the older hymn-tunes, a large proportion were in minor keys; thus in Este's Psalter (1592) *one half* the tunes are minor. The earlier Methodist tune books also contained a large number of minor tunes; but latterly the proportion has considerably decreased. In several parts of Wales the love for minor tunes still lingers; in modern English collections, however, minor tunes are becoming more and more rare; the present proportion in standard collections is about one minor tune to fifteen or twenty major tunes.

72 The Cadences in 30 representative four-lined hymn-tunes in minor keys work out as follows:—

(*a*) FIRST CADENCE—

Tonic (*L*)	15
Inverted Tonic (*Lb, Lc*)	2
Dominant (^{se}M)	7
Tonic of Relative Major (D)	3
Dominant of Relative Major (S)	2
Tonic of Dominant Minor (*M*)	1
	30

(*b*) SECOND CADENCE—

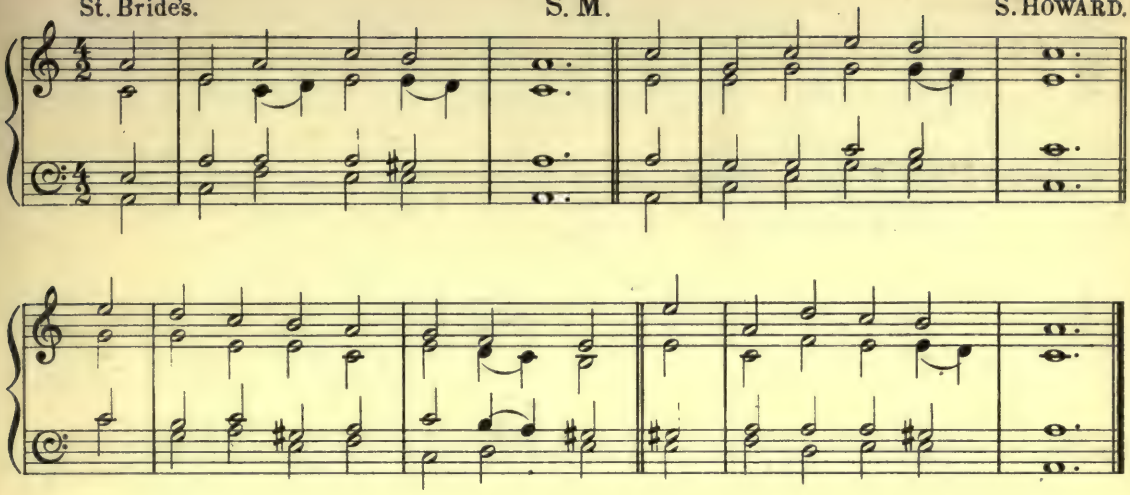
Tonic of Relative Major (D)	17
Dominant (^{se}M)	11
Dominant of Relative Major (S)	1
Tonic (*L*)	1
	30

(*c*) THIRD CADENCE—

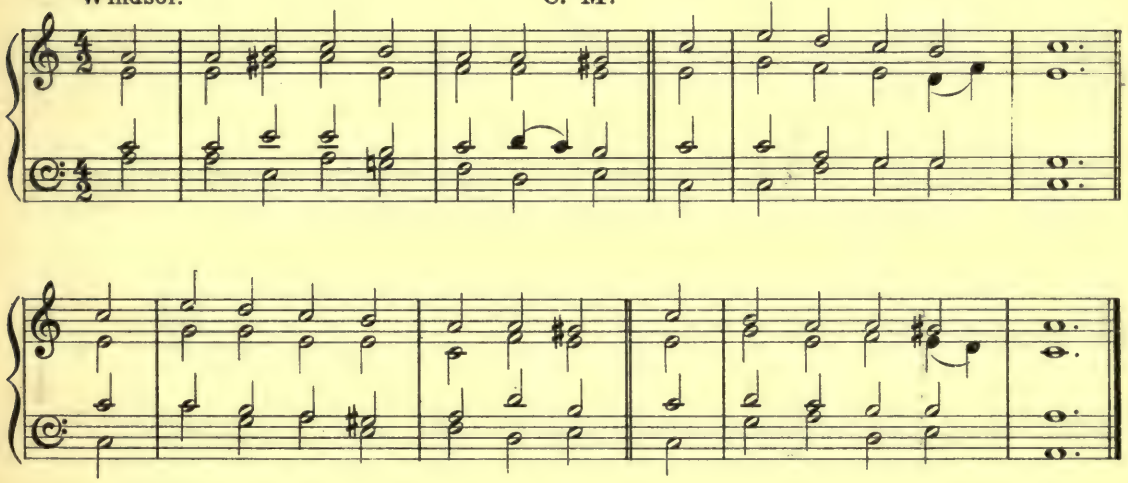
Dominant (^{se}M)	13
Tonic of Relative Major (D)	4
Dominant of Relative Major (S)	4
Subdominant (*R*)	3
Tonic (*L*)	2
Dominant 7th (^{7se}M)	2
Other Cadences	2
	30

73 It is not necessary to go as fully into the construction of minor hymn-tunes as we have done with regard to major ones; the following typical specimens of the chief metres are given for study and imitation:—

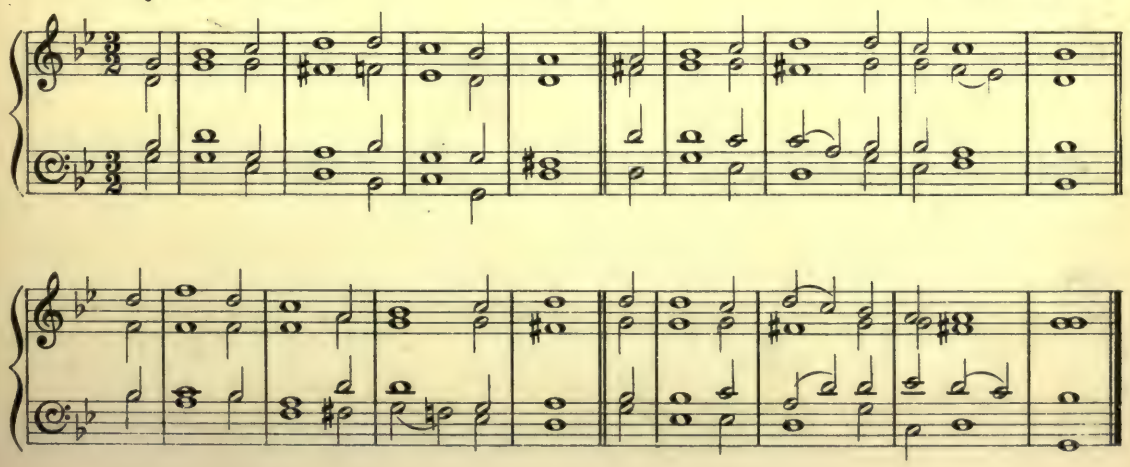
St. Bride's. S. M. S. HOWARD.



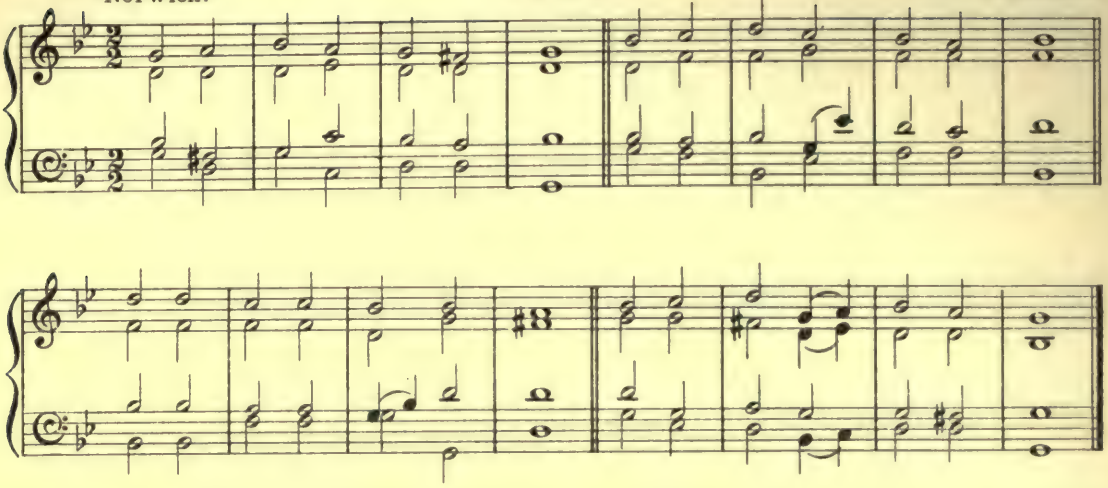
Windsor. C. M.



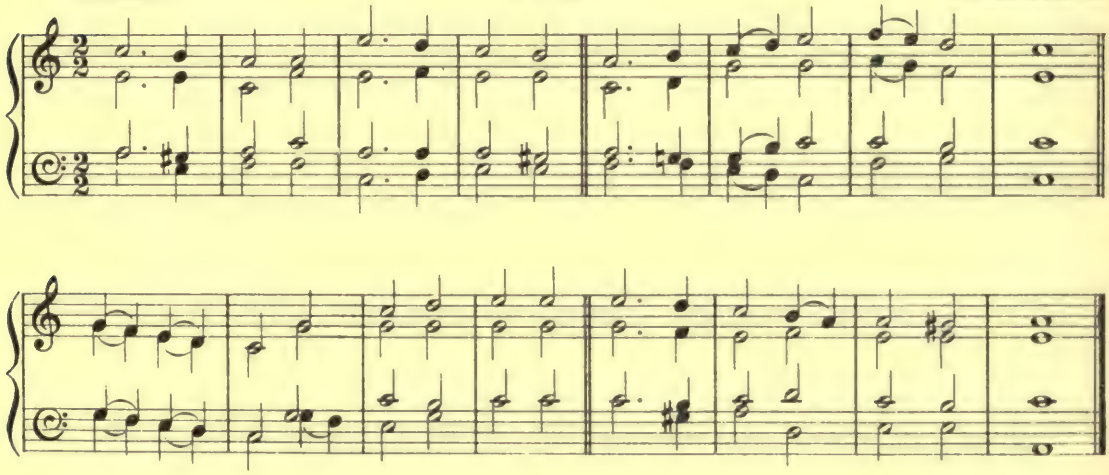
Babylon's Streams. L. M. Dr. T. CAMPION.



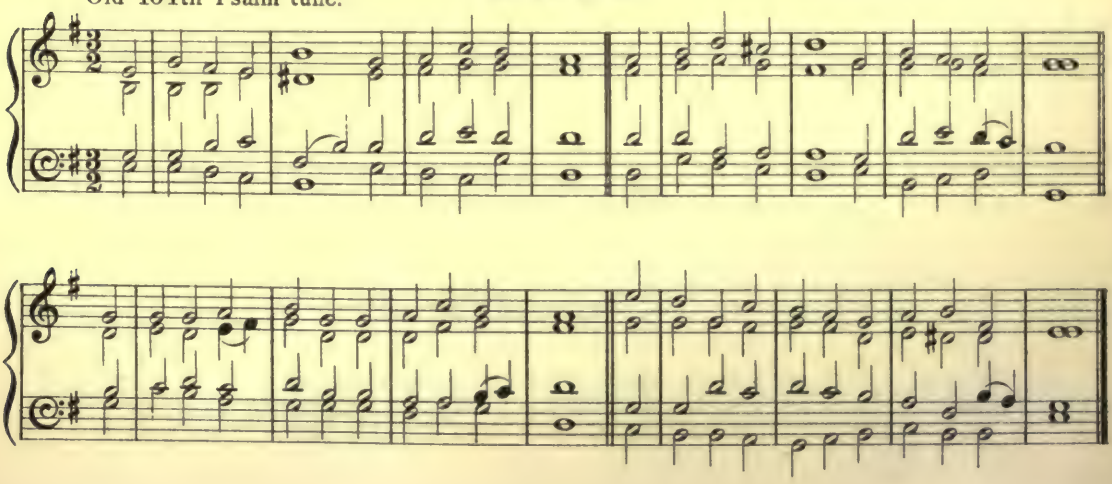
Norwich. 7. 7. 7. 7. L. MASON.



Nuneaton. 8. 7. 8. 7. B. MILGROVE.



Old 104th Psalm tune. 10. 10. 11. 11.



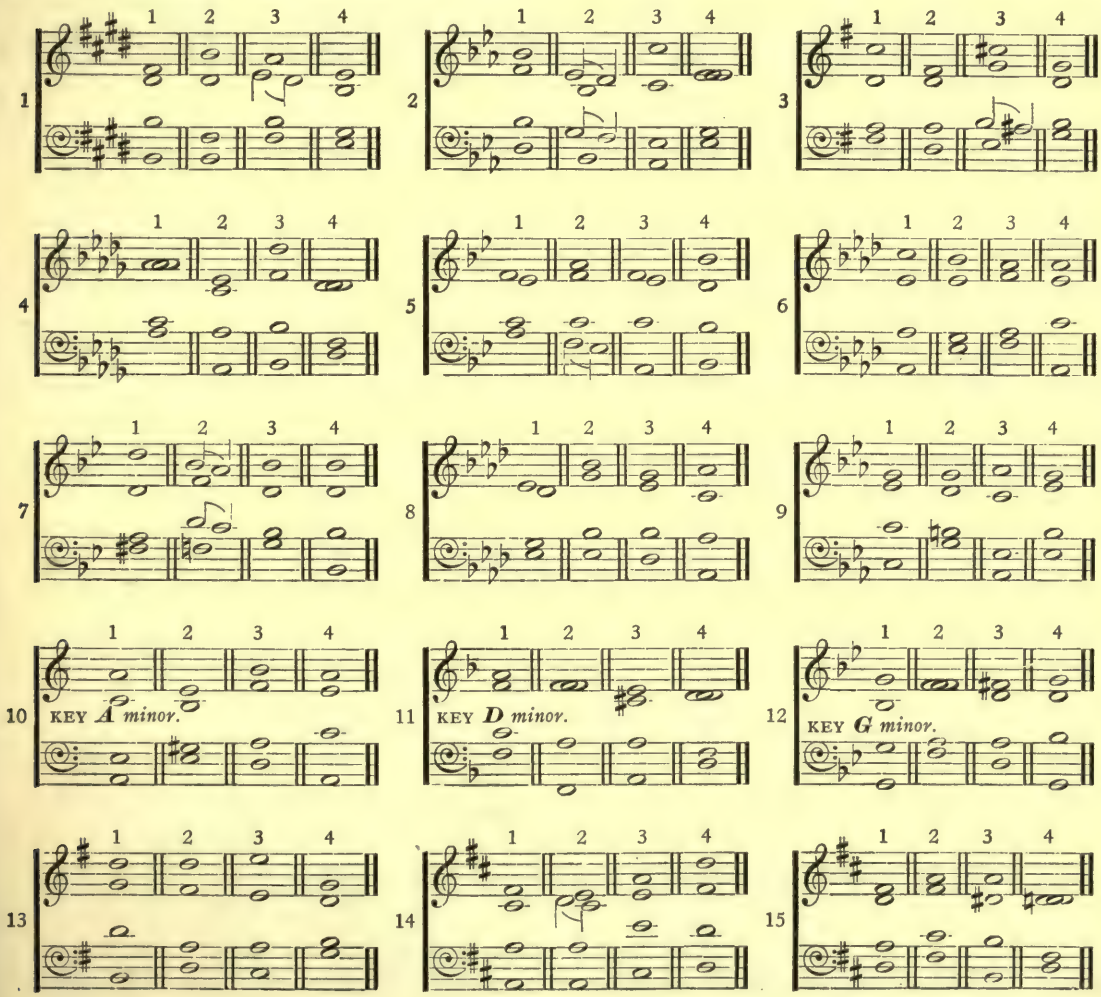
The student will note that whereas four-lined major tunes generally remain major throughout (often without any change of key), minor tunes *rarely* remain minor throughout. There is nearly always a modulation to the *relative major*, especially in the second line. Note also that the second line is often the first line " repeated in the relative major " (see " St. Bride's " and " Norwich ").

N.B.—Although minor keys are complete in themselves and quite independent of major keys (*i.e.*, they must not be regarded as mere *modal varieties* of the latter), the fact cannot be ignored that there is always a " strong tendency for a minor tune to modulate into the relative major." As Mr. Curwen points out in his *Musical Theory*, a modulation from minor to relative major brightens up a minor tune much in the same way as a modulation to the Dominant (" transition of one sharp remove ") brightens up a major tune.

One of the chief faults of beginners in writing minor pieces is to modulate to the relative major *too frequently*, producing rather " a mixture or medley of the two keys " than a well-considered modulation.

To conclude this chapter we append the cadential chords—exactly as they stand—from a number of quite recent hymn-tunes. The student may exercise his ingenuity by composing original tunes embodying them.

N.B.—The *lengths* of the notes must be arranged to suit the requirements of the rhythm and metre. Otherwise, no change should be made in the chords.



CHAPTER IV.

TUNES TO HYMNS WITH MORE THAN FOUR LINES.

74 Hymns with more than four lines provide increased facilities for well-planned schemes of Cadences, and also for more extensive changes of key.

Major hymn-tunes rarely modulate beyond the "Five attendant keys."

Key-relationship is fully discussed in Chap. X. For the present the following brief definitions of the "Five attendant keys" will, perhaps, suffice :—

ATTENDANT KEYS. (1) OF A MAJOR KEY.—The major keys with Tonic a perfect 5th higher and a perfect 5th lower ; and the three relative minors (including that of the principal key). Thus the attendant keys of C major are (1) G major, (2) F major, (3) A minor, (4) E minor, and (5) D minor.

(2) OF A MINOR KEY.—The minor keys with Tonic a perfect 5th higher and a perfect 5th lower ; and the three relative *majors*. Thus the five attendant keys of C minor are (1) G minor, (2) F minor, (3) E♭ major, (4) B♭ major, and (5) A♭ major.

75 FIVE-LINED HYMNS.—These are rather rare in English hymn books ; the following cadence-plans are from modern tunes :—

(*a*) MAJOR.

(1) Tonic ; Tonic ; Dominant ; Dominant 7th of Dom. key ; Tonic.
(D) (D) (S) (^{7te}R) (D)

(2) Tonic ; Feminine—Tonic Dominant ; Tonic ; Tonic ; Tonic.
(D) (D*c* S) (D) (D) (D)

(3) Tonic ; Tonic ; Dominant of Dominant ; Dominant ; Tonic.
(D) (D) (^{te}R) (S) (D)

(4) Dominant ; Tonic ; Tonic ; Tonic ; Tonic (Plagal).
(S) (D) (D) (D) (D)

(*b*) MINOR.

Dominant ; Relative Major Tonic ; Tonic ; Dominant ; Tonic.
(^{se}*M*) (D) (*L*) (^{se}*M*) (*L*)

Of these plans, while that of the minor tune is good, the others—except, perhaps, the 1st and 3rd—cannot be said to exhibit either variety or skill.

Five-cadenced Lutheran Chorals are, however, quite common. The following finely-varied cadence-plans are from Bach's *Choralgesänge.**

(*a*) MAJOR.

(1) Tonic ; Tonic ; Supertonic ; Submediant ; Tonic.
(D) (D) (R) (L) (D)

(2) Tonic ; Submediant ; Supertonic ; Dominant ; Tonic.
(D) (L) (R) (S) (D)

(3) Subdominant ; Dominant ; Dominant ; Submediant (Major) ; Tonic.
(F) (S) (S) (^{de}L) (D)

(4) Subdominant ; Tonic ; Dominant ; Dominant ; Tonic.
(F) (D) (S) (S) (D)

(5) Subdominant ; Tonic ; Dominant ; Submediant ; Tonic.
(F) (D) (S) (L) (D)

(6) Tonic ; Tonic ; Dominant ; Dominant of Relative Minor ; Tonic.
(D) (D) (S) (^{se}*M*) (D)

(7) Tonic ; Dominant ; Tonic ; Supertonic ; Tonic.
(D) (S) (D) (R) (D)

(8) Dom. of Rel. Minor ; Tonic ; Supertonic ; Dom. of Rel. Minor ; Tonic.
(^{se}*M*) (D) (R) (^{se}*M*) (D)

* Two vols., Peters' Edition, Nos. 21 and 22.

(*b*) Minor.

(9) Tonic of Rel. Major ; Tonic ; Dominant ; Dom. of Rel. Major ; Tierce de Picardie.
(D) (*L*) (^{se}M) (S) (^{de}L)

(10) Tonic ; Dominant ; Tonic ; Tonic of Rel. Major ; Tonic.
(*L*) (^{se}M) (*L*) (D) (*L*)

(11) Tonic ; Dominant ; Tonic ; Dom. of Rel. Major ; Tierce de Picardie.
(*L*) (^{se}M) (*L*) (S) (^{de}L)

(12) Dominant ; Dominant ; Tonic of Rel. Major ; Tonic of Rel. Major ; Tierce de Picardie.
(^{se}M) (^{se}M) (D) (D) (^{de}L)

(13) Dominant ; Subdominant ; Dominant ; Submediant ; Tierce de Picardie.
(^{se}M) (*R*) (^{se}M) (*F*) (^{de}L)

Exercises : (1) Write major tunes to the following words on any of the cadence-plans 1 to 8 from Bach (above) —

Dear Lord and Father of mankind,
  Forgive our foolish ways ;
Reclothe us in our rightful mind ;
In purer lives Thy service find,
  In deeper reverence, praise.—*Whittier.*

(2) Write minor tunes to the following words on any of the cadence-plans 9 to 13 from Bach (above) :—

Oh the bitter shame and sorrow,
  That a time could ever be
When I let the Saviour's pity
Plead in vain, and proudly answered,
  All of self, and none of Thee !—*Monod.*

76 Six-lined Hymns.—The versification of six-lined hymns falls under two headings ; (1) lines arranged in " three sets of two ; " and (2) lines arranged in " two sets of three."

(*A*) Three Sets of Two.

(1) Four-lines-sixes and two eights ; 6.6.6.6 ; 8.8. (" Trumpet " metre).

2 { Blow ye the trumpet, blow !
  The gladly solemn sound
2 { Let all the nations know
  To earth's remotest bound ;
2 { The year of jubilee is come !
  Return, ye ransomed sinners, home.

(2) Six-lines-sevens.

Rock of Ages, cleft for me,
Let me hide myself in Thee ;
Let the water and the blood,
From Thy riven side which flowed,
Be of sin the double cure,
Cleanse me from its guilt and power.

(3) Six-lines-eights (first metre).

Thou hidden love of God, whose height,
  Whose depth unfathomed, no man knows,
I see from far Thy beauteous light,
  Inly I sigh for Thy repose ;
My heart is pained, nor can it be
At rest, till it finds rest in Thee.

It is obvious that the chief " points of repose " in stanzas arranged as above should be at the ends of the second, fourth, and sixth lines. Assuming that the final cadence will always be a Tonic cadence (and generally " perfect "), the other most restful cadences will be the second and fourth. In major tunes a modulation to the key of the Dominant (" transition of one sharp remove ") frequently occurs in the fourth line (and sometimes in the second).

The analysis of the cadences of 70 representative tunes to these (and similar) metres works out as follows :—

(*a*) First Cadence.

Tonic (D)	34
Dominant (S)	14
Tonic, inverted (D*b*, D*c*)	6
Subdominant (F)	5
Subdominant, inverted (F*b*, F*c*)	3
Submediant (L)	4
Dom. of Relative Minor (^{se}M)	2
Other Cadences	2
	70

(*b*) Second Cadence.

Dominant (S)	39
Tonic (D)	27
Other Cadences	4
	70

(*c*) Third Cadence.

Tonic (D)	14
Submediant (L)	13
Dominant (S)	11
Dominant of Dom. key (^{fe}R)	8
Dom. of Rel. Minor (^{se}M)	7
Modulation to key of Mediant (M)	5
Subdominant (F)	3
Various other cadences	9
	70

(*d*) Fourth Cadence.

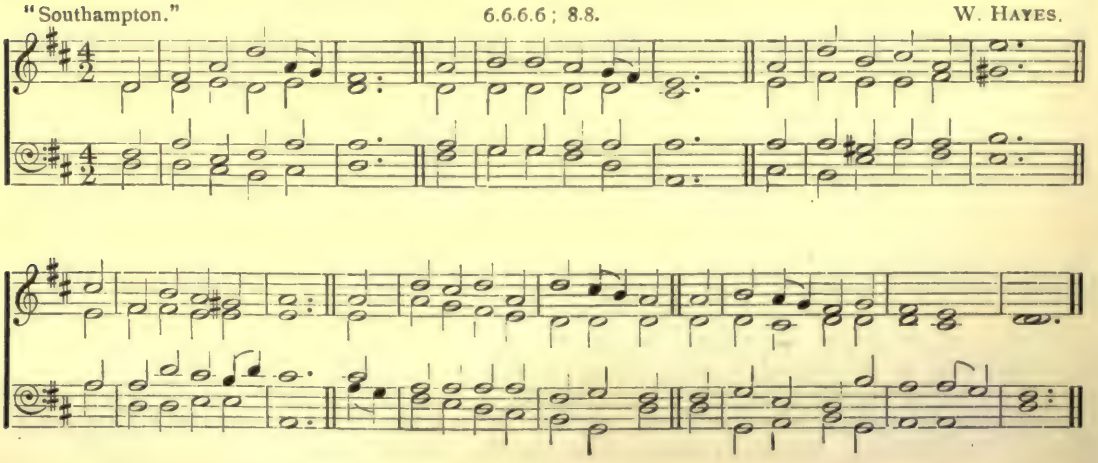
Dominant, frequently with modulation to Dom. key (S)	46
Tonic (D)	7
Modulation to key of Mediant (M)	5
Submediant (L)	4
Subdominant (F)	3
Dom. of Rel. Minor (^{se}M)	3
Other cadences	2
	70

(*e*) Fifth Cadence.

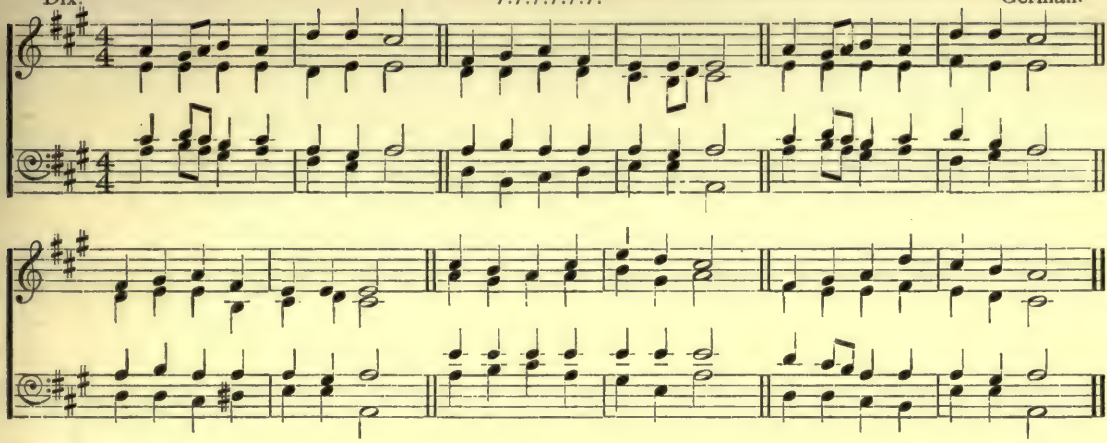
Dominant (S)	21
Subdominant (F)	12
Tonic (D)	10
Submediant (L)	8
Dominant 7th (^{7}S)	6
Inverted Tonic (D*b*)	5
Supertonic (R)	4
Dominant of Relative Minor (^{se}M)	3
First inversion of Leading-note Triad (T*b*)	1
	70

Specimen Tunes.

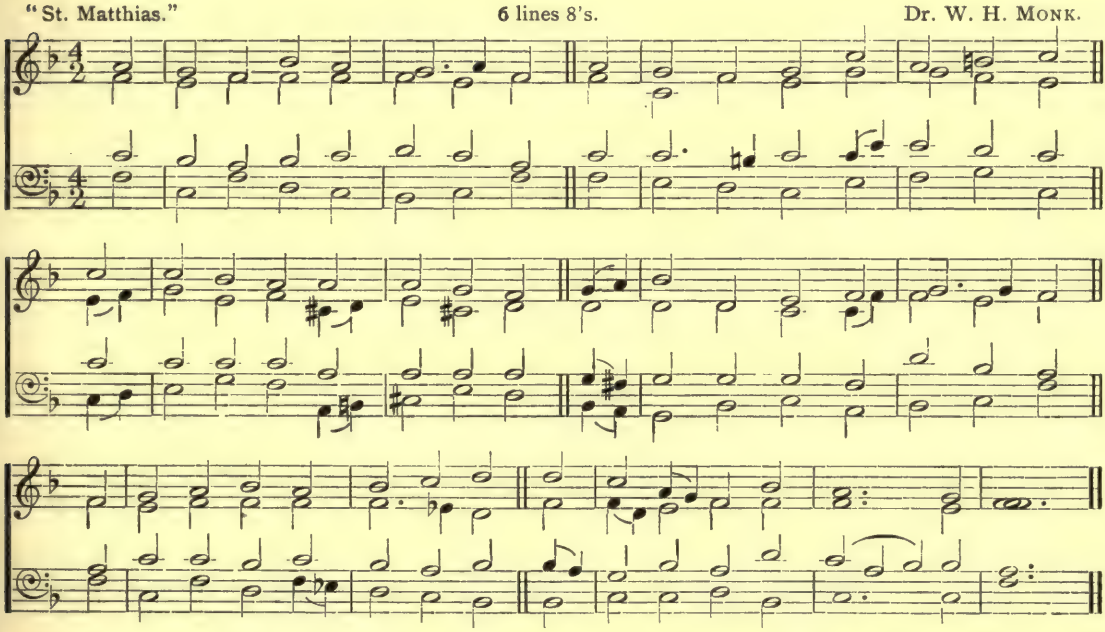
"Southampton." 6.6.6.6 ; 8.8. W. Hayes.



"Dix." 7.7.7.7.7.7. German.



"St. Matthias." 6 lines 8's. Dr. W. H. Monk.



Exercises: Compose tunes (on the lines indicated) to six-lined hymns of the above metres.

(*B*) Two Sets of Three.

(1) Eights and Sixes; 8.8.6; 8.8.6.

Be it my only wisdom here
To serve the Lord with filial fear,
With loving gratitude;
Superior sense may I display
By shunning every evil way,
And walking in the good.

(2) Six-lines-eights (second metre).

I'll praise my Maker while I've breath;
And when my voice is lost in death,
Praise shall employ my nobler powers.
My days of praise shall ne'er be past,
While life, and thought, and being last,
Or immortality endures.

Next to the final cadence the principal point of rest will fall at the end of the *third* line (often, as before, with a change of key).

The cadences of 20 tunes to these (and similar) metres work out as follows :—

(*a*) First Cadence.

Tonic (D)	13
Inverted Tonic (D*b*, D*c*)	2
Dominant (S)	4
Subdominant	1
	—
	20

(*b*) Second Cadence.

Dominant (S)	10
Tonic (D)	4
Modulation to key of Mediant (M)	2
Dom. of Dom. key (^{te}R, ^{7te}R)	2
Other cadences	2
	—
	20

(*c*) Third Cadence.

Dominant (S)	18
Dominant of Rel. Minor (^{se}*M*)	1
Modulation to key of Mediant (M)	1
	—
	20

(*d*) Fourth Cadence.

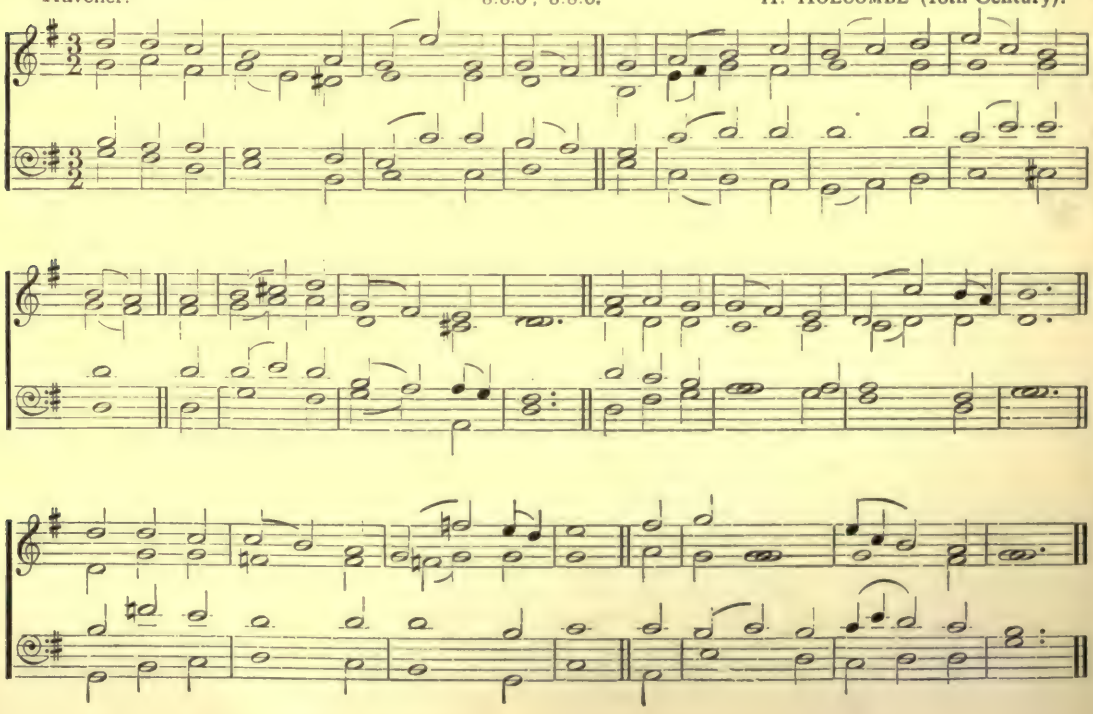
Supertonic (R)	6
Tonic (D)	5
Subdominant (F)	3
Submediant (L)	2
Dominant (S)	2
Other cadences	2
	—
	20

(*e*) Fifth Cadence.

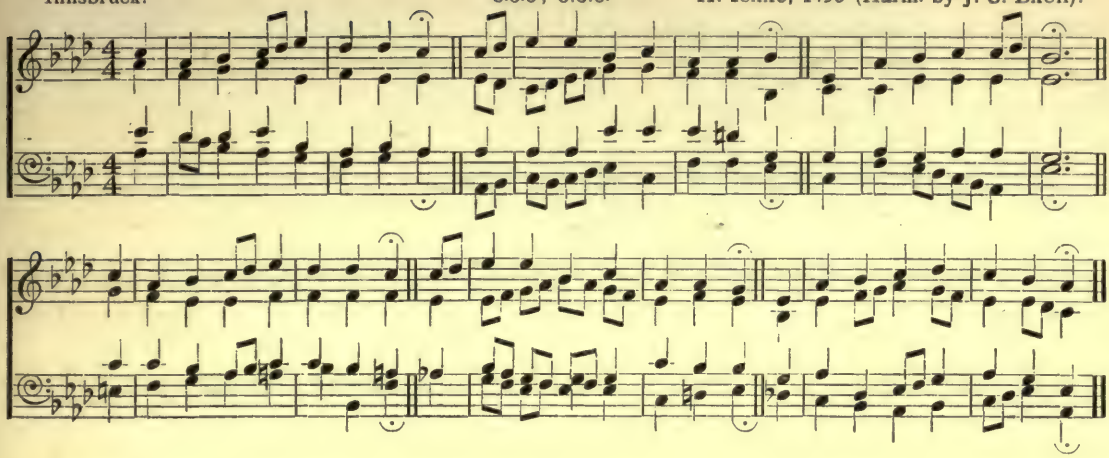
Dominant (S)	7
Inverted Tonic (D*b*)	4
Tonic (D)	3
Subdominant (F)	2
Submediant (L)	2
Dominant 7th (^{7}S)	2
	—
	20

Specimen Tunes.

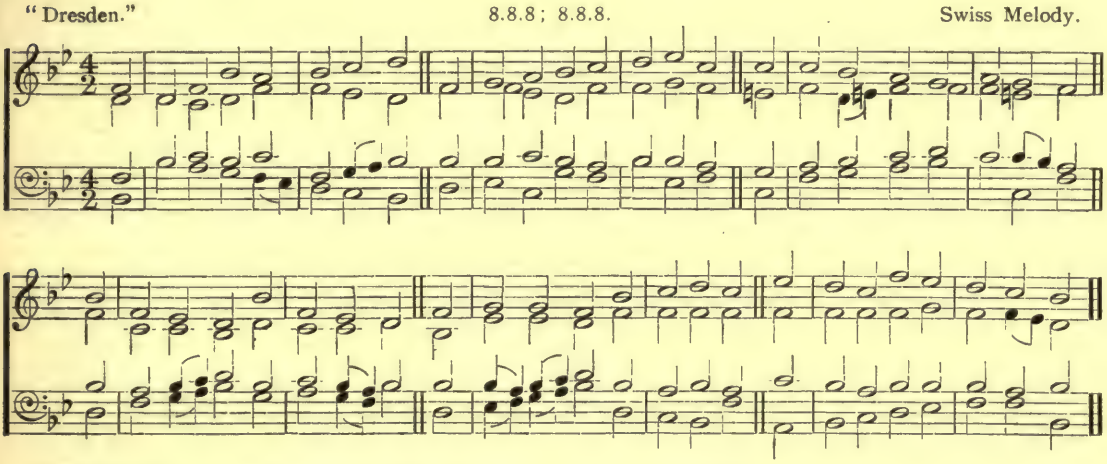
"Traveller." 8.8.6 ; 8.8.6. H. Holcombe (18th Century).



"Innsbruck." 8.8.6; 8.8.8. H. ISAAC, 1490 (Harm. by J. S. BACH).



"Dresden." 8.8.8; 8.8.8. Swiss Melody.



EXERCISES: Compose six-lined tunes on the above models.

Various other six-lined metres are employed in hymns; but for cadential construction they all fall either under (A) or (B).

77 It is hardly necessary to give specimens of six-lined minor hymn-tunes.

The following cadence analyses of twelve typical tunes will, however, be useful for reference. The hymns are all of class (*A*).

N.B.—Many six-lined minor tunes have the last two lines in the *Tonic Major Key.*

(*a*) FIRST CADENCE.

Dominant (^{se}M)	5
Tonic (*L*)	4
Tonic of Relative Major (D)	3
	12

(*b*) SECOND CADENCE.

Tonic (*L*)	5
Dominant (^{se}M)	4
Tonic of Relative Major (D)	2
Dominant of Relative Major (S)	1
	12

(*c*) THIRD CADENCE.

Dominant (^{se}M)	4
Tonic of Relative Major (D)	4
Tonic (*L*)	2
Dominant of Relative Major (S)	1
Tonic Major	1
	12

(*d*) FOURTH CADENCE.

Tonic of Relative Major (D)	4
Tonic (*L*)	4
Dominant (^{se}M)	2
Modulation to Dom. key (M)	1
Tonic Major	1
	12

(*e*) FIFTH CADENCE.

Tonic of Relative Major (D)	4
Tonic Major	3
Dominant (^{se}M)	2
Subdominant (R)	1
Tonic (L)	1
Dominant of Relative Major (S)	1
	12

EXERCISES: Compose six-lined tunes in the keys of A minor, G minor, F minor, and D minor, with cadences arranged at discretion.

78 SEVEN-LINED HYMNS are not very common in English poetry (although fairly frequent in Lutheran Chorals).

The chief metres are as follows :—

(1) 6.6.4 ; 6.6.8.4.

Thou whose almighty word
Chaos and darkness heard,
And took their flight,
Hear us, we humbly pray,
And where the gospel day
Sheds not its glorious ray,
Let there be light.

(2) 8.7 ; 8.7 ; 8.8.7.

Great God ! what do I see and hear?
The end of things created ;
The Judge of mankind doth appear,
On clouds of glory seated !
The trumpet sounds ! the graves restore
The dead which they contained before !
Prepare, my soul, to meet Him.

It is not necessary to give exhaustive analyses of the cadences employed in setting hymns of these kinds ; the following are specimens of cadence-plans (and the student will find several other suggestive arrangements in Bach's *Choralgesänge*, already referred to).

(*a*) Three lines followed by four.

(1) Tonic ;	Dominant ;	Dominant	‖	1st inv. Dom. 7th ;	1st inv. Tonic 7th ;	Submediant ;	Tonic ‖
(D)	(S)	(S)		(^{7}Sb)	(^{ta}Db)	(L)	(D)

(2) Tonic ;	Dominant ;	Dominant	‖	Tonic ;	Submediant ;	Tonic ;	Tonic ‖
(D)	(S)	(S)		(D)	(L)	(D)	(D)

(3) Supertonic ;	Dom. of Dom. ;	Dominant	‖	Submediant ;	1st inv. Dom. 7th ;	Dominant	Tonic ‖
(R)	(^{te}R)	(S)		(L)	(^{7}Sb)	(S)	(D)

(*b*) Four lines followed by three.

(1) Tonic ; Dominant || Submediant ; Dominant || Subdominant ; Dominant ; Tonic ||
(D) (S) (L) (S) (F) (S) (D)

(2) Tonic ; Tonic || Dom. of Rel. Minor ; Tonic || Supertonic ; Dom. of Rel. Minor ; Tonic ||
(D) (D) (^{se}M) (D) (R) (^{se}M) (D)

(3) Submediant ; Dominant || Submediant ; Dominant || 1st inv. of Submediant ; Dominant ;
(L) (S) (L) (S) (L*b*) (S)
Tonic ||
(D)

(4) Dominant 7th ; Dominant || Submediant ; Dominant || Tonic ; Dom. of Rel. Minor ;
(^{7}S) (S) (L) (S) (D) (^{se}M)
Tonic ||
(D)

EXERCISES : Compose various seven-lined hymn-tunes on the cadence-plans given above.

79 EIGHT-LINED HYMNS.

These are very numerous in all sorts of metres—Iambic, Trochaic, Dactyllic, etc.—and are nearly all arranged in " four sets of two lines."

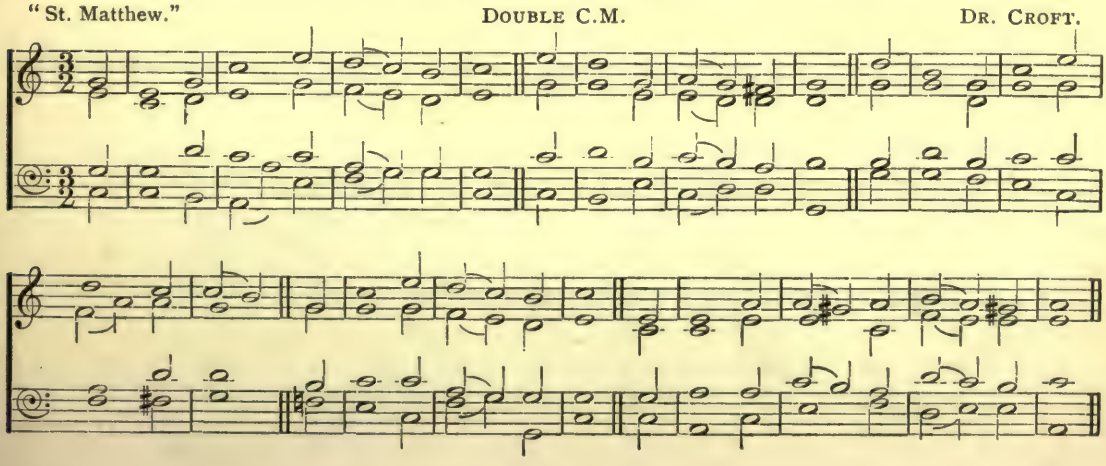
80 Eight successive cadences allow of infinite variety, the chief cadences being at the end of the second, fourth, sixth, and eighth lines. Next to the final cadence that at the end of the fourth line (coming at the middle of the tune) is perhaps the most important.

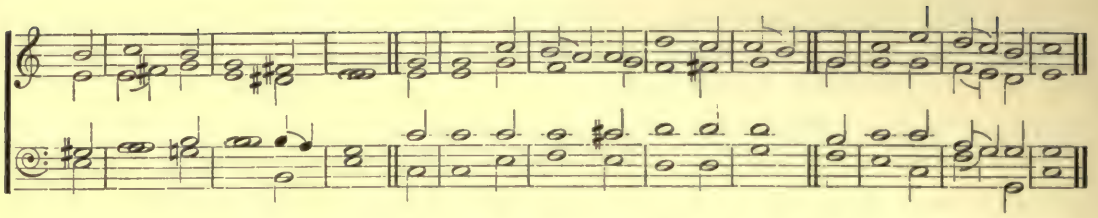
In all the old English Psalters and in all Lutheran Chorals the cadence at the end of each line of any tune was very definite—nearly always on a major chord—and the final note of each cadence was marked with a pause, 𝄐. In modern English hymn-tunes the pauses are discarded, and the cadences—especially at the ends of the first and third (and fifth and seventh) lines—made " less reposeful " in character. Our hymn-singing has thereby gained in rhythmical swing and proportion, but it has lost considerably in dignity and impressiveness.

It has also become more and more customary to avoid set cadences at the ends of lines, and to use at those points " chords of motion " rather than " chords of rest." Thus all discords imply progression, " going on," and any discord used at a cadential point prevents the feeling of a full stop. Discords at the ends of lines are, however, somewhat opposed to the spirit of classical psalmody, and they should be used sparingly and with judgment. There is some danger of the modern hymn-tune becoming what has been called " ear-tickling sensationalism."

81 There is much scope for symmetry of rhythm and outline, imitation, sequence, and other artistic devices in an eight-lined tune. Many fine old tunes have the first half complete in itself ; this being succeeded by two lines in some contrasted key (or keys), with a return to the original key in the seventh and eighth lines—a well-defined and effective form :—

" St. Matthew." DOUBLE C.M. DR. CROFT.

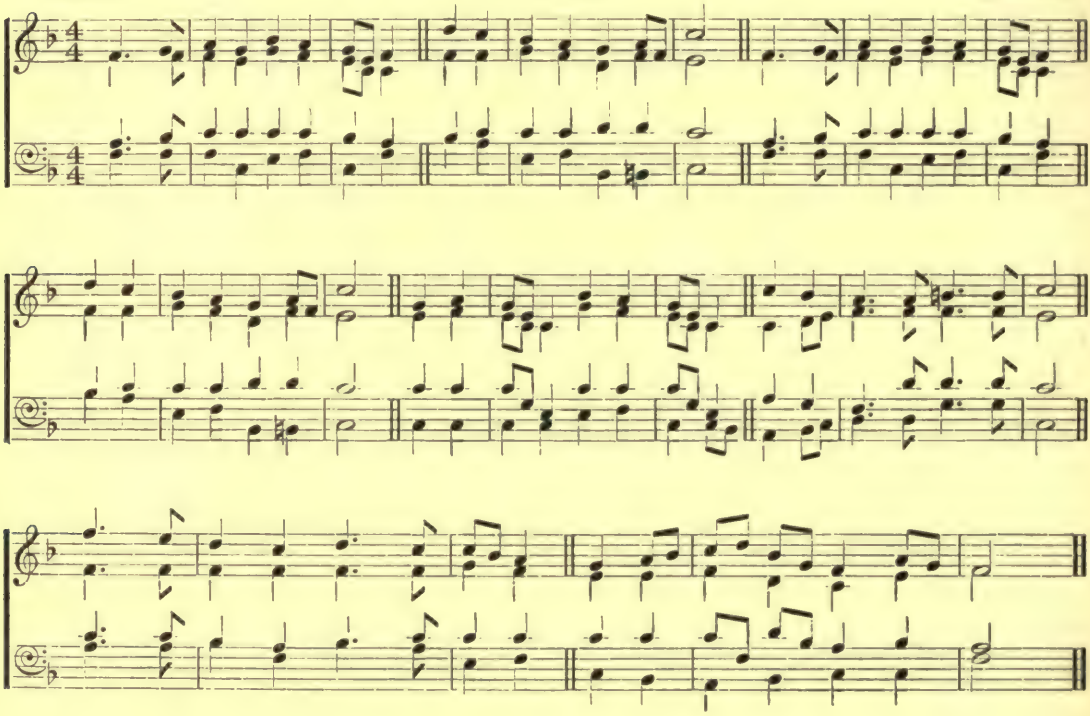




Note that the fourth and eighth phrases are identical, and are the same as the first phrase with the first two notes omitted. Note also the "unity of style" throughout the whole tune.

Sometimes the third and fourth lines are a repetition (or varied repetition) of the first and second :—

"Austria." 8.7.8.7.8.7.8.7. HAYDN.



82 It is not necessary to tabulate the favourite cadences of eight-lined tunes ; the following cadence-plans are selected from standard settings :—

(*a*) EIGHT-LINED MAJOR TUNES.

(1)	D	:	D	:	F*c* D	:	S	‖	^{7}S	:	D	:	D*b*		D
(2)	D	:	D	:	M	:	S	‖	^{7de}L	:	^{7se}*M*	:	D*b*	:	D
(3)	D	:	D	:	S	:	S	‖	R	:	D	:	D*c*	:	D
(4)	D	:	D	:	^{fe}R	:	S	‖	^{de}L	:	S	:	D*b*	:	D
(5)	D	:	D	:	^{se}*M*	:	S	‖	R*b*	:	^{7}S*b*	:	S	:	D
(6)	D*b*	:	D	:	D	:	S	‖	^{7}S	:	S	:	D	:	D
(7)	D*b*	:	L	:	L*b*	:	S	‖	^{7}S*b*	:	D	:	F	:	D
(8)	D*b*	:	D	:	^{fe}R	:	S	‖	D*c* S	:	S	:	F	:	D

(9)	D*b*	:	S	:	F	:	L	‖	F	:	^{7}S*c*	:	D*b*	:	D
(10)	D	:	S	:	^{fe}R	:	S	‖	R	:	L	:	M	:	D
(11)	D	:	S	:	S	:	S	‖	^{se}*M*	:	^{se}*M*	:	^{7}S*b*	:	D
(12)	D	:	S	:	^{se}*M*	:	D	‖	D	:	S	:	^{se}*M*	:	D
(13)	D	:	S	:	^{ma}D*b*	:	S	‖	D	:	S	:	R	:	D
(14)	D	:	S	:	D	:	S	‖	F	:	S	:	F	:	D
(15)	D	:	S	:	D	:	D	‖	L	:	F	:	S	:	D
(16)	D	:	S	:	^{se}*M*	:	*L*	‖	R	:	D	:	F	:	D
(17)	D	:	S	:	^{se}*M*	:	*L*	‖	D	:	D	:	S	:	D
(18)	D	:	S	:	S*b*	:	S	‖	^{se}*M*	:	*L*	:	D*c*	:	D
(19)	D	:	S	:	^{7se}*Mb*	:	S	‖	D	:	S	:	L	:	D
(20)	D	:	^{se}*M*	:	D	:	S	‖	D	:	F	:	D	:	D
(21)	D	:	T*b*	:	M	:	S	‖	R	:	M	:	L	:	D
(22)	D	:	^{7}S	:	D	:	S	‖	D	:	S	:	F	:	D
(23)	D	:	*L*	:	D	:	*L*	‖	D	:	^{se}*M*	:	S	:	D
(24)	D*c*	:	S	:	D*c*	:	S	‖	S	:	L	:	D*b*	:	D
(25)	D*c* S	:	D	:	^{fe}R	:	S	‖	D*c* S	:	D*c* S	:	R	:	D
(26)	R	:	^{7}S*d*	:	R	:	D	‖	^{se}*M*	:	D	:	^{7}S*d*	:	D
(27)	^{7}R*b*	:	D	:	S*b*	:	S	‖	R	:	F	:	F	:	D
(28)	^{se}*M*	:	S	:	^{se}*M*	:	S	‖	D*c*	:	D	:	^{ta}D	:	D
(29)	F	:	^{se}*M*	:	F	:	*L*	‖	F	:	S	:	F	:	D
(30)	F*c* D	:	D	:	D*c* S	:	D	‖	D	:	S	:	F*c* D	:	D
(31)	F	:	S	:	S*b*	:	S	‖	F	:	S	:	S	:	D
(32)	F*b*	:	D	:	^{7}S*b*	:	S	‖	L	:	S	:	F*b*	:	D
(33)	S	:	D	:	S*b*	:	S	‖	L	:	D	:	S	:	D
(34)	S	:	D	:	^{fe}R	:	S	‖	D*b*	:	L	:	D	:	D
(35)	S*b*	:	D	:	M	:	D	‖	^{se}*Mb*	:	S	:	L	:	D
(36)	S	:	D	:	S	:	D	‖	S	:	S	:	S	:	D
(37)	S	:	S	:	D*b*	:	S	‖	^{de}L	:	R	:	S	:	D
(38)	S	:	D	:	^{se}*M*	:	^{se}*M*	‖	D	:	F	:	R*b*	:	D
(39)	^{7}S	:	D	:	S	:	D	‖	^{4}S S	:	D	:	^{se}*M*	:	D
(40)	L	:	D	:	D	:	S	‖	D*b*	:	^{7}S*b*	:	R	:	D
(41)	L	:	D	:	D*c* S	:	S	‖	F*c* D	:	D	:	D*c* S	:	D
(42)	L	:	D	:	M	:	S	‖	D*b*	:	S*b*	:	L	:	D

KEY TO THE ABOVE SYMBOLS.

(1) D = Tonic Chord.
(2) D*b*, D*c* = 1st and 2nd Inversions of Tonic Chord.
(3) ^{ta}D = Tonic 7th.
(4) R = Supertonic Chord (minor).
(5) ^{fe}R = Supertonic Chord (major).
(6) ^{7}R = Supertonic 7th (with minor 3rd).
(7) ^{7fe}R = Supertonic 7th (with major 3rd).
(8) R*b*, ^{fe}R*b*, ^{7}R*b*, ^{7fe}R*b* = 1st inversion of 4, 5, 6, 7.
(9) M = Mediant Chord (minor), with modulation.
(10) ^{se}*M* = Mediant Chord (major); Dominant of Relative Minor.
(11) ^{7se}*M* = Mediant 7th (with major 3rd); Dominant 7th of Relative Minor.
(12) ^{7se}*Mb* = 1st Inversion of 11.
(13) F = Subdominant Chord.

(14) F*b*, F*c* = 1st and 2nd Inversion of Subdominant Chord.
(15) S = Dominant Chord.
(16) ^{7}S = Dominant 7th.
(17) S*b* = 1st Inversion of Dominant Chord.
(18) ^{7}S*b*, ^{7}S*c*, ^{7}S*d* = 1st, 2nd, and 3rd Inversions of Dominant 7th.
(19) L = Submediant Chord; *L* = Tonic Chord of Relative Minor.
(20) L*b* = 1st Inversion of Submediant Chord.
(21) ^{de}L = Submediant Chord (major 3rd).
(22) ^{7de}L = Submediant Chord (with major 3rd and minor 7th).
(23) T*b* = 1st Inversion of Leading-note Triad.
(24) ^{ma}D*b* = Tonic Chord with minor 3rd; 1st inversion.
(25) ^{4}S = Prepared 4th on the Dominant.

Feminine Cadences are marked D*c* S; F*c* D; etc.

EXERCISES: The student may now compose major tunes to various eight-lined hymns based on any or all of the above cadence-plans.

(*b*) EIGHT-LINED MINOR TUNES.

(1)	*L*	:	^{se}*M*	:	*L*	:	*L*	‖	D	:	M	:	^{se}*M*	:	*L*
(2)	^{se}*M*	:	*L*	:	^{se}*M*	:	*L*	‖	D	:	^{se}*M*	:	^{se}*M*	:	*L*
(3)	^{se}*M*	:	D	:	D*b*	:	D	‖	R*b*	:	^{se}*M*	:	^{7}*SEc*	:	*L*

^{7}*SEc* = 2nd inversion of Leading-note Seventh.

Most eight-lined minor tunes modulate to the tonic major either for the last two or last four lines :—

(*a*) TONIC MAJOR, SEVENTH AND EIGHTH LINES.

		Key F minor.												Key F major.	
(4)	*L*	:	*L*	:	S	:	D	‖	D	:	^{se}*M*	‖	D	:	D

(*b*) TONIC MAJOR, FIFTH TO EIGHTH LINES.

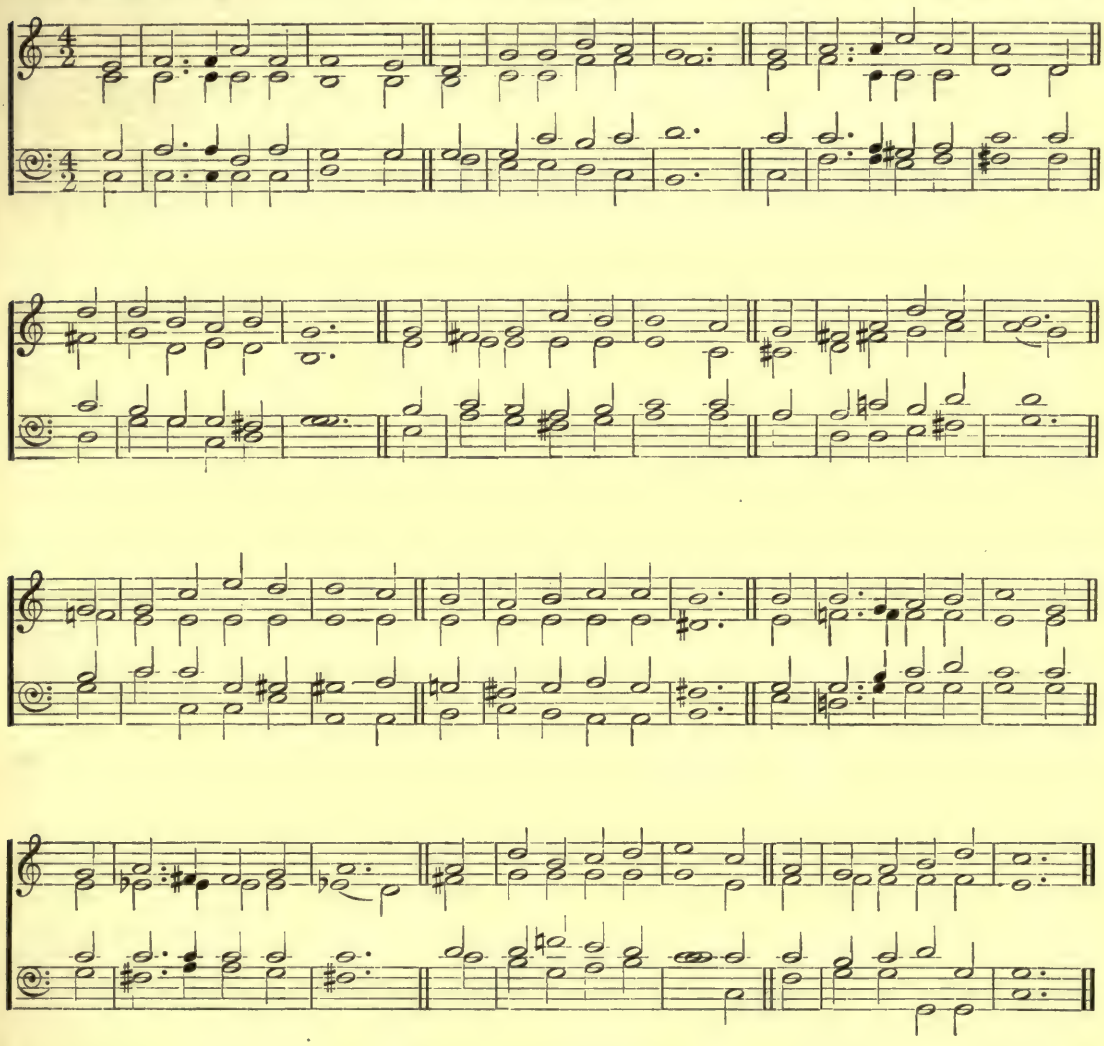
		Key E minor.								Key E major.					
(5)	*L*	:	*L*	:	^{se}*M*	:	^{se}*Mb*	‖	^{7fe}R*b*	:	D	:	R	:	D
		Key C minor.								Key C major.					
(6)	*L*	:	D	:	^{se}*M*	:	^{se}*M*	‖	D	:	S	:	R	:	D
		Key D minor.								Key D major.					
(7)	*L*	:	*L*	:	D	:	^{se}*M*	‖	^{7}S*d*	:	S	:	^{7}S*d*	:	D
		Key G minor.								Key G major.					
(8)	*F*	:	^{se}*M*	:	*Fb*	:	^{se}*M*	‖	D*b*	:	S	:	F*b*	:	D
		Key A minor.								Key A major.					
(9)	S	:	^{se}*M*	:	*Lb*	:	^{se}*M*	‖	D	:	S	:	R	:	D
		Key C minor.								Key C major.					
(10)	^{se}*M*	:	D	:	^{se}*M*	:	^{se}*M*	‖	F*c*	:	^{7}S	:	L	:	D

N.B.—These will be easy to follow from the key to the symbols already given, remembering that *L* represents the tonic chord of a minor key, ^{se}*M* the dominant (major) chord, etc.

EXERCISES: Compose a number of minor tunes on the plans given.

83 Hymns of more than eight lines are not numerous. Sullivan's well-known tune to "Onward, Christian soldiers," and the following fine tune by Sir Frederick Bridge (inserted by permission of the Proprietors of *Hymns Ancient and Modern*) are excellent examples of the treatment of hymns with twelve lines :—

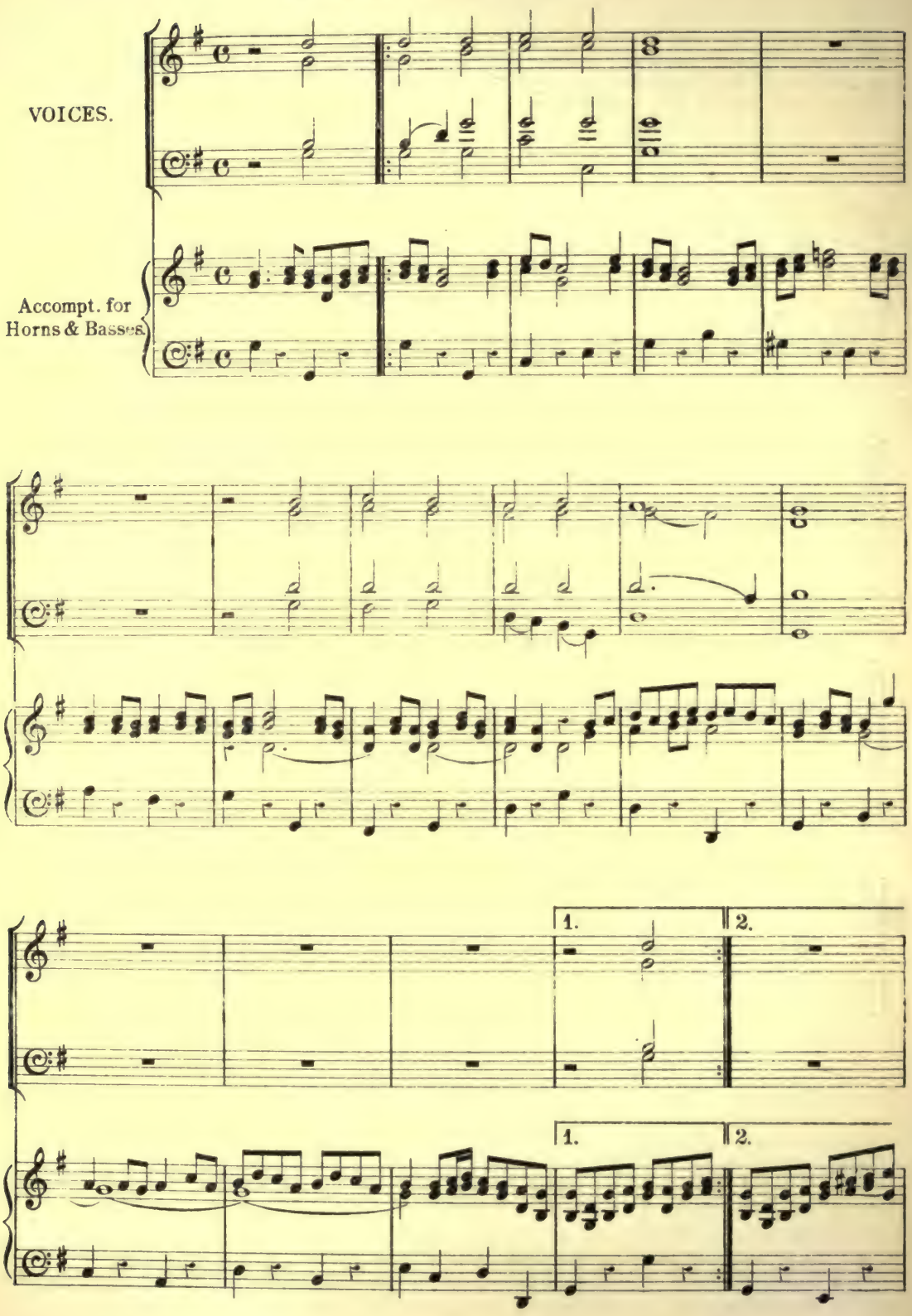
"St. Beatrice." 7.6. (12 lines.) SIR F. BRIDGE.

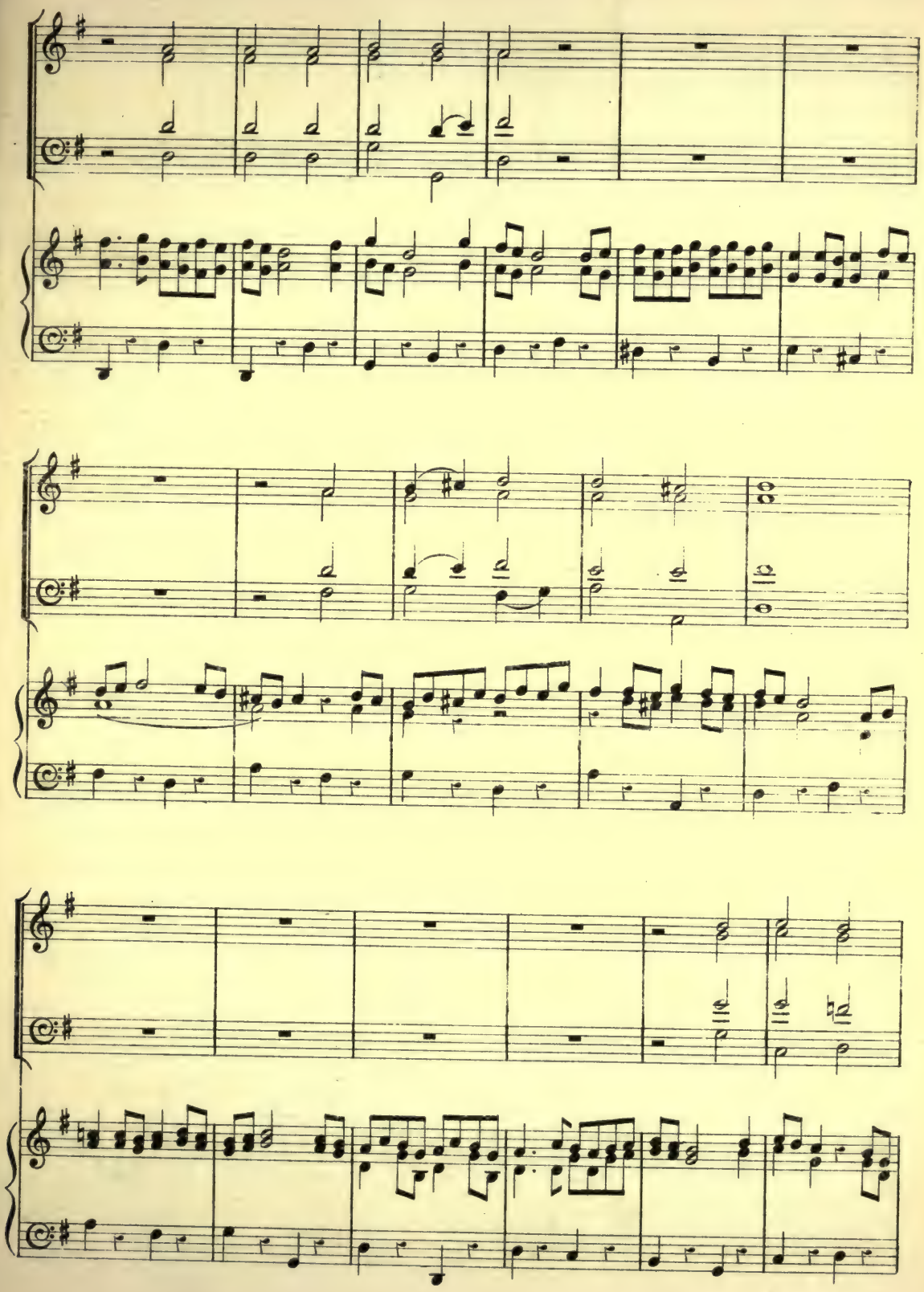


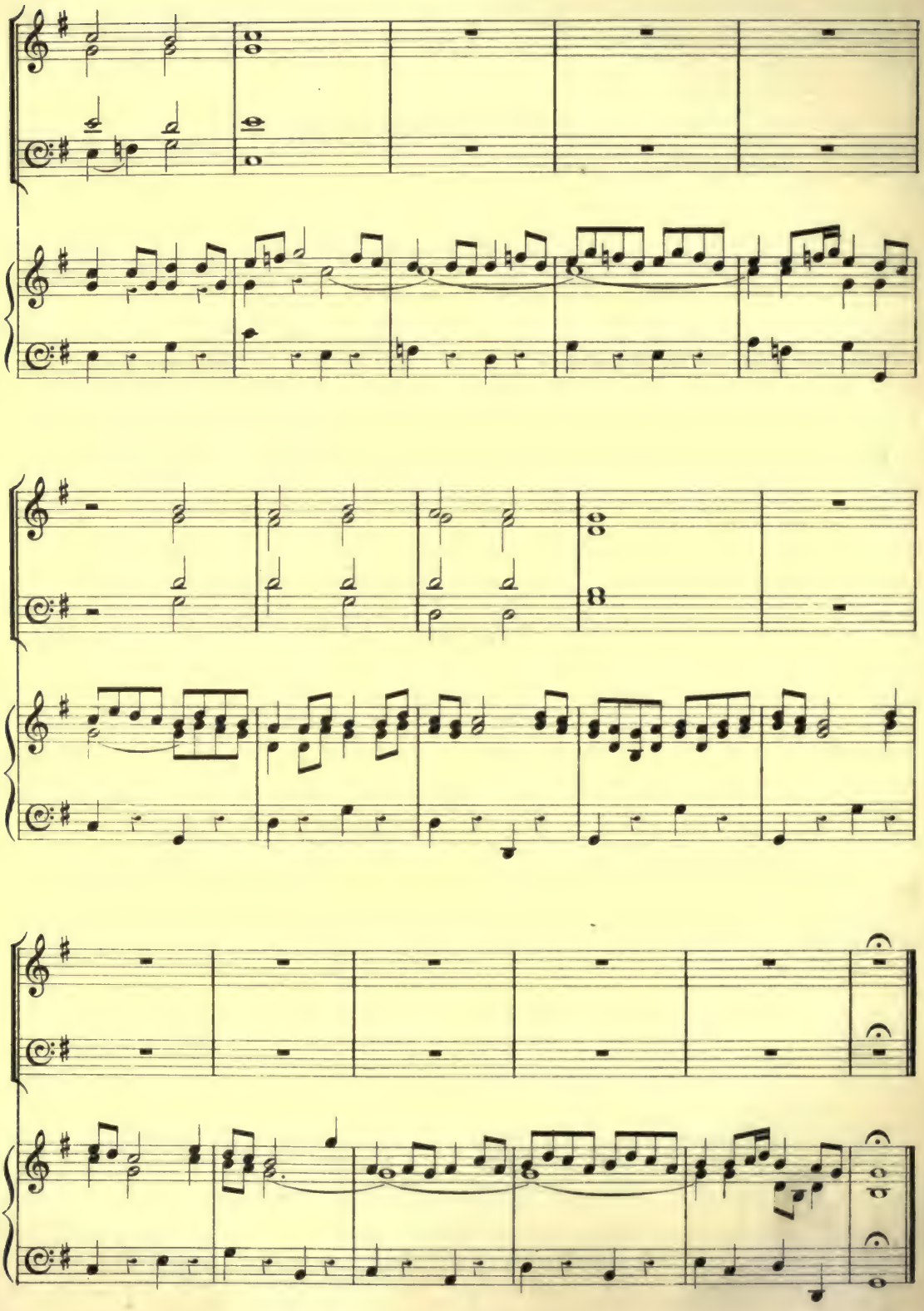
84 The student who has carefully followed the construction of chants and hymn-tunes will hardly need more instruction on the subject of cadences. The examples given, and the analysed tables, will suffice to guide him in all his subsequent work. After a time he will regulate the succession of cadences "instinctively." He will then no longer be bound by precedent ; but his freedom will be the freedom of knowledge and not the "licence of ignorance setting itself up against authority and experience."

85 Our consideration of hymn-tunes may fitly conclude with one of Bach's settings of "Nun danket Alle Gott" ("Now thank we all our God"), the national hymn of thanksgiving of North Germany.

NUN DANKET ALLE GOTT.







CHAPTER V.

SONGS.

86 Song is anything which may be sung, or uttered with musical modulations of the voice; a lay, a poem; poetry in general.

Specially a song is a musical composition for a solo voice, either with or without accompaniment.

87 Songs represent the most ancient and universal form of music, ranging from the simple unaccompanied ballad to the highly developed works of a Schubert or a Schumann. They are broadly divided into *Folk-songs* and *Art-songs*.

Folk-songs—"songs of the people"—may be defined as "traditional songs of which the origin is unknown or obscure." Art songs are the works of skilled musicians, able "to supplement natural musical feeling by the resources of musical art and science." Some art-songs are manifestly overdone on the scientific side; but others, as for example Schubert's, have all the spontaneity of the folk-song together with the artistic knowledge of the musician; the whole being "suffused with the highest genius." Hence Schubert's best songs represent the highest achievements yet attained in this branch of music.

88 With special reference to their structure, songs may be arranged in three classes:—(1) Ballads, (2) "Through-composed songs," (3) Songs intermediate in character between ballads and through-composed songs. (N.B.—"Through-composed" is the German *Durch-componi(e)rt.*)

(*A*) A ballad has the same music for each stanza (commonly called *verse*) of the words; it may also have a "chorus" or "refrain." Practically all folk-songs and national songs are of this character.

(*B*) A through-composed song has different music for each stanza, the style of the music varying with the varying sentiment of the words. Typical songs of this class are Schubert's "Erl King" and "The Young Nun;" most "descriptive" songs are also through-composed.

(*C*) Songs of intermediate character have some of their stanzas set to the same music, while others are contrasted. Most modern "drawing-room" and concert songs (as Cowen's "Children's Home," Sullivan's "Lost Chord," etc.), and many German "Lieder," are of this type.

89 THE METRICAL AND MELODIC STRUCTURE OF BALLADS.—Metrical form is the arrangement of measures (or bars) in regular "groups," which we will call "sections."*

Melody has a strong tendency to arrange itself in successive portions each *four measures (or bars) in length.* The "four-bar section" may therefore be called the "typical factor of metrical form." The section may begin at *any part of a bar*, and the end of it is generally marked by some sort of cadence.

N.B.—In slow music (or in Compound Times) a "two-bar section" may take the place of the ordinary "four-bar section;" and occasionally a measure of, say, 12-8 time forms a complete section of itself.

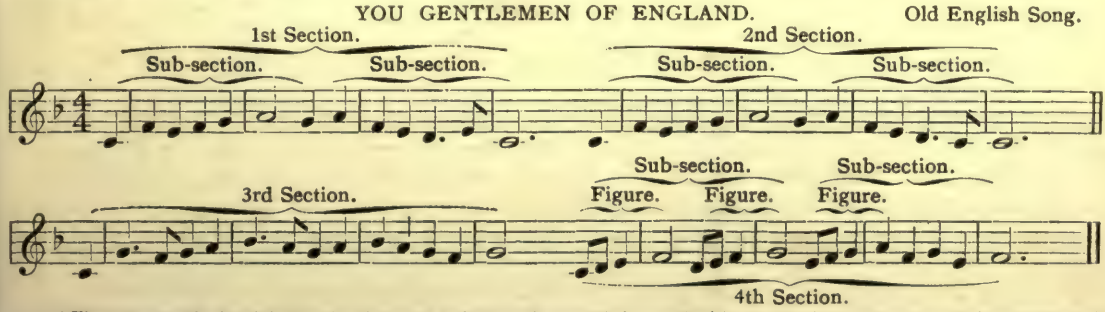
(1) A Section may be divided into *Sub-sections.*

(2) A Sub-section may consist of "*Germs,*" "*Motives,*" or "*Figures.*"

(3) Two or more (generally four) Sections form a *Sentence.*

Most ballads (folk-songs, national songs, etc.) consist of *One Sentence of Four Sections.* The second section is often a repetition (or varied repetition) of the first; the third section is generally *contrasted* in melodic outline; while the fourth may be a repetition of the first (or second), or it may be of the nature of a *Refrain.*

YOU GENTLEMEN OF ENGLAND. Old English Song.



* The terms used in describing musical form are, unfortunately, unsettled, as authorities do not always agree as to their meaning and application. This difference does not affect the *facts*, but only the terminology; the student will not have any difficulty in following the simple scheme adopted in this work.

Note also the following typical songs :—

(1) BEGONE, DULL CARE. Old English.

(*a*) 1st Section. (*b*) 2nd Section ; varied ending.

(*c*) 3rd Section ; contrasted (*d*) 4th Section ; repetition of 2nd section.

(2) THE BRITISH GRENADIERS. 16th Century.

(*a*) 1st Section (*b*) 2nd Section ; repetition of (*a*).

(*c*) 3rd Section ; contrasted (*d*) 4th Section ; repetition of (*a*)

(3) THE MINSTREL BOY.

(*a*) 1st Section

(*b*) 2nd Section ; repetition of (*a*)

(*c*) 3rd Section ; contrasted

(*d*) 4th Section : repetition of (*a*)

Sometimes the second section repeats the first with varied ending, and the fourth repeats the third with varied ending :—

HOME, SWEET HOME. English Song.

(*a*) 1st Section (*b*) 2nd Section ; repetition of (*a*) with different ending.

(*c*) 3rd Section (*d*) 4th Section ; repetition of (*c*) with different ending.

Ballads of more than four sections are constructed on similar broad and simple lines :—

THE "GOLDEN VANITY."

(*a*) 1st Section (*b*) 2nd Section (contrasted) ending in key G.

There was a ship came from the north country, And the name of the ship was the "Golden Vani-ty,"

(*c*) 3rd Section ; repetition of (*a*)

And they feared she might be tak - en by the Turk - ish en - e - my

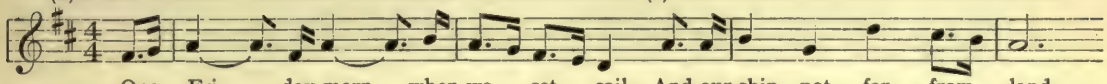
(*d*) 4th Section, based on (*b*), and extended by repeating words and adding a new phrase.

That sails up - on the Low - land, Low- land, That sails up- on the Low - land sea.

This may be called a sentence of four 2-bar sections with the last section extended to four bars, or a sentence of five 2-bar sections. The nomenclature matters little if the construction is intelligently understood.

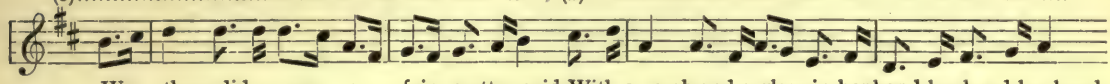
THE MERMAID.

(*a*) ..... (*b*) .....



One Fri - day morn, when we set sail, And our ship not far from land,

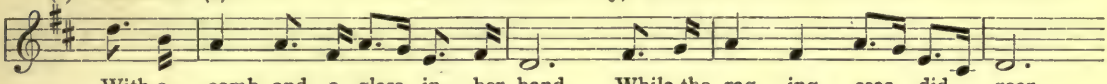
(*c*) ..... (*d*) .....



We there did e - spy a fair pretty maid, With a comb and a glass in her hand, her hand, her hand,

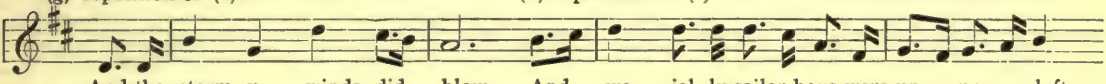
REFRAIN.

(*e*) variation of (*d*) ..... (*f*) .....



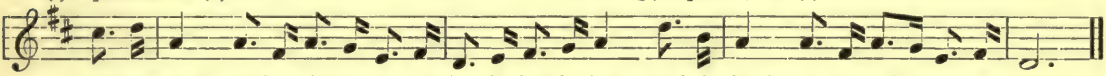
With a comb and a glass in her hand. While the rag - ing seas did roar,

(*g*) repetition of (*b*) ..... (*h*) repetition of (*c*) .....



And the storm- y winds did blow And we, jol- ly sailor boys, were up, up a - loft,

(*i*) repetition of (*d*) ..... (*j*) repetition of (*e*) .....

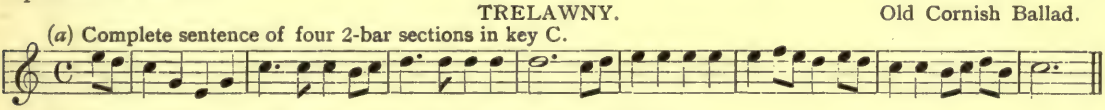


And the land lubbers lying down be-low, be-low, be-low, And the landsmen were all down be - low.

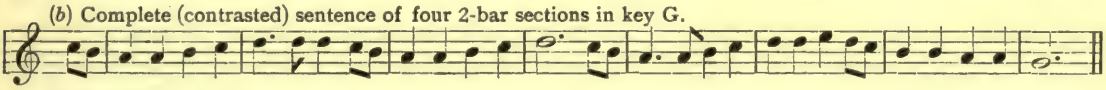
This melody consists of two successive sentences (each of five sections), the second being merely a varied repetition of the first.

TRELAWNY. Old Cornish Ballad.

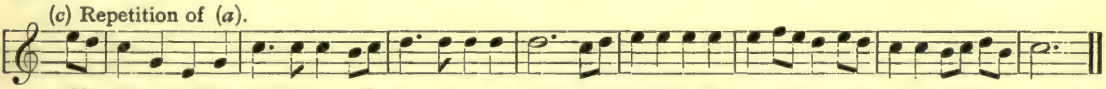
(*a*) Complete sentence of four 2-bar sections in key C.



(*b*) Complete (contrasted) sentence of four 2-bar sections in key G.



(*c*) Repetition of (*a*).



The three-fold (or " Ternary ") construction of this melody is of special interest. It will be seen later that " Ternary Form " is very common—especially in instrumental music.

90 ACCOMPANIMENT SUITABLE TO BALLADS.—A beautiful melody is beautiful *without any accompaniment.* But an appropriate accompaniment—like the setting of a jewel—may " set off " and enhance the beauty of the melody.

If the " setting " is overdone, or in bad taste, the effect instead of being improved is impaired.

As the pianoforte is the instrument most frequently employed in accompanying songs, the following remarks apply specially to that instrument.*

ESSENTIALS OF AN ACCOMPANIMENT.—(1) It should be in a *style* adapted to the *general character* of the melody and words. Thus a bold, vigorous song calls for a robust style of accompaniment—full bright chords with plenty of " go ; " but a sad plaintive song requires a softer and more delicate treatment.

(2) It should support and sustain the voice, *without drowning or " fidgetting " it.*

(3) It may heighten the effect of the melody and bring out its hidden beauties by the use of little " figures " of accompaniment suggested by fragments of the melody or its general style of rhythm.

(4) It may with good effect " fill up " breaks in the melody and " bridge over " its cadences with little connective passages, so as to secure continuity.

(5) It should add appropriate " tone colour."

Considerable knowledge of the piano is necessary to secure anything like tone-colour ; but the hints given below indicate something of what can be done.

* Accompaniments for other instruments are dealt with in Chapter XII.

The following examples of settings by various composers illustrate these principles.

IT WAS A LOVER AND HIS LASS.

THOS. MORLEY. (abt. 1600).

It was a lov - er and his lass, With a hey, with a ho, with a

Morley's Harmony (slightly altered)

1.

Sir G. A. MACFARREN.

2.

J. L. HATTON.

3.

Sir C. V. STANFORD.

4.

hey - - non-ny no, And a hey - - non-ny no ni no, That *etc.*

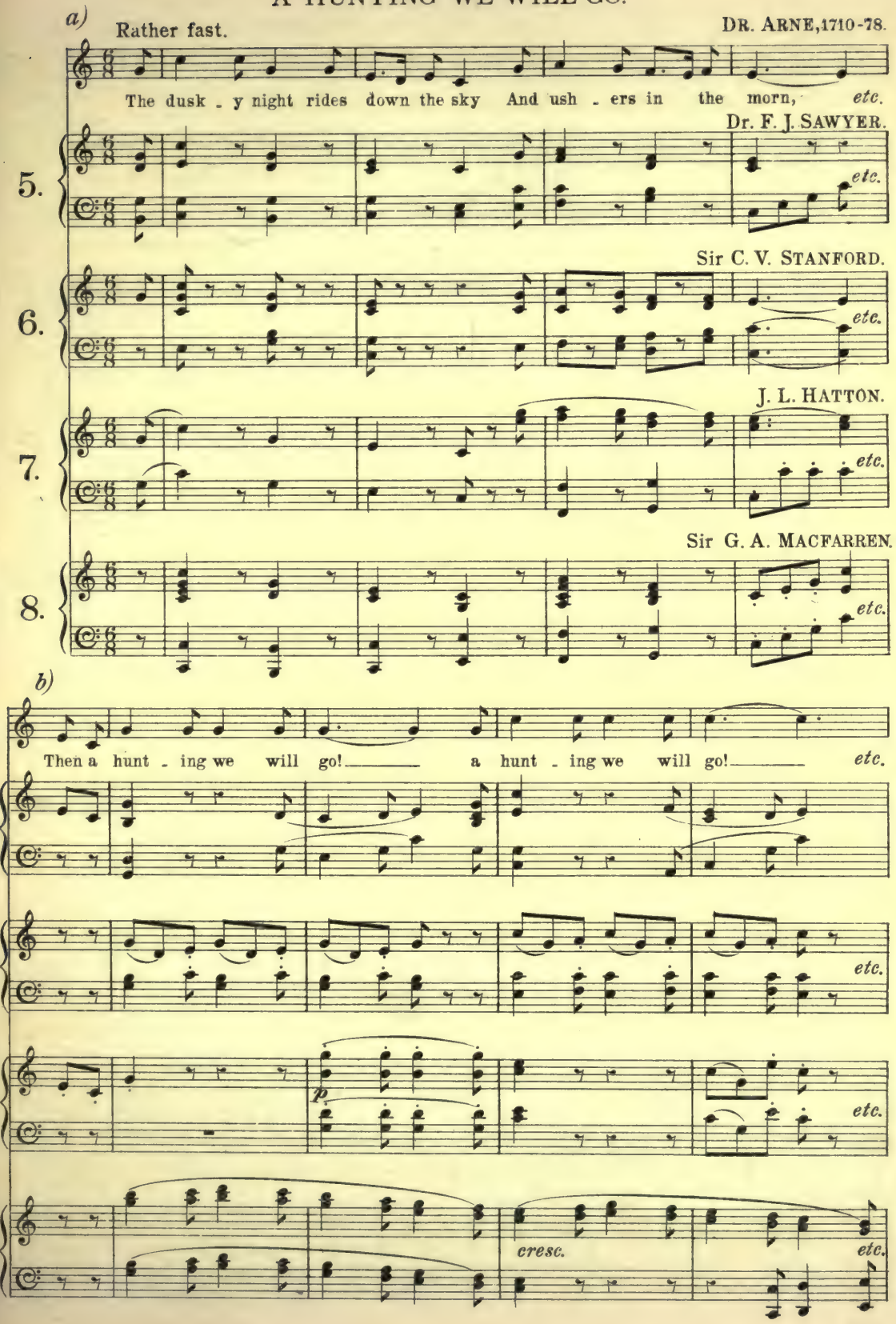
etc.

etc.

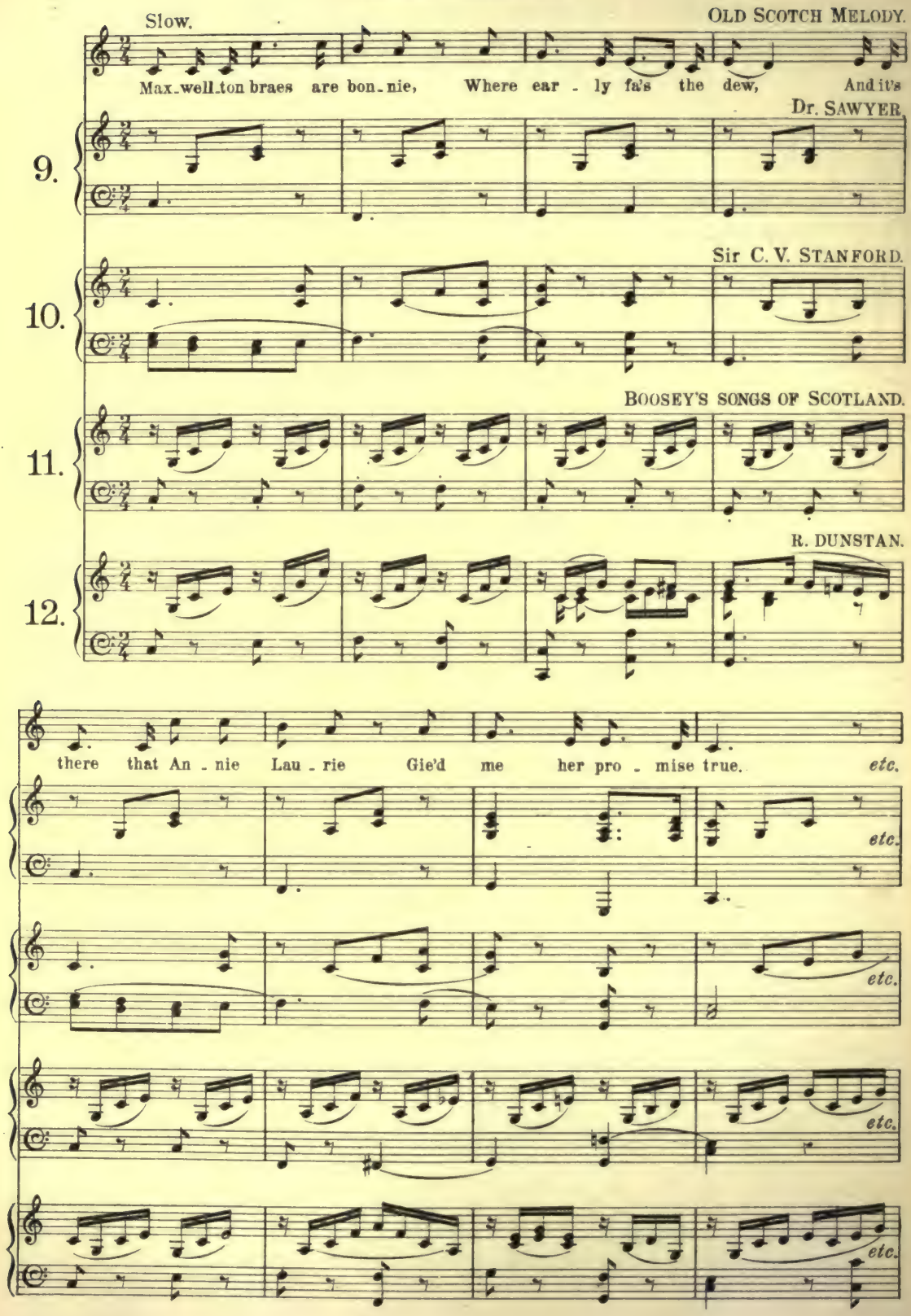
etc.

etc.

A HUNTING WE WILL GO.



ANNIE LAURIE.



Careful study and comparison of the above brings out the following points :—

(1) As a rule, only simple diatonic chords are used—there are no far-fetched harmonies.

(2) Not many chords are used in a bar ; sometimes only one, and rarely more than three. Many notes of the melody are utilized as " passing-notes ; " and there is no attempt to provide a separate chord for each note of the melody—a fault very common with beginners.

(3) It is not necessary to write continuously in four-part harmony, or to have two parts in each hand.

Unison passages, two-part or three-part harmony, full chords, octaves in the left hand, detached chords, arpeggios, etc., may be used (and alternated) at discretion.

The two hands may run together in octaves (as in No. 8), but consecutive fifths are as objectionable as in ordinary four-part harmony.

(4) The right hand may play the melody *note for note* (as in the first few bars of No. 2), or it may follow *the chief notes* of the melody (as in No. 3), or it may have quite an independent part ; or it may have a combination of these three methods, sometimes following the voice and sometimes not.

(5) " Figures " suggested by fragments of the melody are utilized ; especially in Nos. 1, 2, and 3.

(6) Passages of accompaniment are used for " bridging over " the cadences and providing continuity ; especially in 2, 3, 10, 11, and 12.

(7) Wherever the melody is " active " the accompaniment is kept steady ; but where long notes or repeated notes occur in the melody, the accompaniment provides the necessary " activity." This is noticeable in practically all the extracts ; it is a recognised principle of nearly all kinds of accompaniment.

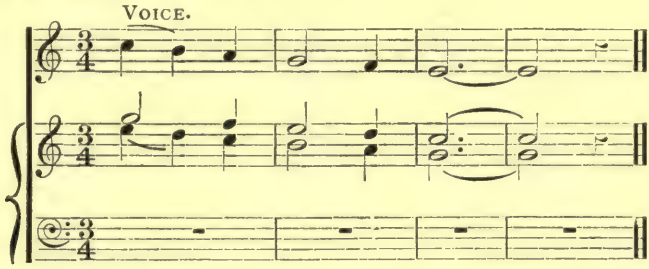
(8) The style of accompaniment adopted at the beginning is generally kept up until there is some marked change in the style of the melody. (Note particularly Nos. 9, 10, 11, and 12.)

(9) " Colour " is specially indicated in No. 7 (bars 4 and 5) and in the passages suggesting hunting horns, etc., in the refrain of 5, 6, 7, and 8.

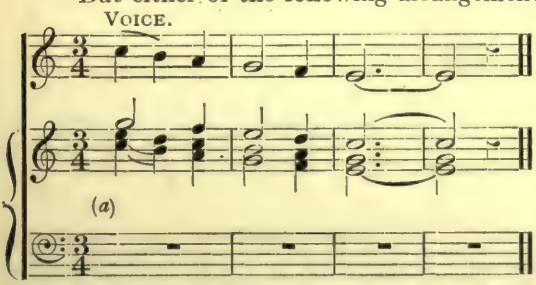
Note also the careful " phrasing " (see Chap. X) in most of the illustrations.

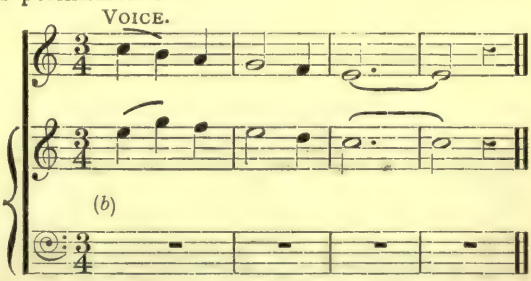
N.B.—The accompaniment—whether duplicating the voice part or not, and whether in unison, or in two-part harmony, or in three-part harmony, etc.—*should be complete in itself.*

Thus the following is bad, as the bare fourths of the pianoforte are not covered by the voice part (which is of dissimilar tone-colour) :—



But either of the following arrangements is permissible :—





In (*a*) the pianoforte part is complete, and the tone-colour homogeneous. In (*b*) the accompaniment moves agreeably in 6ths with the melody.

It need only be said in addition that a short prelude (generally based on some striking section of the melody) is sometimes added by way of introduction. It is most frequently 4 bars in length.

FAREWELL TO LOCHABER.

OLD MELODY.

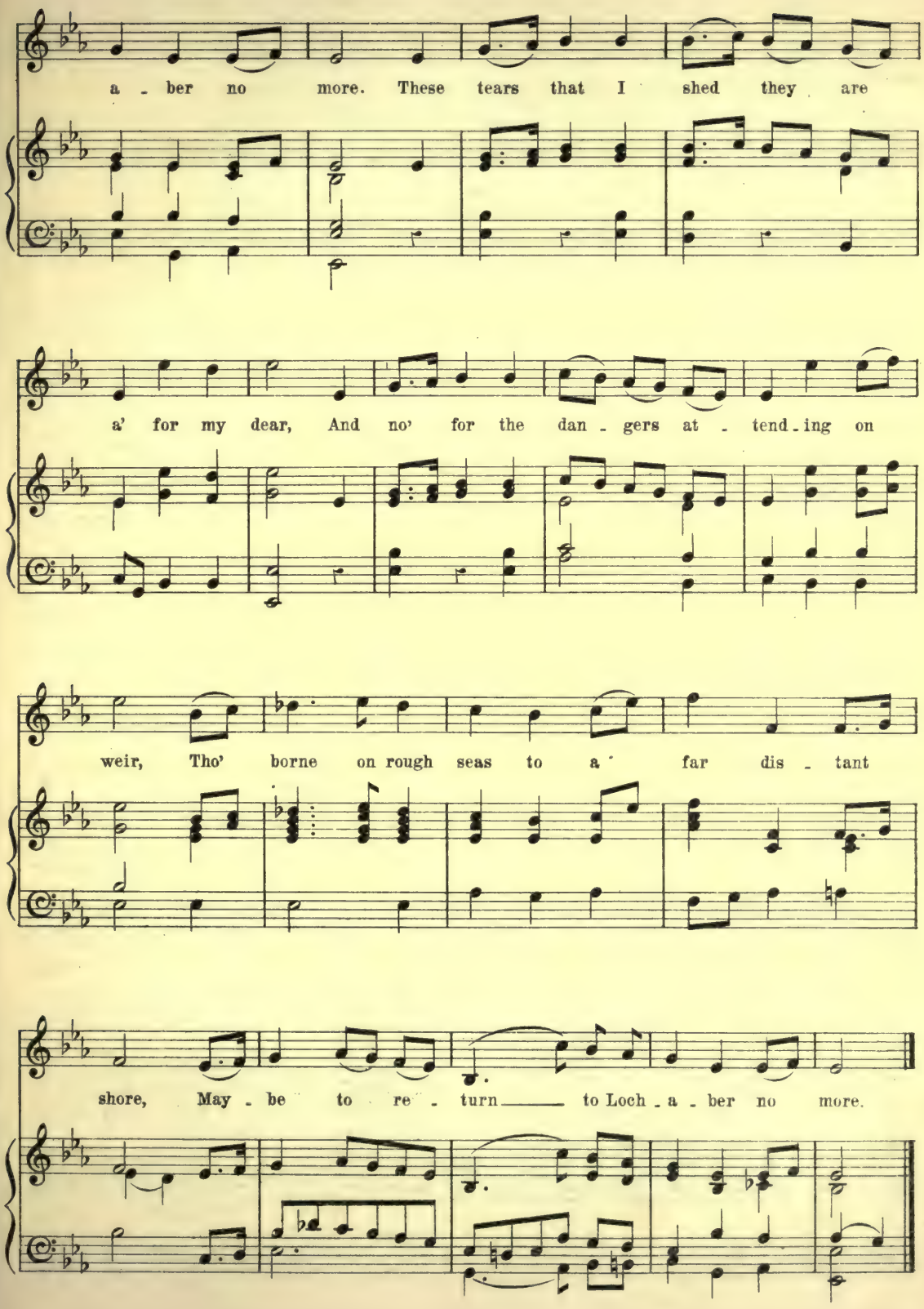
Words by ALLAN RAMSEY. Arranged by R. DUNSTAN.

VOICE.

PIANO.

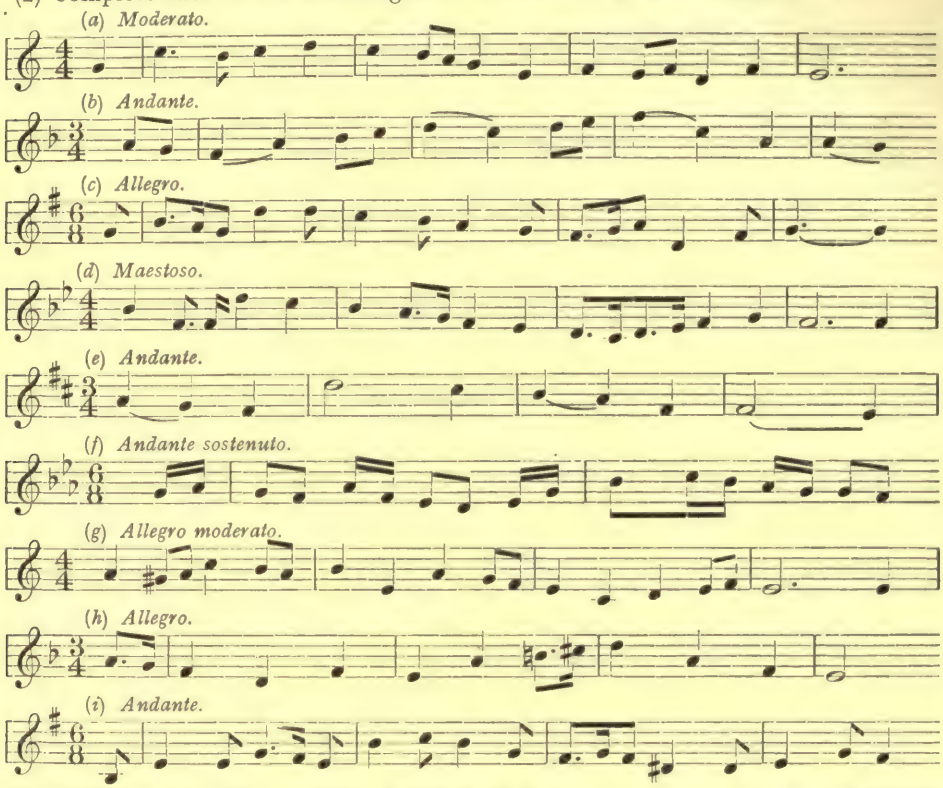
mp

Fare - well to Loch - a - ber, fare - well to my Jean, Where heart - some wi' thee I ha'e mon - y days been; For Loch - a - ber no more, Loch - a - ber no more, We'll may - be re - turn to Loch-


a - ber no more. These tears that I shed they are
a' for my dear, And no' for the dan - gers at - tend - ing on
weir, Tho' borne on rough seas to a far dis - tant
shore, May - be to re - turn to Loch - a - ber no more.

EXERCISES: (1) Add appropriate original pianoforte accompaniments to "Begone, dull Care," "The British Grenadiers," "The Minstrel Boy," "Home, sweet Home," "The Golden Vanity," "The Mermaid," and "Trelawny" (see Par. 89), with "introductions" *ad lib.*

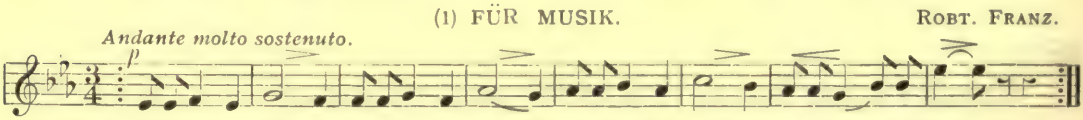
(2) Complete each of the following as a "sentence" in ballad form :—



The student may also compose melodies of similar construction to any suitable words, and write accompaniments to them in various styles.

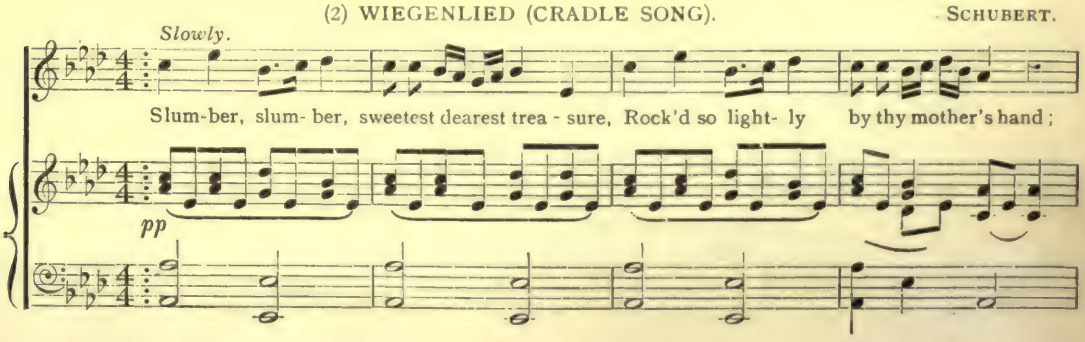
91 Art songs range in structure from simple compositions like ballads to highly-elaborated "through-composed" works.

(1) FÜR MUSIK. ROBT. FRANZ.



This beautiful melody is a simple sentence of "four two-bar sections." It is sung to three stanzas, the last having a short Coda-like extension to form a more complete and impressive ending.

(2) WIEGENLIED (CRADLE SONG). SCHUBERT.



Soft re - pose and sooth - ing plea - sure Lull thee with the

swinging cradle- band.

Note the ballad-like structure of the melody—a sentence of four two-bar sections, each divided into sub-sections—and the extreme simplicity of the accompaniment. Practically, only two chords are used, viz., those of the Tonic and Dominant (or Dominant 7th). The whole song is an example of the "simplicity of genius," combined with the highest type of melodic beauty.

The next example is almost equally simple. The melody may be said to be a sentence of seven two-bar sections. The fourth section ends with a "surprise" cadence in the key of B, and is repeated with a varied melody—*but the same accompanying chords*—as a fifth section (ending this time on the Tonic chord with a pause 𝄐.) Note also that a section—a repeat of the last two bars of the melody—is added at the end for the pianoforte.

(3) HAIDEN-RÖSLEIN (LITTLE HEDGE-ROSE).

Con tenerezza. SCHUBERT.

(*a*) (*b*)

Saw a boy a Rös - lein fair, Rös - lein of the hedge - row,

pp

(*c*) (*d*)

Fresh in all its morning pride; So he quick - ly turn'd a - side

(e) (f) *ritard.*

And with ar - dour seized it. Rös - lein, Rös - lein, Rös - lein red,

cres. *pp*

(g) *a tempo.*

Rös - lein of the hedge - row.

A very common extension of ballad form is the following :—

(*a*) Two (or more) stanzas set to the same melody, either as an exact repeat or with slight modifications.

(*b*) One stanza (or perhaps two) set to a fresh melody in a different key—the whole forming a complete contrast to (*a*).

(*c*) A return –often with a new or modified accompaniment—to the melody of (*a*).

(*d*) The whole may wind up with a *Coda* at discretion.

Schubert's "Linden Tree" is a noteworthy illustration of this form :—

DER LINDENBAUM (THE LINDEN TREE).

(Words translated from the German by PAUL ENGLAND.)

Eight bars of Introduction, suggestive of the wind sighing through the branches, and the tender reminiscences of the poet, precede the 1st verse :—

1st Verse. *Moderato.* SCHUBERT.

p

A lime tree by the gate - way Leans o'er a ti - ny stream, Be -

(*a*)

p

neath its pleasant sha - dow I dreamt my sweetest dream. For

(*b*)

there in love's first rap - ture, I carv'd my dar-ling's name, And

there, in joy or sor - row For help or counsel came.

Four bars of instrumental interlude, based on the Introduction, but in the Tonic Minor (Key E minor), lead to the 2nd verse :

2nd Verse (*E minor*).

To - day once more I passed it When night had veiled the skies, And

e - ven in the dark - ness I dared not raise my eyes. And

(Resumption of E major.)

yet the lime tree whis - pered So sweet - ly in my ear: "Come,

(e)

stay with me, old com - rade, Thy tru - est peace is here!"

(f)

Then follows the third verse in contrasted style, in E minor and C major, with a stormy accompaniment based on the introduction, gradually leading to the fourth verse in E major,

pp

Now far I've left be - hind me The place I hold so dear. &c.

pp

&c.

the last section being extended by a couple of bars, and the whole ending with six bars for the pianoforte taken from the Introduction.

There are many points for the observant student to note in the construction of this fine song.

(*a*) The ballad-like and regular metrical structure.

(*b*) The general simplicity of the harmonic structure—yet with occasional more abstruse chords.

(*c*) The clever use of the passage connecting the sections at (*a*), (*b*), etc.; and the characteristic little figure used for the same purpose at (*c*), (*d*), (*e*), (*f*).

(*d*) The effective contrast obtained by employing the Tonic Minor for the first half of the second stanza.

(*e*) The increasing richness and interest of the accompaniment at each repetition of the chief melody.

(*f*) The "unity" secured (1) by utilizing the introductory material for each of the interludes and for the concluding instrumental passage; and (2) by keeping to the same form of accompaniment throughout each complete stanza.

(*g*) The "variety" of detail—investing the song with "ever-increasing interest" from start to finish.

A large number of modern "concert room" and "drawing-room" songs are of this type of construction. The student may find plenty of examples in songs by Sullivan, Cowen, Barnby, and other composers.

92 The essentials and general principles of accompaniment have been discussed in Par. 90. It remains to consider the various STYLES OF ACCOMPANIMENT.

Although no exclusive rules can be laid down for accompaniments the following general classification will be of assistance to the student :—

(1) A simple harmonized setting of the melody :—

THE SOLDIER'S BRIDE.

SCHUMANN.

If on - ly the Em - per - or knew

&c.

&c.

This may include occasional unison passages :—

THE REAPER.

Andante con mot. *p* MENDELSSOHN.

There is a Reap-er whom Death we call, He is Lord and the King o'er all.

p molto legato.

&c.

&c.

Or the melody may occasionally be given to the left hand with accompanying chords (or reiterated notes, etc.) for the right hand :—

THE BETTER LAND.

COWEN.

I hear thee speak of the Bet - ter Land,

&c.

&c.

(2) Detached Chords.—These may closely follow the melodic outline :—

WHERE THE BEE SUCKS.

DR. ARNE.

On a bat's back do I fly,..... do I fly,

&c.

&c.

Or they may merely provide a "harmonic substratum" to support the melody :—

COME, JOIN IN SONG.

Come, join in song and a merry, merry rounde - lay, &c.

&c.

(3) A light "embroidery" of the melody :—

MAY DEW. STERNDALE BENNETT.

O'er the wood - lands, o'er the mea - dows. &c.

p

&c.

(4) Chords in re-iterated notes, or in various forms of arpeggio, generally with a steady bass :—

BEETHOVEN.

To Him the stars their homage ren-der, &c.

&c.

TO MUSIC. SCHUBERT.

Thou ho - ly art, how oft in hours of sad - ness,

THE ANGEL.

Moderato. RUBINSTEIN.

p

An an - gel he float - eth the

hea - vens a - long, And

&c.

&c.

This, though a duet, is included among these examples, as the same style is equally suitable for a solo.

ON WINGS OF SONG.

Andante tranquillo. MENDELSSOHN.

On wings of song I'll bear thee To

pp

those fair A - sian lands. &c.

&c.

(5) A characteristic melodic or rhythmical figure repeated through several bars. (*a*) For melodic figures, see Schubert's "Linden Tree" (pp. 68–70). (*b*) Rhythmical figure :—

THE IMPRISONED HUNTSMAN. SCHUBERT.

p My hawk is tir'd of perch and hood, My &c.

fp *fp* &c.

Sometimes two distinct figures of accompaniment are maintained—one in each hand :—

WHO IS SYLVIA? SCHUBERT.

Who is Syl - via? what is she, That &c

pp &c.

(6) A "counter-melody" forming a kind of duet with the solo part, or even becoming itself the chief melody :—

REDEMPTION. GOUNOD.

Shall rise to light su - per - - nal &c.

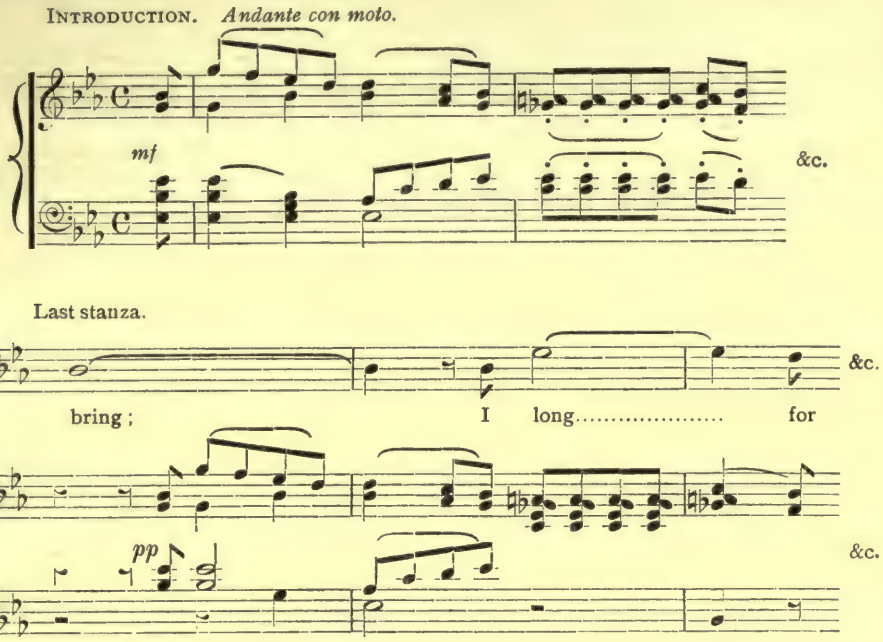
&c.

THE LOST CHORD. SULLIVAN.

It flood-ed the crim-son twi - light, Like the close of an an - gel's psalm, &c.

p &c.

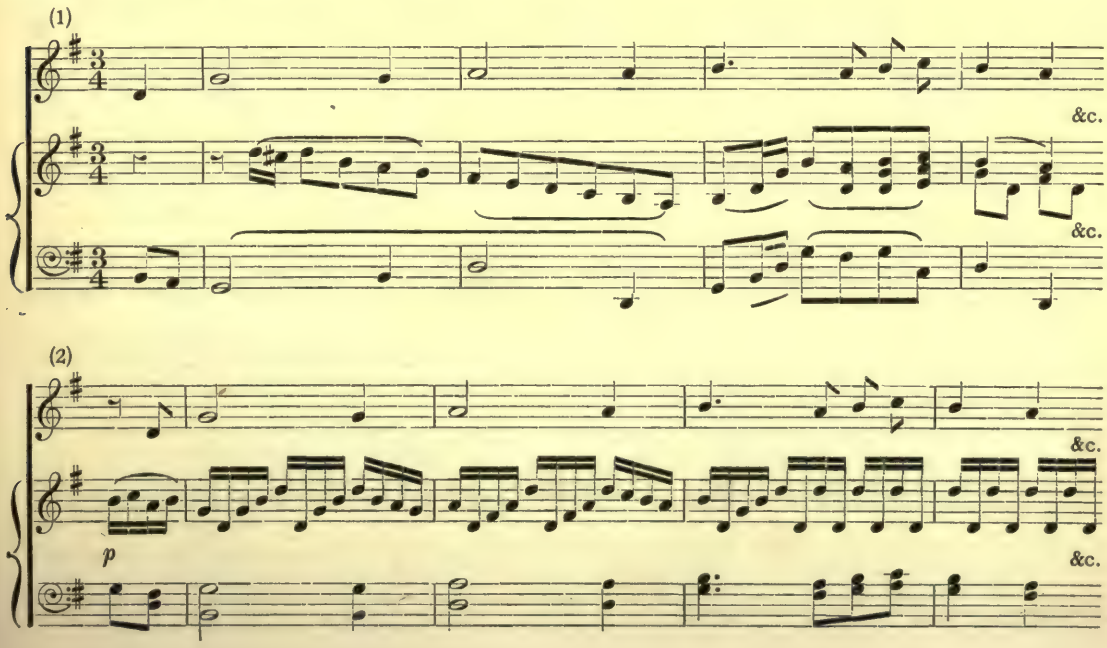
In Mendelssohn's "The First Violet," the introductory instrumental theme is employed in the last stanza to form a duet with the voice :—



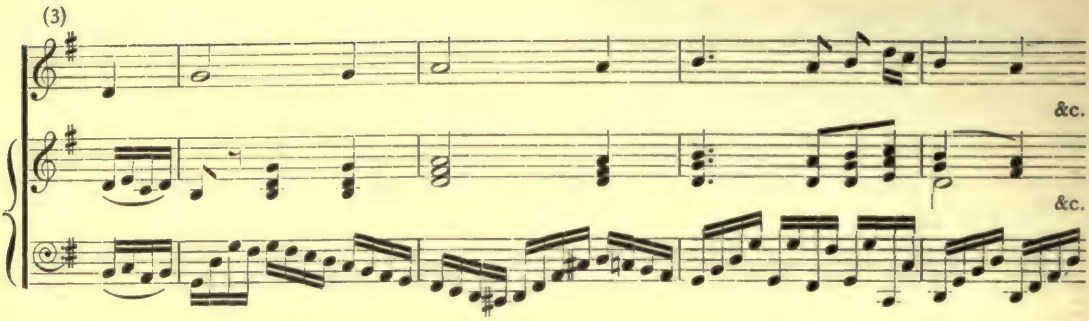
(7) A descriptive or dramatic accompaniment equal in importance to the solo part—sometimes even more important—is often employed in Through-composed songs (see page 77).

Additional Remarks.

Sometimes a melody is repeated—in ballad style—with a more highly-elaborated accompaniment at each repetition, as in the following, from Beethoven :—



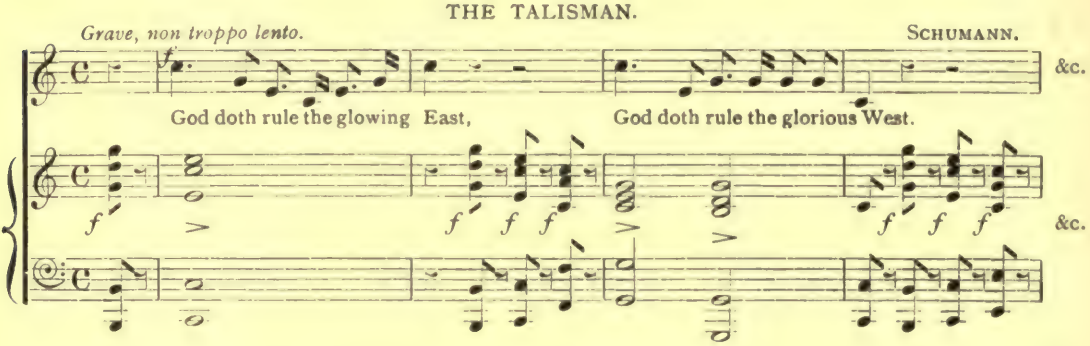
(3)



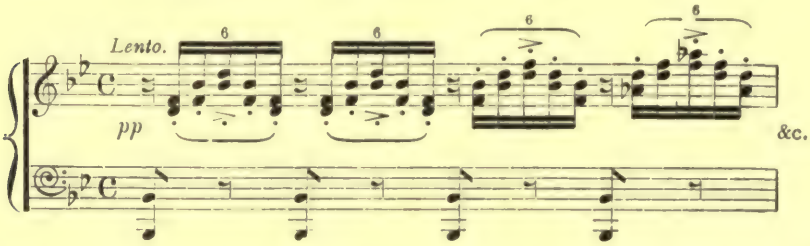
This style is particularly useful in accompanying an instrumental solo. (See also Schubert's "Linden Tree," pp. 68–70.)

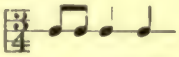
Most composers are careful not to overload the voice when it has an "active" part (see "Essentials of an Accompaniment," p. 63, No. 7). In many cases the voice and accompaniment carry on the musical idea "in alternation."

THE TALISMAN.

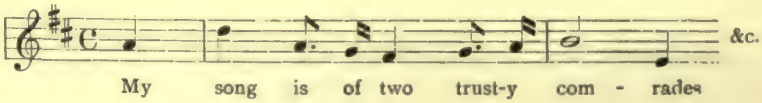


Sometimes a "figure" is maintained without variation throughout, as—



in Schubert's "Ave Maria." Similarly Brahms uses the rhythmic figure  in every bar of his "Serenade in F."

In other songs a specially striking phrase of the melody is woven into the accompaniment so often as to become a "leading theme" (see Chap. XIV). Thus Schumann, in "The Two Comrades," which commences—



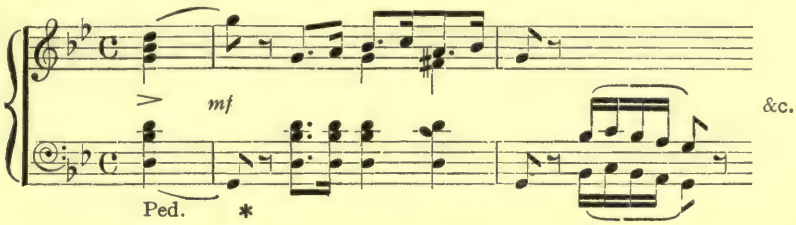
introduces this opening phrase (with variations of pitch and key) into the accompaniment over twenty times during the course of the song.

In an extended song several styles of accompaniment may be used in turn, but it is not good to be constantly changing the form of accompaniment without definite purpose. "The more beautiful the melody, the less it needs in the way of embellishment."

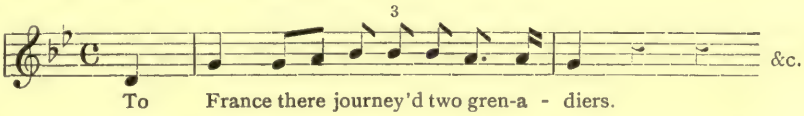
93 It might, perhaps, be supposed that a through-composed song, to justify its name, should be entirely free from formal restraint—that it should merely follow the caprice of the composer.

Such a song is, however, rarely written ; it would be a kind of musical chaos, " without form, and void." In most of the finest through-composed songs there is some " persistent figure " or " melodic phrase " which characterises the whole work and gives " unity " to what might otherwise lack coherence. There is also a general adherence to regular, metrical arrangement, and there is often some recurrence of the chief themes.

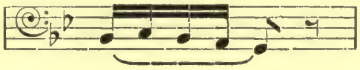
Schumann's " The Two Grenadiers " starts with the following instrumental passage :—



which is based on the opening bars of the vocal melody :—



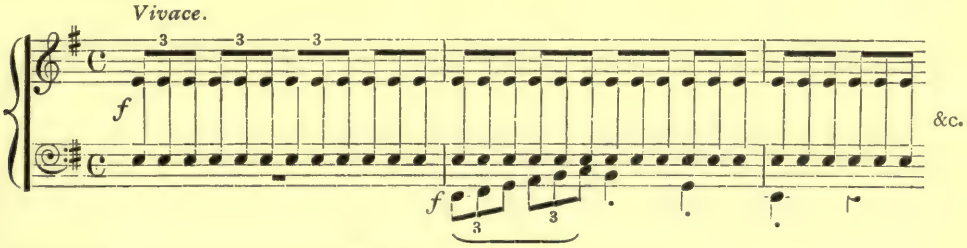
The same instrumental passage (though sometimes varied so as to be scarcely recognizable) occurs four or five times in the accompaniment; while the little figure



is used seven times.

The song proceeds, with its inimitably expressive chords and ever-increasing interest, until it culminates in a setting of the French patriotic hymn, " The Marseillaise." The whole form is markedly " free," but the sense of clear " design " is never lost.

Similarly the key to Schubert's " Erl King "—its " atmosphere," as it is now called—is clearly indicated in the first three bars :—



while his " Young Nun " is largely developed from the following phrase :—

These three songs should be carefully studied ; they are perhaps the finest of all through-composed songs. Among other songs of this class worthy of attention may be mentioned Clay's " Sands of Dee," and several of Liszt's songs, in addition to the great masterpieces of Schubert, Schumann, and Brahms.

N.B.—It should be said that in advanced songs of this nature all sorts of chords, discords, and modulations find fitting place.

94 Volumes might be written on the fascinating subject of " songs." It is hoped that enough has been said to enable the student to carry on his study of them with intelligence, and to distinguish between " essentials " and " accidental details " of structure and treatment.

For the musician of limited means, the following works (from which many of the above illustrations are selected) are recommended :—

" A Golden Treasury of Song " (Vols. I and II), Boosey and Co., 2/6 each ; Schubert's " Twenty-four Favourite Songs," Augener and Co., 2/-. Students who wish to pursue the subject further should also study all the songs they can get hold of by Schubert, Schumann, Mendelssohn, Beethoven, Brahms, Franz, Grieg, Jensen, Hugo Wolf, and other noted song composers.

95 To complete this chapter it is necessary to refer to two special forms of song used in oratorio and grand opera, viz., the Aria and the Scena. (The student may, however, defer consideration of these forms until Chap. IX has been studied.)

An Aria is a vocal solo with instrumental accompaniment, generally three-fold in form. The words consist most frequently of *two* sentences. The first part of the Aria is mainly in the principal key, and set to the first sentence of the words ; the second part is in some contrasted key (or keys), and is set to the second sentence ; the third part is a repetition or modified repetition, of the first part. In modern Arias a coda is frequently added.

" O rest in the Lord " (*Elijah*) is a typical example of a concise Aria in this form.

The Aria da Capo, or Grand Aria, introduced by Cavalli and A. Scarlatti, was one of the chief forms of Aria used by Bach and Handel.

General Plan.—(*A*) First part : (1) Instrumental prelude (or *ritornello*) announcing the principal melody ; (2) principal melody (vocal) ; (3) short modulations into closely related keys ; (4) return to principal key ; (5) instrumental postlude.

(*B*). Second part : shorter than the first part, and contrasted in key and style.

(*C*). Third part : repetition—*da capo*—of the first part (generally omitting the instrumental prelude).

" He was despised " (*Messiah*) is a fine example of the *Aria da Capo ;* though, on account of its length, the second part and the repetition of the first part are generally omitted. Practically all Handel's opera solos are examples.

An Aria di Bravura is an aria abounding in difficult passages, runs, etc., to exhibit the singer's skill and the compass and flexibility of the voice ; as " Why do the nations? " and " Rejoice greatly " (*Messiah*). It is the favourite form of aria in Italian opera.

An Aria Parlante, or Arioso, is an aria lying midway between recitative and song—a kind of spoken melody, as in " Comfort ye " (*Messiah*).

For other forms of Aria, see the Author's " Cyclopædic Dictionary of Music."

A Scena is the " largest and most brilliant of vocal solo forms." It is a dramatic solo comprising *recitative* and *arioso*, and generally ending with a regular *aria*.

Examples may be found in any Grand Opera ; *e.g.*, the " Jewel Song " in Gounod's *Faust*. " Hear ye, Israel " (Mendelssohn's *Elijah*), and Beethoven's " Adelaide " are also of the nature of *Scenas*.

Exercises.—The student may now compose songs in various styles, and with suitable forms of accompaniment, to words selected by himself.

Short lyric or dramatic poems of about three stanzas in length are advised at this stage.

The words should have a good rhythmic swing and " lilt," and should not be too severely classical in character or diction.

Suitable pieces may be found in Beeton's " Book of Poetry " (2 vols., Ward, Lock & Co.), " English Songs and Ballads " (The World's Classics), Palgrave's " Golden Treasury " (Macmillan), and other collections, and in the poems of Longfellow, Tennyson, Shelley, Walt Whitman, Heine, Schiller, &c.

CHAPTER VI.

DUETS, TRIOS, &c.

96 DUETS AND TWO-PART CHORUSES.

These are practically identical; they may consist of two-part work throughout, or the two-part work may be interspersed with solos (for either part). A two-part chorus may well have a more full and heavy accompaniment than a duet for two solo voices; otherwise the styles of accompaniment are the same as those already given for vocal solos (Chap. V.)

97 "Here," to quote Berlioz, "a good opportunity offers to point out to composers that, in vocal pieces accompanied by instruments, *the harmony of the voices should be correct, and treated as though they were alone.*"

This is an admirable rule, and the student should do his best to observe it.

Berlioz gives the following example of bare fourths in the voices covered only by the basses of the orchestra, and he does not hesitate to call the passage "an error of Gluck's":—

IPHIGENIA IN TAURIDE.

VOICES. GLUCK.

Daughter chaste of dread La - to - na, Lend gracious ear to our song.

ORCHESTRAL BASS.

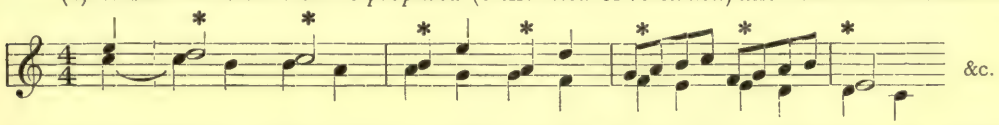
98 GENERAL RULES OF TWO-PART WRITING.

In writing for voices unaccompanied, or with an *ad lib.* accompaniment, the following rules should be observed.

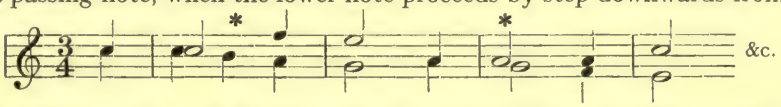
(1) Any progressions of thirds or sixths may be used; but they should not be continued so long as to become monotonous.

(2) The interval of a second is good.

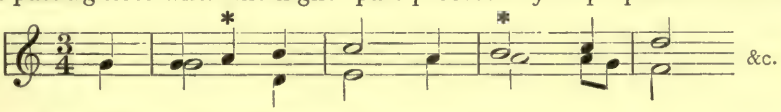
(*a*) When the lower note is *prepared* (either *tied* or *re-struck*) and resolved downwards:



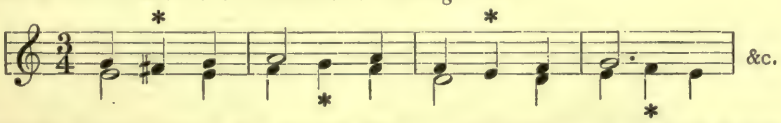
(*b*) As a passing-note, when the lower note proceeds by step downwards from the unison:



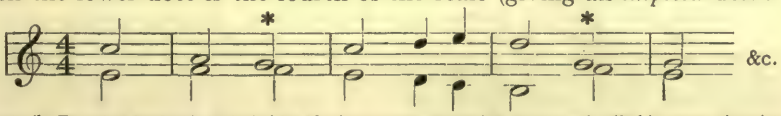
(*c*) As a passing-note when the higher part proceeds by step upwards from the unison:



(*d*) When it is a diatonic or chromatic *waving* note*:

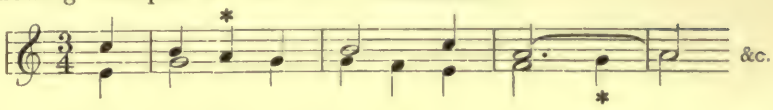


(*e*) When the lower note is the fourth of the scale (giving an *implied* domt. 7th chord).



* A waving note (in French a *broderie*), included by Macfarren among passing notes, and called by some theorists an *auxiliary* note, is used by a step higher or lower between any two notes *of the same pitch* as shown in the examples.

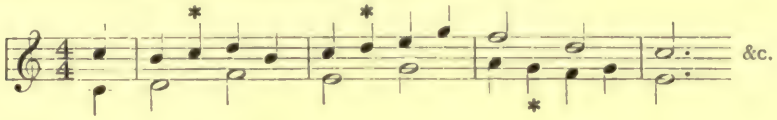
The following examples are not to be commended :—

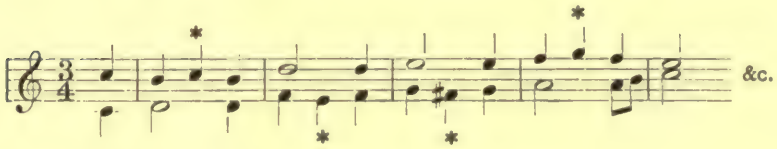


(3) The interval of a seventh is good—

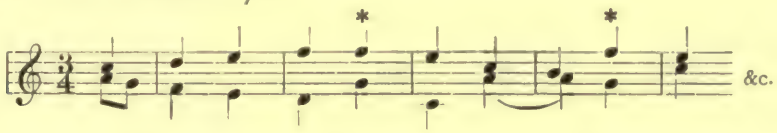
(*a*) When the higher note is prepared (*tied* or *re-struck*) and resolved downwards :

(*b*) When it is a passing or waving note (in either part) :

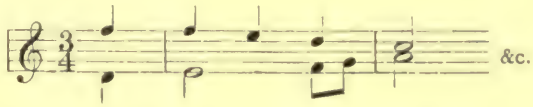




(*c*) When it is a dominant 7th.



(4) The interval of a ninth is generally good if prepared or used as a passing (or waving) note. Occasions for its use are, however, somewhat rare, as smaller intervals are more effective. The ninth on the mediant is harsh, but can be employed :

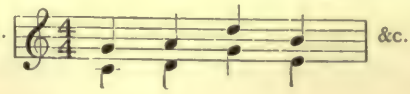


That on the leading-note should not be used.

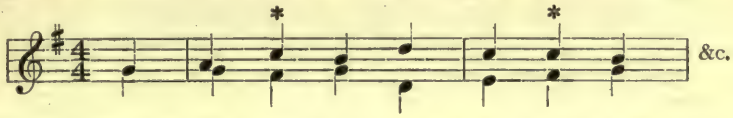
(5) The interval of a perfect 5th may be occasionally used.

N.B.—Of course, two perfect 5ths must not be used in consecution when both parts rise or fall.

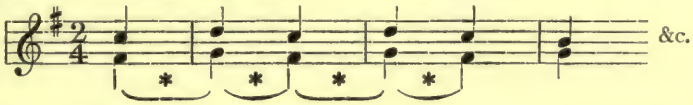
Bad.



(6) The diminished 5th may be used as a passing or waving note; and it is also allowed as representing the dominant 7th chord in such passages as the following :—



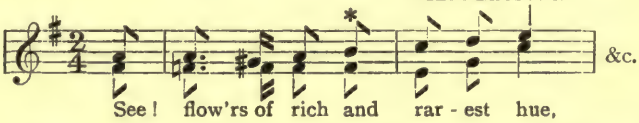
Two fifths *of any kind* in succession (when each part rises or falls) are decidedly bad in two-part writing—though they can be sometimes tolerated in accompanied music—



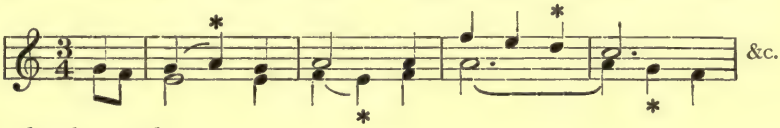
(7) The augmented 4th may be used when the parts move from it in contrary motion :—

THE MAY-BELLS AND THE FLOWERS.

MENDELSSOHN.

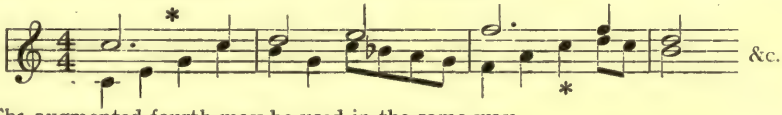


But the perfect 4th is hardly ever good except as a passing or waving note.



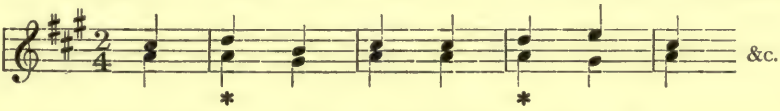
It may also be used—

(*a*) When the lower part is an "arpeggio"—or broken chord—and the objectionable fifth of the chord is not the highest note of the passage :—

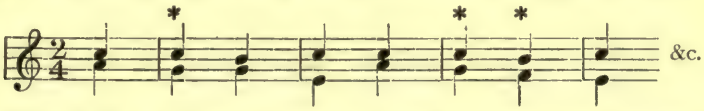


N.B.—The augmented fourth may be used in the same way.

(*b*) When it is prepared in the lower part (as an understood 7th) and properly resolved :



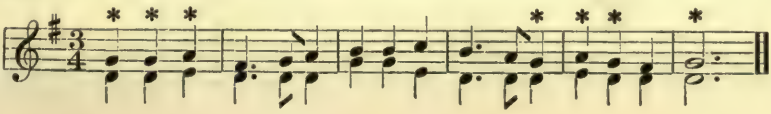
(*c*) When the fourth is prepared and resolved in the upper part :



N.B.—Neither (*b*) nor (*c*) can, however, be recommended as in each case there are many better ways of arranging the parts.

Except as shown in the fourth bar of (*c*) above (which is decidedly *bare*), two fourths should never be used in succession; and a two-part piece *should never begin or end* with the bare fourth.

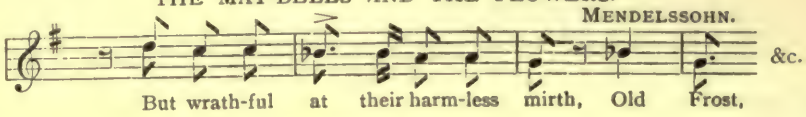
The following method of writing a second part to a melody—unfortunately rather common in schools—is particularly bad; although with other parts added below it would make a good alto :—



(8) Occasional unisons or octaves may be employed; and whole "passages" in unison or octaves are often of good effect.

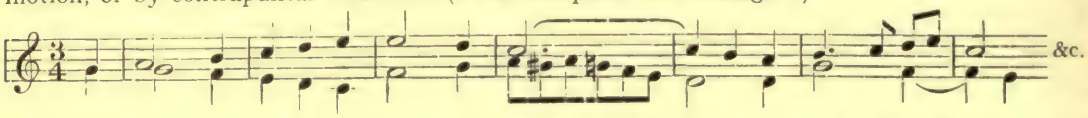
THE MAY-BELLS AND THE FLOWERS.

MENDELSSOHN.



N.B.—In setting a low-pitched melody for two voices it is often better for them to take an occasional passage in unison than to write a very low, growling, and ineffective second part.

(9) Other effective progressions may be produced by the two parts moving in contrary motion, or by contrapuntal treatment (if the composer can manage it).



99 All the rules and suggestions given above may be summed up in the following comprehensive rule:—

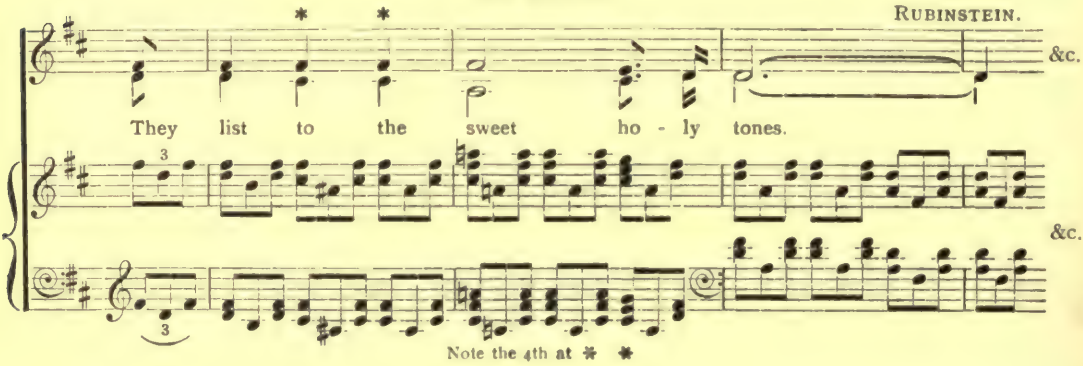
The two parts should always suggest complete chords; bare fourths are particularly objectionable, and therefore specially to be avoided.

To gain an adequate idea of the resources of two-part writing, Bach's Two-part Inventions should be studied. They may be obtained through any bookseller for about 1s. 6d.

100 When there is a pianoforte (or other) accompaniment, composers do not stringently adhere to the above rules, as the following examples show:—

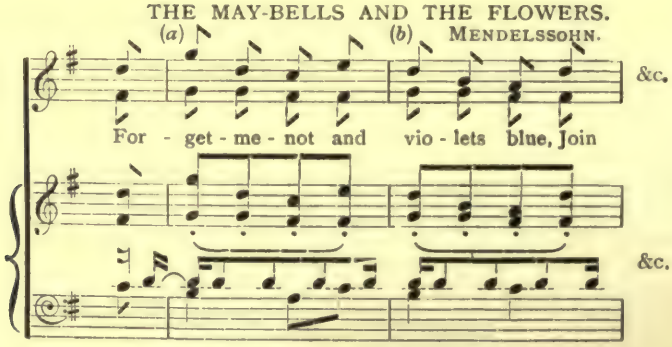
THE ANGEL.

RUBINSTEIN.



THE MAY-BELLS AND THE FLOWERS.

MENDELSSOHN.



The passage from (*a*) to (*b*) requires the addition of the instrumental bass to make it passable.

101 Trios and Three-part Choruses.

These may consist of three-part work throughout, or may be interspersed with solos, as in the case of duets and two-part choruses.

Nothing need be said of the style of accompaniments beyond what has already been discussed.

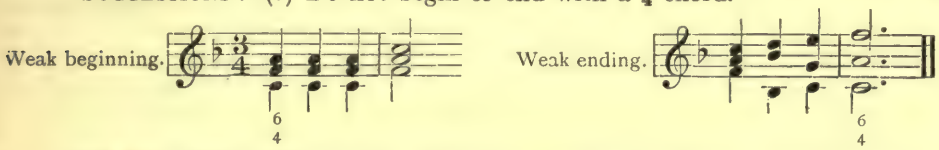
102 Unaccompanied Three-part Writing.

This will give no trouble if two-part writing is well understood.

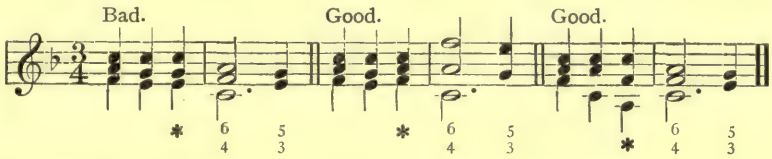
The addition of the third part allows of much fuller harmony, and there will be little danger of writing bare fourths.

Great care must, however, be exercised in the use of $\frac{6}{4}$ chords (second inversions).

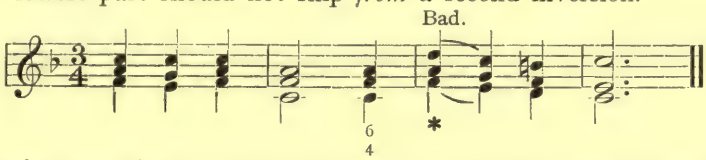
Suggestions: (1) Do not begin or end with a $\frac{6}{4}$ chord.



(2) The lowest part should not skip to a second inversion, *except from a note of the same chord.*

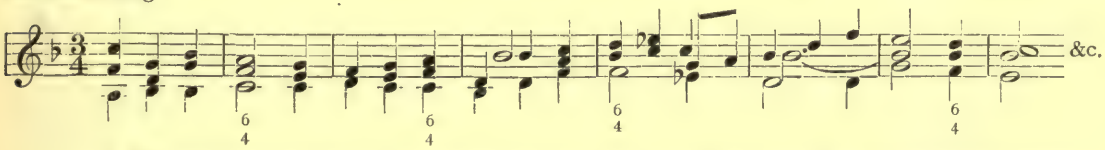


(3) The lowest part should not skip *from* a second inversion.

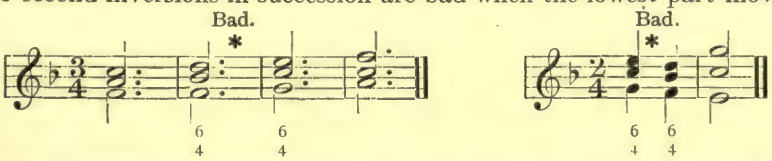


N.B.—The few exceptions to this rule are given in any good text book of Harmony.

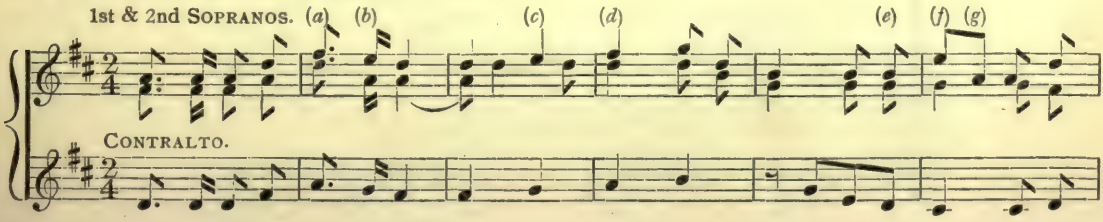
The lowest part may be repeated (with a different chord), or move stepwise, as shown in the following :—

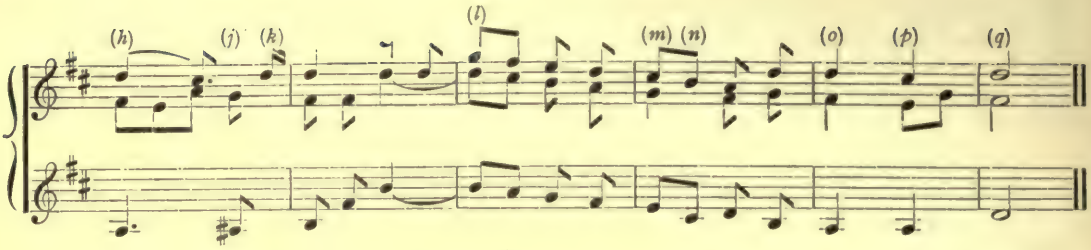


(4) Two second inversions in succession are bad when the lowest part moves stepwise :—



"Lift thine eyes" (Mendelssohn's *Elijah*), is a fine example of pure unaccompanied three-part writing. The student should analyse the whole of it. We give the last part, pointing out the features worthy of special attention :—





(*a*) $\frac{6}{4}$ chord; lowest note approached by skip from F♯, 3rd of same chord.

(*b*) Incomplete dominant 7th (last inversion); the 3rd is omitted to give a better second soprano part.

(*c*) Tonic pedal in second soprano; or first inversion of 7th on the supertonic (^{7}R*b*) with the 5th (B♮) omitted.

(*d*) $\frac{6}{4}$ chord; lowest note approached and quitted by step.

(*e*) $\frac{6}{4}$ chord; approached and quitted by step. Or last inversion of 7th on supertonic (E understood).

(*f*) Incomplete dominant 7th (first inversion); completed at

(*g*) by the A in first soprano.

(*h*) $\frac{6}{4}$ chord; approached by skip from root (D). The E in second soprano changes the chord to a prepared 4th on the dominant (resolved on next quaver in first soprano).

(*j*) Diminished 7th on A♯; first inversion of dominant 9th on F♯ (leading to B minor).

(*k*) Anticipation of the following D.

(*l*) to (*m*) Sequence of 6ths and 3rds.

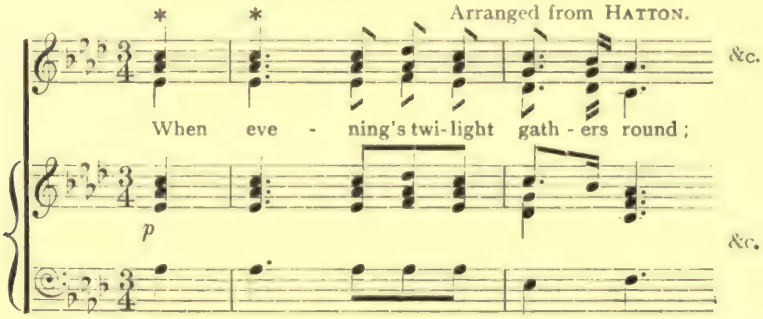
(*n*) 7th and 5th on leading-note; first inversion of dominant major 9th.

(*o*) $\frac{6}{4}$ approached by step, and resolved on same note at (*p*); 7th added on last quaver of bar.

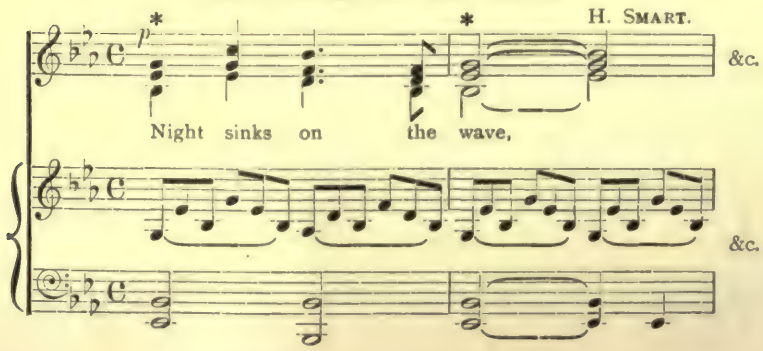
(*q*) Substitute low A for the D in alto and note the unfinished effect.

103 In accompanied three-part music, composers and editors are not so strict in the treatment of $\frac{6}{4}$ chords in the vocal parts.

WHEN EVENING'S TWILIGHT.



NIGHT SINKS ON THE WAVE.



FLY, SINGING BIRD.

ELGAR.

Fly, sing-ing bird, fly, &c.

PILGRIMAGE OF THE ROSE.

SCHUMANN.

Oh, Spring! we hold thee blest! &c.

&c.

104 Unison passages are frequent in three-part choruses for equal voices :—

SONG OF THE NORNS.

VOICES IN UNISON. *Allegro.* HOFMANN.

p

Ha - - - gen's doom

p

with our loom, &c.

&c.

Soprano and alto in octaves is also a favourite device with composers :—

LITTLE SNOWDROP. REINECKE.

1st & 2nd SOPRANOS. *p* *cres - - cen - do.*

Not with-in a gloom-y grave; Here, up-on this light-some hill, &c.

CONTRALTO. *p* *cres - - cen - do.*

p *cres - - cen - do.* &c.

DAUGHTER OF THE SEA. COWEN.

1ST & 2ND SOPRANOS. *Vivace.* *mf*

Then shall the spell be o'er, then

CONTRALTO. *mf*

mf

shall the spell be o'er, And thou &c.

&c.

EXERCISES: The student should now arrange each of the melodies on pp. 87, 88, first as an unaccompanied duet, and then as an unaccompanied trio, observing the principles laid down in this chapter.

He should then add a pianoforte accompaniment to each duet and trio.

N.B.—(1) When adding the accompaniment, slight deviations from strictly complete harmony in the voice parts would be allowable (as shown in the extracts given), but it is well to follow the rule given by Berlioz as far as possible—especially in duets.

(2) The bass of the accompaniment may occasionally double the lowest part of a trio either at the unison or in octaves.

(3) A prelude of four bars—based on some part of the melody—may be added at discretion to any of the accompanied settings.

Afterwards, the student may compose duets and trios of his own, to any suitable poetical words. (Prose is not advisable at this stage.)

105 MALE-VOICE MUSIC.

The arrangement of male-voice music is on similar lines. As, however, bass voices require somewhat different treatment from contraltos, the student is advised to consult especially the following works, which perfectly illustrate the best methods of writing for men's voices (in from one to eight parts).

Mendelssohn's cantata *To the Sons of Art*, his "Festgesange" for male voices, and his settings of *Antigone* and *Œdipus*; also Schumann's *Luck of Edenhall*." (All published by Novello.)

1.

Drink to me on - ly with thine eyes, And I will pledge with mine,
Or leave a kiss with - in the cup, And I'll not ask for

wine; The thirst that from the soul doth rise Doth ask a drink di -

vine; But might I of love's nec - tar sip, I would not change for thine.

2.

The harp that once thro' Ta - ra's halls, The soul of mu - sic shed, Now hangs as mute on

Ta - ra's walls as if that soul were dead. So sleeps the pride of form - er days, So

glo - ry's thrill is o'er And hearts, that once beat high for praise, Now feel that pulse no more.

3.

Gold - en slum - bers kiss your eyes, Smiles a - wake you when you rise;

Sleep pret - ty maid - en, do not cry, And I will sing a lul - la - by.

4.

What's this dull town to me? Ro - bin's not near. What was't I wished to see,

What wish'd to hear? Where all the joy and mirth Made this town

heav'n on earth? Oh, they're all fled with thee, Ro - bin A - dair.

5.

To o - ther shores a - cross the sea We speed with swell - ing sail, Yet

still there lin - gers on our lee A phantom In - nis - fail. Oh, fear not, fear not, gen - tle ghost your

sons shall turn un - true! Tho' fain to fly your love - ly coast, They leave their hearts with you.

6.

In the sky the moon is beam - ing All through the night, While be - low the

earth is dream - ing All through the night. In our mor - tal days de - clin - ing,

May our souls, as calm - ly shin - ing, Cheer the restless and re - pin - ing, Till lost in sight.

CHAPTER VII.

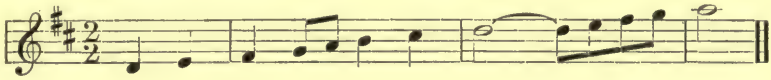
MELODY IN GENERAL.

106 The student may well pause here to consider more fully the "factors" of melody and the methods of their artistic employment. We shall discuss—

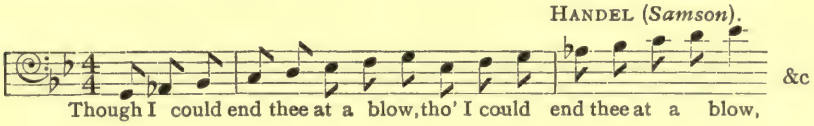
(*A*) Melodic Direction;
(*B*) Melodic Range or Extent;
(*C*) Melodic Intervals;
(*D*) The Influence of Time, Rhythm, and Accent;
(*E*) Rhythmical Contents of Measures; and
(*F*) Melody Based on Arpeggios.

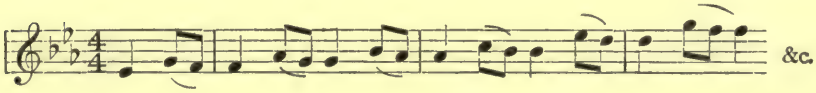
(*A*) MELODIC DIRECTION.—Melody comprises (*a*) Ascending Passages, (*b*) Descending Passages, (*c*) Repeated Notes, (*d*) Prolonged Single Notes.

(*a*) Ascending passages may either proceed *scalewise*, or by skips; or, as it were, by "a series of flights" with a general ascending tendency:—

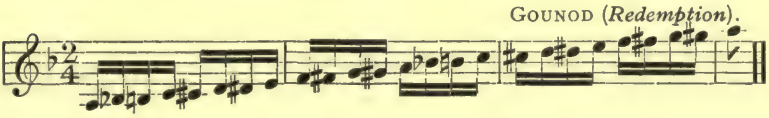


HANDEL (*Samson*).

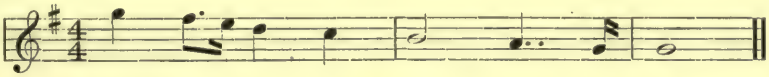




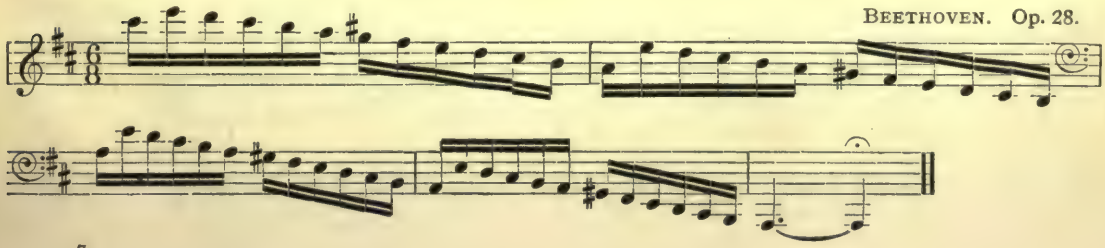
GOUNOD (*Redemption*).



(*b*) Descending passages may also proceed either by the scale, or by skips, or by a series of melodic figures:—



BEETHOVEN. Op. 28.



Many melodies consist largely of ascending and descending passages in alternation :—

MOZART (Sonata in B♭).

BEETHOVEN. Op. 31, No. 1.

In most passages of this nature there is some high note which seems to be the " aim " or " climax ; " and when this is reached the music either breaks off into another kind of figure, or subsides by descending :—

HANDEL.

STERNDALE BENNETT.

BEETHOVEN. Op. 2.

&c.

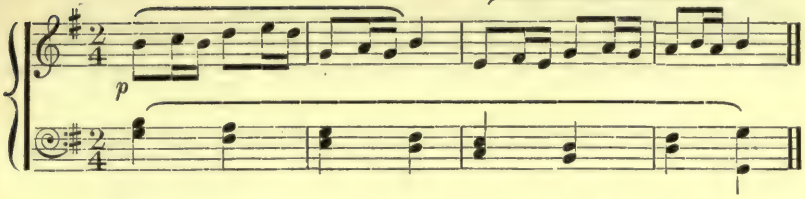
CORELLI, Violin Sonata.

BEETHOVEN. Op. 27.

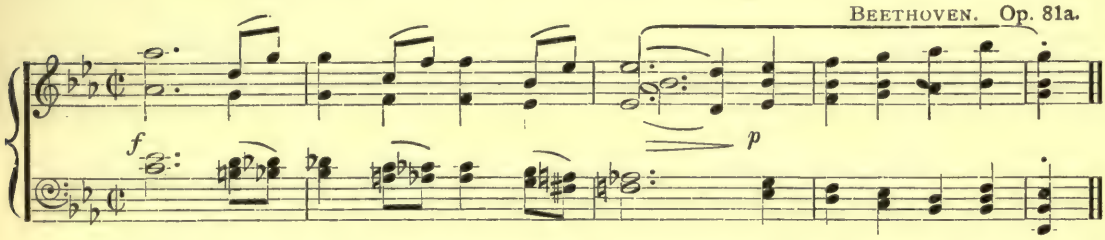
BEETHOVEN. Op. 53.

Sometimes the ascending or descending passage is given to the bass, or a middle part, the highest melody being an accompaniment, or added " counterpoint " :—

BEETHOVEN. Op. 79.

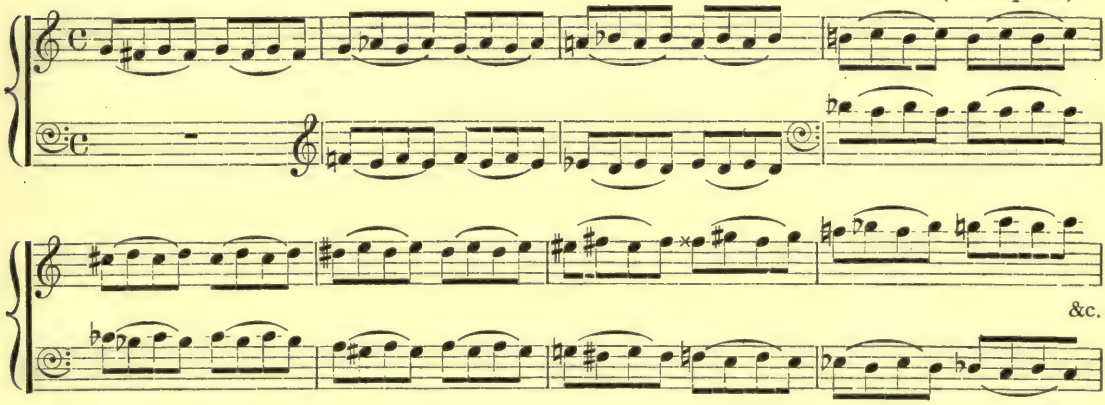


BEETHOVEN. Op. 81a.

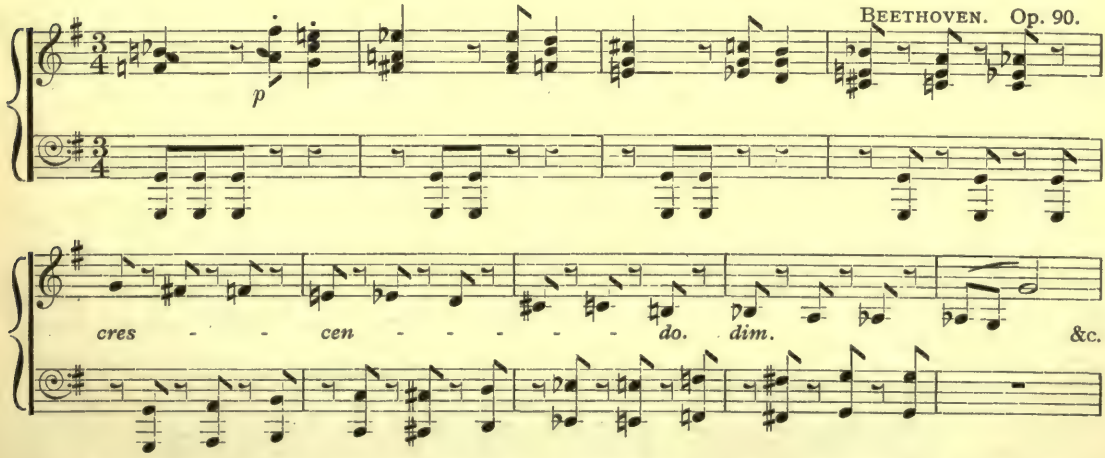


The following are examples of chromatic ascending and descending passages proceeding "in contrary motion":—

GOUNOD (*Redemption*).



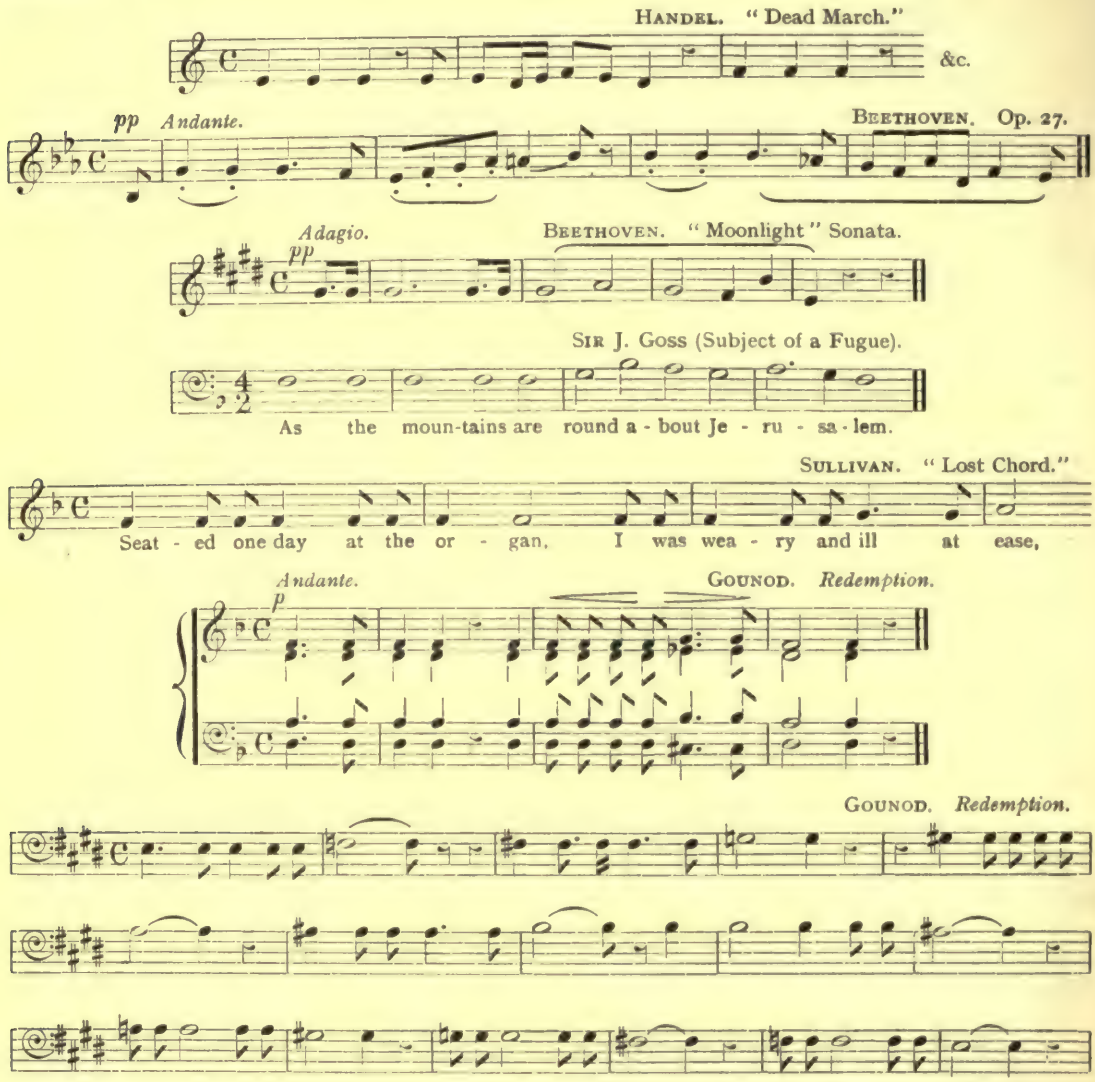
BEETHOVEN. Op. 90.



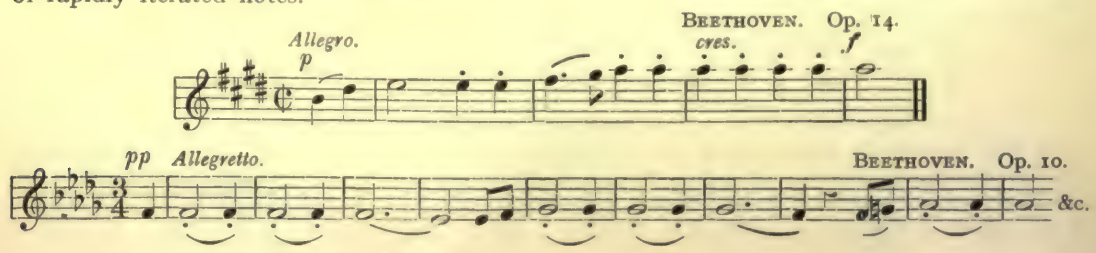
As the emotional idea underlying an ascending passage is *increasing intensity of expression*—generally accompanied by an increase of force and speed—and that of a descending passage *decreasing intensity of expression*—generally with a decrease of force and speed—the composer must be guided in the choice and development of such passages by the character of the effect he wishes to produce.

(c) Repeated Notes.—Macfarren's statement that "the repetition of a note is not melody but monotone" must not be too literally understood.

(1) *In slow music* the repetition of a note is dignified, solemn, and expressive. The underlying idea is "accumulation of intensity." Hence such passages frequently imply a *crescendo.*



(2) *In music of a lighter kind,* repeated notes give *life and animation* to the melody without adding to the difficulty of performance. The so-called "patter-songs" consist, largely, of rapidly iterated notes.



Allegro Vivace. AUBER. *Mansaniello.*

If a gloom-y thought, a gloom-y thought your heart sur - pris - es, Sing your songs, there's naught like song to ban - ish care to sleep; If a gloom-y thought, a gloom-y thought your heart sur - pri - ses, Sing your songs, there's naught like song to ban - ish care to sleep.

(3) *In instruments of little sustaining power,* as the mandoline and the street piano, rapidly repeated notes are used instead of longer single notes.

Thus—

&c.

Instead of—

&c.

Repetition is also one of the methods used in varying and developing a simple melody.

Melody from HAYDN. Symphony in G.

Variation: Repeated notes.

(4) An alternating repeated note is often used with beautiful effect—especially in instrumental music—as a kind of "pivot" around which the melody turns :—

BEETHOVEN. Op. 27.

&c.

Real Melody.

&c.

&c.

BEETHOVEN. Op. 26.

(5) The following melody shows descending and ascending passages alternating with repeated notes :—

BEETHOVEN. Op. 49, No. 2.

&c.

(*d*) PROLONGED SINGLE NOTES.—(1) Without regarding the ordinary succession of long and short notes which may be found in almost all pieces of music, there are often notes *sustained to an unusual length*, and generally placed in *some specially effective position* of the voice (or instrument). These sustained notes generally denote a climax, and are usually delivered in the form of a "swell," < > :—

MENDELSSOHN (Duet No. 2.).

Andante. *p* *cres.* *f*

Allegro agitato. *cres.* - - *e* - - *rit.* *f* MENDELSSOHN. Duet, No. 4.

p BENEDICT. Song.

(2) A long sustained note *at a medium or low pitch* is often employed as a "point of repose":—

p *dim.* *pp*

An - gels guard thy slum - bers sweet, Good night!

Andante tranquillo. SULLIVAN.

Peace to the qui - et dead.

(3) It was long customary in operatic solos for the singer to introduce an elaborate "cadenza" just before the final cadence. The note preceding the cadenza was marked with a "pause" (*fermata*), or "hold":—

Passage as written *tr*

As it might be performed—

tr *tr* *tr* *tr*

Two cadenzas sung by Jenny Lind:—

&c.

(4) Embellished cadences are also used in instrumental solos and in violin concertos, pianoforte concertos, etc. Formerly they were always left to the skill and discretion of the performer, who either improvised the cadenzas on the spur of the moment or prepared them beforehand. Modern composers, who are sparing in their use of these ornaments, almost invariably write their cadenzas in full, exactly as they wish them to be performed. Passages like the following (from Beethoven, Op. 110) are evidently of the nature of cadenzas, though not so called :—

Adagio. *Piu adagio.* *Andante.* *Adagio.*
RECIT.
Ped. *cres.* Ped.
ritard. *cantabile.*
dim - in - u - en - do. &c.

The cadenza may be said to take the place of the long sustained note which so frequently forms the "climax of intensity" in a composition. (See p. 94.)

(5) A prolonged note is very common at the close of a vocal composition, a violin solo, or an organ solo. In this position great effect is given to the sustained note by variety of harmonic accompaniment :—

Moderato. *dim.* *p* *dim.* *pp*

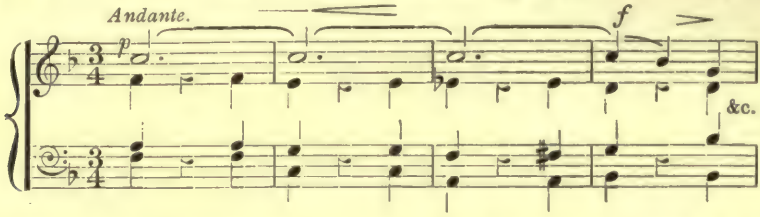
BARNBY. "Sweet and low."
Larghetto. *p* *rall.* *e* *dim.* *pp*

Note that the 1st and 2nd bars of the melody are practically a repetition of the note G.

Sustained note in Tenor.
&c.

N.B.—Similar effects may be introduced at any point during the progress of a composition.

(6) A fine effect is sometimes obtained by sustaining the "first note" of a melody :—



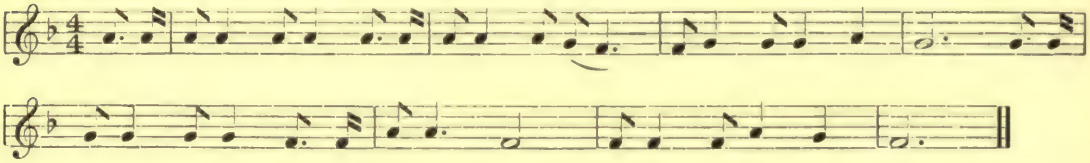
See also Sullivan's song "Orpheus with his lute." The first note of "Angels ever bright and fair" is generally sustained in the same manner.

(7) Repeated and prolonged notes are very common in the lower parts (alto, tenor, bass), where they are introduced without any special melodic purpose. They have often great value, however, in binding the harmony together, and adding breadth to the general effect of the composition.

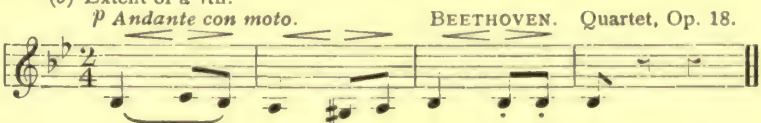
It will be seen, therefore, that though repeated and sustained notes have little place in counterpoint, and are, strictly speaking, not melodic "progressions," they form a most important factor in actual composition (both of melody and harmony).

(*B*) Melodic Range or Extent.—The character of a melody is greatly influenced by the extent of its compass. Melodies confined to a small part of the scale are usually quiet and soothing. Many of Beethoven's finest melodies are remarkable for their limited range and conjunct movement :—

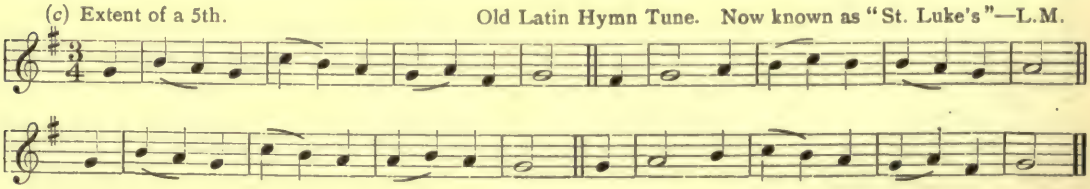
(*a*) Negro melody, confined to the first three notes of the scale.

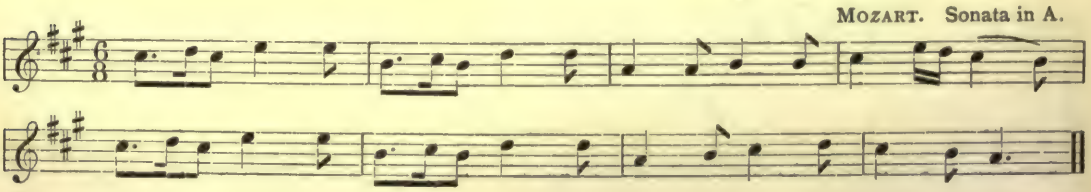


(*b*) Extent of a 4th.



(*c*) Extent of a 5th.





(*d*) Extent of a 6th. BEETHOVEN. Sonata, Op. 106.

p

(*e*) Extent of a 7th. BEETHOVEN. Sonata, Op. 2, No. 2.

sf &c.

Wider range allows of more disjunct movement, and of more vigorous treatment.

In vocal music, the range of most of the finest melodies *rarely exceeds an octave;* a range of a 10th or 11th should not in general be exceeded, except in "*bravura*" or "show" songs written for the special purpose of exhibiting the flexibility, compass, and other characteristic features of exceptional voices.

In instrumental music, the composer must be guided by the "effective" compass of the instrument, and the general style of his music. In solos for wind instruments, it is wise to avoid both extremes of high and low notes; but no one can write really well for instruments of any kind who does not thoroughly understand their mechanism and capabilities.

Example of wide range in melody. BEETHOVEN. Op. 31, No. 2.

p Adagio. &c.

(*C*) MELODIC INTERVALS.— The ordinary intervals available in simple melody have already been given (par. 28, Chap. II).

Exceptional intervals are used as follows :—

(1) Diminished intervals of all kinds may be used, provided, generally, that the next note after the diminished interval be some note *within the interval,* thus :—

Dim. 3rd. Dim. 3rd. Dim. 4th. Dim. 4th. Dim. 5th.

Dim. 5th. Dim. 5th. Dim. 7th. Dim. 7th. &c.

Dim. 7th. Dim. 5th. Dim. 5th. Dim. 5th. Dim. 5th. Dim. 5th. &c.

The following progressions are not good :—

Dim. 5th. Dim. 4th. Dim. 3rd. &c.

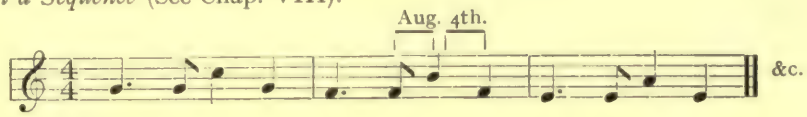
(2) The last note of a diminished interval may be chromatically altered. In this case the rule given above is modified :—

Dim. 7th. Dim. 7th. Dim. 5th. &c.

(3) Augmented intervals are in their nature unmelodious. They are generally avoided in pure vocal writing, partly because of their difficulty in performance, but more especially on account of their harsh, disjunct effect.

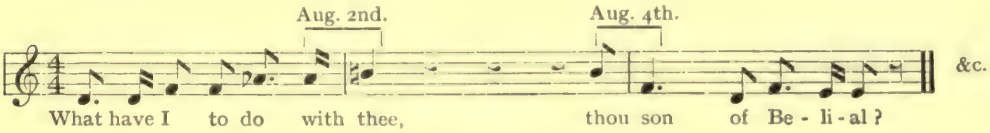
Exceptions.—Augmented intervals (and other harsh progressions of melody) may be used in the following, and similar, cases :—

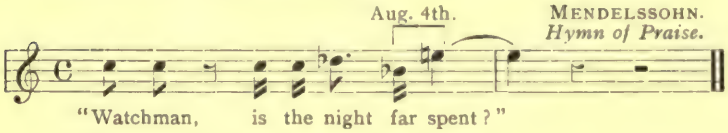
(*a*) *In a Sequence* (See Chap. VIII).



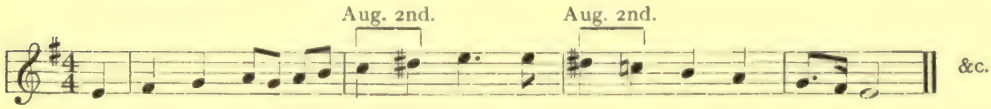
(*b*) *In Recitative.*

Recitative is intermediate between speech and true melody. Therefore, augmented and diminished intervals, want of regular rhythm, and abrupt changes of harmony, are all appropriate to this particular form of musical composition :—

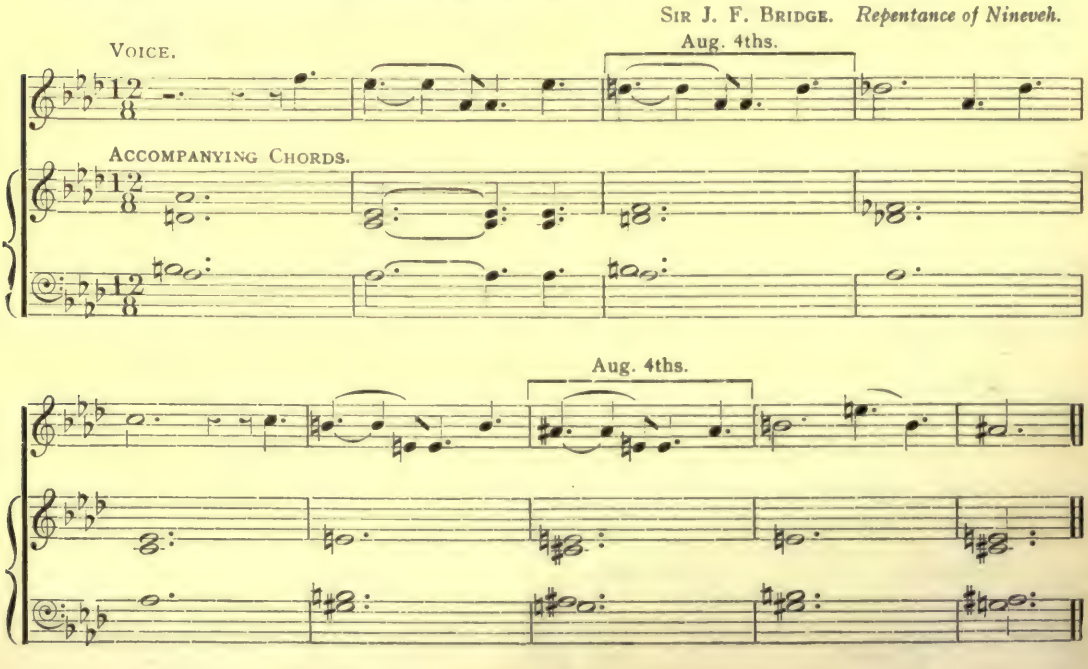


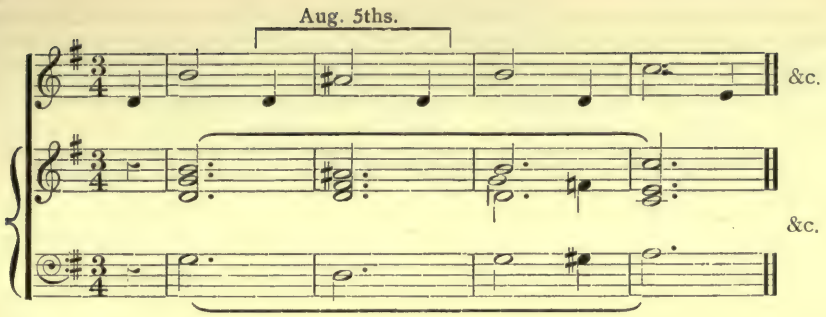


(*c*) *In the melody of the minor scale.*

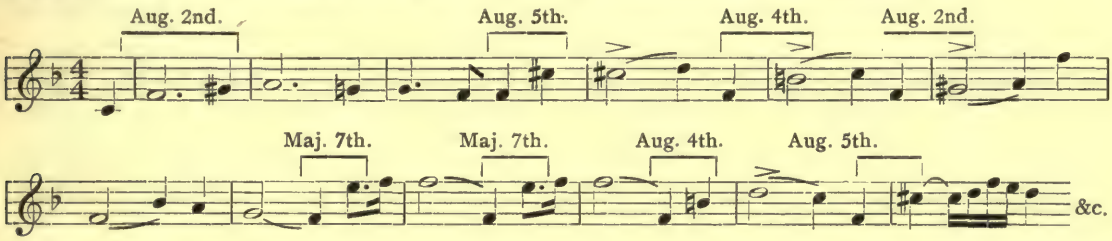


(*d*) *When the two notes forming the interval are both in the same chord :—*



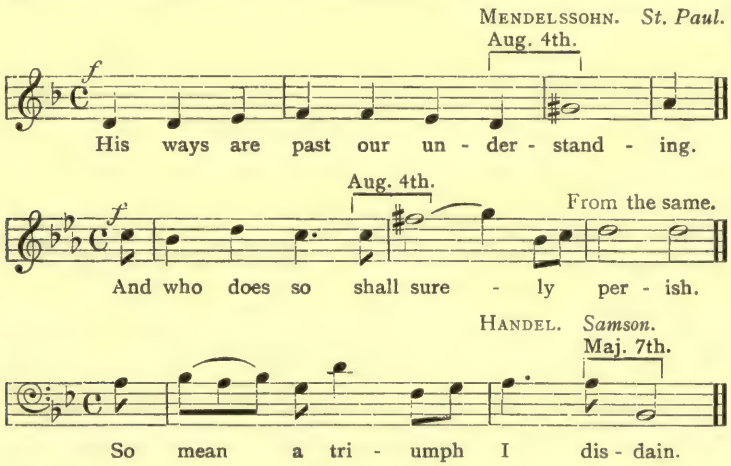


(*e*) *When the second note of the interval is a semitone below some principal note of the melody* (on which it *resolves* either directly, or by some ornamental variation) :—



This style is very common in instrumental music. The augmented interval gives piquancy and great prominence to the following note.

(*f*) *To produce some special or striking effect, or to illustrate the verbal text*—



The student should remember that all these exceptional progressions are effective *in proportion to the moderation with which they are employed.* When constantly introduced they cease either to astonish or to charm, and music becomes ugly and disagreeable instead of beautiful and pleasing.

(*D*) TIME, RHYTHM, ACCENT.—Rhythm, in modern music, is the framework upon which melody is constructed. In all the larger forms of musical composition it is of paramount importance, as it not only *suggests* melodic outline, but shapes, moulds, transforms, and intensifies it to a remarkable degree.

Dr. Holder, " a man of great learning and sagacity," who wrote a " Treatise of the Natural Grounds and Principles of Harmony," published in 1731, gives the following curious paragraph concerning rhythm. " I did not intend to meddle with the Artificial Part of Musick : The Art of Composing, and the Metric and Rhythmical Parts, which give the infinite variety of Air and Humour, and indeed the very Life to Harmony ; and which can make *Musick*, without Intervals of acuteness and Gravity, even upon a Drum ; and by which

chiefly the wonderful Effects of Musick are perform'd, and the Kinds of Air distinguish'd ; as, *Almand*, *Corant*, *Jigg*, &c., which variously attack the Fancy of the Hearers ; some with Sprightliness, Some with Sadness, and some a middle way : which is also improv'd by the Differences of those we call Flat* or Sharp,† Keys ; the Sharp, which take the Greater Intervals within *Diapason*,‡ as Thirds, Sixths, and Sevenths *Major*, are more brisk and airy ; and being assisted with Choice of Measures last spoken of, do dilate the Spirits, and rouze 'em up to Gallantry and Magnanimity. The Flat, consisting of all the less Intervals, contract and damp the Spirits, and produce Sadness and Melancholy. Lastly, a mixture of these, with a suitable Rhythmus gently fix the Spirits, and compose them in a Middle Way."

Time in music covers the following points :—

(*a*) The *length*, or *duration*, of notes (relative and absolute) and rests.

(*b*) The *speed*, or *rate of movement*, at which the music is performed.

(*c*) The *kind of measure*, or *metre*, including the regular or periodic recurrence of metrical accents.

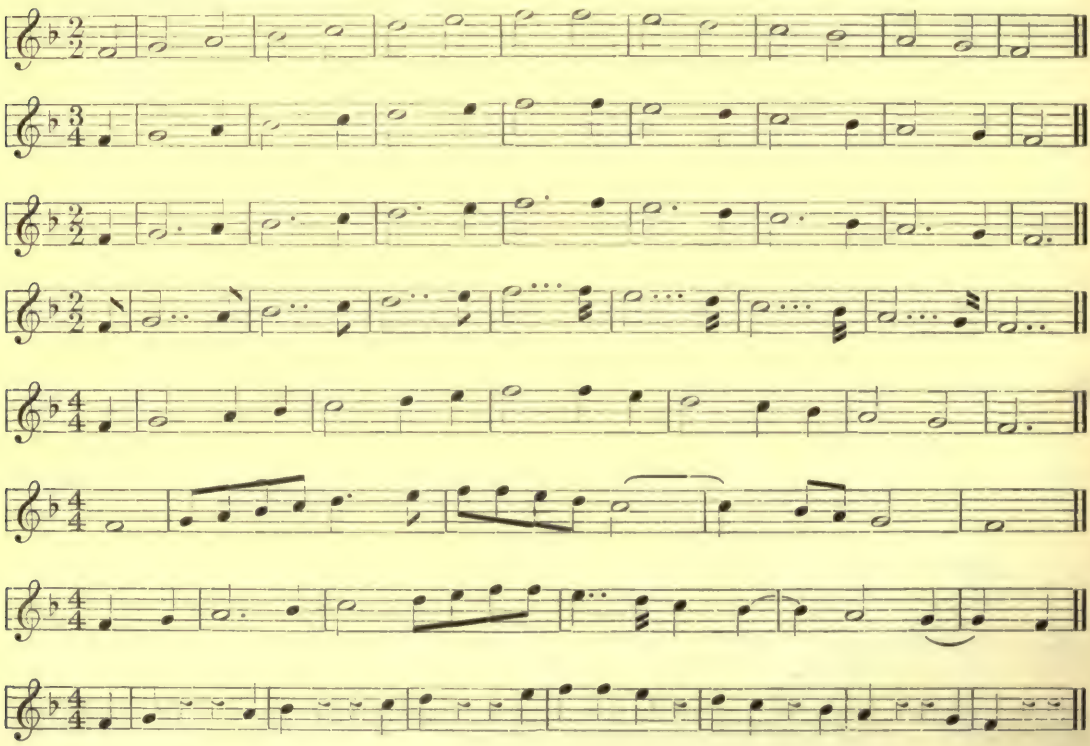
(*d*) *The contents of measures*, or bars, including Syncopation, Emphasis (Dynamics), and Rhythmical Accent generally.

(*e*) The arrangement of *Phrases*, *Sections*, *Sentences*, *Periods*, etc. *Musical Punctuation.*

Each of these has an important influence in shaping the melodic outline and giving it significance.

(*I*) Absolute time, as measured by a clock or other mechanical contrivance, has little place in music ; the musical "time-table" of notes and rests is based upon *comparative*, or *relative*, periods of duration. From the dignified, but monotonous, effect of a succession of notes of equal length we can obtain infinite variety by mere arrangement of long and short notes.

A few arrangements of a major scale. (See also par. 60, page 26.)



And so on *ad lib.* The student should exercise his ingenuity by extending the series.

(*II*) The *Speed*, or *Rate of Movement*, of a piece of music greatly influences its effect ; *e.g.*, *Lento*, *Largo*, *Adagio*, *Andante*, *Moderato*, *Allegro*, *Vivace*, *Presto*, etc.

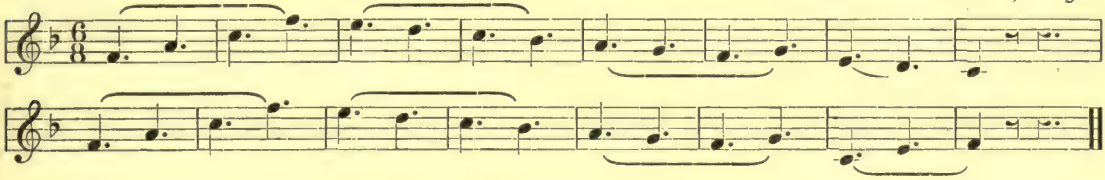
* *i.e.*, Minor. † Major. ‡ The octave.

Approximation to *absolute* time is indicated by the metronome, thus: M. ♩ = 100, M. ♩ = 72, etc.; but it is impossible that *exact metronomic time* should be observed in actual performance. The composer's directions for *accelerando, rallentando, piu mosso, meno mosso,* etc., the musical feeling of the conductor or performer, with the natural tendency to accelerate ascending passages and to retard descending ones, and to dwell upon certain important and effective notes—the varying moods excited by the character of the music—all help to give an artistic interpretation to the composition, and all prevent that strict adherence to the metronome which a mere *musical mechanic* considers to be essential. But care must be taken not to go too far in deviating from strict time. Thus Schumann says, "Play strictly in time. The playing of many a virtuoso resembles the walk of an intoxicated person. Do not take such as your model."

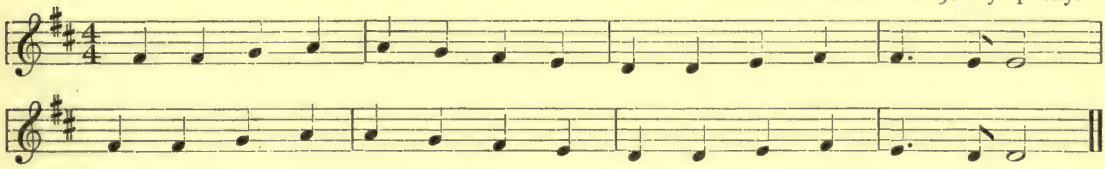
Speaking generally the rate of movement influences the character of music by modifying the "mental effects" of notes (see par. 29, p. 7); while in addition to this, slow music naturally suggests *quiet, grave, solemn, dignified* emotions, and quicker music suggests more *animated, cheerful, joyous,* or even *restless* ones.

(*E*) Rhythmical Contents of Measures.—While the composer's choice of measures is limited to some eight or ten varieties, the resources of rhythmical arrangement of the *contents of these measures* are inexhaustible. A quiet and placid composition requires less rhythmic variety than one more energetic. The rhythmic "plan" or "form" of each successive measure may, indeed, be without variation; or all sorts of devices may be employed to secure variety until each measure has a different rhythm. See the following examples:—

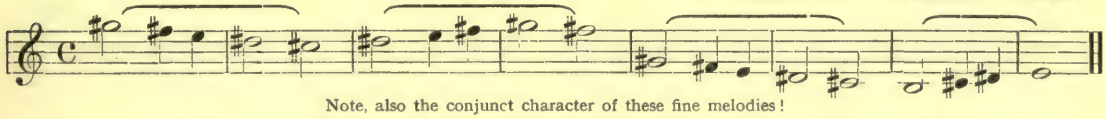
Beethoven. Sonata, No. 3.



Beethoven. 9th Symphony.

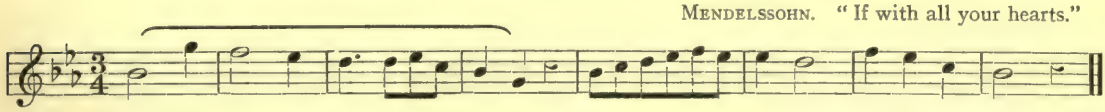


Beethoven. "Waldstein" Sonata.

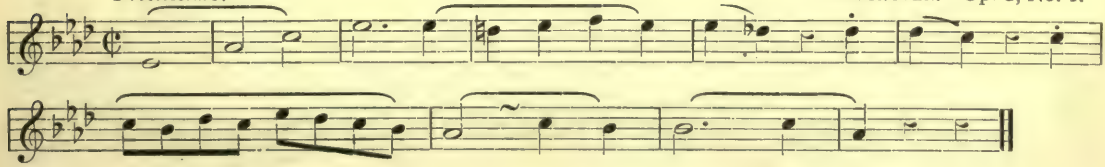


Note, also the conjunct character of these fine melodies!

Mendelssohn. "If with all your hearts."



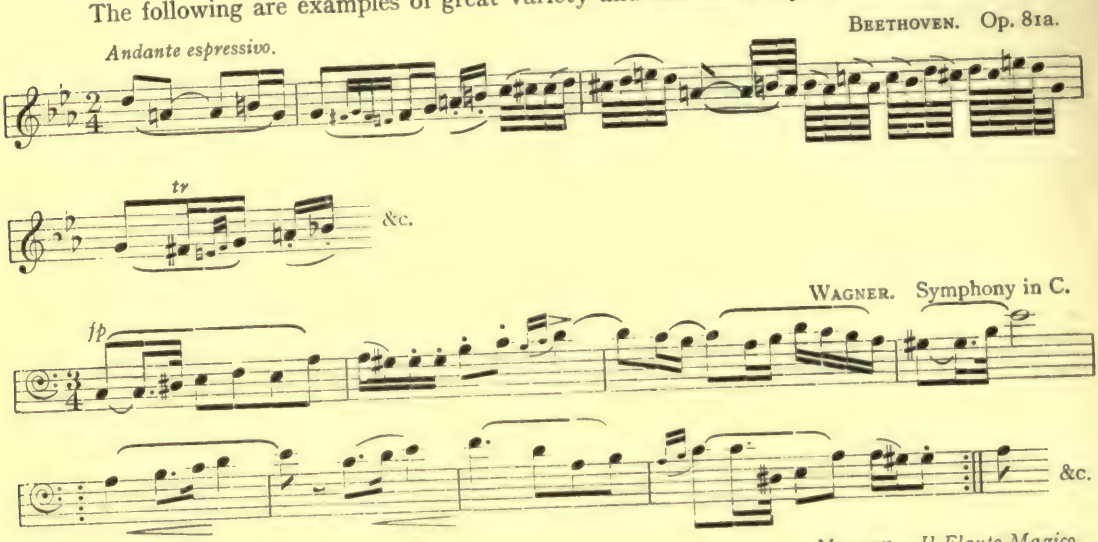
Prestissimo. Beethoven. Op. 2, No. 1.

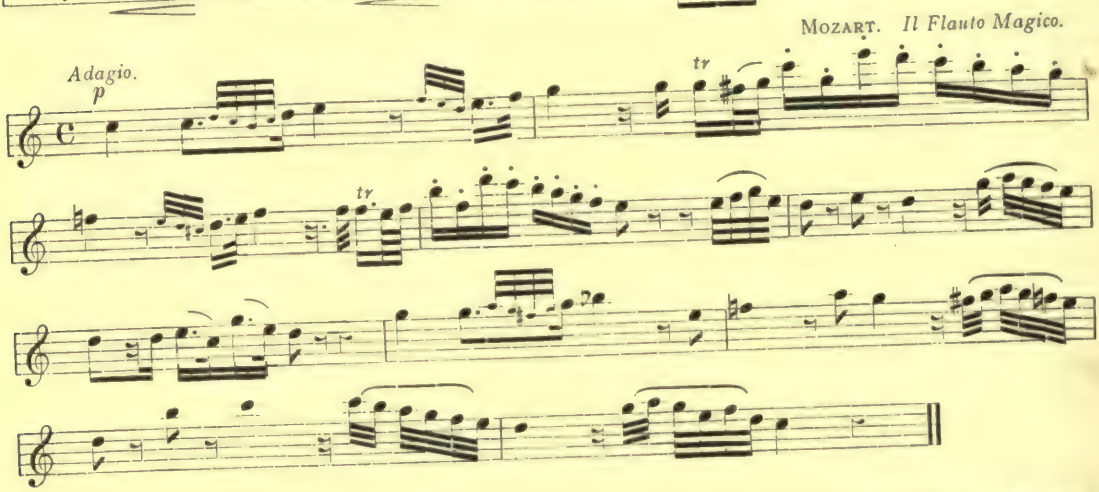


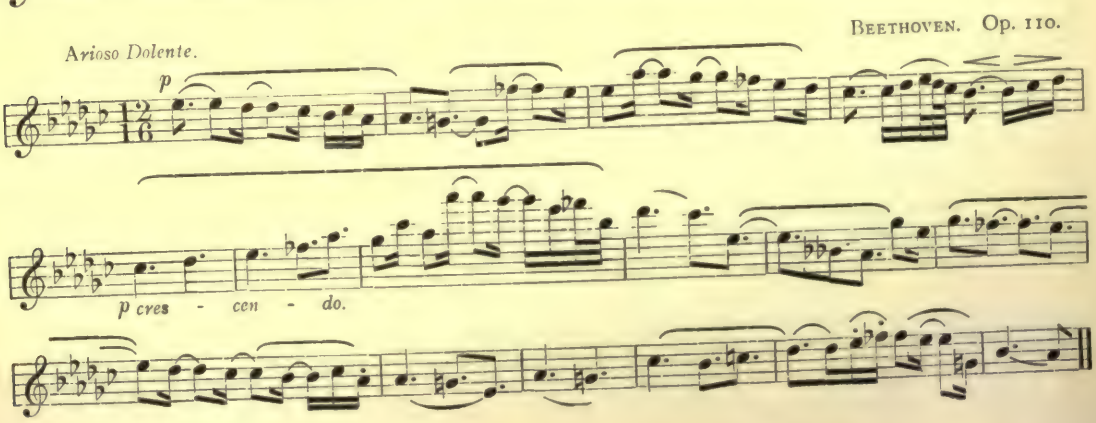
Beethoven. Op. 101.

&c.

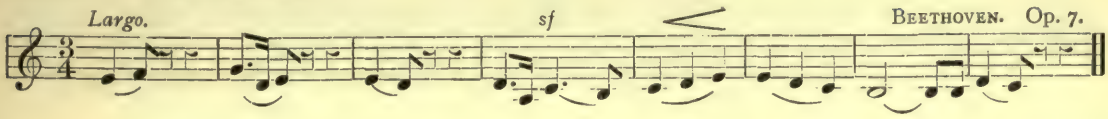
The following are examples of great variety and elaborate rhythmical construction :—



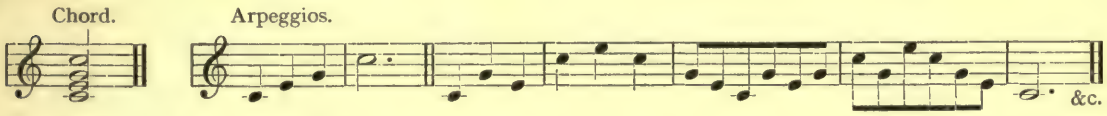




Rests are of great importance in obtaining rhythmic variety. Note the "eloquent silences" in the following :—

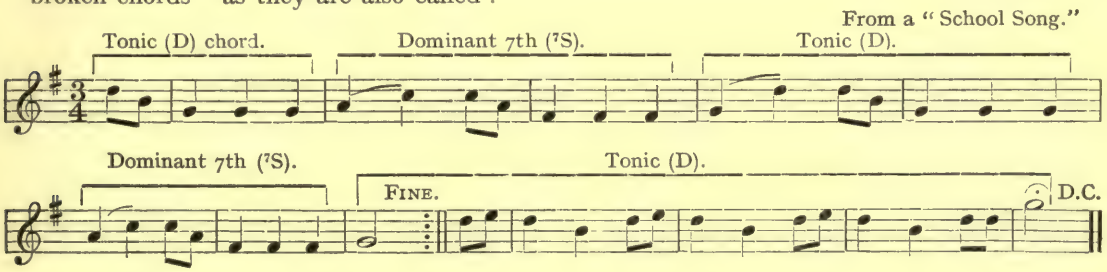


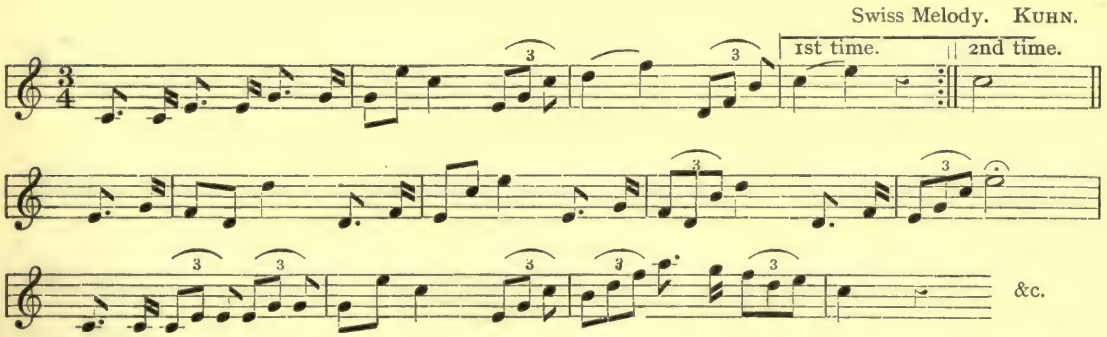
(*F*) Melodies based on Arpeggios of Chords.—When the notes of a chord are struck *successively*, instead of simultaneously, they form what is called an "arpeggio" (from *Arpa*, the harp).



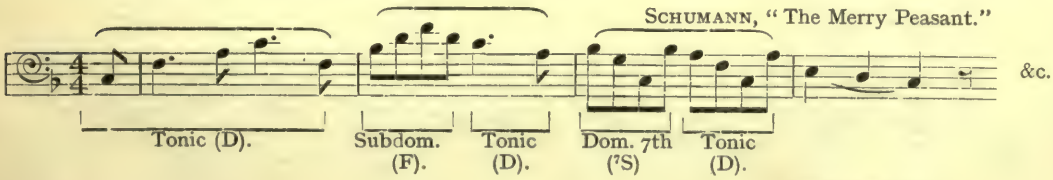
There is such a close and intimate connection between harmony and melody that one generally suggests the other ; *i.e.*, if the composer conceives a melody, its natural and appropriate harmony seems to spring into existence at the same time ; and if he devises a progression of chords, various "crowning" melodies immediately, or after some consideration, suggest themselves as graceful outlines to his mental picture.

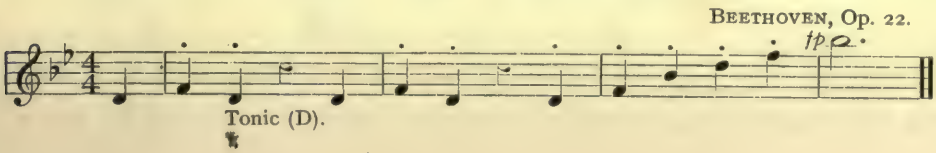
The following are examples of melody constructed almost entirely of arpeggios—or "broken chords" as they are also called :—

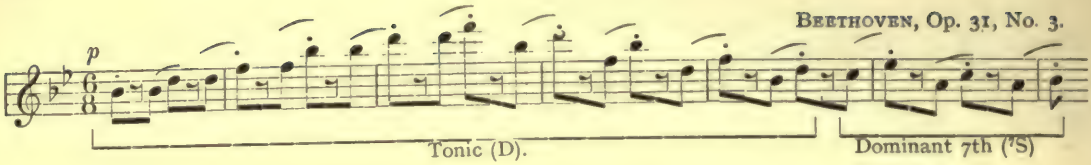


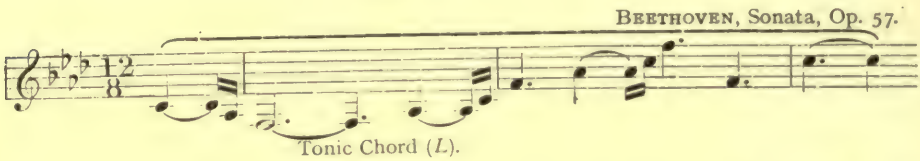


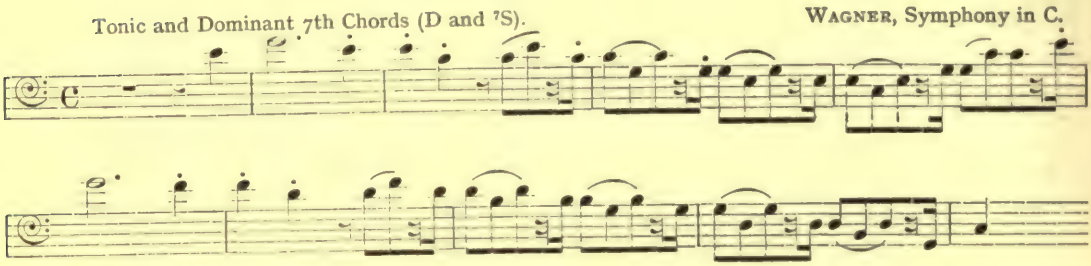
The whole of this melody is founded on chords of the Tonic and Dom. 7th (D and ⁷S).

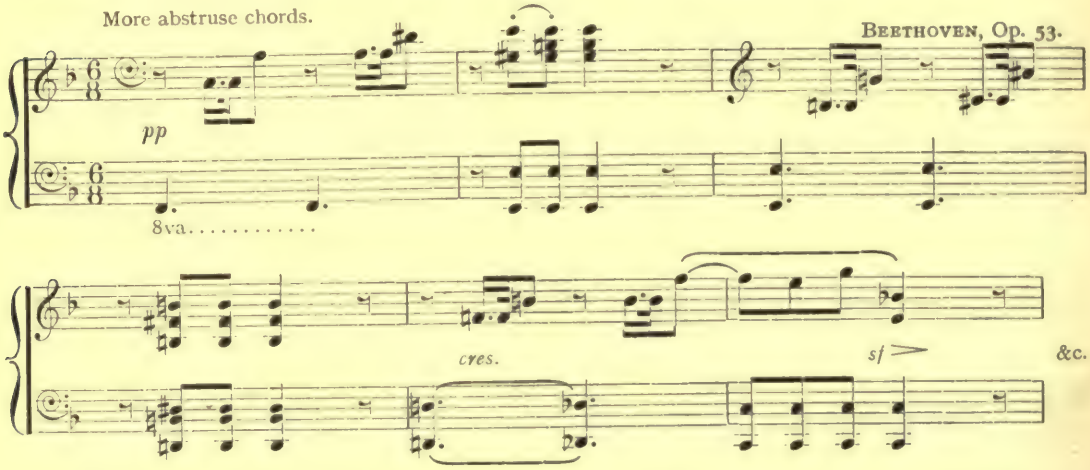




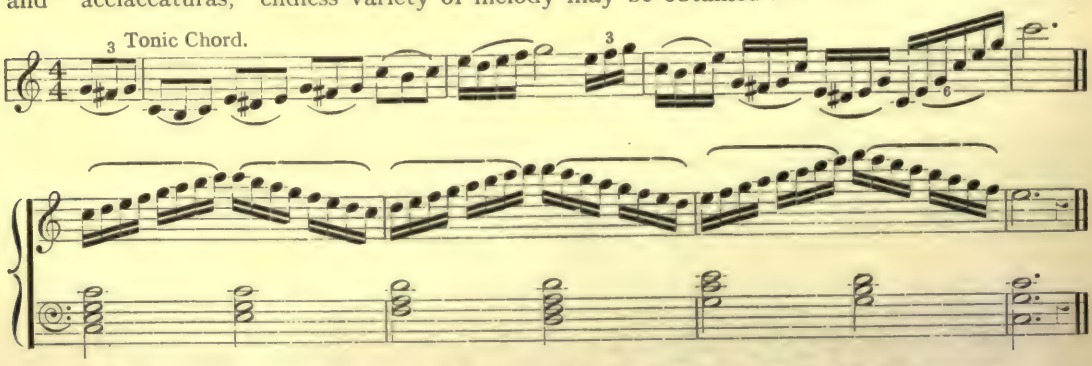




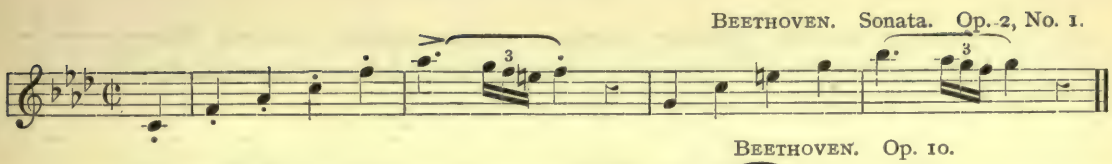


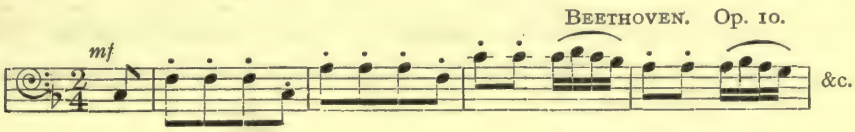


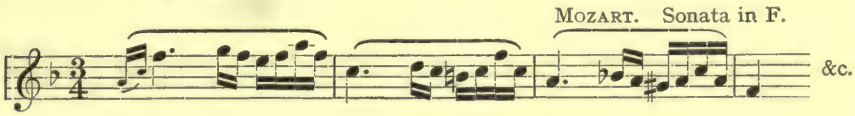
When the notes of a chord are interspersed with "passing-notes," "appoggiaturas," and "acciaccaturas," endless variety of melody may be obtained :—



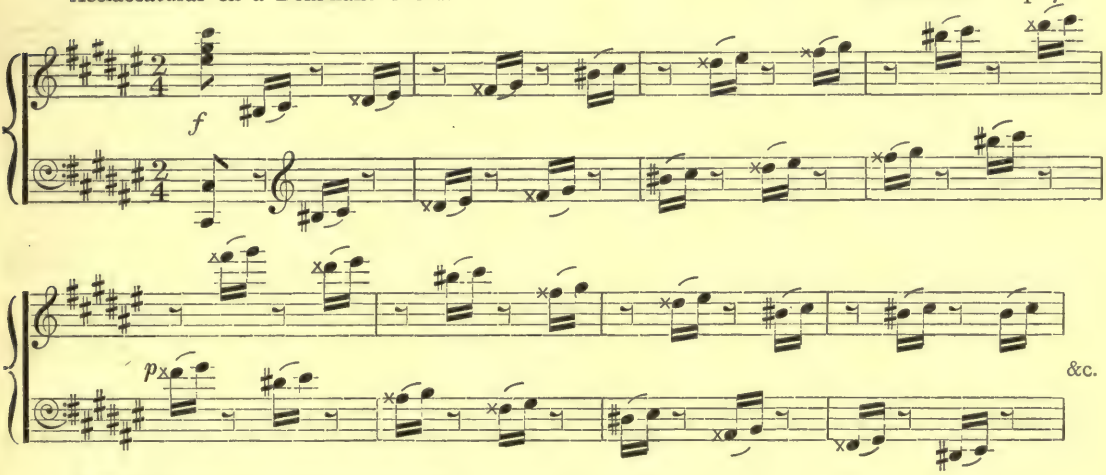
N.B.—Instrumental accompaniments to vocal music are frequently constructed in this manner.



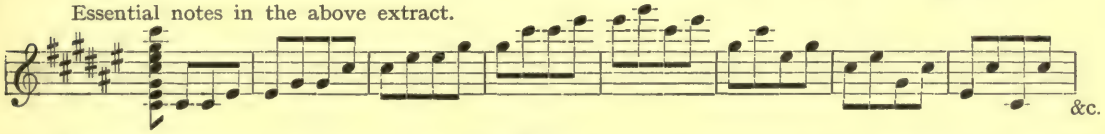




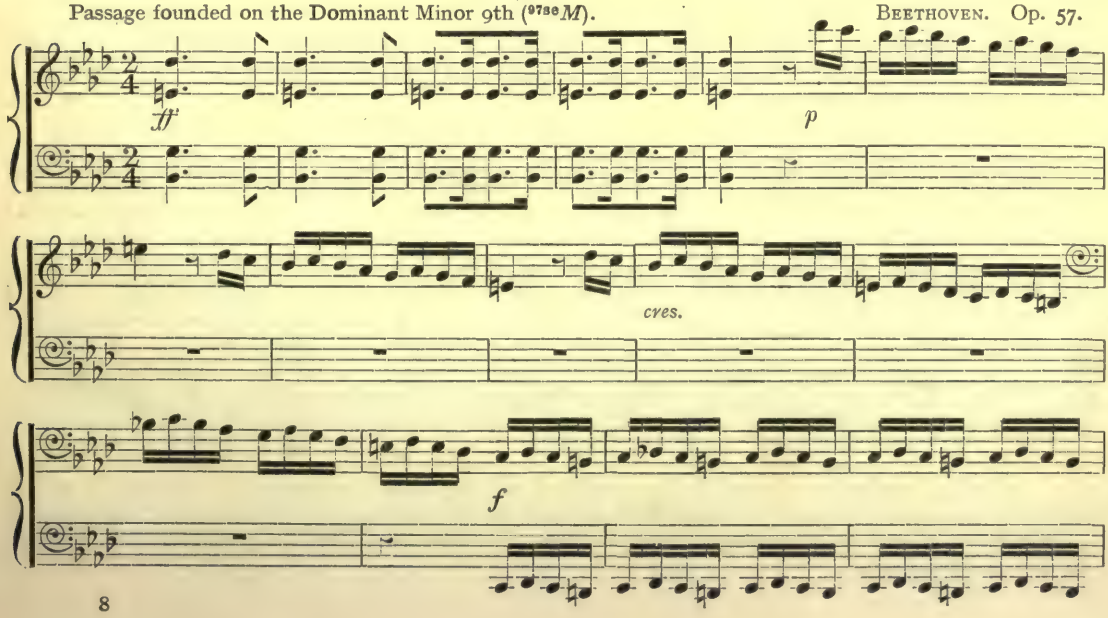
Acciaccaturas on a Dominant Chord. BEETHOVEN. Op. 78.

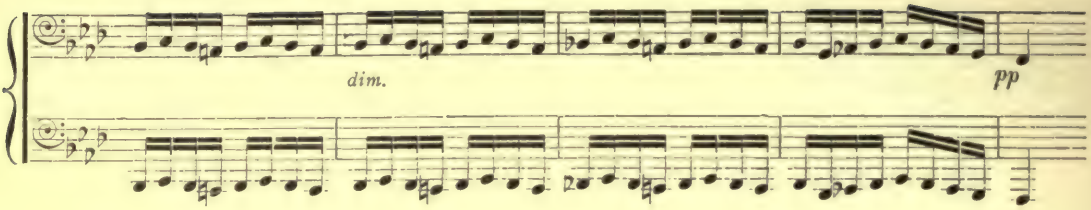


Essential notes in the above extract.

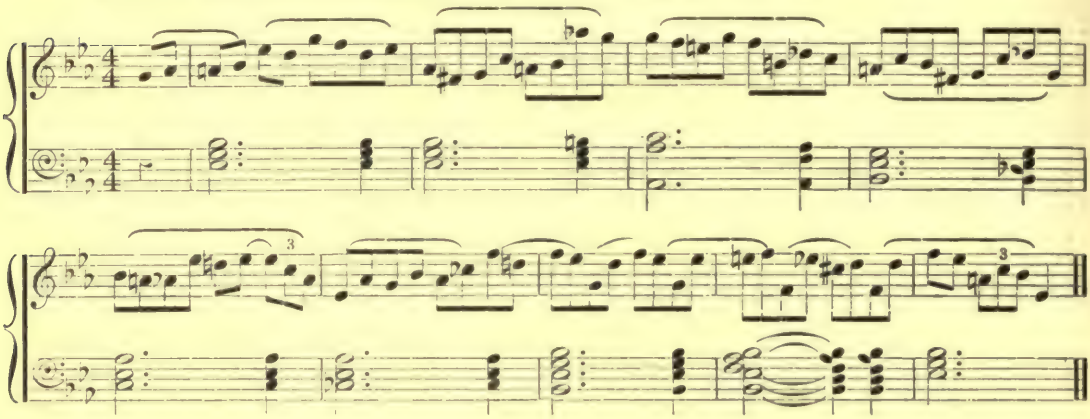


Passage founded on the Dominant Minor 9th (9th *M*). BEETHOVEN. Op. 57.

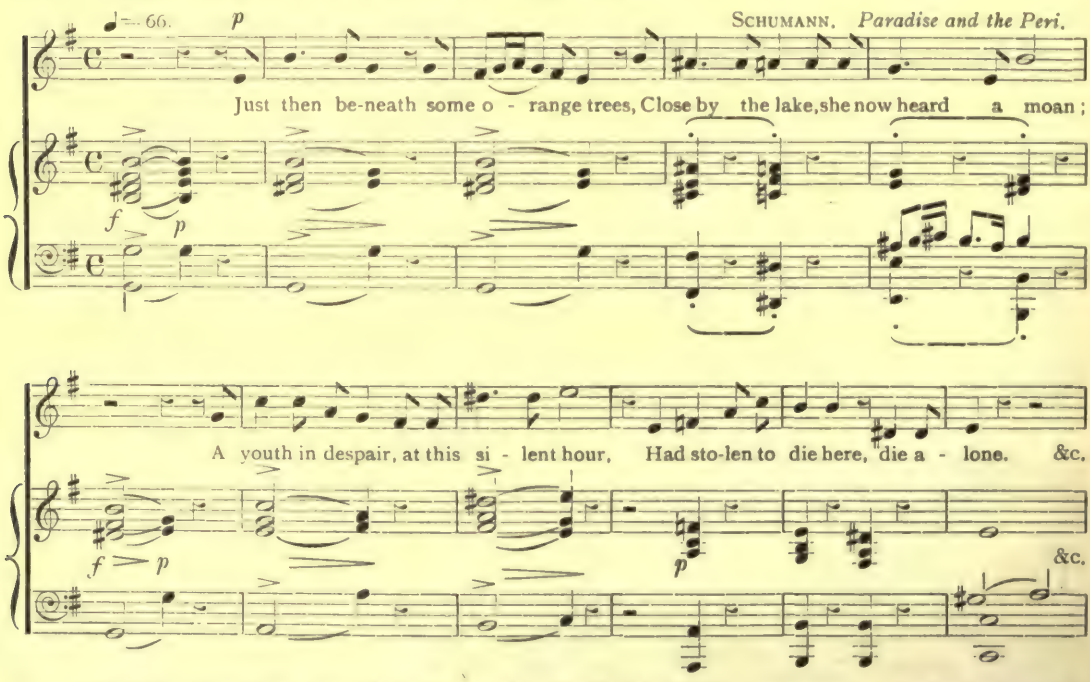




Mixture of Diatonic and Chromatic passing notes, "changing-notes," &c.



Note the connection between the following plaintive melody and the harmonic substratum which seems to have in great part suggested it :—



Similar examples abound in the works of all the great composers. Indeed, it would be hardly too much to say that *nearly all the best modern melody is founded almost directly on chord progressions.* As Sir Hubert Parry observes, "Commonplace progressions will lead to commonplace melodies."

CHAPTER VIII.

ECONOMY OF MELODY; GROUND BASS; VARIATIONS; METRICAL FORM; MUSICAL SENTENCES.

107 Economy of Melody.—The student has already seen that a long melody is generally made artistic and interesting by devices of repetition, imitation, etc. (See Pars. 37 and 48, Chap. II; Par. 68, Chap. III; Par. 81, Chap. IV; Pars. 89-91, Chap. V.)

108 The following are among the most usual of these devices.

(N.B.—Counterpoint, Invertible Counterpoint, Canon, Fugue, and Thematic Development will be discussed in subsequent chapters.)

I.—Repetition.

(*a*) *Exact*—(1) *In the same key and Mode.*

"Blue Bells of Scotland."

1st Section. Repetition.

3rd Section—Contrast. Repetition of 1st Section.

For other vocal examples, see Par. 89, Chap. V.

Instrumental Examples :—

Mozart. Sonata in F. &c.

Manfred. Schumann. &c.

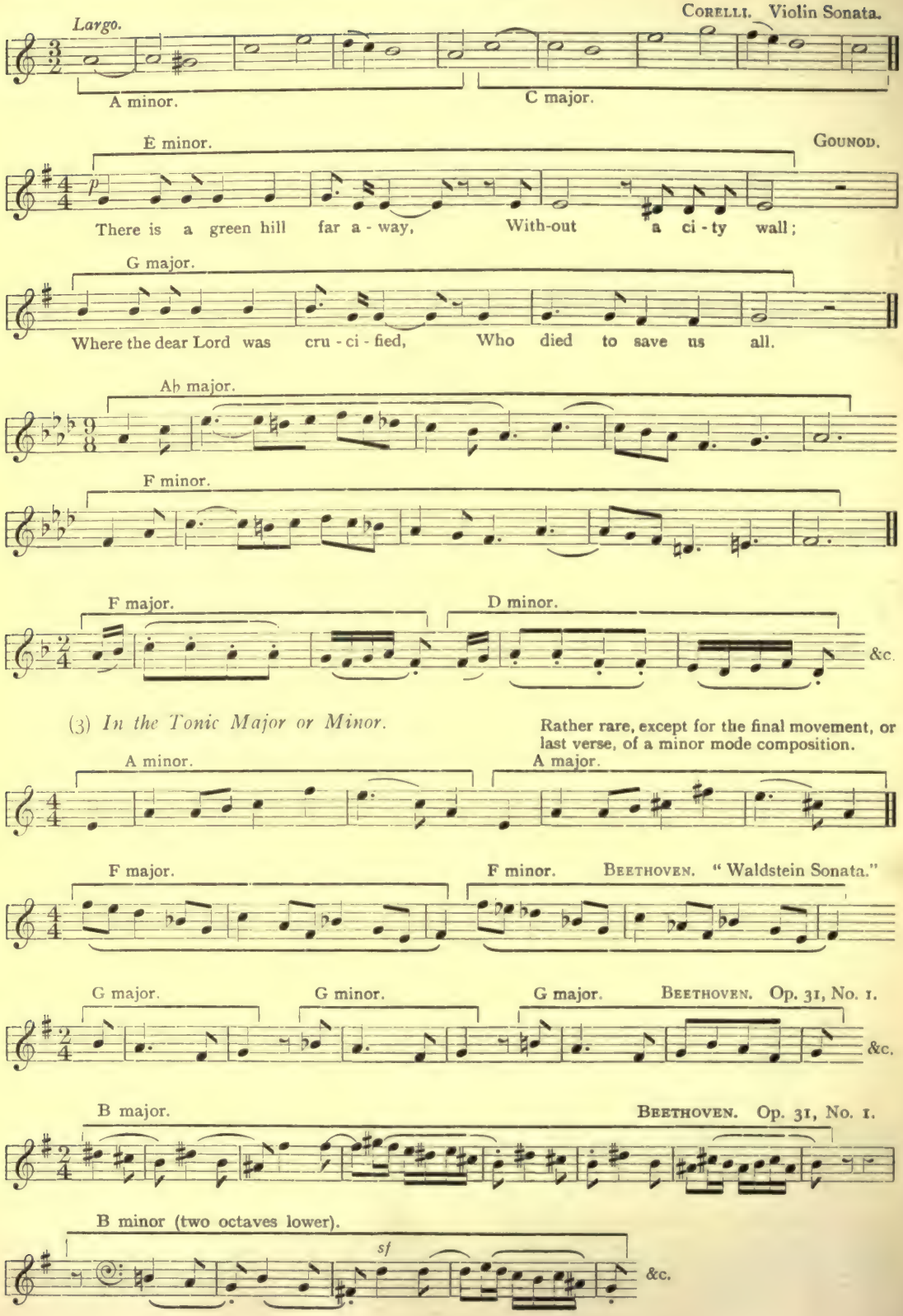
In instrumental music, the repetition is often in a different octave :—

Beethoven. Op. 13. &c.

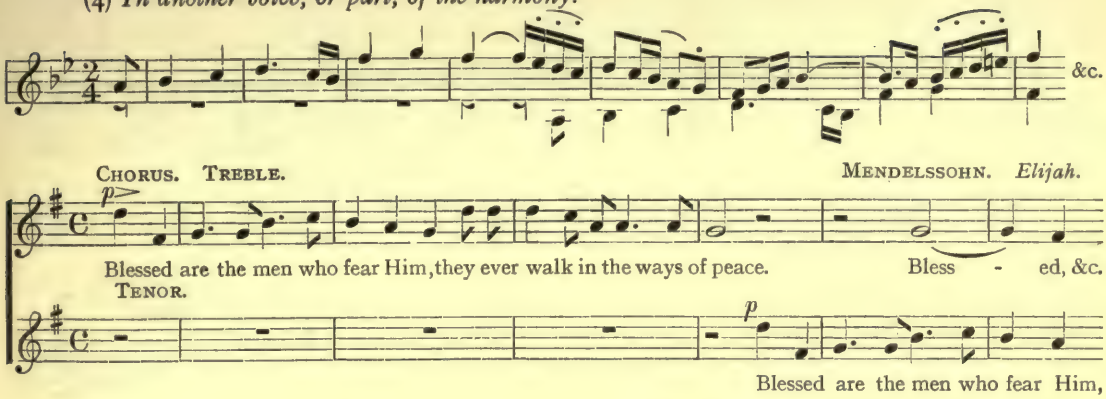
Beethoven. Op. 27. &c.

(2) *In the Relative Major or Minor.*

A minor. C major (Relative.) Tune—"St. Bride's." &c.

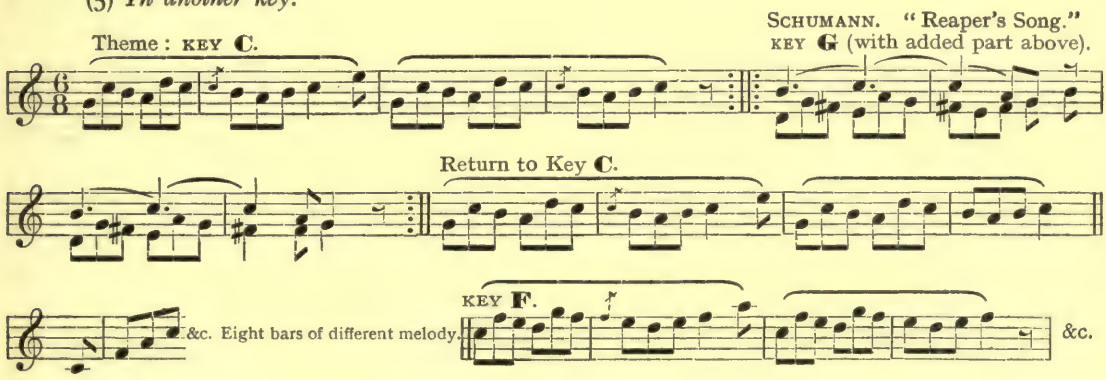

Largo.
CORELLI. Violin Sonata.
A minor.
C major.
E minor.
GOUNOD.
p
There is a green hill far a - way, With-out a ci - ty wall;
G major.
Where the dear Lord was cru - ci - fied, Who died to save us all.
A♭ major.
F minor.
F major.
D minor.
&c.
(3) In the Tonic Major or Minor.
Rather rare, except for the final movement, or last verse, of a minor mode composition.
A minor.
A major.
F major.
F minor.
BEETHOVEN. "Waldstein Sonata."
G major.
G minor.
G major.
BEETHOVEN. Op. 31, No. 1.
&c.
B major.
BEETHOVEN. Op. 31, No. 1.
B minor (two octaves lower).
sf
&c.

(4) *In another voice, or part, of the harmony.*

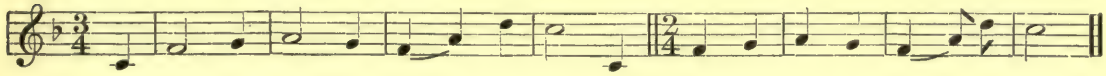


This kind of repetition is of the nature of Canon or Fugue; but it is mentioned here for the sake of completeness.

(5) *In another key.*

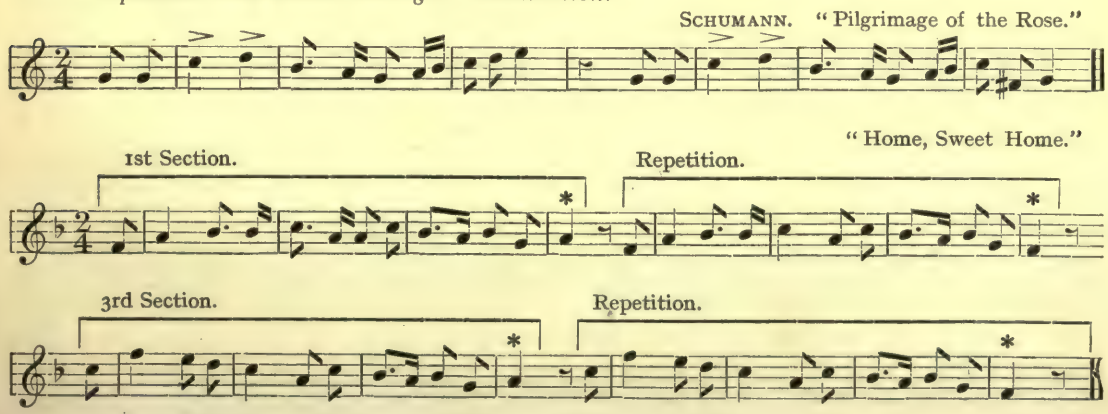


(6) *In another Metre, or Rhythm.*



(*b*) VARIED.—Repetition may be varied in an infinite number of ways, some of which will be subsequently discussed. In the present connection it is only necessary to mention

Repetition with altered ending or continuation.



This kind of repetition is even more frequent than "exact" repetition.

The following extended melody consists almost entirely of repetitions of the first four measures :—

("Dal Tuo Stellato.") ROSSINI.

(*a*) 1st Section, G minor.

1st time, Bass Solo; 2nd time, Tenor Solo; 3rd time, Soprano Solo.

(*b*) Repetition, with varied ending in B♭ major.

CHORUS.
(*c*) Repetition in B♭ major.

1st & 2nd times.

Cadence, B♭. Repetition in G minor.

3rd time.

CHORUS.
(*d*) Repetition of (*a*) in G major.

(*e*) Repetition of (*c*) in G major.

(*f*) Added passage.

(*g*) Repetition of (*f*), varied ending.

II.—IMITATION.—Repetitions of long (or short) portions of melody, with variation of pitch, accent, or rhythm, and other modifications, come under the general head of *Imitation*.

(*a*) SEQUENCE.—A sequence is the repetition, *at a higher or lower pitch*, of some fragment of melody or harmony. The "pattern" set for repetition is also called the "germ" or "motive" of the sequence, and may consist of two or more notes; and the repetitions generally proceed in regular order, up or down. There is no rule as to the *number* of such repetitions; this is entirely a matter of discretion; but a sequence carried to great length is so entirely mechanical that it resembles "measuring out music by the yard."

Ascending Sequences.

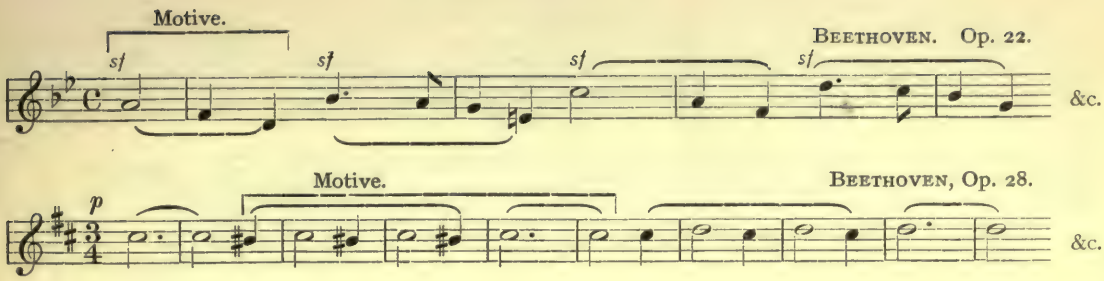
Motive. &c.

Motive. &c.

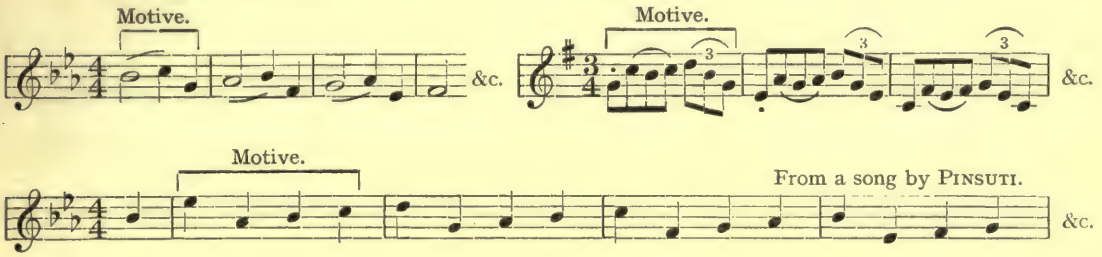
Motive. &c.

Motive. From a Hymn Tune.

Motive. &c.

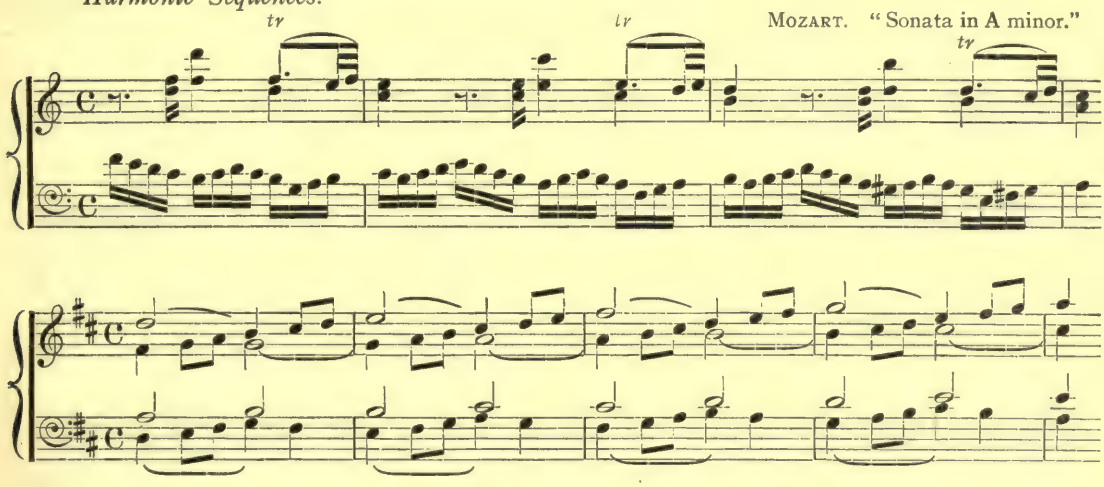


Descending Sequences.



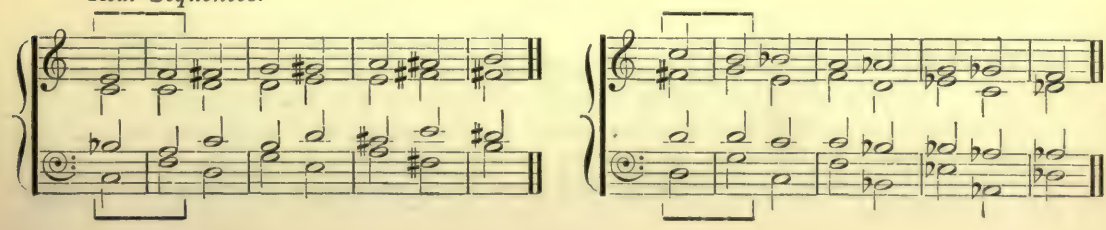
A Sequence may be confined to the melody alone (Melodic Sequence); or it may be imitated in every part of the harmony (Harmonic Sequence) :—

Harmonic Sequences.



TONAL AND REAL SEQUENCES.—Many sequences are confined to the notes of the scale or key in which they begin, the imitations not being necessarily quite strict as to interval; these are called *Tonal Sequences*. *Real Sequences* are those in which every interval and chord of the "germ" or "motive" is *exactly* imitated. Thus most Real Sequences lead to constant change of key.

Real Sequences.



Chordal Sequence. BEETHOVEN. "Mass in C."

&c.

Mixed Sequence. BEETHOVEN. "Sonata," Op. 106.

As in this instance, some sequences are partly Real and partly Tonal, to avoid wandering too far into extraneous keys.

Sequential Imitations may be alternated with non-sequential phrases :—

f *p* *f*

p *f* &c.

STERNDALE BENNETT, *May Queen.*

Allegro.

Beautiful sequential and other imitative effects are often produced by employing Duple motives in Triple Time, Triple motives in Duple Time, etc. See the following :—

&c.

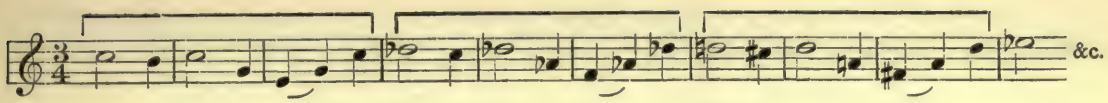
&c.

&c.

For numerous examples, see Chopin's works for the piano.

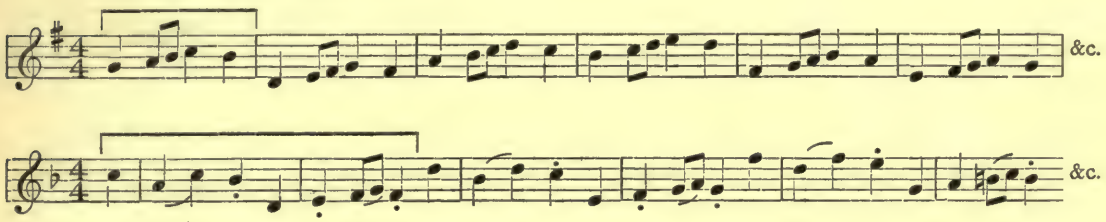
Sometimes these passages are "phrased" (see Chap. X) according to their sequential construction ; at other times the regular metrical accents only are intended.

Schumann and other modern composers have constructed elaborate, varied, and interesting sequences by imitating passages of from twenty to fifty (or more) measures in length. A striking feature in Beethoven, and some other composers, is sequential imitation by *steps of a semitone*—



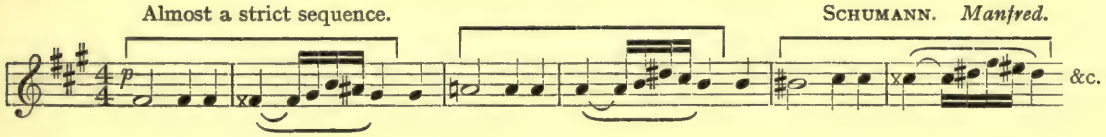
(*b*) Other kinds of Direct Imitation.—A melody may be imitated either in the same part, or in another part, at any interval higher or lower. The imitation may be exact (or *strict*) as to interval, or *free*—*i.e.*, major intervals may reply to minor intervals, etc.—

Examples of free imitation :—



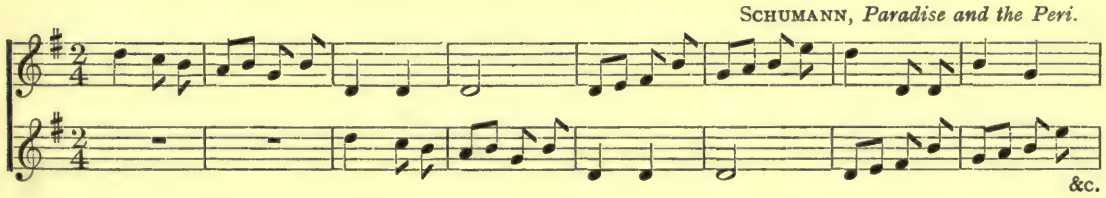
Almost a strict sequence.

Schumann. *Manfred.*



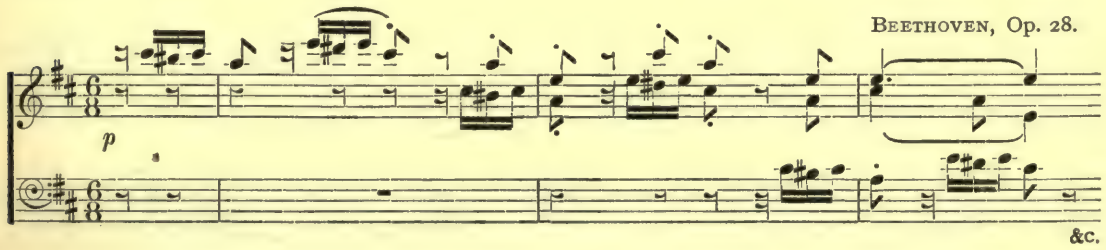
Strict imitation in another part (or parts) produces what is called a " Canon " or " Round."

Schumann, *Paradise and the Peri.*

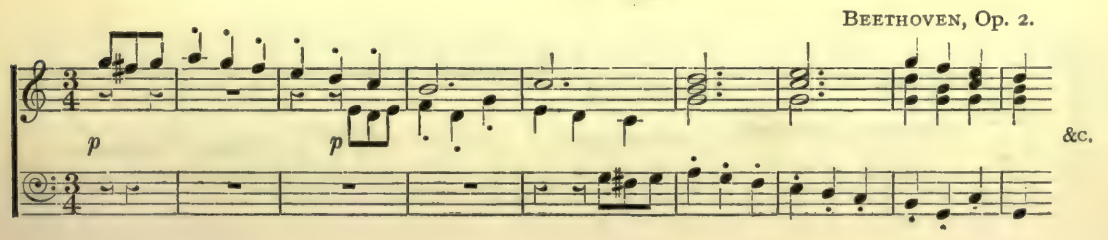


The following are specimens of Canonic Imitation—not strict Canons—but of the same nature :—

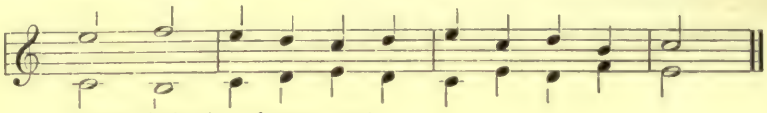
Beethoven, Op. 28.



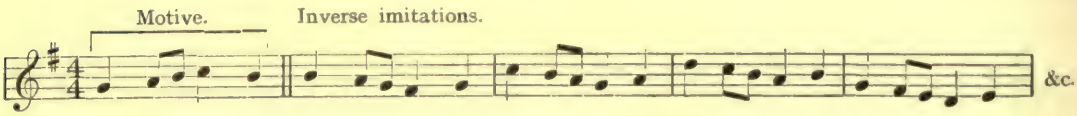
Beethoven, Op. 2.

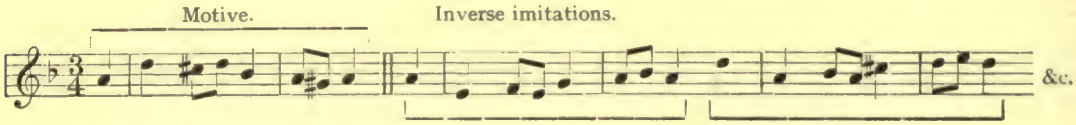


(*c*) INVERSE IMITATION.—A melody may be imitated in the same or another part by replying to *ascending* intervals by similar *descending* intervals, and *vice versa*.



Inverse imitation of upper part.



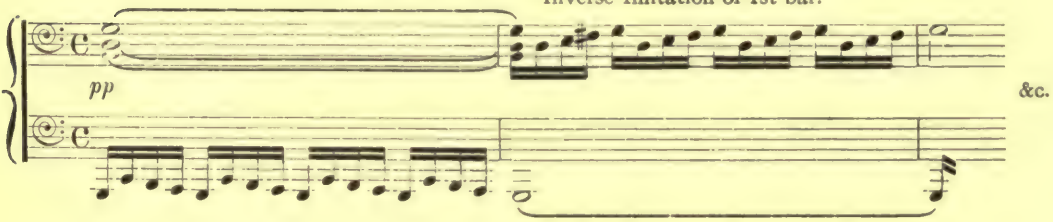


WAGNER, Symphony in C.

Free Inverse imitation.

BEETHOVEN, Op. 53.

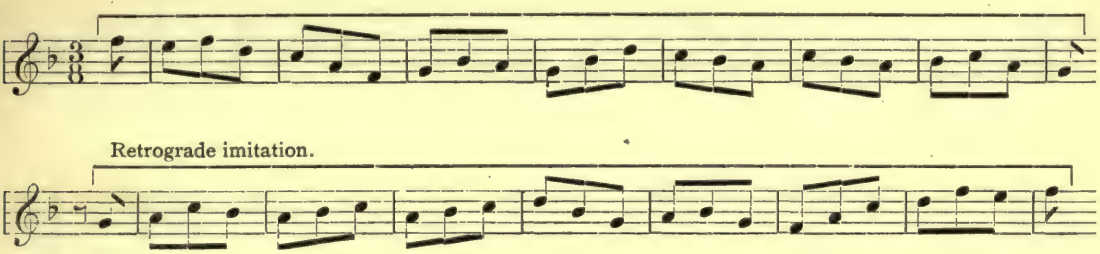
Inverse Imitation of 1st bar.



CLEMENTI.

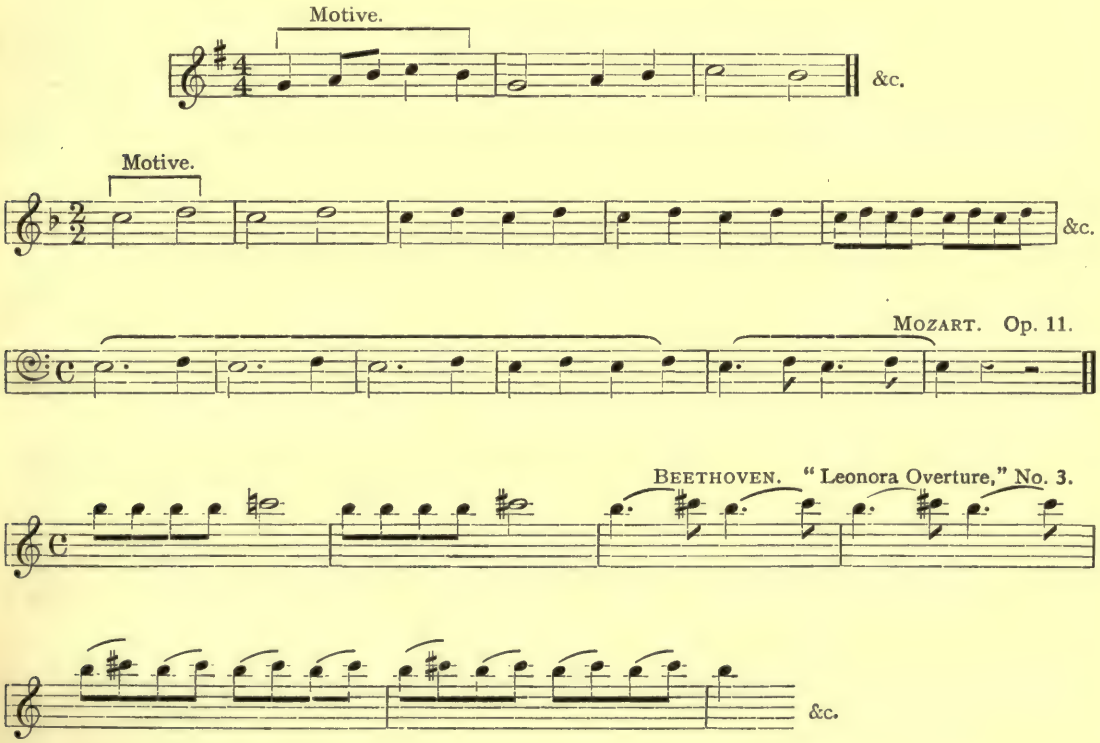
The lower part is an Inverse imitation of the upper.

(*d*) Retrograde Imitation.—This kind of imitation is of no great artistic value, though it is sometimes employed in classical music. The order of notes in a melody is *reversed*, and a new melody thereby produced.



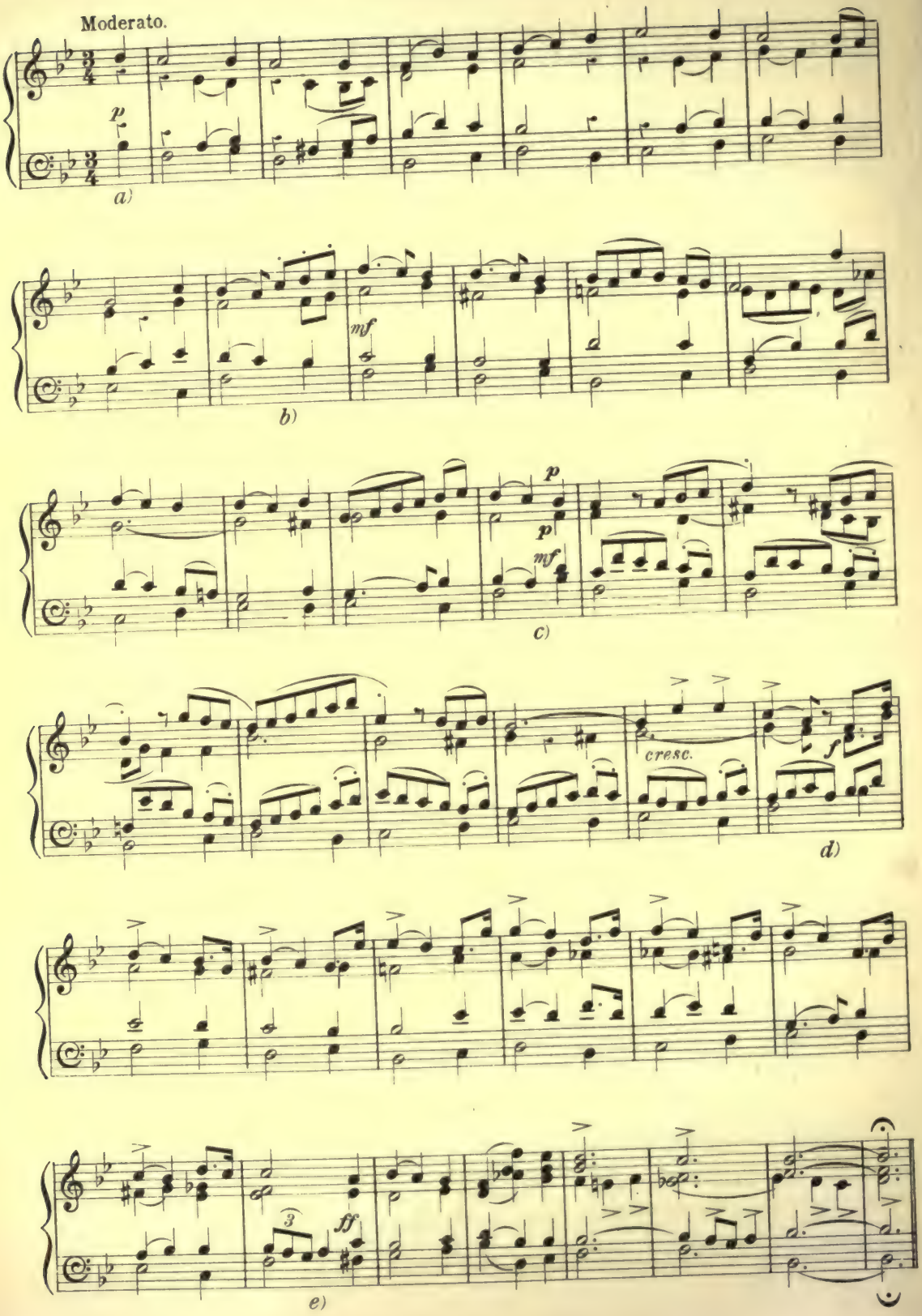
It will be seen that the whole melody reads the same *backwards* or *forwards*.

(*e*) Imitation by Augmentation or Diminution.—A melody may be repeated or imitated in longer or shorter notes :—



(*f*) A Ground Bass.—A *Ground Bass*, or *Basso Ostinato*, is a portion of melody constantly repeated in the Bass, with varied upper parts. One of the finest examples is Bach's *Passacaglia in C minor* for the organ. (See also Chap. XI ; Choruses, 9). The harmonization of a Ground Bass in several different ways is a valuable exercise for the student.

The following is a simple and effective scheme of treatment, suitable for practice or for examination purposes.


Moderato.
p
a)
mf
b)
p
p
mf
c)
cresc.
f
d)
3
ff
e)

SCHEME OF CONSTRUCTION OF THE ABOVE EXAMPLE.

(*a*) to (*b*). A simple melody, with accompanying parts in slightly varied rhythm.

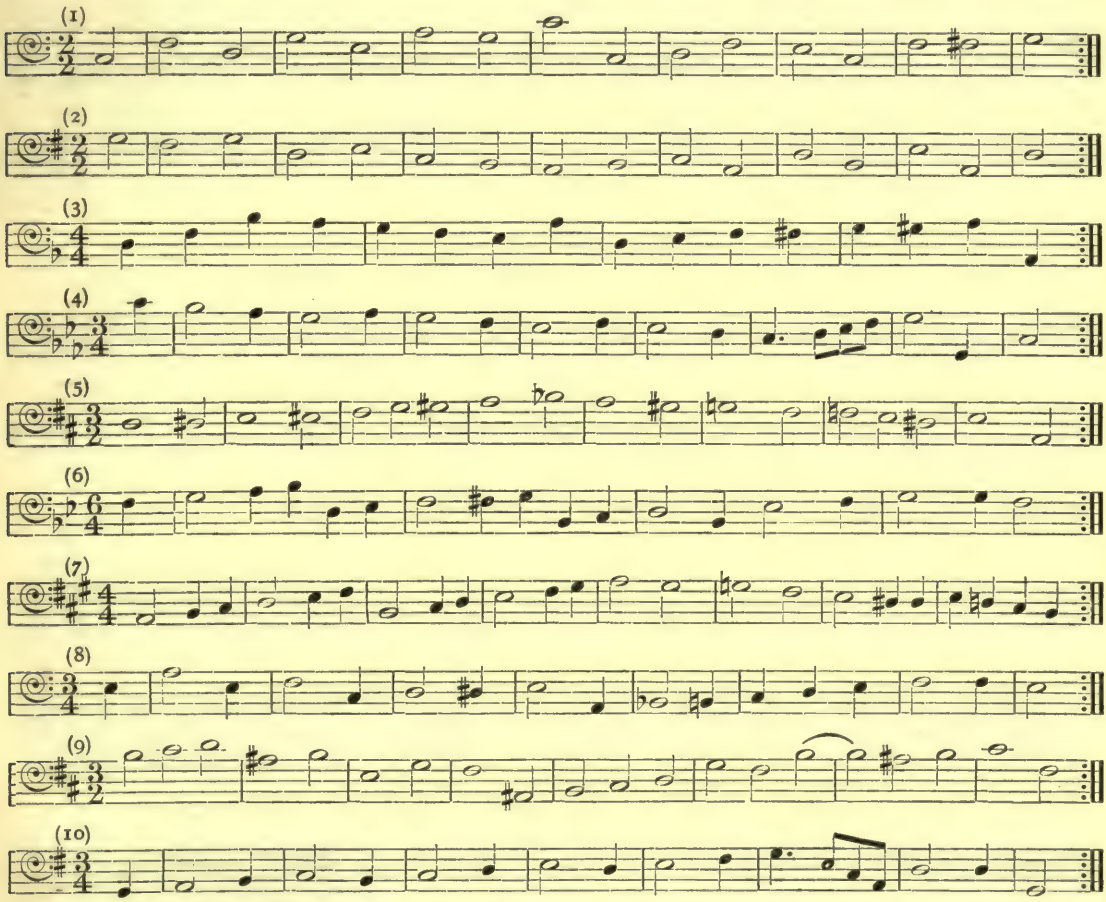
(*b*) to (*c*). A distinctly different melody, with rather more elaborate harmony, passing-notes, suspensions, etc.

(*c*) to (*d*). A free counterpoint in Tenor, with accompanying imitative passages, etc.

(*d*) to (*e*). A fresh rhythm, with fuller and more abstruse chords.

(*e*) to *end*. A short Coda, in full harmony, *ff* (reduced to six bars as a contrast to the "eight-bar squareness" of the preceding portions).

EXERCISES: Harmonize each of the following Ground Basses on the lines suggested above, with such varieties of treatment as may appear suitable. Add a short Coda to each.



(*g*) VARIATIONS.—A variation, or "double," is the presentation of a simple theme in varied form.

Most of the original Doubles were merely *variations of the melodic outline* by means of increasingly elaborate figuration and embellishments; as, for example, Handel's *Chaconne in G* (of his harpsichord works) which has 62 variations.

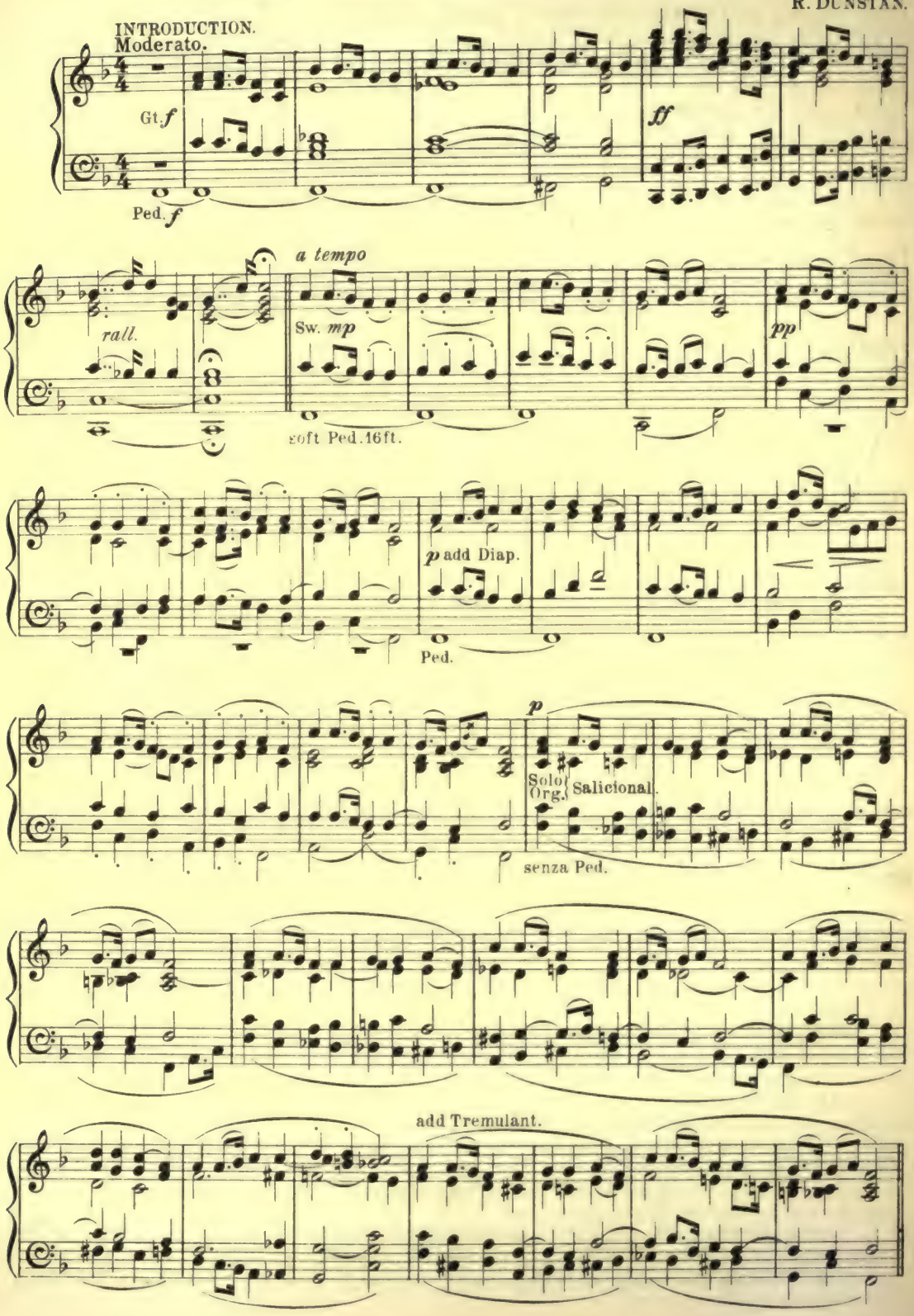
The more modern "Theme (or Air) with Variations" of Haydn, Mozart, and Beethoven, includes also *harmonic and rhythmic transformations*, and there is no limit to the devices which may be employed as long as it is felt that the original theme is in some way the "text" of each variation. Bach's *Theme and* 30 *Variations*, and Beethoven's Pianoforte Variations (complete, Breitkopf and Härtel, 2/6) are specially worthy of attention. Very fine Variations have also been written by Brahms, Elgar, Parry, etc.

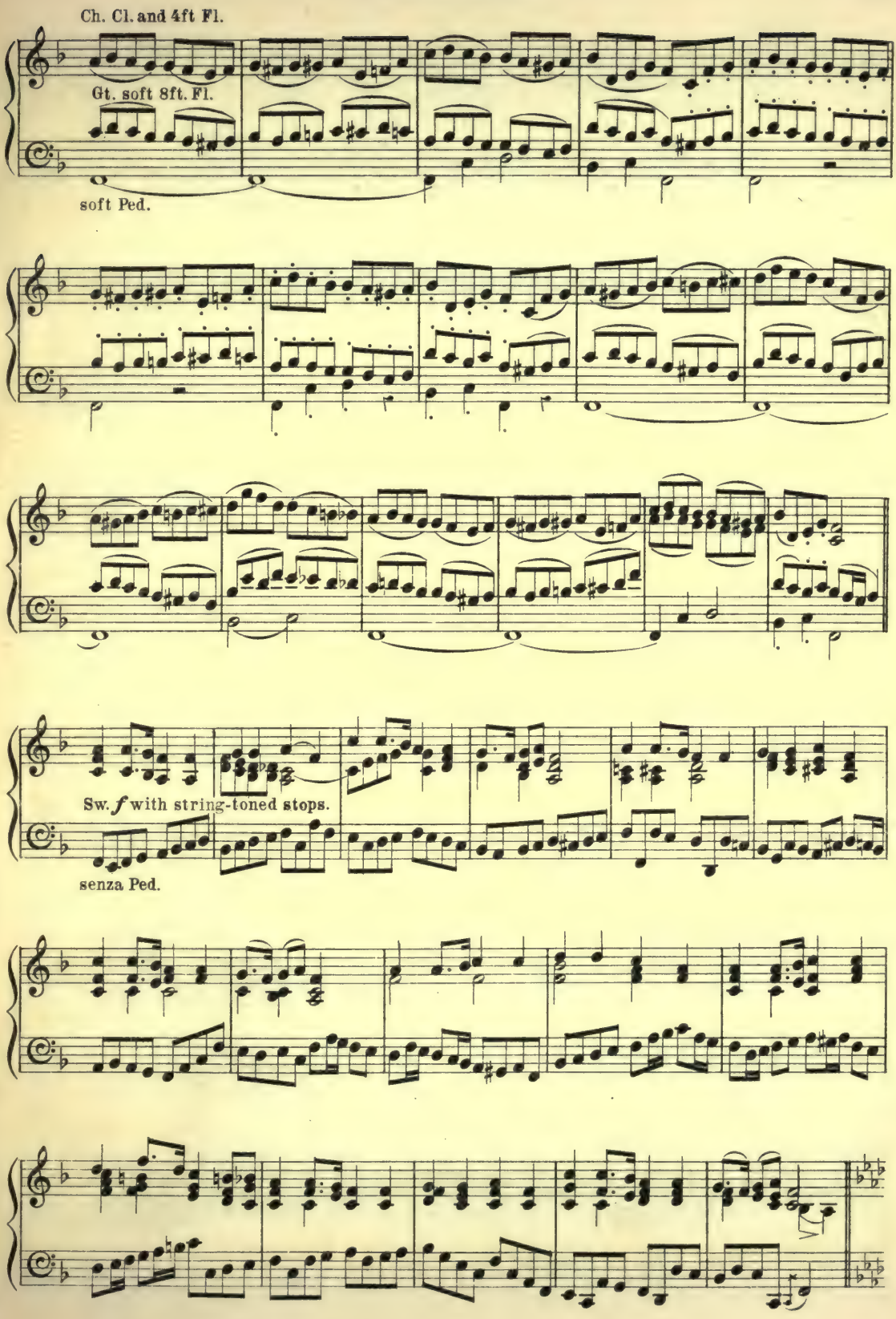
Variations afford scope for the development of the composer's ingenuity, and the following is an example of fairly simple work which the student may imitate at his discretion.

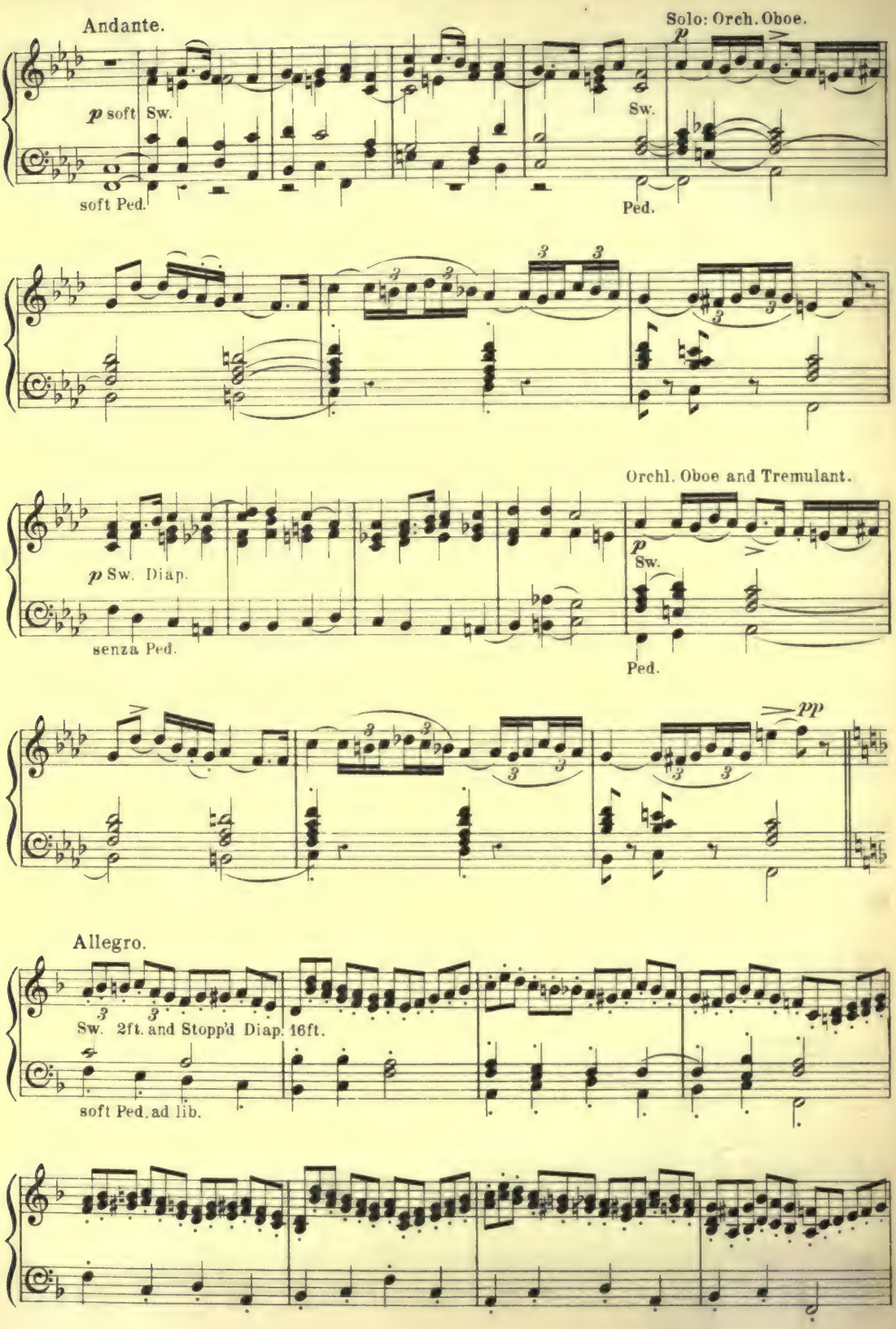
N.B.—The piece was arranged to be played on a large modern organ, and is here given in short score, with indications of the stops used.

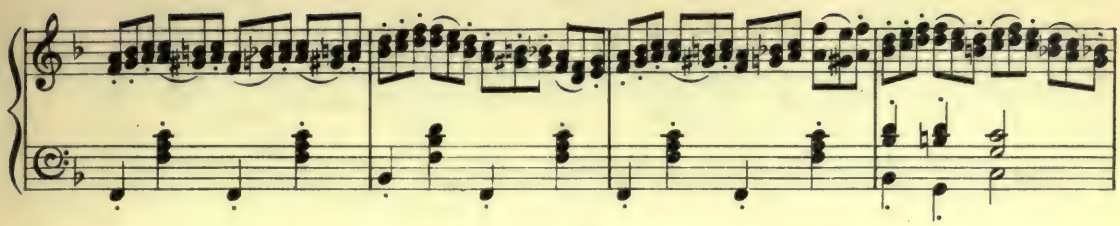
VARIATIONS on "ROUSSEAU'S DREAM."

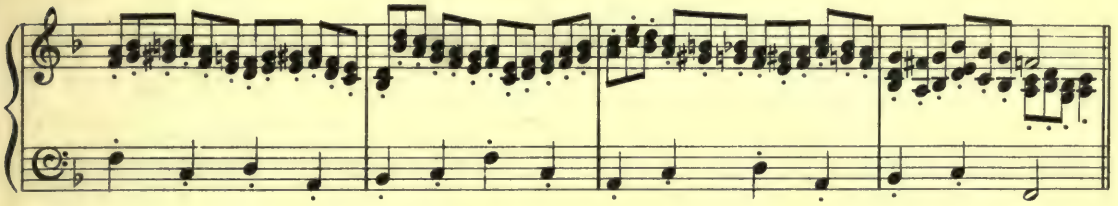
R. DUNSTAN.




Ch. Cl. and 4ft Fl.
Gt. soft 8ft. Fl.
soft Ped.
Sw. *f* with string-toned stops.
senza Ped.


Andante.
Solo: Orch. Oboe.
p soft Sw.
Sw.
soft Ped.
Ped.
Orchl. Oboe and Tremulant.
p Sw. Diap.
p Sw.
senza Ped.
Ped.
pp
Allegro.
Sw. 2ft. and Stopp'd Diap. 16ft.
soft Ped. ad lib.



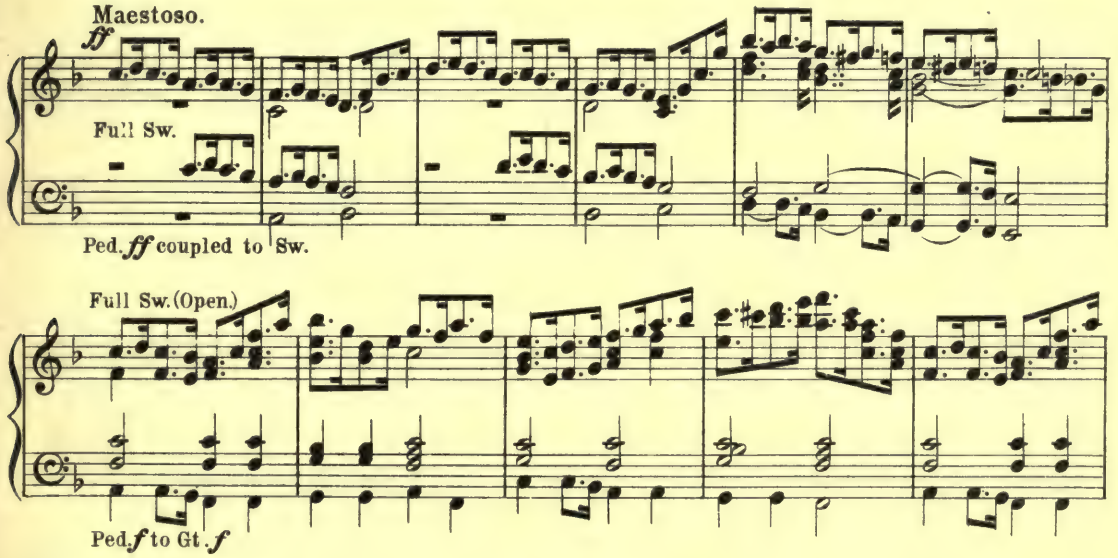


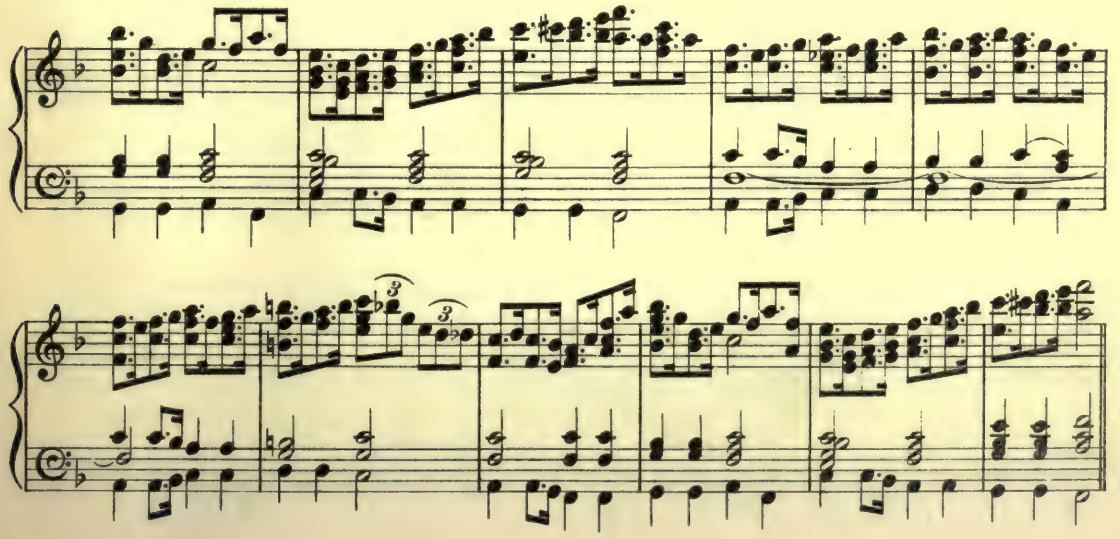
Maestoso.

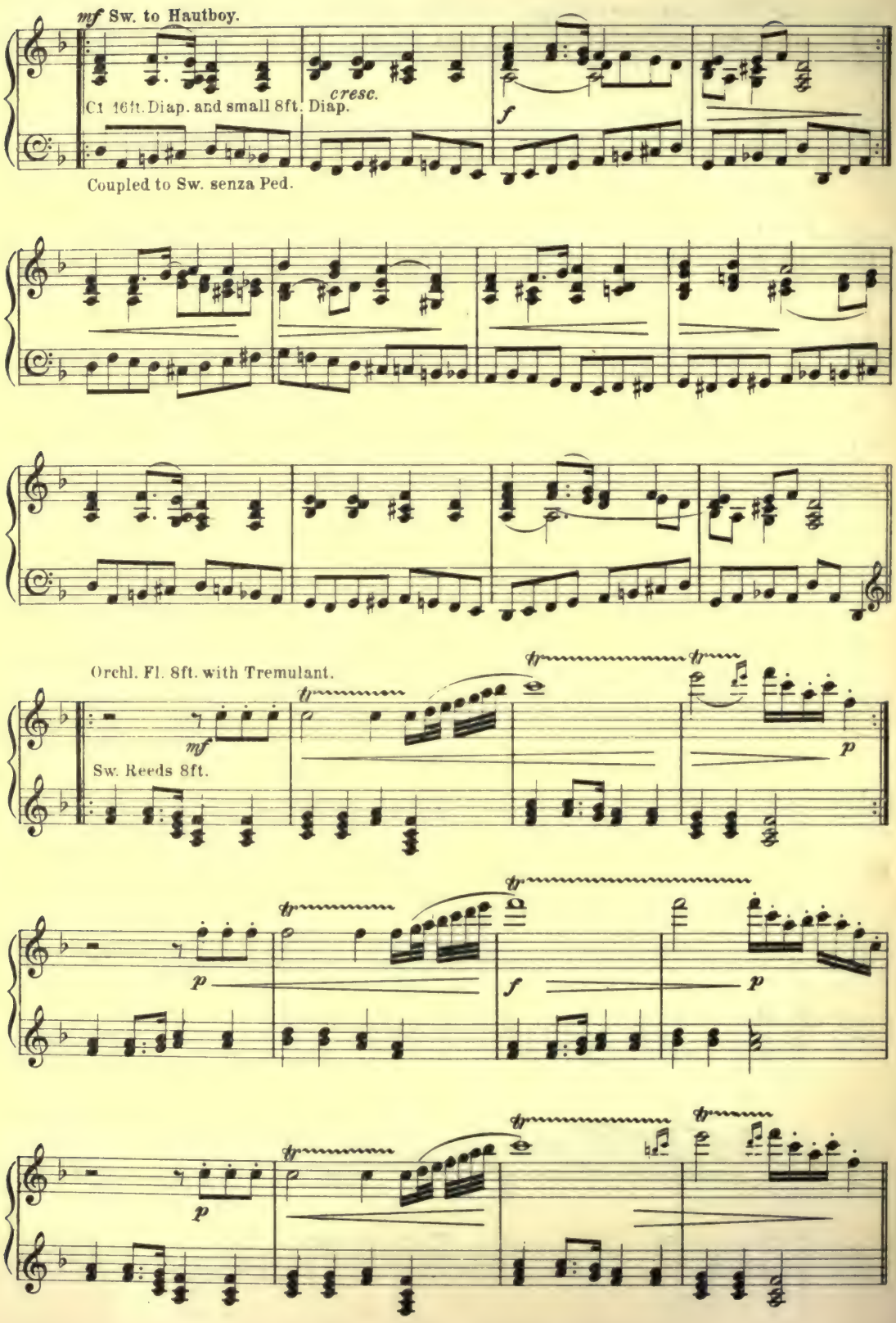
ff

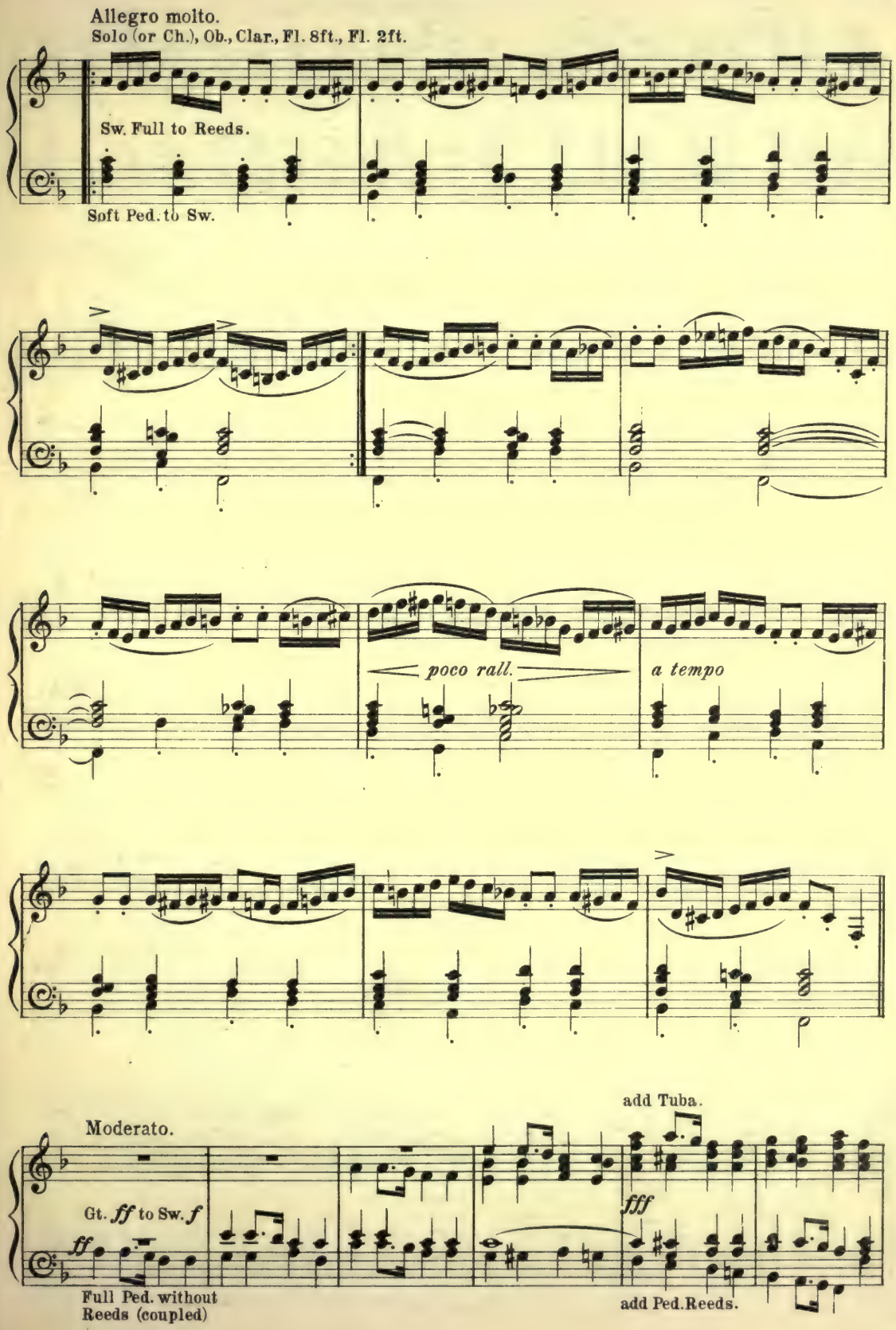
Full Sw.

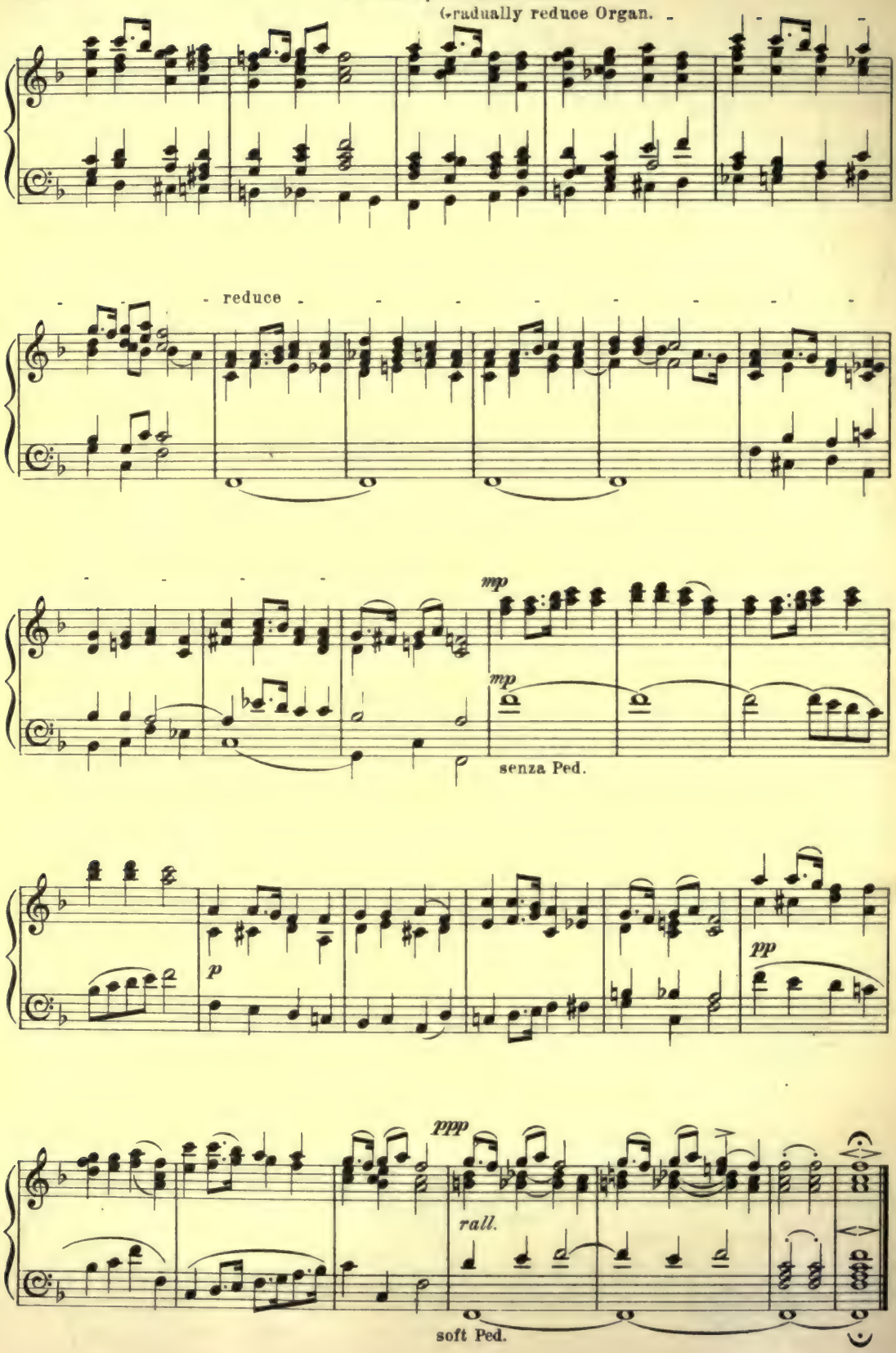
Ped. *ff* coupled to Sw.





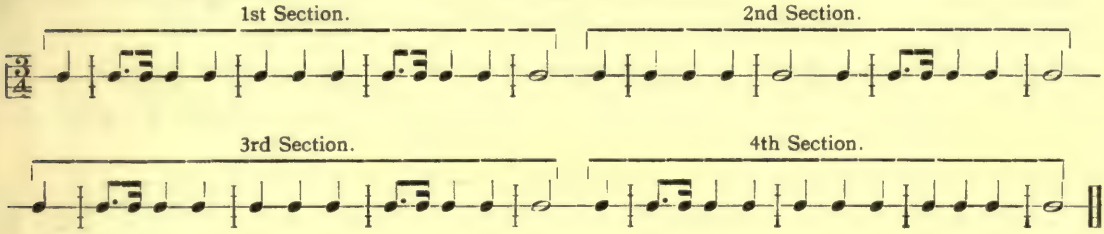

mf Sw. to Hautboy.
C1 16ft. Diap. and small 8ft. Diap.
cresc.
f
Coupled to Sw. senza Ped.
Orchl. Fl. 8ft. with Tremulant.
mf
Sw. Reeds 8ft.
p
f
p
p


Allegro molto.
Solo (or Ch.), Ob., Clar., Fl. 8ft., Fl. 2ft.
Sw. Full to Reeds.
Soft Ped. to Sw.
poco rall.
a tempo
Moderato.
Gt. ff to Sw. f
ff
Full Ped. without Reeds (coupled)
add Tuba.
fff
add Ped. Reeds.


Gradually reduce Organ.
reduce
mp
mp
senza Ped.
p
pp
ppp
rall.
soft Ped.

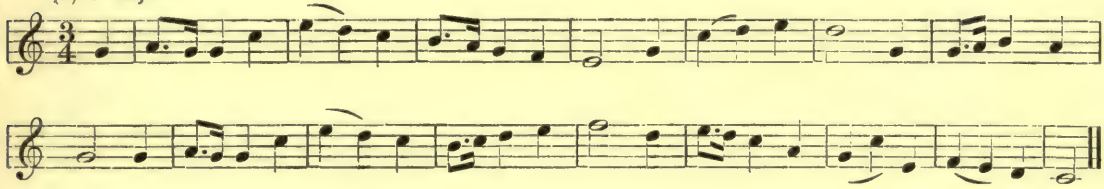
109 METRICAL FORM : REGULAR FOUR-FOLD SENTENCES.—We have already seen (Chap. III, and Pars. 89-91, Chap. V) that melody has a strong tendency to arrange itself in " groups of four bars "—which we have called Sections—and further that the most usual *Complete Musical Sentence* consists of four of these sections.

110 The *rhythmic* varieties of Sections and Sentences are infinite. The following is the *rhythmical basis* of a classic melody, on which we have constructed three different melodies :—

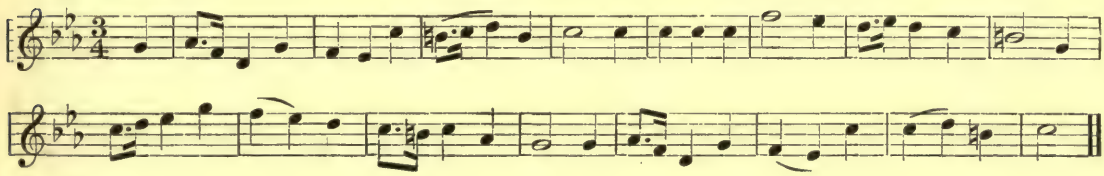


Three melodies based on this rhythm :—

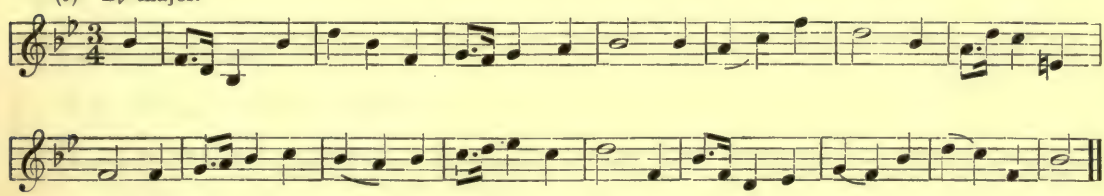
(*a*) C major.



(*b*) C minor.



(*c*) B♭ major.



It will be noticed that the rhythmic construction of the various sections shows " uniformity with variety "—an important feature of musical design.

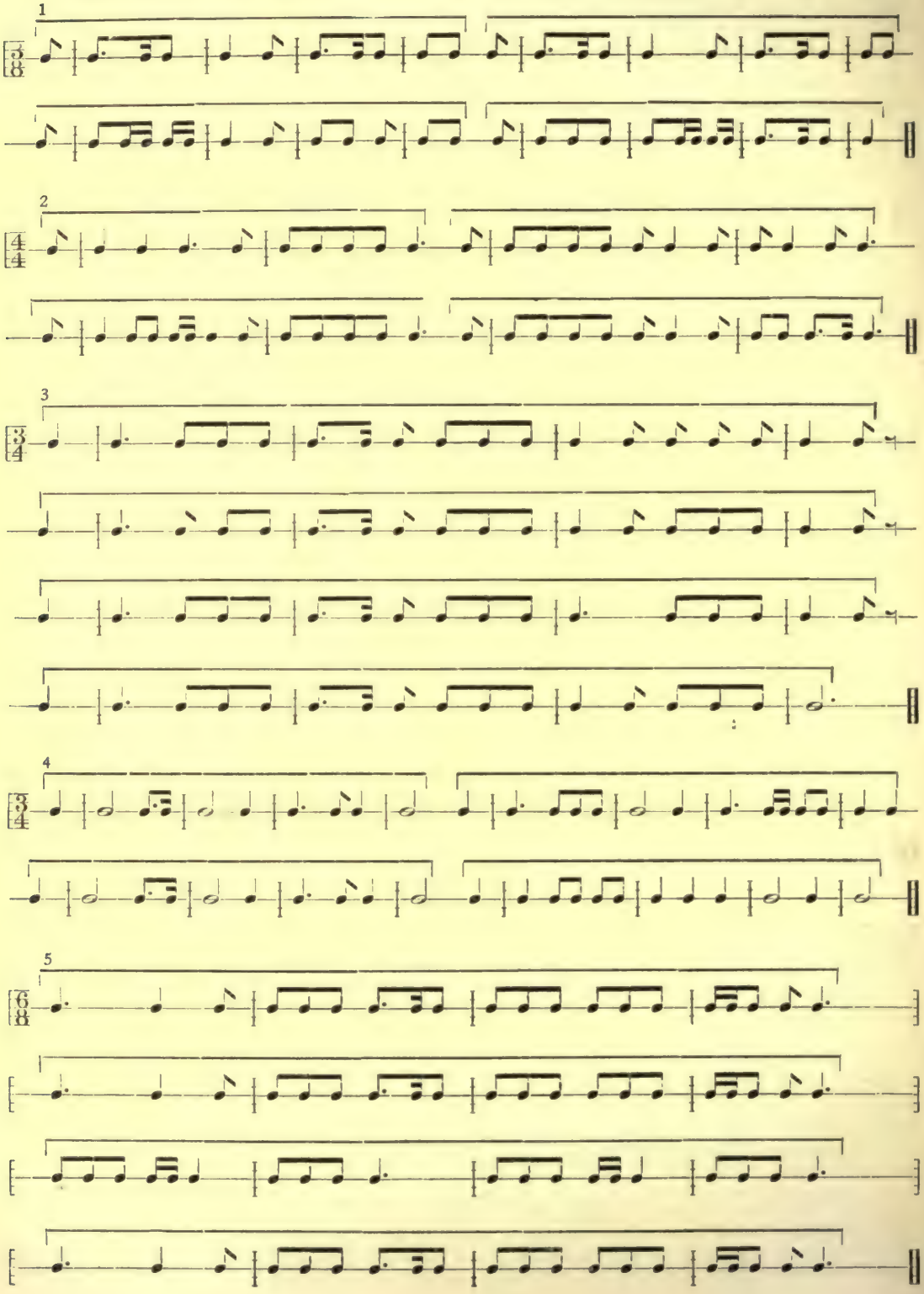
EXERCISES : The student should now exercise his ingenuity in constructing two or three Sentences in various keys on each of the following rhythms, all selected from classical composers. They need not be harmonized ; but harmonic substructure should, in general, be kept in view.

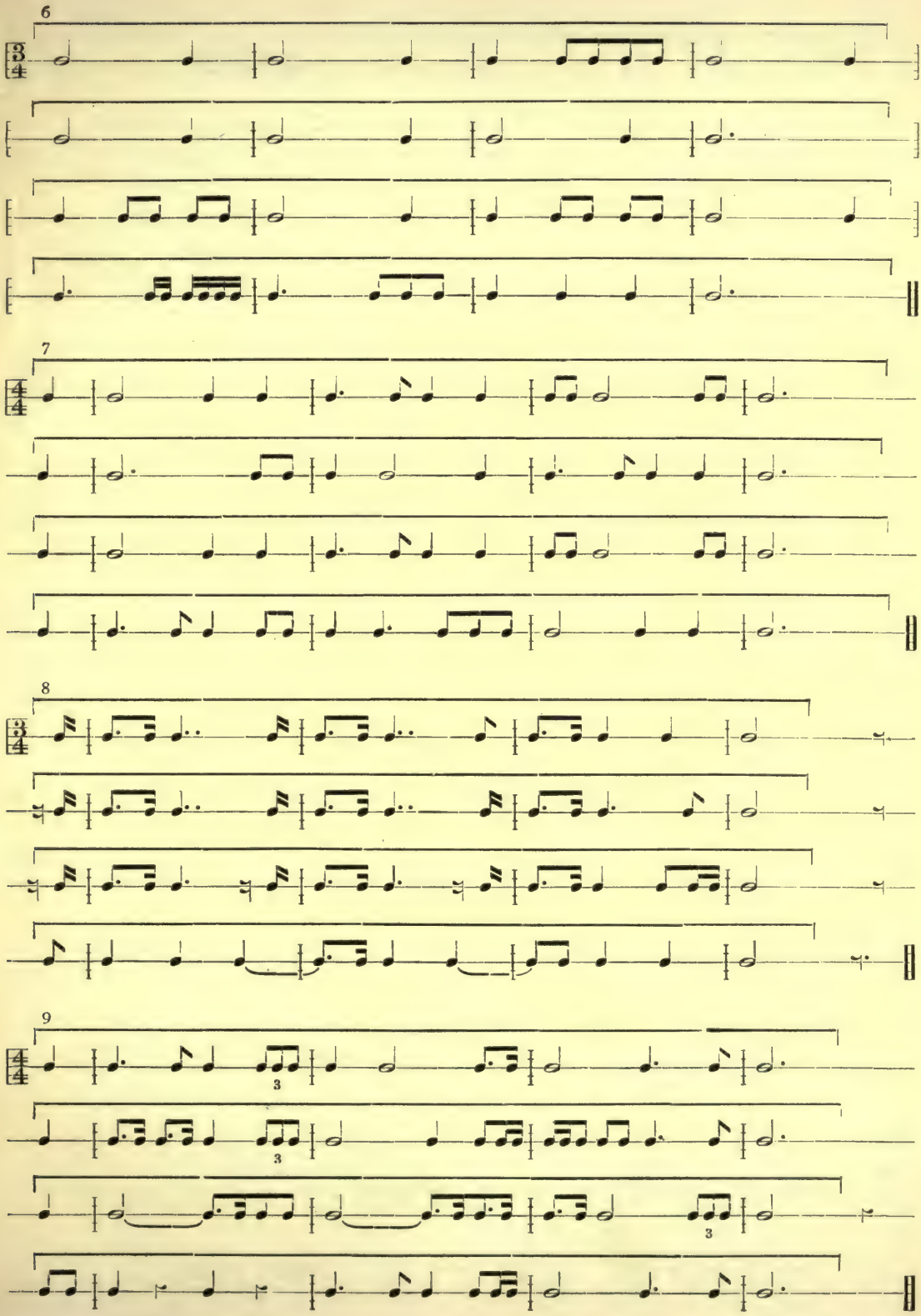
Endeavour neither to think of words nor of any particular instrument, but to write what is called *pure* (or *absolute*) music.

All sorts of " devices " may be used ; and examples of ascending and descending passages, repeated notes, etc., should be introduced. The cadences should be carefully planned out, and as much variety of melodic outline obtained as possible. Slurs, etc., should be added at discretion.

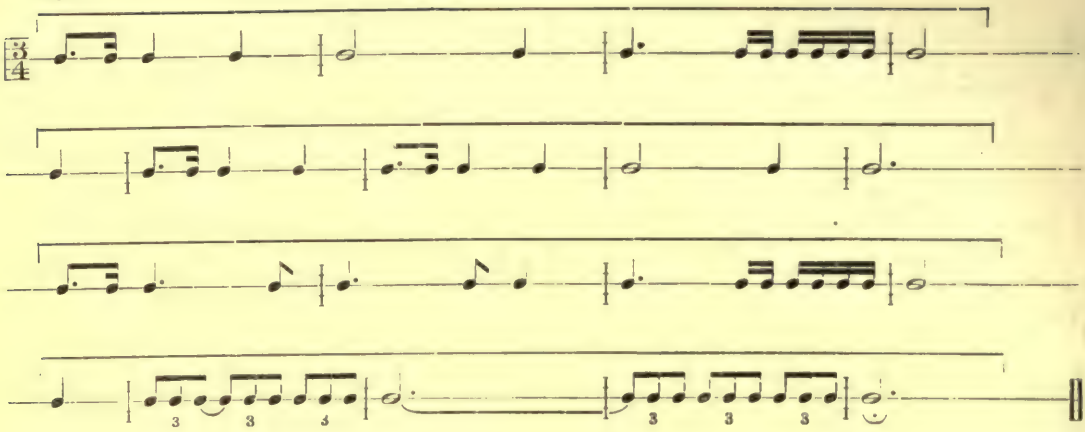
Afterwards, the student should construct several sentences of his own, and thus gain the necessary facility for composing anthems, choruses, part-songs, and instrumental pieces.

(*a*) Rather quick time.



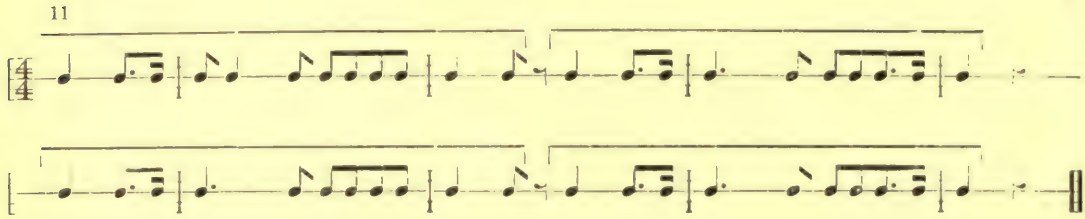

6
7
8
9

10



(*b*) Slower time. Sentences of four two-bar sections :—

11



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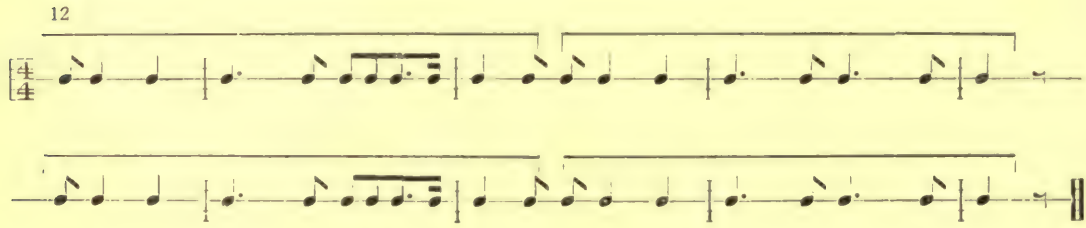

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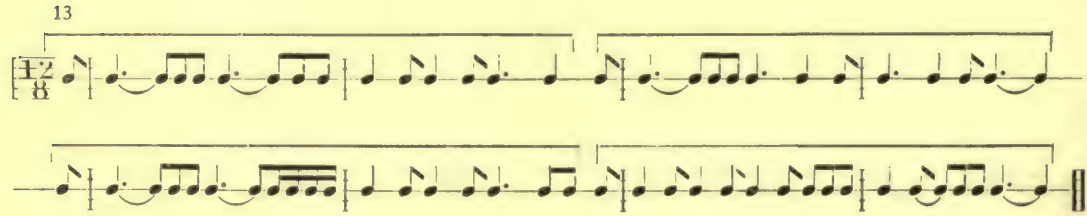

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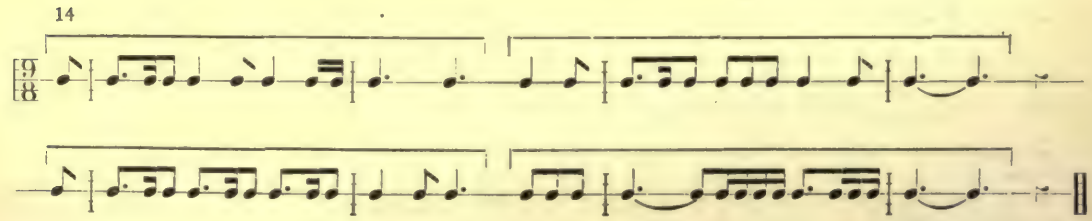
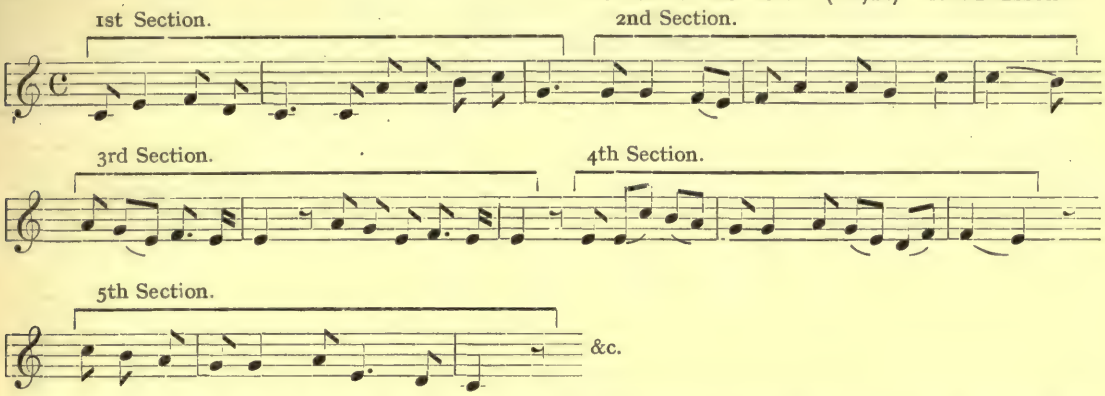


110 Extended and Irregular Sentences.—A five-section sentence is often made by avoiding a perfect cadence at the end of the fourth section, repeating that section (with or without variation), and then closing with the perfect cadence :—

"O rest in the Lord" (*Elijah*). Mendelssohn.

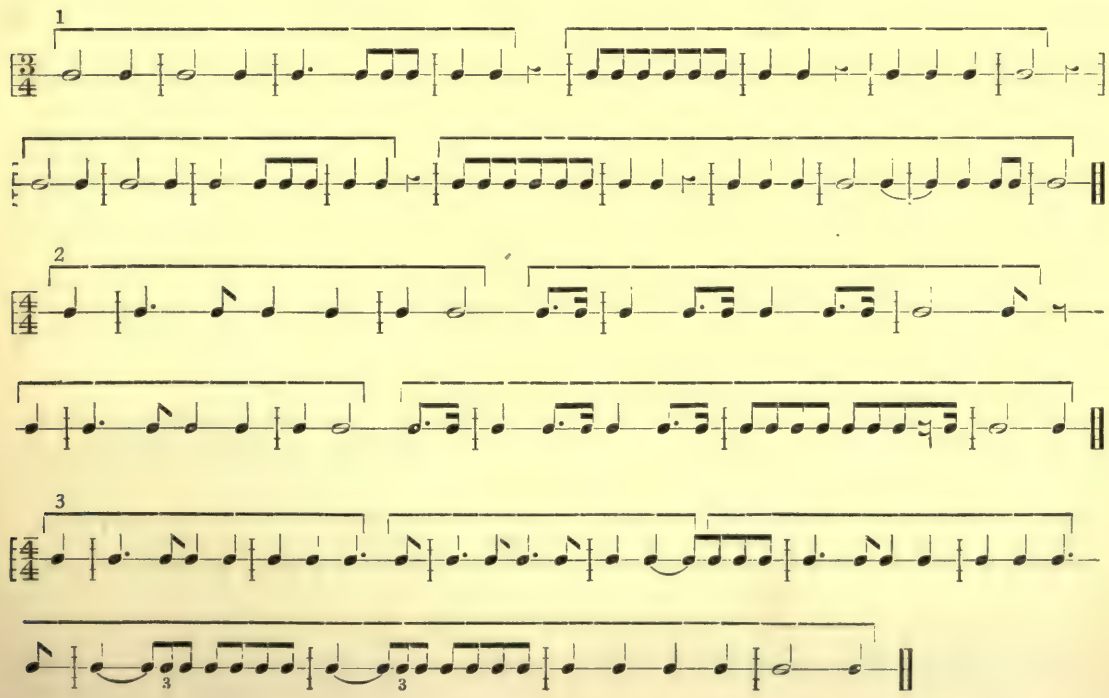


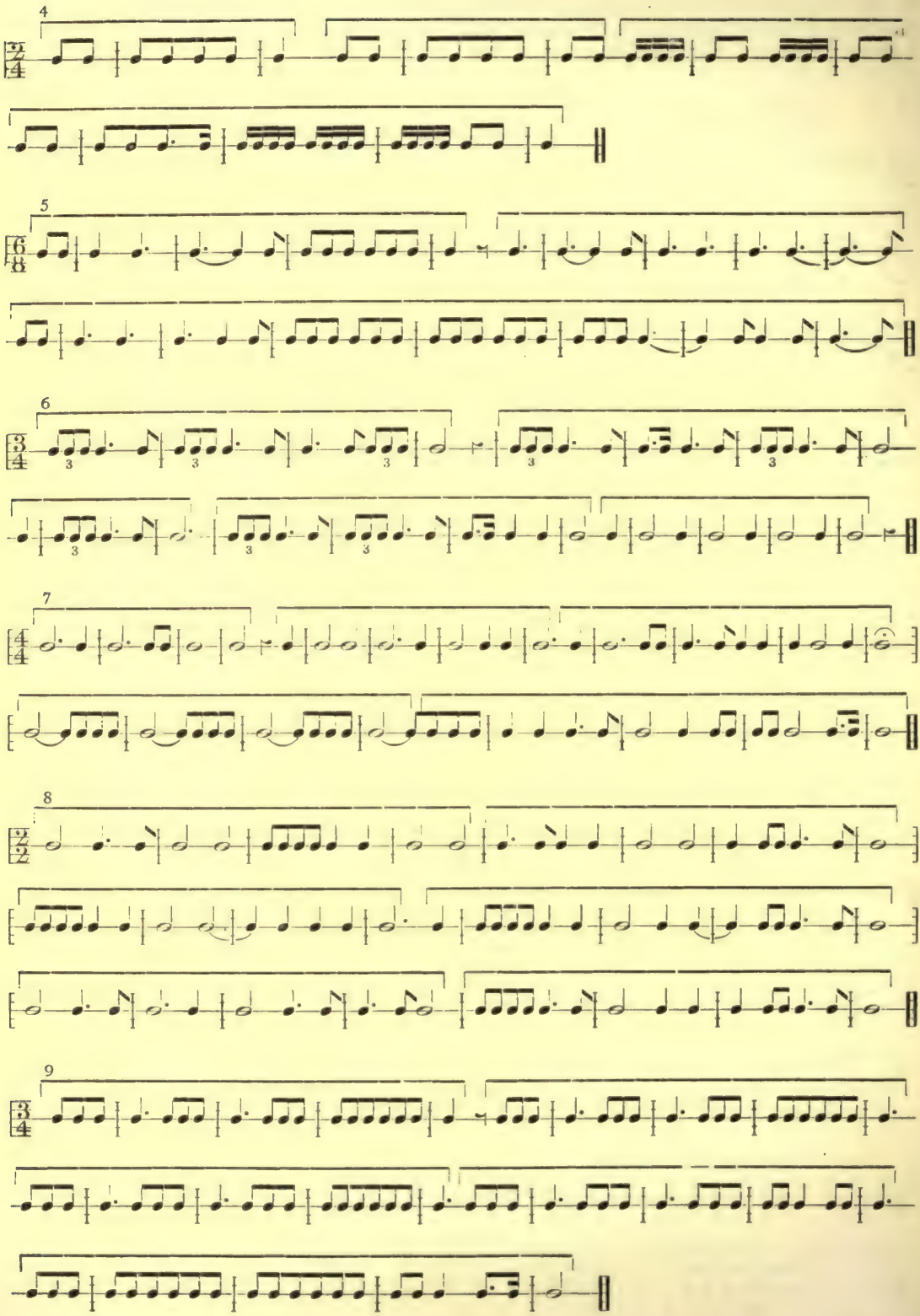
Observe that the fifth section is a varied repeat of the fourth. Another method of constructing five-section sentences is to add a little "Coda" or "Codetta" at the end of a four-section sentence.

Exercises: Compose various original five-section sentences, or extend some of the four-section sentences already written.

Sentences of six, seven, eight, or even more sections are sometimes written. (The student will be able to find examples in any classical works.)

Variety is also secured in long works by making sections and sentences overlap, by extending an occasional section, by contrapuntal imitations, etc. We give a few rhythmical plans of irregular sentences—all from classical sources—on which melodies should now be constructed.

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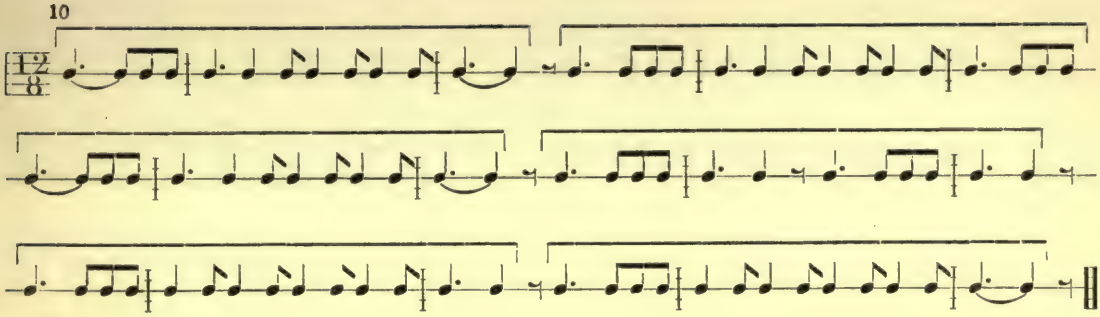
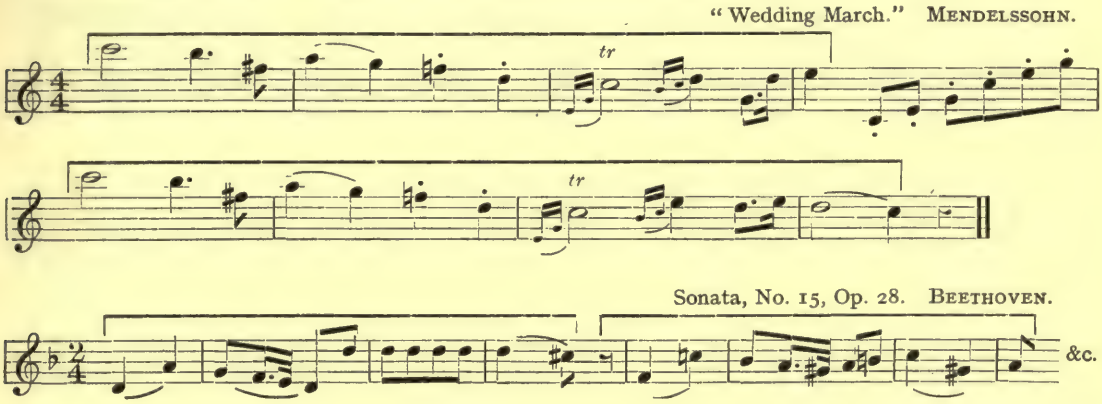


111 Sentences consisting of two sections are not uncommon :—



N.B.—When a number of sentences follow one another *it is not necessary that the first sentence should end in the key in which it begins.* (See the above example from Beethoven. See also Par. 115, page 133.)

The construction of pieces of more than one sentence will be discussed in the next Chapter.

CHAPTER IX.

TWO OR MORE SENTENCES IN SUCCESSION. SIMPLE INSTRUMENTAL FORMS.

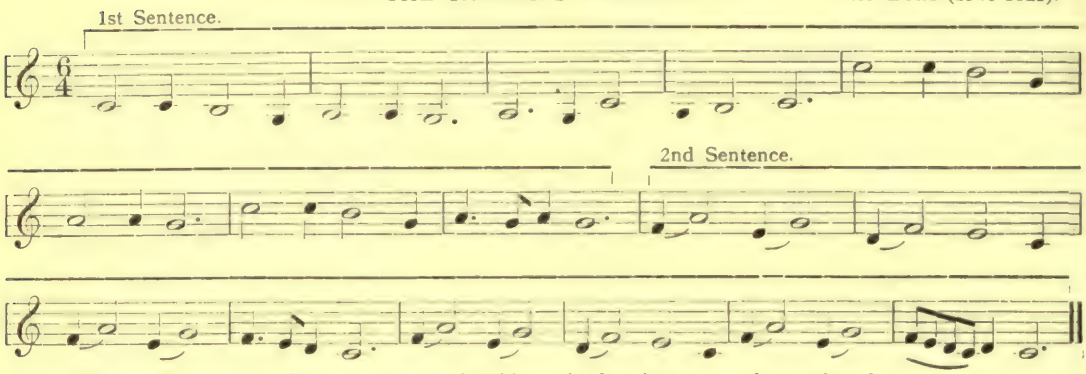
112 We have seen that sentences vary in length, but that the most usual consist of 8 or 16 bars. In dance music of all kinds, in marches, and in much other instrumental music hardly any other length of sentence is employed, except for some special effect (or, in long instrumental works, to vary what would otherwise become monotonous).*

113 Many pieces of music are made up of two sentences in succession. For the sake of reference we will call a complete musical idea of two sentences a "two-sentence paragraph."

114 In a "two-sentence paragraph" the second sentence may be :—

(1) An additional sentence in the same key, without any special thematic reference to the first sentence :—

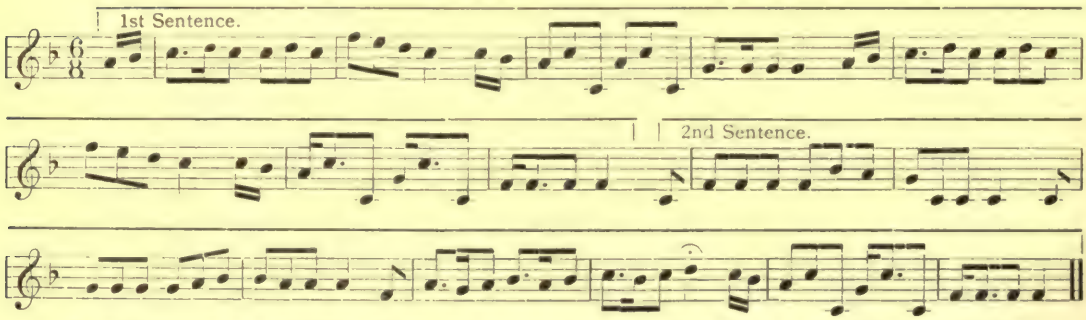
THE CARMAN'S WHISTLE. Arr. Byrd (1546-1623).



This kind of continuation was common in old music, but is now rarely employed.

(2) A sentence partly contrasted and partly imitative—the imitation (or repetition) of part of the first sentence coming usually towards the end of the second :—

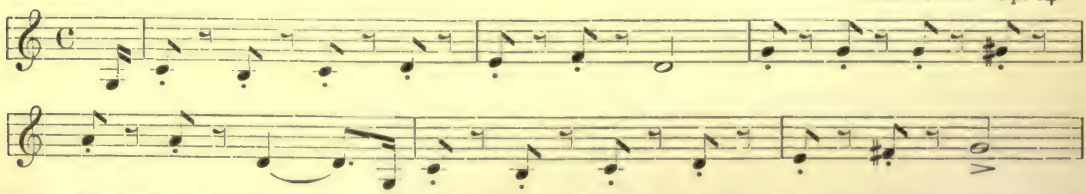
BONNIE DUNDEE.



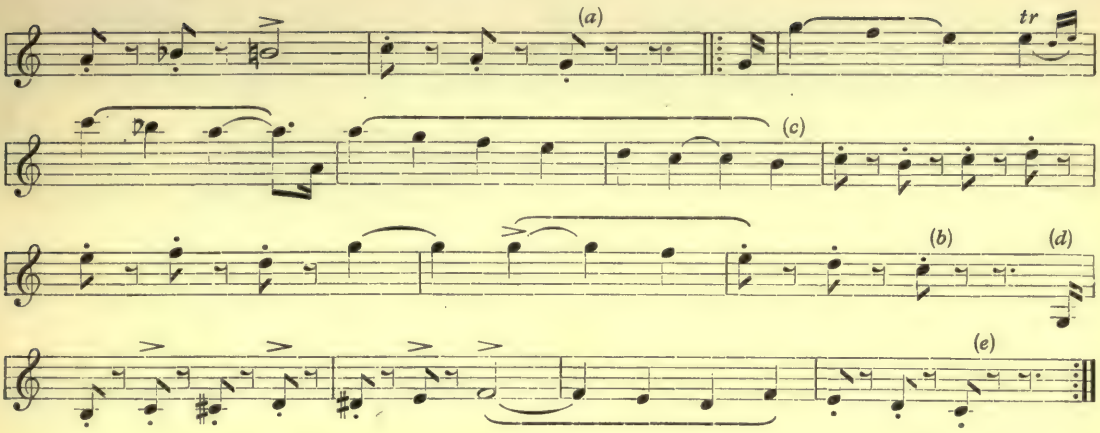
This kind of paragraph is felt to be "in good form." See also "St. Matthew," Par. 81, Ch. IV.

Sometimes a short coda is added as an extension of the second sentence :—

Beethoven. Op. 14.



* In quick waltzes, scherzos, etc., with only one beat in each bar, the regular sentence is 32 bars in length.



(*a*) End of first sentence.
(*b*) End of second sentence.
(*c*) Repetition (an octave higher) of part of first sentence.
(*d*) to (*e*) Coda.

115 In a "two-sentence paragraph" the first sentence may end with a perfect cadence in the original (principal) key, or it may modulate to a closely related key. In vocal music (ballads, etc.), the first method is rather more common; in instrumental pieces the second method is much more frequent.

The keys to which modulation may be made are tabulated in connection with eight-lined hymn-tunes (Chap. IV). The following are the most usual :—

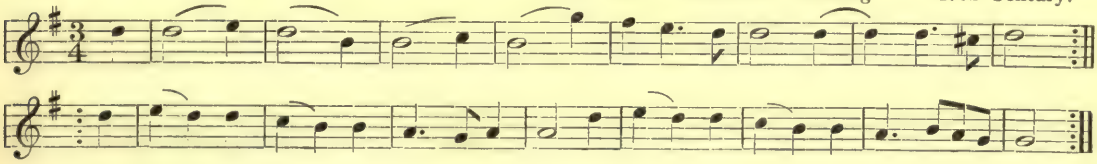
(*a*) MAJOR PIECES—
(1) To the key of the Dominant (major).
(2) To the key of the Mediant (minor).
(3) To the key of the Relative Minor.

(*b*) MINOR PIECES—
(1) To the key of the Relative Major.
(2) To the key of the Dominant (Minor).

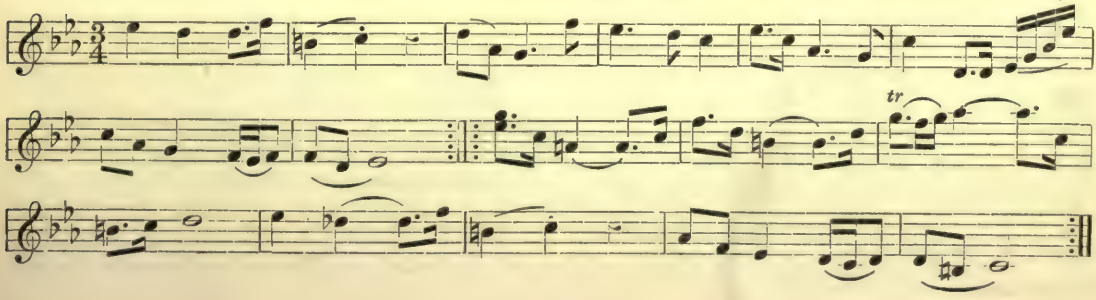
N.B.—If a piece commences in a minor key, the second sentence sometimes ends in the *Tonic Major*.

116 Almost all old dance-forms before Bach (1685-1750), and many later dances, are "two-sentence paragraphs"—each part being repeated, probably "to make the tune longer" :—

Old Air—"Suitable for dancing to." 17th Century.



SARABANDE IN C MINOR. C. NICHELMANN (1717-61).



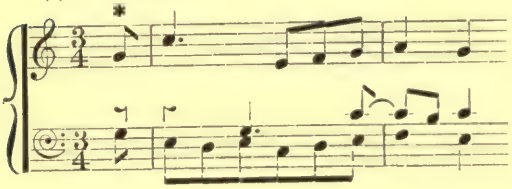
117 Bach kept largely to the eight-bar sentence for the first part of his dance forms (in his *Suites*, etc.), but he generally *doubled the length* of the second part (to 16 bars).

(Later composers gradually lengthened both parts.)

EXERCISES: (*a*) Compose a number of "two-sentence paragraphs" in various major and minor keys. They may be harmonized or not, at pleasure.

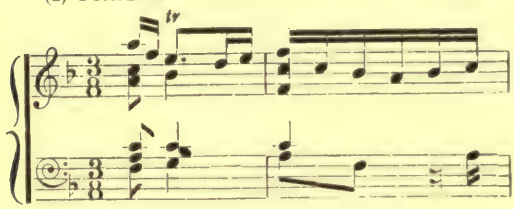
(*b*) Complete each of the following as a short pianoforte piece, repeating each sentence as in Par. 116:—

(1) COURANTE.



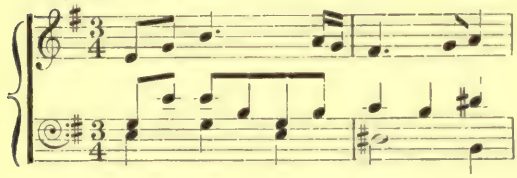
In three-part harmony.
1st sentence, 8 bars, modulating to key G.
2nd sentence, 8 bars, ending in key C.

(2) PRESTO.



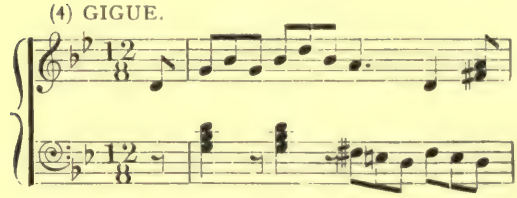
In two-part harmony, with occasional full chords.
1st sentence, 16 bars, modulating to Key C.
2nd sentence, 16 bars, ending in Key F.

(3) SARABANDE.



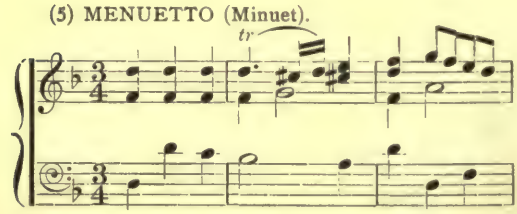
In three-part harmony.
1st sentence, 8 bars, modulating to B minor and ending with a *Tierce de Picardie.*
2nd sentence, 8 bars, closing in E minor.

(4) GIGUE.



In two-part harmony, with occasional full chords.
1st sentence, 16 bars, modulating to B♭ major.
2nd sentence, 16 bars, ending in G minor.

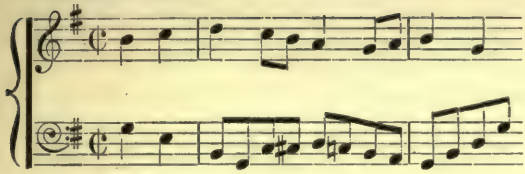
(5) MENUETTO (Minuet).



In three-part harmony, with occasional fuller chords at discretion.
1st sentence, 8 bars, ending in D minor.
2nd sentence, 8 bars, modulating to F major, and returning to D minor.

* The student will have noticed that when a sentence starts with an incomplete bar the last bar is also incomplete—the two incomplete bars being equal in value to *one whole bar.*

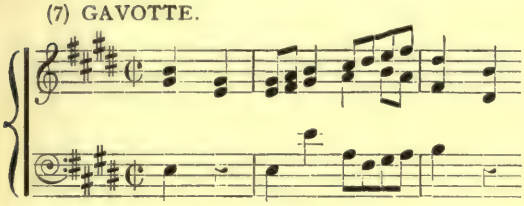
(6) GAVOTTE.



In two-part harmony throughout.
1st sentence, 8 or 16 bars, modulating to D major.
2nd sentence, 16 bars, ending in G major.

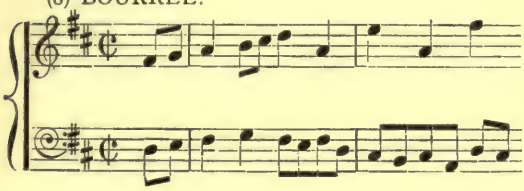
N.B.—A Gavotte always commences with the third crotchet of the bar.

(7) GAVOTTE.



In three-part harmony throughout.
1st sentence, 8 bars, modulating to B major.
2nd sentence, 16 bars, ending in E major.

(8) BOURRÉE.



In two-part harmony throughout.
1st sentence, 16 bars, modulating to Key A major, or F♯ minor.
2nd sentence, 16 bars, ending in D major.

N.B.—A Bourrée commences with the last crotchet (or quaver) of the bar.

118 Paragraphs of Three Sentences.—The "three-sentence paragraph" is one of the commonest of simple musical forms. It is used for "Songs without words," organ voluntaries, short violin solos, and incidental pieces of all kinds. It is usually referred to as "Song Form" (German, "Lied-Form"). The third sentence is generally a repetition, or modified repetition, of the first sentence.

119 Song Form.

A. A sentence of eight or sixteen bars.
B. A sentence of eight or sixteen bars *in another key.*
C. Repetition (with or without modification) of A.
D. Short Coda *ad lib.*

This form exhibits three of the most important features of a good musical design: (1) "preliminary statement," (2) "digression," (3) "repetition."

(*A*) The principal sentence may be extended to five (or more) sections; say, from eight to ten bars, or from sixteen to twenty bars.

As it has afterwards to be repeated—as C—it generally ends in the principal key. If, however, it modulates, it must be so modified in C as to end in the principal key in that sentence.

(*B*) This sentence may also be extended, or it may be curtailed.

It may be entirely *contrasted* in style, or it may be *responsive* (*i.e.*, of *similar* rhythmical and melodic nature, but without *exact* repetitions of portions of A).

It should always be in a different key from the first sentence; and if it further modulates during its course, the principal key of the first sentence should be avoided.

(*C*) If the original key is *minor*, its repetition here may be in the *Tonic Major* key.

(*D*) The Coda may be an extension of C; or it may be a *reminiscence* of any portions of A or B (or both).

120 We have already referred (Par. 95, Chap. V) to Mendelssohn's "O rest in the Lord" as a "concise aria." It is a good illustration of "Song-form" as just described. We give another illustration—even more regular :—

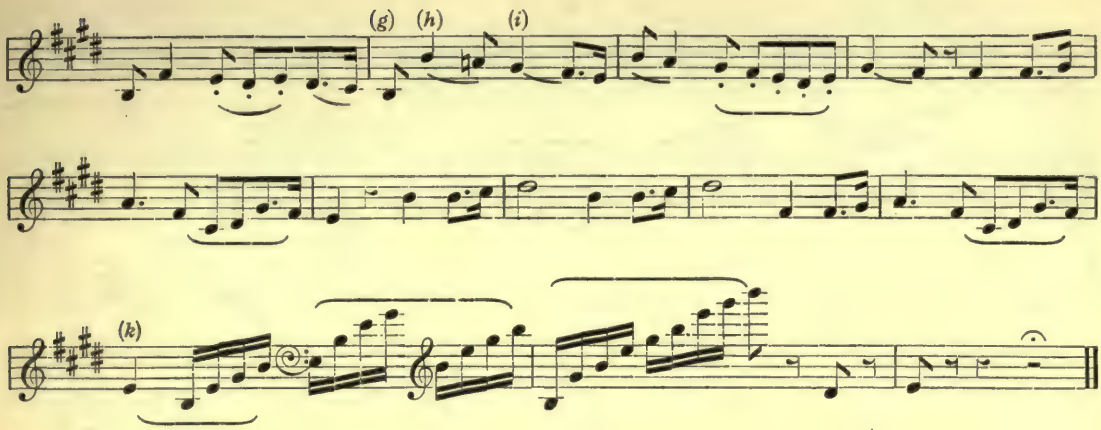
SONG WITHOUT WORDS (No. 22). MENDELSSOHN.

(*a*) to (*b*) First sentence, key F; eight bars.
(*c*) to (*d*) Second sentence, keys D minor and A minor; eight bars.
(*e*) to (*f*) Exact repetition of first sentence; eight bars.
(*g*) to (*h*) Coda; five bars. The first phrase is reminiscent of the second sentence; the second phrase is a repetition of the last two bars of the first sentence.

The symmetrical and regular construction of this melody is "clear as daylight."

121 The next illustration shows some slight modifications :—

SONG WITHOUT WORDS (No. 9). MENDELSSOHN.



(*a*) to (*b*) Prelude.

(*c*) to (*d*) First sentence, key E ; eight bars. Note that the last section of this sentence is a repetition of the second.

(*e*) to (*f*) Second sentence, key B ; four bars. Extended to six bars (*f*) to (*g*).

(*h*) Short " link " leading back to key E.

(*i*) to (*k*) Repetition of first sentence (the third section being different).

(*k*) to end. Repetition of Prelude.

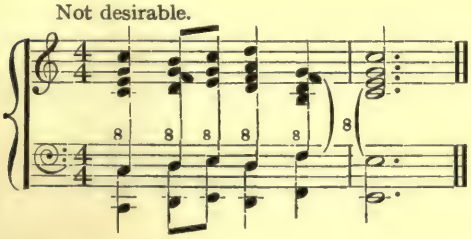
122 This form may be extended by adding (*a*) An introduction (as above) ; (*b*) Connecting or " episodical " passages between the sentences. Mendelssohn's " Songs without Words " (*Lieder ohne Worte*) are nearly all in " song-form." They exhibit all sorts of devices for securing variety and continuity, and the student may analyse them with advantage at this stage.

123 If " groups of sentences "—paragraphs—be substituted for simple sentences in the three main divisions of "song-form," and introductory and other instrumental passages added, we get the " Grand Aria " (or *Aria da Capo*) described in Chap. V, Par. 95.

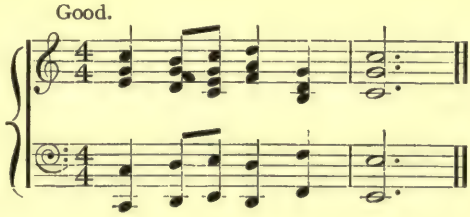
124 Exercises in Simple Song-form.—Continue each of the following as suggested, adding phrasing and expression marks at pleasure.

N.B.—In writing pianoforte music it is not necessary to keep rigidly to the rules of four-part vocal harmony, although, as Weber remarks, " they should be the foundation of all music." Notes of chords may be freely doubled in either hand, and many other freedoms are allowed. It is, however, not desirable to let the bass move in octaves with any upper part (except of course in unison passages), though it may be " doubled " in the left hand at pleasure :—

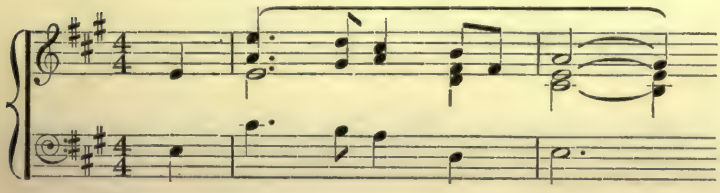
Not desirable.



Good.

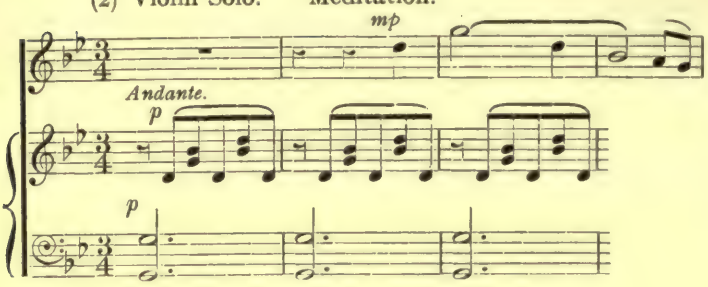


(1) Song without Words for Pianoforte.

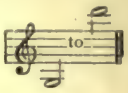


1st sentence, 8 bars, ending in Key A.
2nd sentence, 8 bars, chiefly in Key E.
Repeat 1st sentence, with or without modification.
Short Coda, 4 bars.

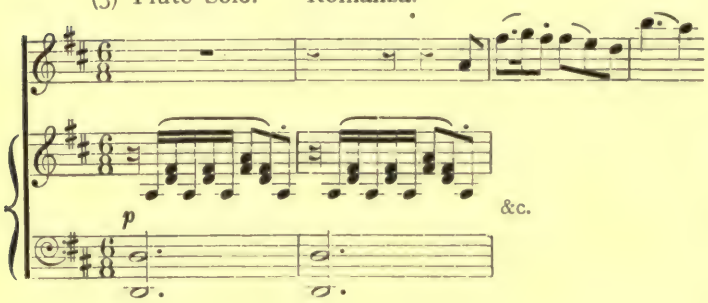
(2) Violin Solo. "Meditation."



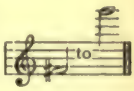
1st sentence, 16 bars (or extend to 20), chiefly in G minor.
2nd sentence, 16 bars, chiefly D major.
Repeat 1st sentence in G minor, or in G major.
Short Coda.
N.B.—Keep to the compass of the violin from—



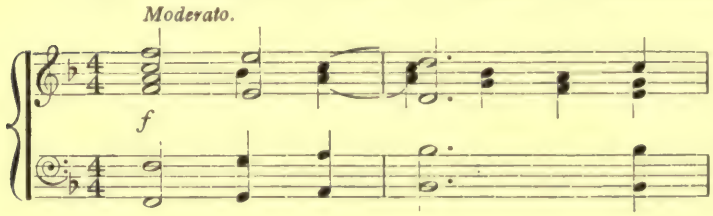
(3) Flute Solo. "Romanza."



1st sentence, 16 bars, Key D.
2nd sentence, 16 to 20 bars, Keys B♭, D minor, and A major.
Short link.
Repetition, varied, of 1st sentence.
Short Coda.
N. B.—The most effective compass of the flute is from—



(4) Introductory Voluntary for Organ or Harmonium.

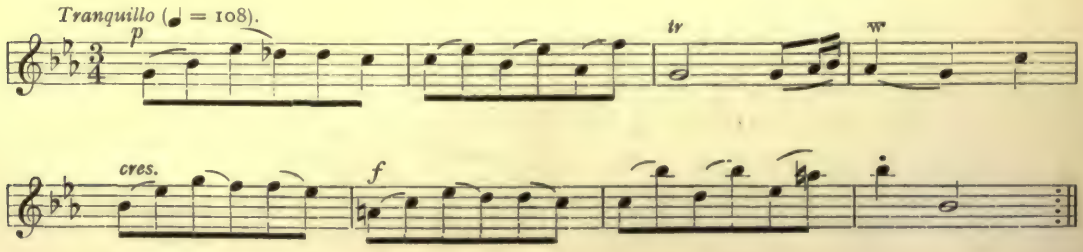


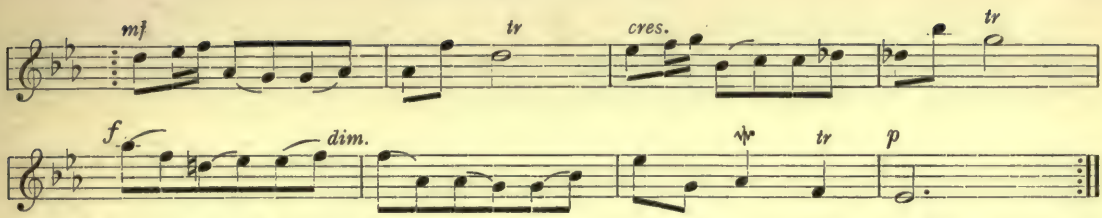
1st sentence, 16 to 20 bars, mainly in F major.
2nd sentence, 16 to 20 bars, mainly in C major.
Repetition of 1st sentence, same melody, differently harmonized.
Coda on a tonic pedal.

The student should now compose a number of pieces in "song-form" on his own initiative; or he may imitate any of the numerous models to be found in the works of good composers.

125 Minuet and Trio Form.—The Minuet (German, *Menuett;* French, *Menuet;* Italian, *Minuetto*, or *Menuetto*), was a graceful, rather slow dance in triple (generally 3-4) time, invented about the middle of the 17th century.

Like many other old dances (see Par. 116) the original Minuet consisted of two portions (sentences) of eight bars, each repeated. Bach sometimes used this original form, as in the following (from No. 4 of the *French Suites*) :—





N.B.—In his later Minuets Bach generally extended the second part to double the length of the first part.

As instrumental music became developed, a second Minuet in some related key—and generally of a quieter character—was alternated with the first. They were marked "Menuetto 1" and "Menuetto 2." Afterwards "Menuetto 2" was called the "Trio"—possibly because it was originally written in three-part harmony.

N.B.—The term "trio" is now applied to many other middle portions contrasting with other portions of a piece.

The Minuet and Trio formed a part of many of the old *Suites*, and became with Haydn a regular movement in the Sonata, Symphony, etc. Beethoven developed the Minuet into the *Scherzo*.

The Minuet and Trio Form, as exemplified in Haydn and Mozart, is as follows :—

I. Minuet : (*a*) First portion, 8 to 24 bars ; repeated ; (*b*) Second portion, generally longer than the first ; repeated.

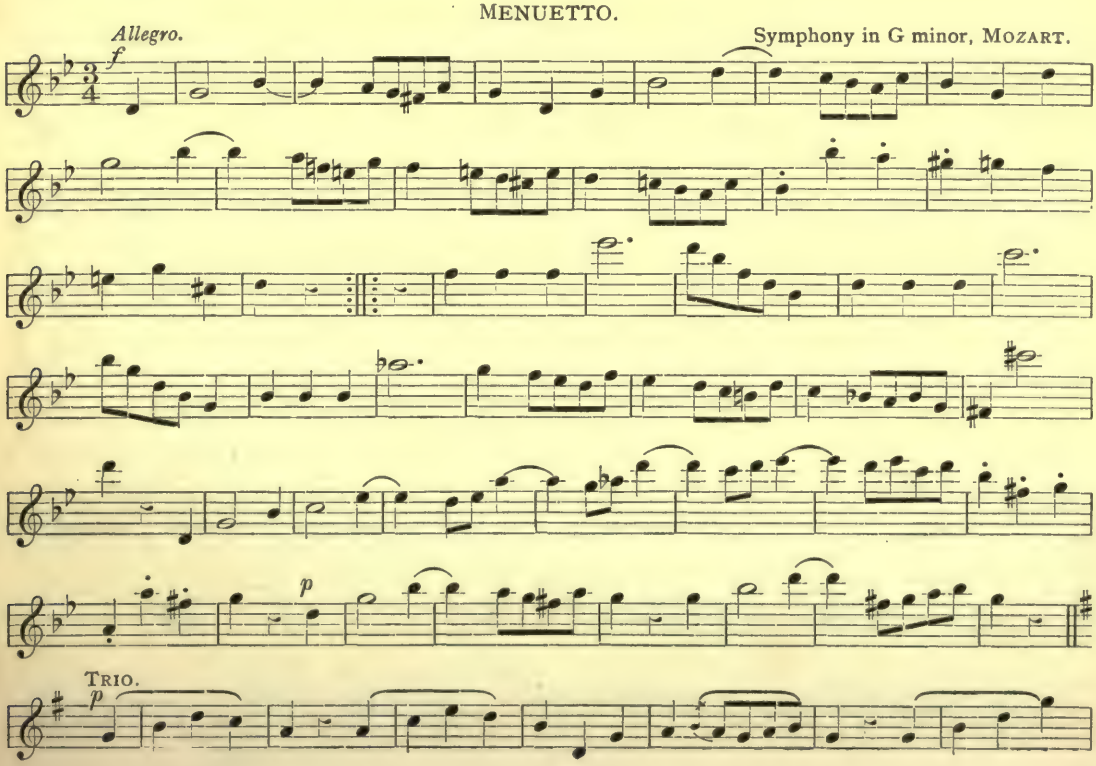
II. Trio : Exactly similar in construction to the Minuet. Sometimes in the same key ; sometimes in a nearly-related key.

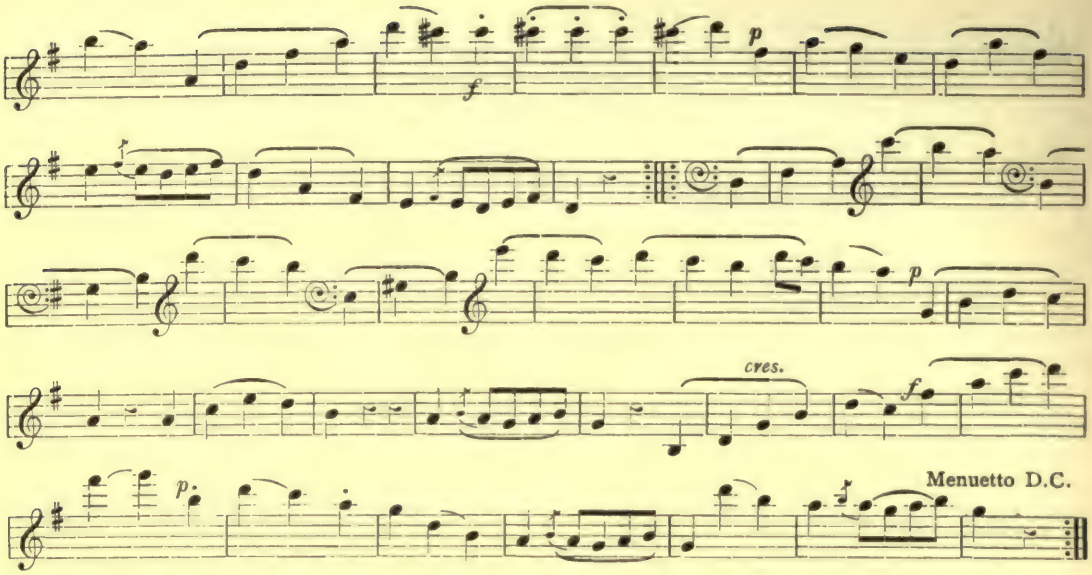
III. Da Capo of the Minuet ; generally without repeating the two separate portions.

A Coda is sometimes added, to be played after III.

MENUETTO.

Symphony in G minor, Mozart.





This fine Minuet and Trio show (1) how each separate sentence became extended, (2) how the two Minuets were contrasted in style, and (3) the complete form with the first part repeated *Da Capo.*

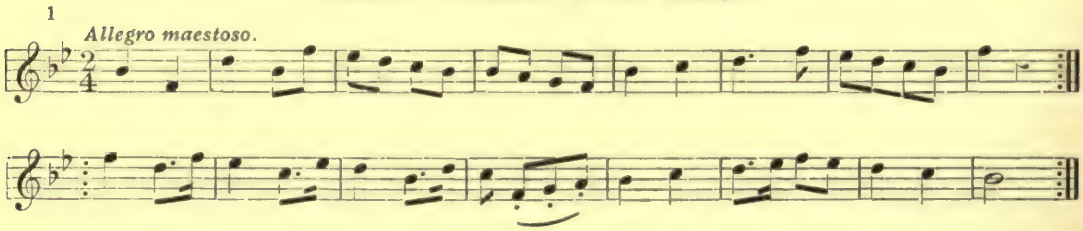
126 The Minuet and Trio form does not differ essentially from the song-form already described. Both are three-fold in construction; and in each the third part is a repetition of the first part. With modifications of time, rhythm, etc., the Minuet and Trio form is much used for marches, all kinds of dance music and drawing-room pianoforte pieces, and sometimes even for songs.

Illustrations will now be given of the application of the various forms described in this chapter.

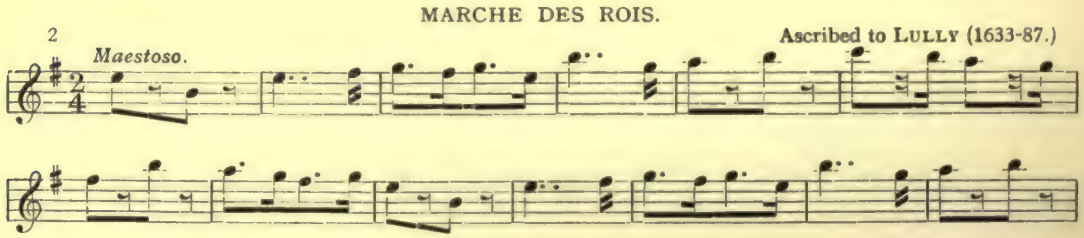
127 MARCHES*.

(*a*) Early form; the "two-sentence paragraph."

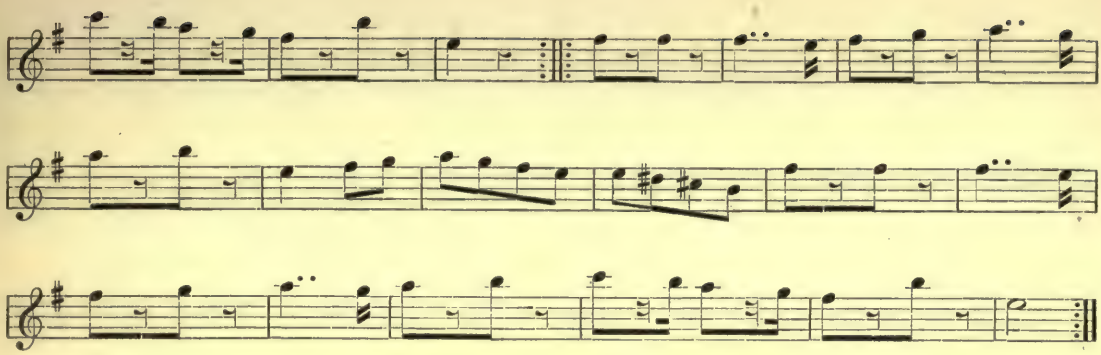
SPANISH NATIONAL ROYAL MARCH.



MARCHE DES ROIS.



* Marches are written in Duple or Quadruple Time (generally 2-4 or 4-4). They comprise the Slow March, about 75 steps to the minute; the Quick March, about 108 steps to the minute; and the Double-quick March, or Charge, about 120 steps to the minute. There are also Funeral (or Dead) Marches, very slow and solemn. The style of march music should be firm and decided, and—especially in Quick Marches—there should rarely be more than about two separate chords in each bar Often there is only one.



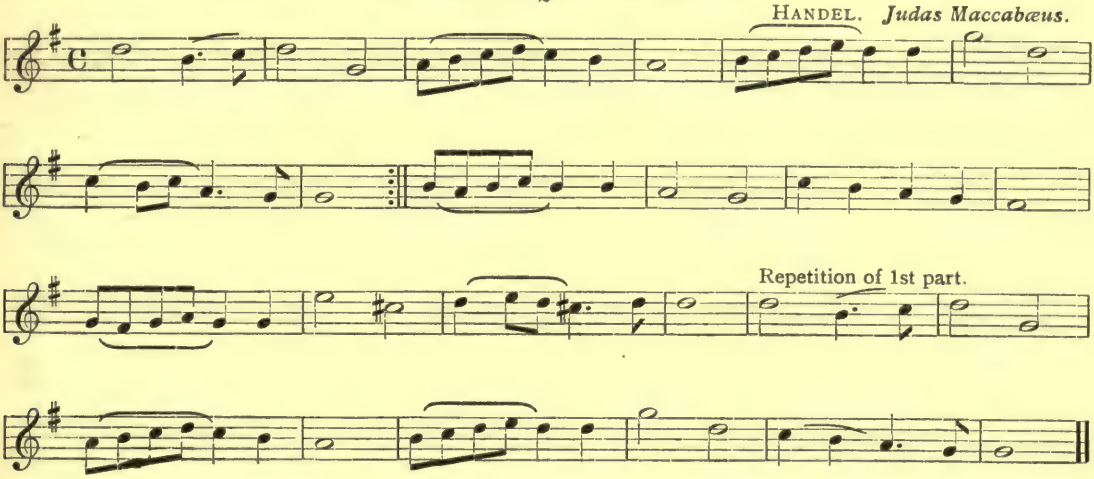
EXERCISES: Write marches (slow or quick at discretion) on these models in the keys of A, G, D, and F major, and B, E, A, and C minor.

They may be written for pianoforte, organ, or harmonium at pleasure, in good full chords, with marks of expression and phrasing added.

(*b*) The "three-sentence paragraph" or "song-form."

SEE THE CONQUERING HERO.

HANDEL. *Judas Maccabæus.*

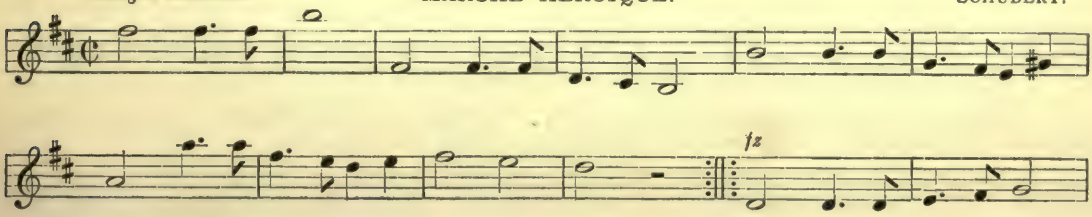


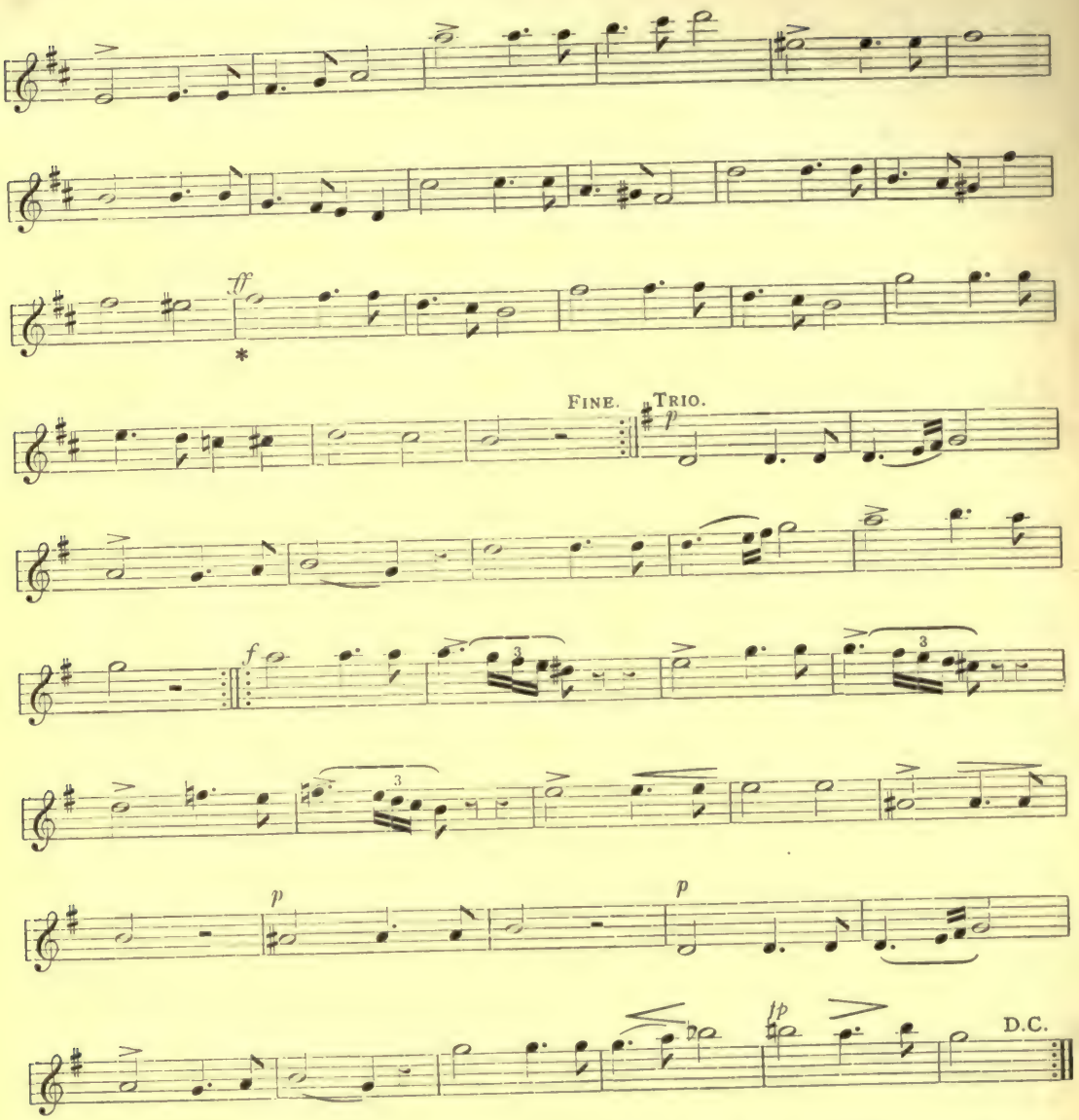
EXERCISES: Write marches—as above—on this model, in the keys of E♭, A♭, C, and B♭ major, and D, F, G, and F♯ minor.

(*c*) The "Minuet and Trio" Form.

N.B.—The old alternative Minuets might be both in the same key; but in modern pieces in this form the Trio is nearly always in a different key. Major pieces generally have their *Trio* in the key of the subdominant. Minor pieces are not so regular.

Allegro moderato. MARCHE HÉROÏQUE. SCHUBERT.





Military marches are generally in the form of this march of Schubert's. They often have a "Fanfare" or other Introduction. (A *Fanfare* is a "flourish of trumpets," or an imitation of one. Mendelssohn's well-known *Wedding March* opens with a *Fanfare.*)

For other models, Schubert's "Marches for Piano Solo" (Collection Litolff, No. 1042), published by Enoch & Sons, Great Marlborough Street, London, at 1s. 6d., may be consulted.

EXERCISES: Write marches—as above—in Minuet and Trio form, in the keys of C, F, G, and E major, and C, F, G, and E minor.

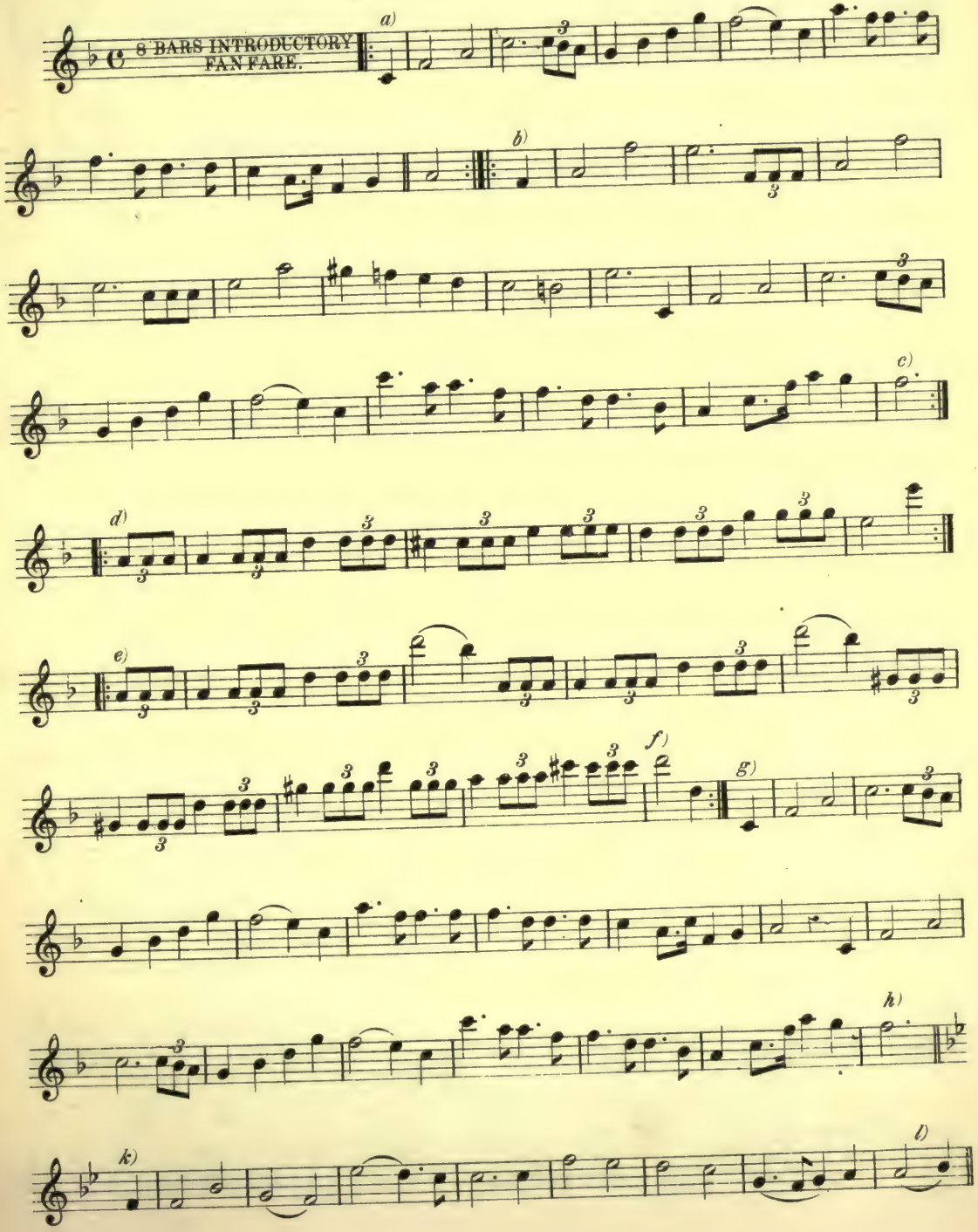
(*d*) The "Mendelssohnian" March is an extension of Minuet and Trio form.

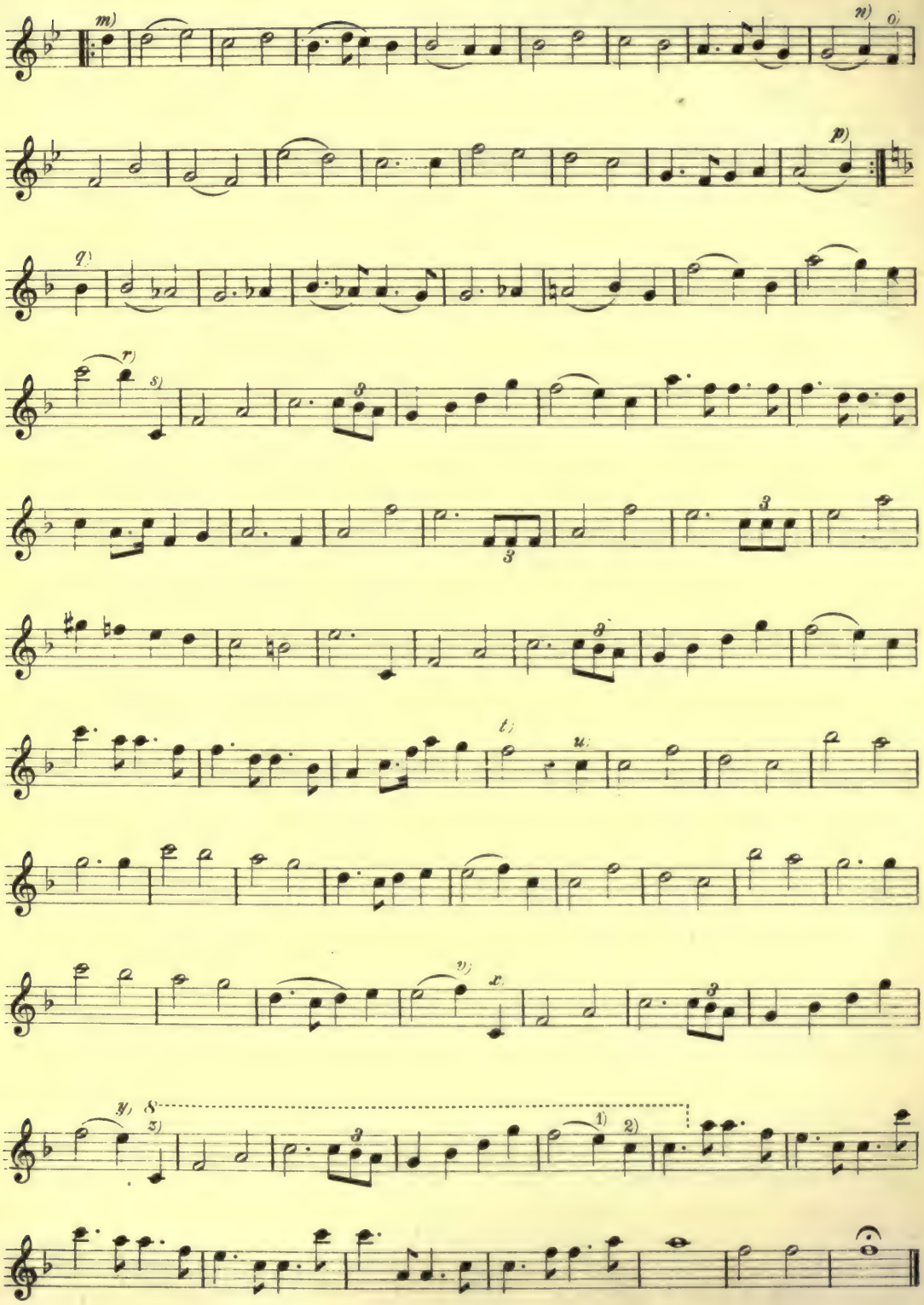
The following analysis of the favourite "War March of the Priests" may serve as a guide to any marches in this form the student may be moved to write.

* Note the elision of a bar here. The last note of one phrase is made the first note of the next.

WAR MARCH FROM ATHALIE.

MENDELSSOHN.



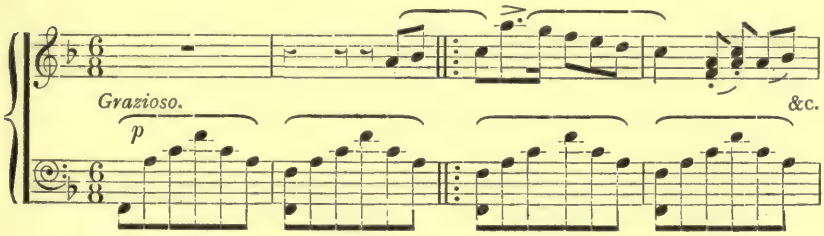

m)
n)
o)
p)
q)
r)
s)
t)
u)
v)
x.
y)
z)
1)
2)

(*a*) to (*h*) First paragraph; threefold.
1st part—(*a*) to (*c*)
2nd part—(*d*) to (*f*)
3rd part—(*g*) to (*h*); an abbreviated repetition of (*a*) to (*c*).
(*k*) to (*p*) Trio of three sentences (in the subdominant key).
1st sentence—(*k*) to (*l*)
2nd sentence—(*m*) to (*n*)
3rd sentence—(*o*) to (*p*); a repetition of first sentence (*k*) to (*l*).
(*q*) to (*r*) Connective passage.
(*s*) to (*t*) Third paragraph; repetition of (*a*) to (*c*)
(*u*) to end. Coda.
(*u*) to (*v*) First sentence of Trio (given twice) in the principal key of F major.
(*x*) to (*y*) First four bars of (*a*)
(*z*) to (1) The same, an octave higher
(2) to end. Peroration based on fifth and sixth bars of (*a*).

128 Various Dance Forms.—Like the Minuet, many other dances are extended by the addition of an alternating "Trio."

Exercises: Complete each of the following for the pianoforte on the lines sketched out; all of them have been taken from good popular specimens.

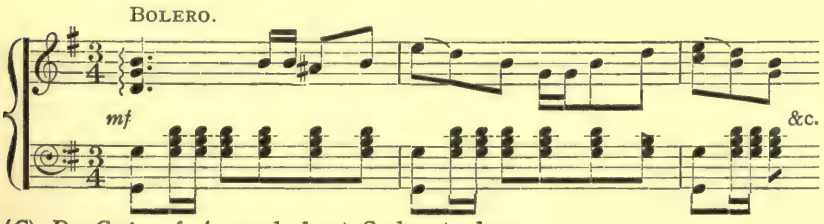
(*a*) Barcarole.—An imitation of the Venetian Gondoliers' songs, in 6-8 time, and rather slow.



1st part, 8 or 16 bars, ending in Key F.
2nd part, responsive, in related keys.
1st part, *Da Capo.*

See also Mendelssohn's "Songs without Words," Nos. 6, 12, and 29.

(*b*) Bolero, or Cachuca.—A Spanish dance, in 3-4 time, and not very quick. The following rhythms are characteristic: $\frac{3}{4}$ and $\frac{3}{4}$

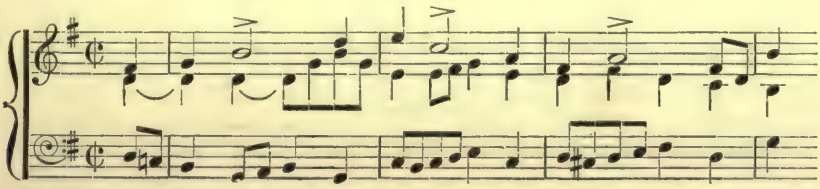


(*A*) 1st part, 8 or 16 bars, ending in Key D.
2nd part, responsive, ending in Key G.
(*B*) Write a Trio of similar construction in Key C.

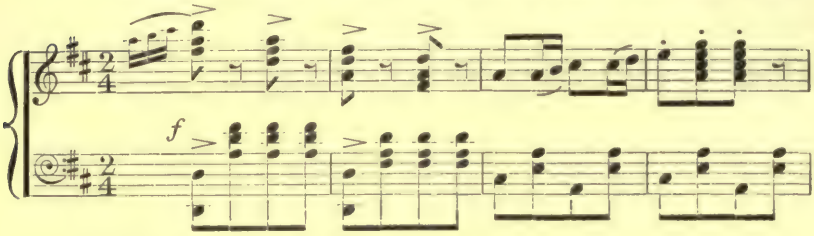
(*C*) *Da Capo* of *A*; and short Coda at pleasure.

(*c*) Bourrée.—See No. 8, Par. 117, page 135.

Add a "Trio" to the *Bourrée* already composed, in three-part harmony, and in the key of G, commencing thus:—



(*d*) GALOP.—A very lively dance in 2-4 time, supposed to be of German origin.



(*A*) (1) 16 bars, modulating to A major.
(2) Repeat, ending in D major.
(*B*) (1) 16 bars, G major; Repeat.
(2) 8 bars, E minor; 8 bars, G major; repeat.

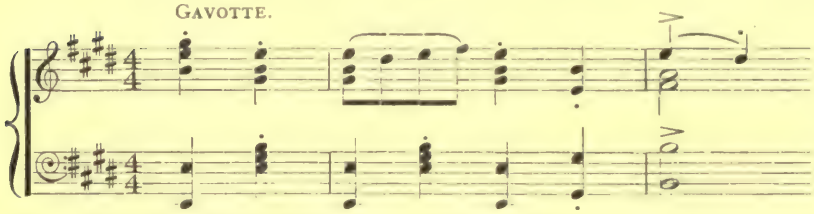
(*C*) *Da Capo* of the whole of *A*.

(*e*) GAVOTTE.—See No. 7. Par. 117, page 135.

Add a "Trio" in C major and A minor to the Gavotte already composed.

The following—also in E major—shows a more varied "key-plan"—

GAVOTTE.



(*A*) (1) 8 bars, E major, *pp*, ending in Tonic Key.
(2) Repeat *ff*.
(3) 8 bars, E minor; repeat *ad lib.*
(4) *Da Capo* of (1) and (2).

(*B*) TRIO.—(1) 8 bars, A major, *pp* (ending in A major).
(2) Repeat in 8ves.
(3) 8 bars, A minor; repeat *ad lib.*
(4) *Da Capo* of (1).

(*C*) *Da Capo* of the whole of *A*. Coda at pleasure.

(*f*) MAZURKA.—A lively Polish national dance in triple time, quicker than the *Polonaise* or *Polacca*, but considerably slower than the *Waltz*.

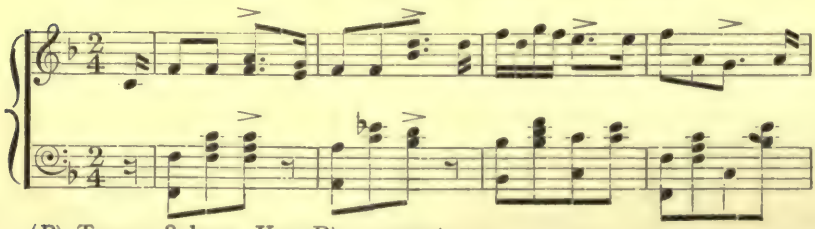
Characteristic rhythms: 3/4

(*A*) (1) 16 bars, Key B♭, ending in Tonic key; not repeated.
(2) 8 bars, Key G minor; repeat.
(3) *Da Capo* of (1).
(*B*) TRIO.—(1) 16 bars, Key E♭, ending in Tonic key; not repeated.
(2) 16 bars, C minor; not repeated.
(3) *Da Capo* of (1).
(*C*) *Da Capo* of the whole of *A*.

Chopin composed several fine examples of this dance.

(*g*) POLKA.—A popular Bohemian dance in lively 2-4 time.

Characteristic rhythm: 2/4 &c.



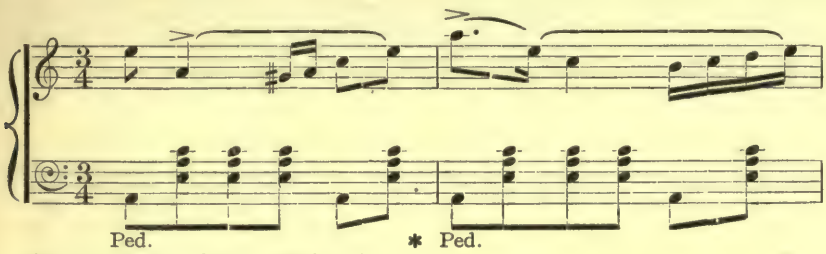
(*A*) 8 bars, modulating to dominant key; repeat with close in Tonic key.
8 bars in dominant key; repeat, and then *Da Capo*.

(*B*) TRIO.—8 bars, Key B♭; repeat.

(*C*) *Da Capo* of *A*.

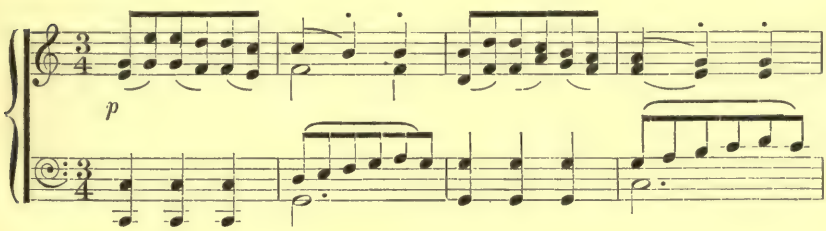
(*h*) POLONAISE or POLACCA.—A Polish dance in 3-4 time and moderate *tempo*.

Chopin's Polonaises are the best classical examples of this form, and they should be carefully studied. They are, however, intended for the concert room, and not for dancing. Schubert's Polonaises are also noteworthy.



(*A*) (1) 8 bars, A minor, ending in Tonic key; repeat.
(2) 8 bars, E major, followed by the 8 bars of (1); all repeated.
(*B*) 12 bars, keys C, G, C; repeated.
(*C*) *Da Capo* of the whole of *A*.

(*i*) REDOWA.—A lively Bohemian dance now in 3-4 time; originally in alternating 2-4 and 3-4 time.



(*A*) (1) 8 bars, Key C; repeat.
(2) 8 bars, Key G; repeat.
(3) *Da Capo* of (1).
(*B*) Trio of similar construction in F D minor, and F.
(*C*) *Da Capo* of A.

129 Other dance forms, as the Cracoviak, Pavan, Quadrille, Rigadoon, Saltarelle, Schottische, Strathspey, Tarantella, Varsoviana, and the various kinds of Waltz, are constructed on similar lines, and the student will have no difficulty in finding models if he desires to compose any of them.

It should be mentioned here that many marches, dances, and similar compositions are extended by having *two* Trios. The whole form then becomes "5-fold," and is of the nature of a Rondo. (See Chap. XI.)

A. Principal paragraph (or group of sentences).
B. First Trio.
C. Repetition of A.
D. Second Trio.
E. Repetition of A.
F. Coda, *ad lib.*

Mendelssohn's *Cornelius March* is a good example of this form.

CHAPTER X.

COUNTERPOINT. CANON. FUGUE. MODULATION. PHRASING.

130 It is assumed that the student has been pursuing his harmony studies, and is by this time able to handle effectively all the more usual chords and progressions. He may now turn his attention to the subjects discussed below.

131 COUNTERPOINT.—Counterpoint may be defined as "the art of combining melodies."

Strict counterpoint is an artificial system of composition supposed to be based on the works of the composers of the 16th century.

Counterpoint had its origin in attempts to add accompanying parts to the Plain-song of the early Church. The word is derived from the Latin *punctus contra punctum* (point against point), the setting of "points" (*i.e.*, notes) in one part against those in another.

The *essence* of counterpoint is the writing of beautiful—or, at any rate, *singable* melodies. It includes Canon and Fugue, and may be written in any number of parts; but part-writing in more than eight distinct parts is generally useless and ineffective.

132 We cannot allow sufficient space to discuss the rules of Strict Counterpoint in this work. The student is, therefore, referred to *Oakey's Counterpoint* and Pearce's *Student's Counterpoint* (see p. 3). Although no great composer ever rigidly adhered to the rules of strict scholastic counterpoint as laid down in text-books, it must not be supposed that counterpoint has little value in practical composition. The ingenious devices and *spirit* of counterpoint are found in nearly all good music; and most of the greatest composers have been "profound contrapuntists."

The following are examples of what is called "Free" Counterpoint:—

(*a*) First Species:* note against note.

HANDEL.

Wor - thy is the Lamb that was slain.

N.B.—Hundreds of other examples may easily be found.

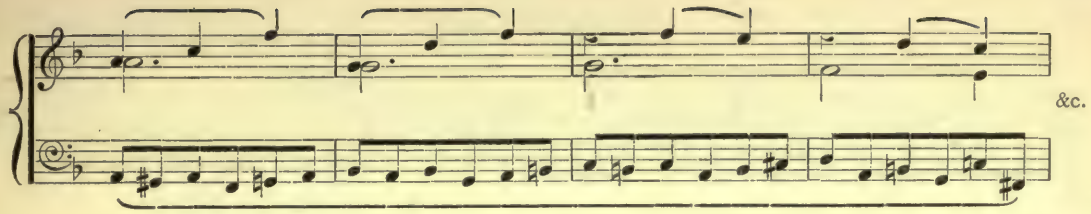
(*b*) Second Species: two (or three) notes against one.

HUMMING SONG. SCHUMANN.

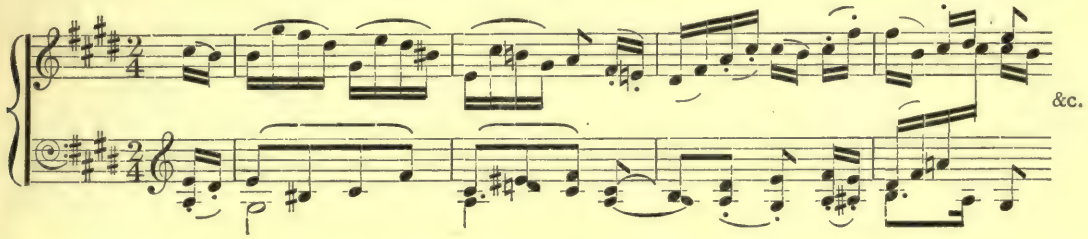
p cres - cen - do. &c.

BEETHOVEN. Op. 2, No. 1.

* For the meaning of the terms used, see the books recommended above.

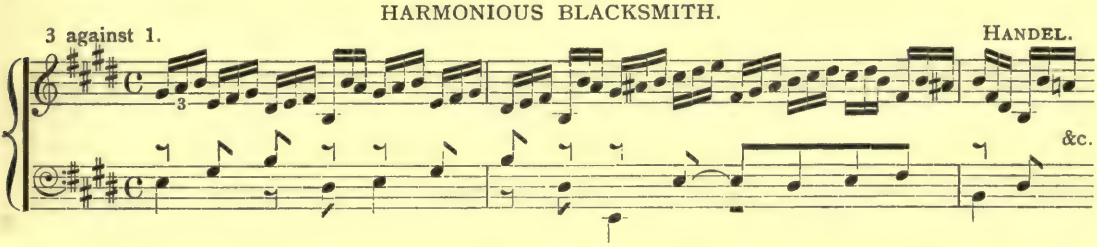


MAY, DEAREST MAY. SCHUMANN.

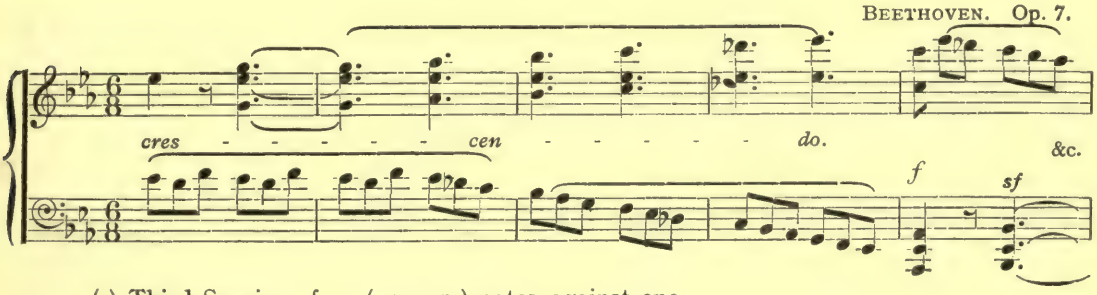


HARMONIOUS BLACKSMITH.

3 against 1. HANDEL.



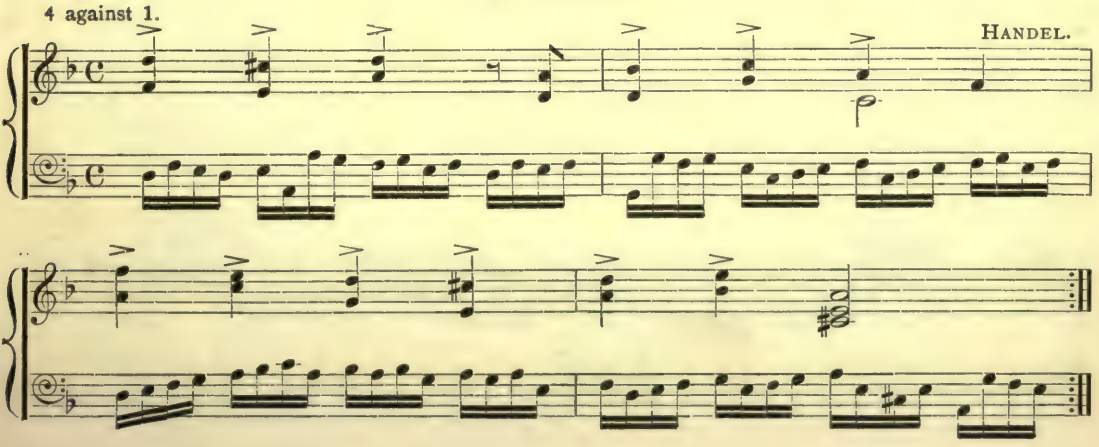
BEETHOVEN. Op. 7.



(*c*) Third Species: four (or more) notes against one.

AIR VARIED.

4 against 1. HANDEL.



SCHEHERAZADE.

SCHUMANN.

fp *p* &c.

5 (and 3) against 1. CHOPIN. Op. 32, No. 2.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

6 against 1. BEETHOVEN. Op. 2, No. 3.

&c.

8 against 1. BEETHOVEN. Op. 2, No. 3.

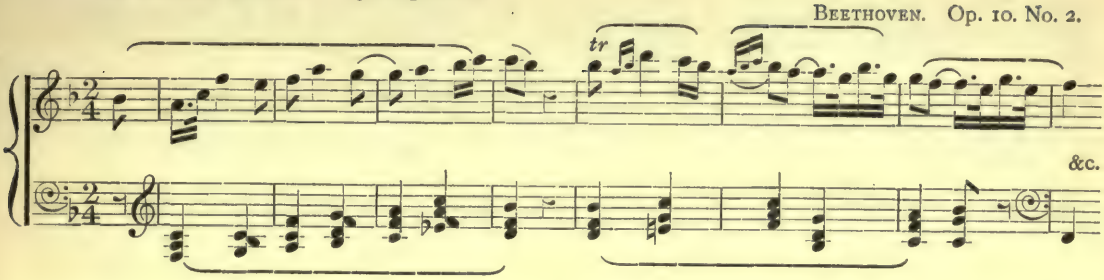
&c.

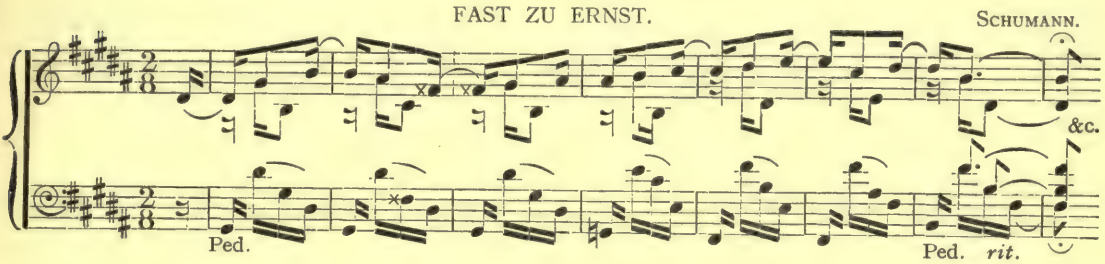
N.B.—The demisemiquaver rest counts as one of the "8."

16 against 1. BEETHOVEN. Op. 7.

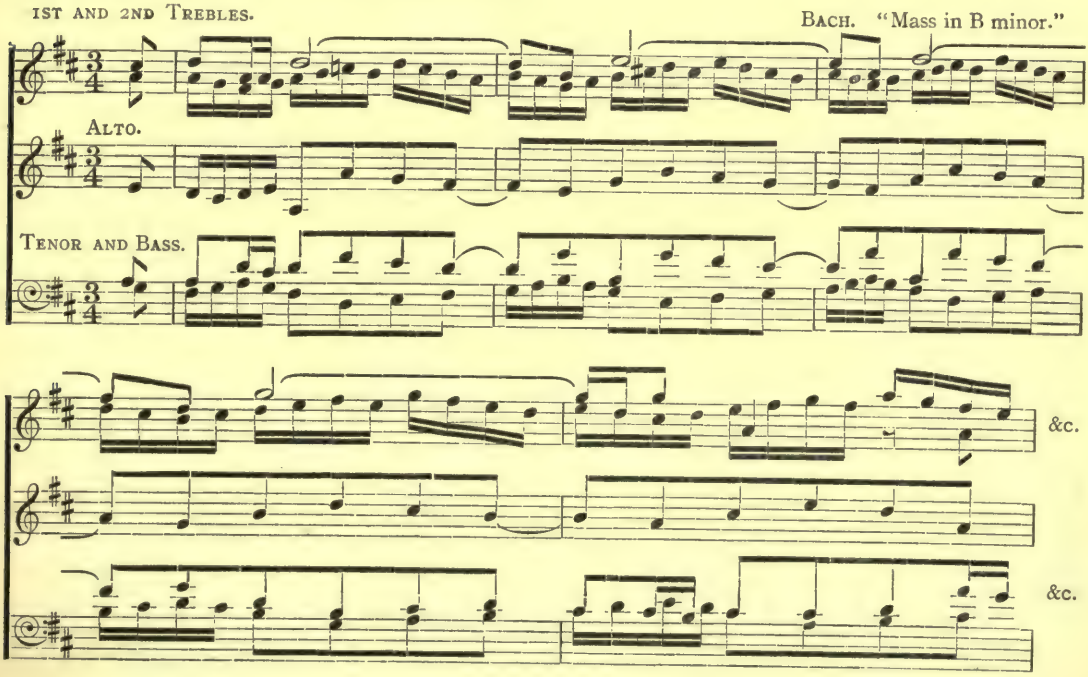
&c.

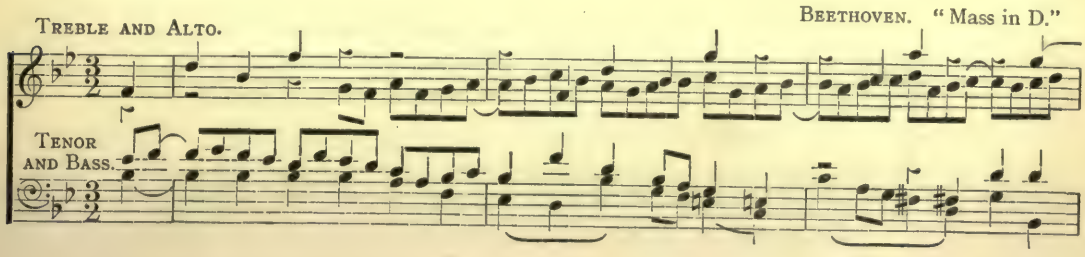
(*d*) Fourth Species : Syncopation.

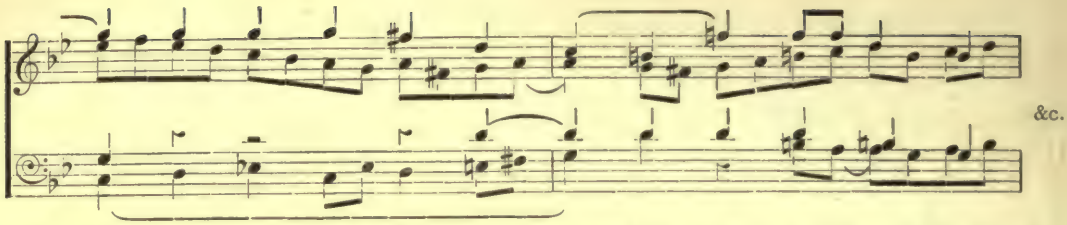




(*e*) Fifth Species : Florid Counterpoint.

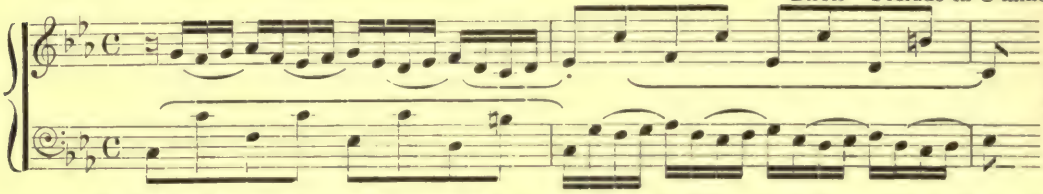






133 DOUBLE COUNTERPOINT.* A counterpoint added to a given theme—or two melodies composed simultaneously—so that either may serve as a higher or lower part to the other.

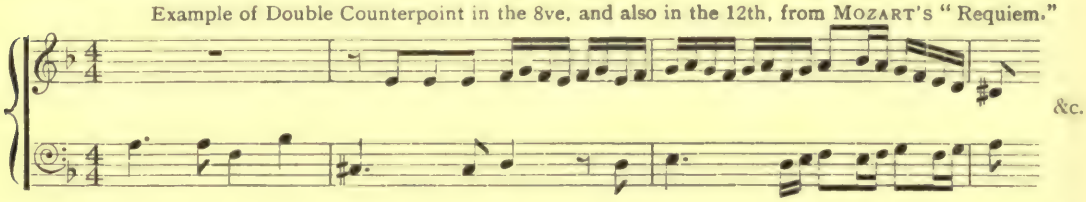
BACH. Prelude in C minor.



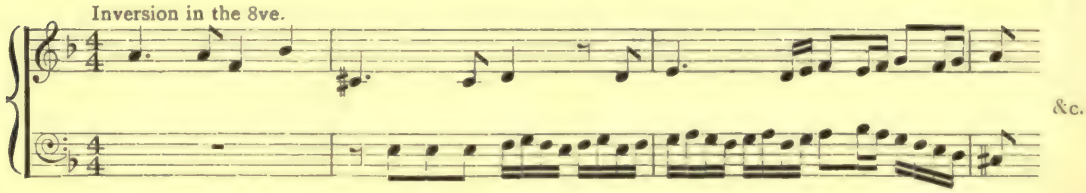
The 2nd bar is the "inversion" of the 1st bar; *i.e.*, the treble of the 1st bar becomes the bass of the 2nd bar, and *vice versa*.

Double counterpoint may be constructed to "invert" at any interval, as 8th, 10th, 11th, 12th, etc. Counterpoint invertible at the 8ve (or 15th) is the most usual and useful. It is constantly employed in fugal writing.

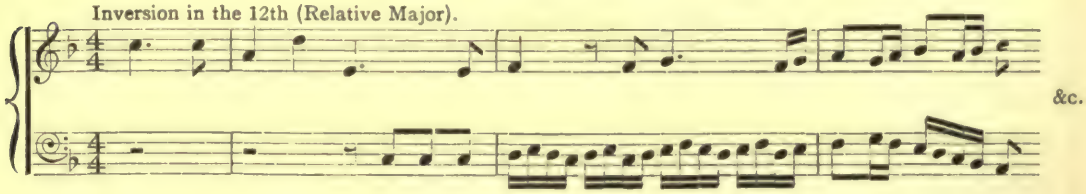
Example of Double Counterpoint in the 8ve, and also in the 12th, from MOZART'S "Requiem."



Inversion in the 8ve.

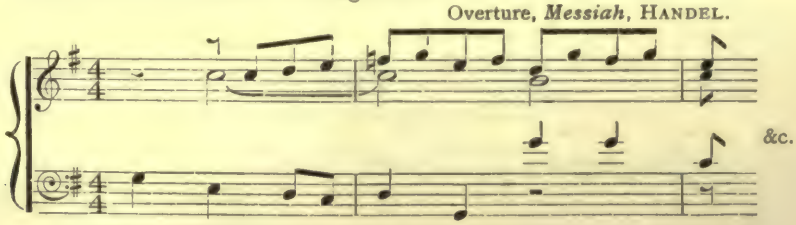


Inversion in the 12th (Relative Major).

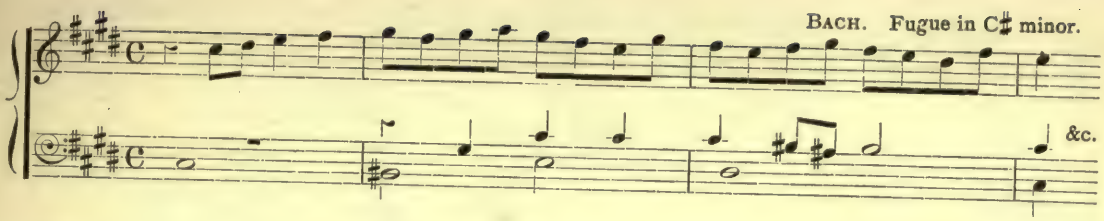


134 TRIPLE COUNTERPOINT. Three melodies, either of which may be bass, middle part or upper part. It admits of six different arrangements :—

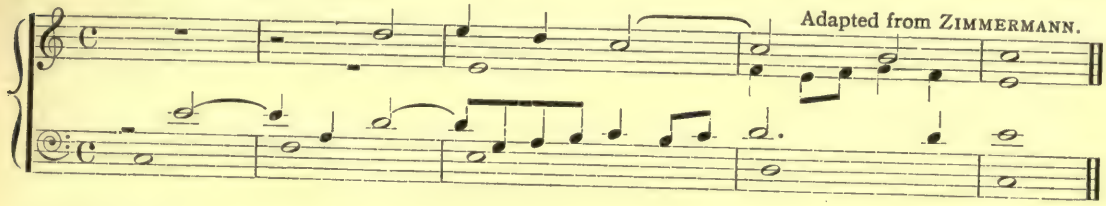
Overture, *Messiah*, HANDEL.

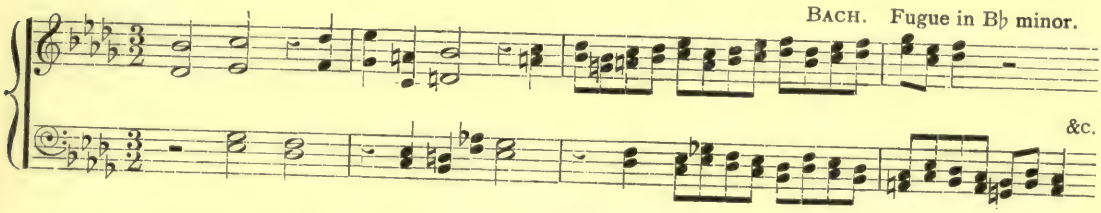


* See Sir F. Bridge's "Double Counterpoint and Canon," Novello & Co., 2s.

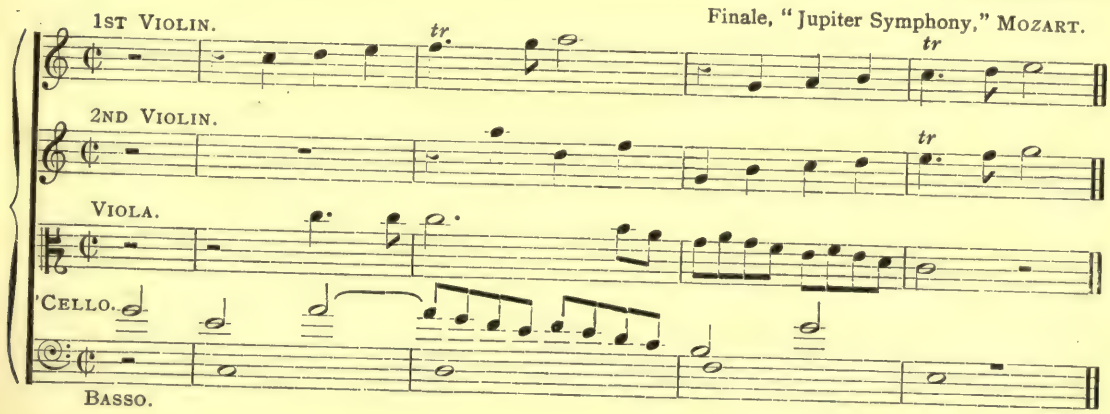


135 QUADRUPLE COUNTERPOINT. Four melodies mutually interchangeable, admitting of twenty-four arrangements.





136 QUINTUPLE COUNTERPOINT. Five interchangeable melodies—120 possible arrangements.



137 CANON.* A Canon is a composition in which a theme or "subject" started in one part is strictly repeated (after a rest) in another part or parts. The leading part is called the *Antecedent*, the repetition the *Consequent*.

The imitation may be at the unison, or any interval above or below; as "Canon at the 5th," "Canon at the 8ve," etc. There may be any number of parts and more than one theme: thus *Canon* 3 *in* 1 means 3 parts and 1 theme; *Canon* 4 *in* 2 means 4 parts and 2 themes, etc.

A Perpetual Canon or Infinite Canon is one which may be repeated *ad lib.*

"Rounds" are a special kind of Infinite Canon at the unison.

The "Dona Nobis Pacem" of Bach's great *Mass in B minor* is a series of canons on two subjects. It commences with a canon "4 in 1 at the 5th, 8ve, and 12th above," on the first theme. Before the imitations

* For rules and methods of construction, see Sir F. Bridge's "Double Counterpoint and Canon," Novello & Co., 2s

are quite completed the second theme starts in the bass and is imitated at the " 4th, 8ve, and 11th above." The first theme, extended, is then again treated at the 5th, 8th, and 12th. At the 13th bar, both themes enter together, and it becomes a " canon 4 in 2." The whole movement is a masterpiece of ingenuity.

DONA NOBIS.

BACH. Mass in B minor.

1st Theme.

2nd Theme.

1st Theme, extended.

1st Theme.

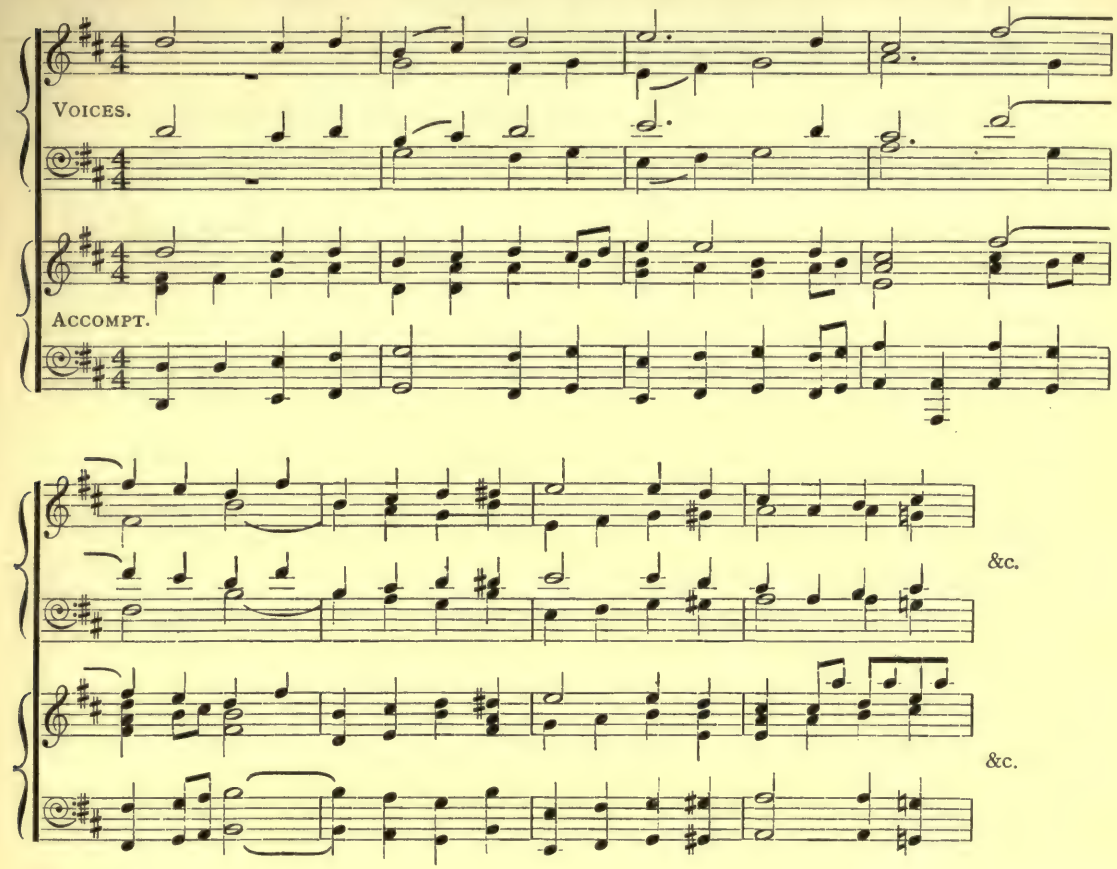
&c.

2nd Theme (varied).

Strict Infinite Canons are not now much used, but " free canonic imitations " are of frequent occurrence.

An " accompanied " canon has free parts for various instruments. The free parts are said to be *ad placitum.*

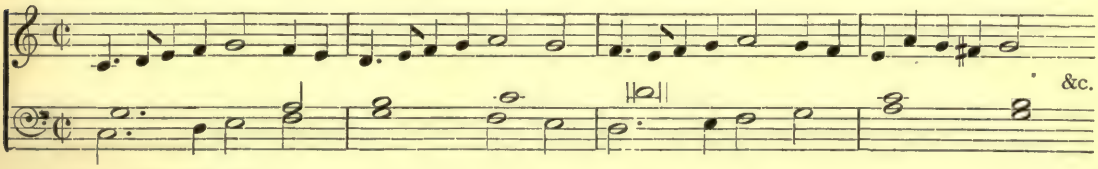
The first part of the Credo in Haydn's *Imperial Mass in D* is a fine example of an accompanied canon 2 in 1 at the under 5th (the treble in octaves with tenor and the alto in octaves with bass) :—



A Canon "by augmentation" is one in which the notes of the *consequent* are double (or triple, quadruple, etc.) those of the *antecedent.*

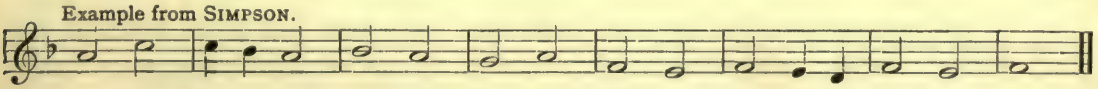
A Canon "by diminution" is one in which the notes of the *consequent* are shorter (one-half, one-third, etc.) than those of the *antecedent.*

In the following, by Cooke, the antecedent in the bass is given in the tenor by *Augmentation*, and at the same time, in the treble by *Diminution*—



A Canon "per Recte et Retro" is one that may be sung *forwards* and *backwards* at the same time, producing two parts in one.

Example from SIMPSON.



Many other varieties of Canon were invented by the old contrapuntists, but they have little practical value.

(For Canonic Imitations, see Chapter VIII.)

138 FUGUE.* A Fugue is a composition developed from one or more short themes in accordance with the following principles :—

The essential features of a fugue are—

(1) The SUBJECT (or THEME), (2) the ANSWER, (3) the COUNTERSUBJECT.

The *Subject* is usually a short, definite theme of from two to eight bars in length.

The *Answer* is the transposition of the Subject into the *Key of the Dominant.*

The *Countersubject* is the part which accompanies the *Answer* at its first entry. It is generally a continuation of the subject, and is usually written in *Double Counterpoint*, so that it may be used regularly above or below the Subject and Answer at each successive entry. Some fugues, however, have no regular countersubject.

Other prominent—but not absolutely necessary—features of fugue are

(1) EPISODES ; connective passages, generally based on some fragment of the subject or countersubject.

(2) STRETTO. The bringing closer together of the entries of the subject and answer in canonic imitation.

(3) A Dominant or Tonic PEDAL (or ORGAN-POINT).

Cherubini enumerates the following "artifices" which may be used in fugue :—

(1) Imitations of every kind.

(2) Double Triple, or Quadruple Counterpoint.

(3) Inversion of the subject in contrary motion.

(4) Introduction of a new subject, which may be combined with the first subject and countersubject.

(5) Various forms of stretto.

(6) Using subject and its inversion together in contrary motion.

(7) Combining subject, countersubject, and stretto on a pedal.

(8) Augmentation or Diminution of the subject.

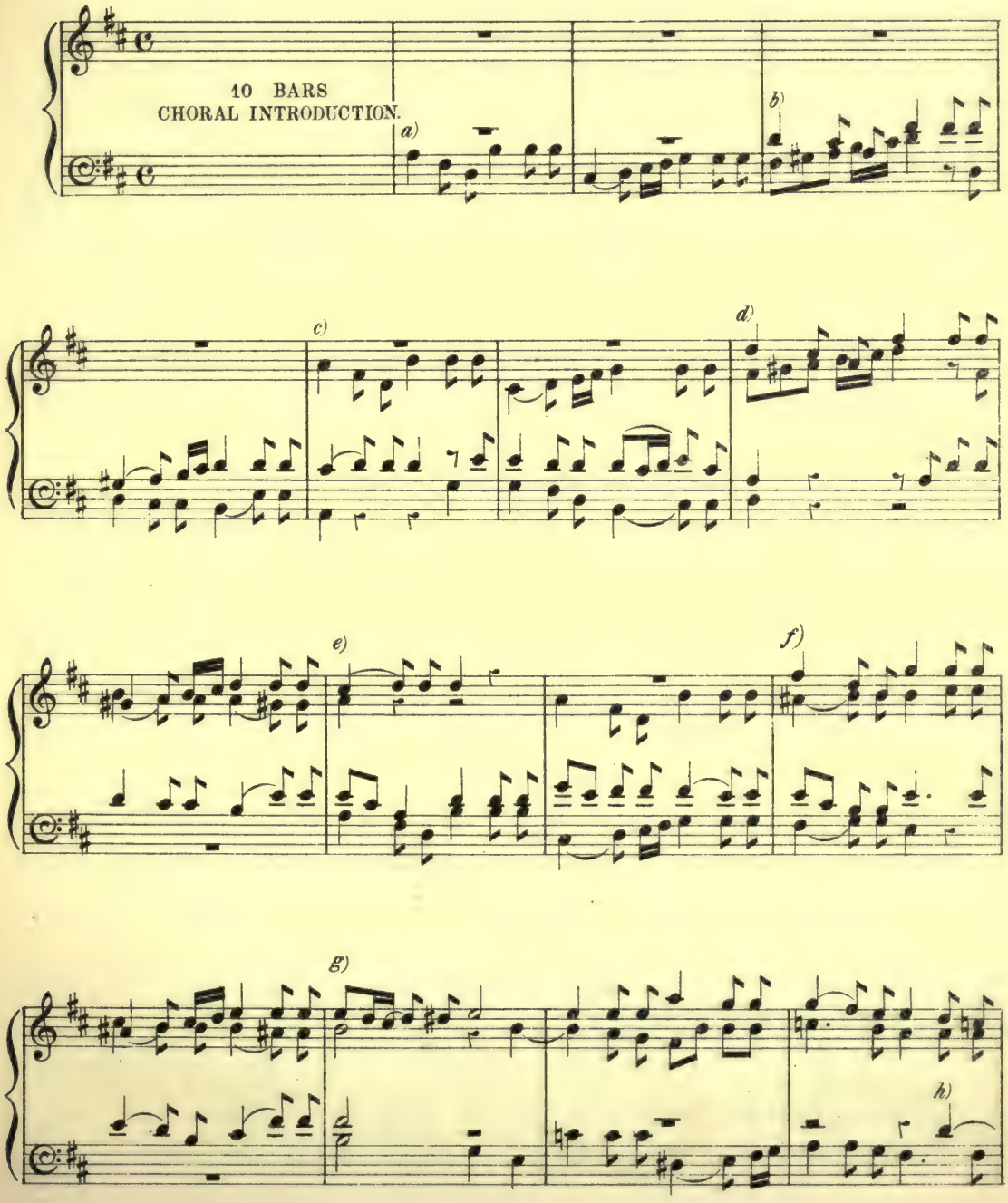
No fugue ever contains *all* these "artifices," and hardly any two fugues are cast in exactly the same mould. The following short fugue from a chorus in Haydn's *Creation* exemplifies the general principles of fugal construction. The chorus as a whole will be referred to later (see Chap. XI).

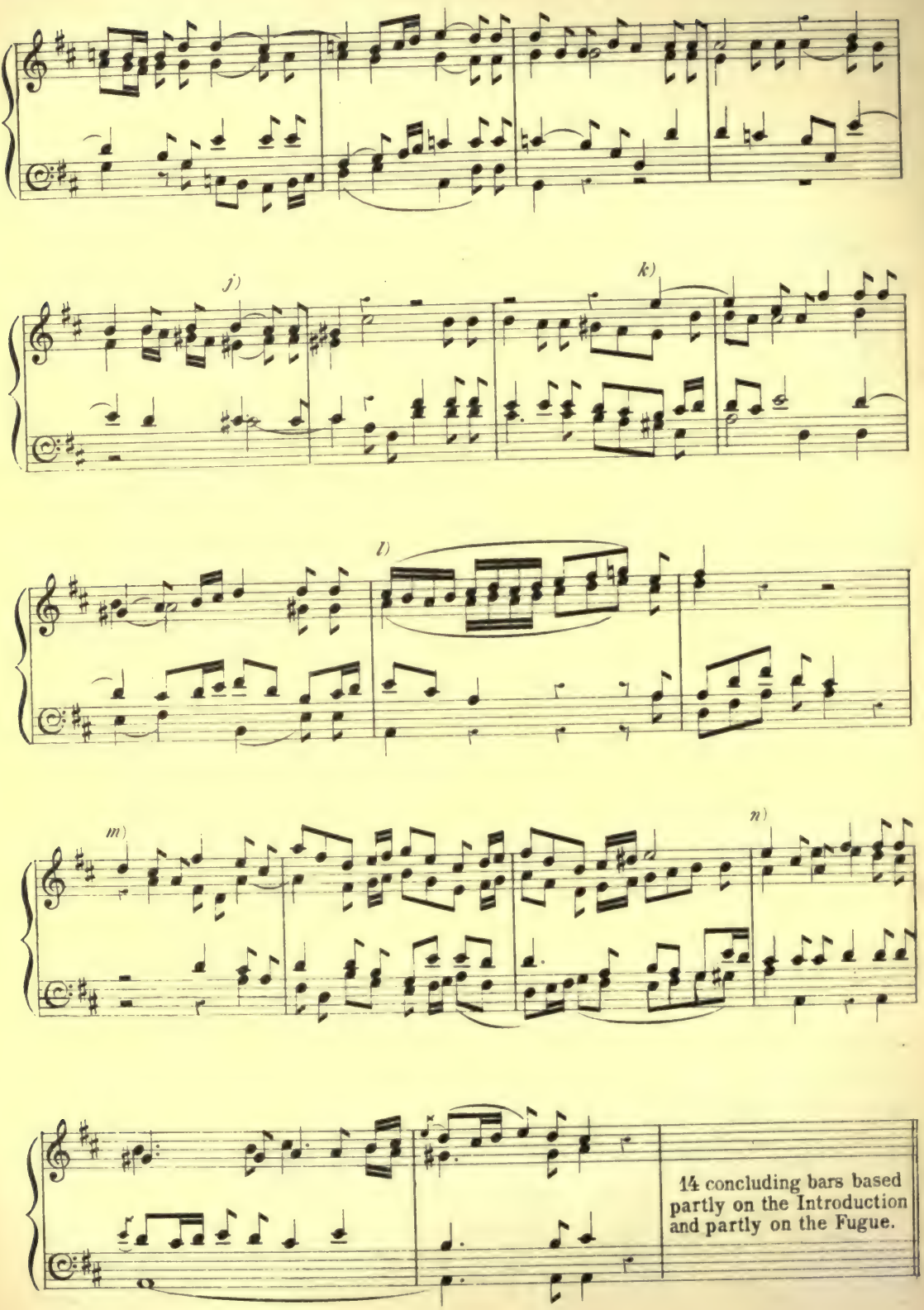
It may, perhaps, be said that the "Exposition"—see page 159—is the only part of a fugue which is regularly constructed by all composers. In the later portions, each composer develops the themes according to his own discretion and ability.

* See "Fugue," Higgs: Novello & Co., 2s.

AWAKE THE HARP.

HAYDN. *Creation.*




j)
k)
l)
m)
n)
14 concluding bars based partly on the Introduction and partly on the Fugue.

SKETCH ANALYSIS OF THE ABOVE.

(I) The EXPOSITION, or first enunciation of the theme by all the parts in turn ; (*a*) to (*f*).

(*a*) Subject in Bass, Key D.
(*b*) Answer in Tenor, Key A.
(*c*) Subject in Alto, Key D.
(*d*) Answer in Treble, Key A.
(*e*) Subject in Bass, Key D, imitated a bar later in Alto.

N.B.—These two bars, (*e*) to (*f*), give a "Redundant Entry" in the Bass, and also serve as a connecting link.

(II) The MIDDLE GROUP OF ENTRIES ; (*f*) to (*l*).

N.B.—Most of the entries in this part are in related keys, and the whole is freer in style.

(*f*) Subject in Treble, B minor.
(*g*) Subject in Bass, E minor ; 1st three notes "Augmented."
(*h*) Subject in Tenor, G major ; 1st note prolonged.
(*j*) Subject in Bass, F♯ minor ; 1st note prolonged to three beats.
(*k*) Subject in Treble, A major.
(*l*) Short episode. The accompaniment "fills in" here, and leads to the stretto.

(III) FINAL GROUP.

(*m*) Regular stretto in all the parts, in reverse order to the entries in the Exposition.

Note the ingenious canonic imitations between Bass, Treble, and Alto.

(*n*) Final entry of the subject in the Treble, Key A ; Dominant Pedal in the Bass.

N.B.—A fugue complete in itself would, of course, end in the principal key. Here, however, Haydn makes a pause on the dominant chord in order to bring in the concluding part of the chorus in the principal key with more freshness.

139 MODULATION.—Any change of key or *mode*.

N.B.—Mr. Curwen defines Modulation as "a change of Mode, from Major to Minor, or from Minor to Major ;" he calls a change of key (from Major to Major, or from Minor to Minor) "Transition ;" while a change of both key and mode is a "Transitional Modulation." In common usage the term "modulation" covers all these various meanings.

A fine modulation is one of the most striking effects in music ; but "to abandon a key which has scarcely been propounded ; to skip to and fro, merely to leave a place in which you are incapable of maintaining a footing ; in short, to modulate for the sake of modulation, betrays an ignorance of the art and a poverty of invention."—*Moore.*

The older composers (including Bach and Handel) rarely modulated beyond the five "attendant keys."

Modern composers modulate much more freely and extensively.

The affinity—relationship—of keys may be seen in the following "Chart of Keys" (relative minors being given below their relative majors in italic capitals) :—

Number of flats in signature.								Number of sharps in signature.						
7	6	5	4	3	2	1		1	2	3	4	5	6	7
C♭	G♭	D♭	A♭	E♭	B♭	F	C	G	D	A	E	B	F♯	C♯
A♭	*E♭*	*B♭*	*F*	*C*	*G*	*D*	*A*	*E*	*B*	*F♯*	*C♯*	*G♯*	*D♯*	*A♯*

(*a*) ATTENDANT KEYS.

(1) Of a major key ; the key on the right and that on the left, the relative minors of these two, and also that of the principal key.

Thus the five attendant keys of C major are G major, F major, A minor, E minor, and D minor. The five attendant keys of E♭ major are B♭ major, A♭ major, C minor, G minor, and F minor.

(2) Of a minor key; the key on the right and that on the left, the relative majors of these two, and also that of the principal key.

Thus the five attendant keys of C minor are G minor, F minor, E♭ major, B♭ major, and A♭ major. The five attendant keys of F♯ minor are C♯ minor, B minor, A major, E major, and D major. By glancing at the above chart, the student will have no difficulty in finding the "five attendants" of any major or minor key.

(*b*) Removes of Key. The number of removes of any one key from any other may be found by counting *along the right* of the Chart for sharp removes, and *along the left* for flat removes.

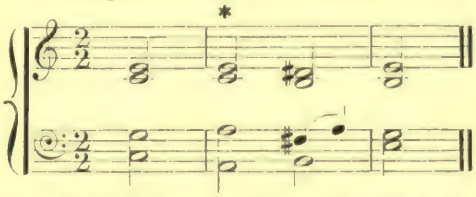
Thus from key G to key B we count D, A, E, B, *i.e.*, "four sharp removes." Similarly from key B♭ to key C we count F, C—"two sharp removes;" from A to B♭ we count (along the *left*) D, G, C, F, B♭—"five flat removes;" etc.

From key C to key E minor is "one sharp remove to the minor," etc.

The three methods of modulation are (1) *Diatonic*, (2) *Chromatic*, (3) *Enharmonic*.

(I) Diatonic Modulation.—By using a modulating (or "transmutation") chord common to the key we are leaving and that which we wish to enter :—

Example: C major to E minor.



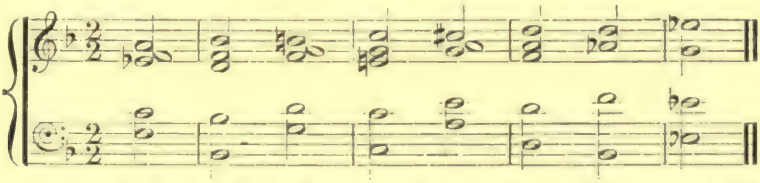
Here the chord marked * is approached as the chord of the Submediant in C major and quitted as the chord of the Subdominant in E minor. The modulation is said to be "established" by the *Perfect Cadence* in the new key.

N.B.—In a diatonic modulation to a minor key the minor 6th of the new key should be introduced as soon as possible.

(II) Chromatic Modulation. This may be accomplished in an infinite number of ways. The following are among the most usual :—

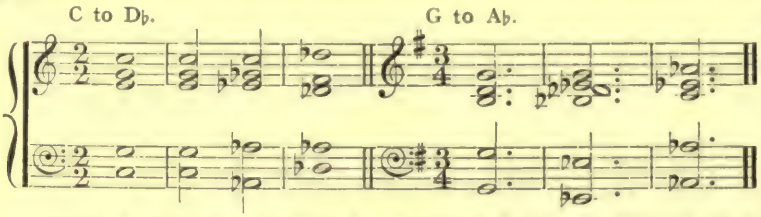
(*a*) By the dominant 7th of the new key :—

Transient modulation to B♭, C, D minor, and E♭.



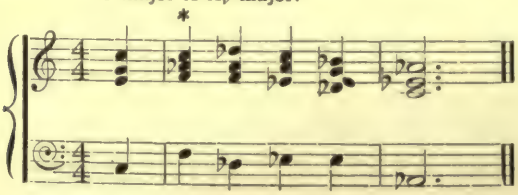
A noteworthy modulation of this kind is that of "five flat removes," by retaining the old tonic as the new leading-note :—

C to D♭. G to A♭.



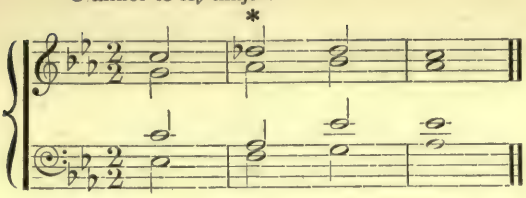
(*b*) By regarding a *chromatic* concord of one key as a *diatonic* concord of another :—

C major to A♭ major.



Subdominant *minor* triad ([1a]F) of Key C quitted as submediant (L) triad of A♭ major.

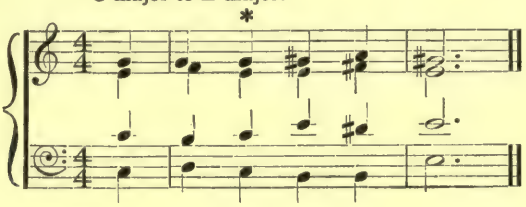
C minor to A♭ major.



Neapolitan 6th (TA*b*) of C minor quitted as 1st inversion of Subdominant (F*b*) of A♭ major.

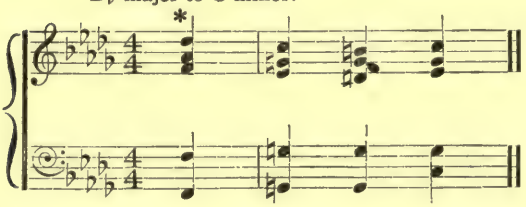
(*c*) By regarding a *diatonic* concord of one key as a *chromatic* concord of another—the reverse of (*b*) :—

C major to E major.



Tonic Triad (D) of Key C quitted as chromatic concord on the minor 6th (^{ma}LA) of Key E.

D♭ major to C minor.

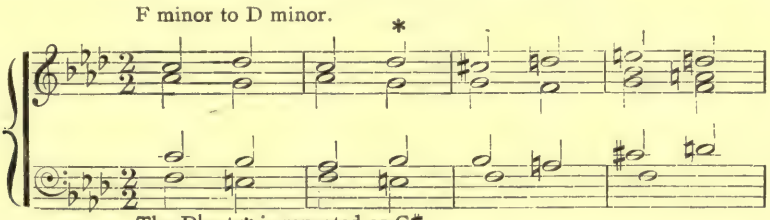


First inversion of Tonic Triad (D*b*) of Key D♭ quitted as Neapolitan 6th (TA*b*) of C minor.

(III) Enharmonic Modulation. This also admits of infinite variety. The following methods are usual :—

(*a*) By enharmonic treatment of the diminished seventh :—

F minor to D minor.

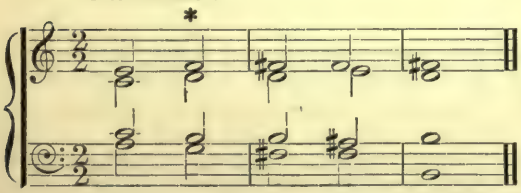


The D♭ at ✱ is repeated as C♯.

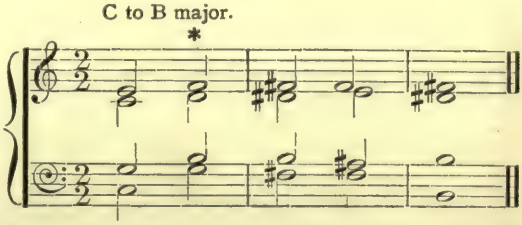
By means of the diminished 7th, modulation can be effected from any key (major or minor) into any other key (major or minor), some of the modulations being chromatic and others enharmonic. (See Macfarren's "Lectures on Harmony," or any standard treatise on harmony.)

(*b*) By quitting the Dominant 7th as if it were an augmented 6th :—

C to B minor.

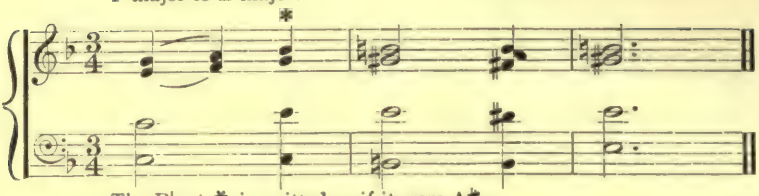


C to B major.



The F♮ at ✱ is quitted as if it were E♯.

F major to E major.

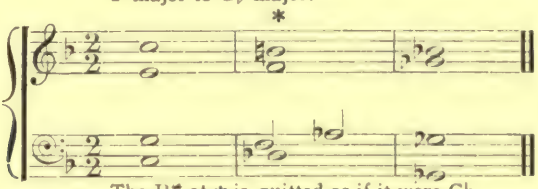


The B♭ at * is quitted as if it were A♯.

N.B.—An augmented 6th can be so manipulated as to effect modulation into at least 17 other keys.

(*c*) By quitting an augmented 6th as if it were a Dominant 7th—the reverse of (*b*) :—

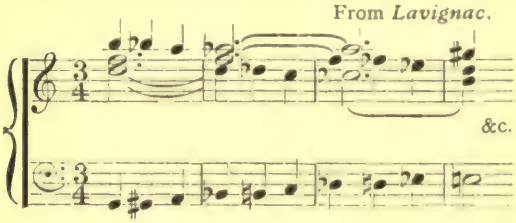
F major to G♭ major.



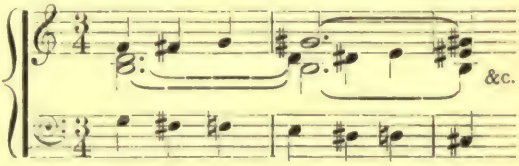
The B♮ at * is quitted as if it were C♭.

(*d*) By a progression of semitones in contrary motion until the required key is reached —partly chromatic and partly enharmonic in character :—

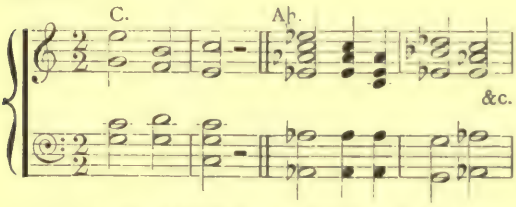
From *Lavignac*.

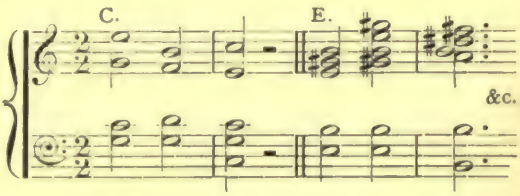


From *Lavignac*.



Sudden Modulation. In modern music—especially at a pause, or at the beginning of a new sentence, paragraph, or movement—composers do not hesitate to plunge at once into a new key—however remote—without any intervening "common" or "modulating" chords :—

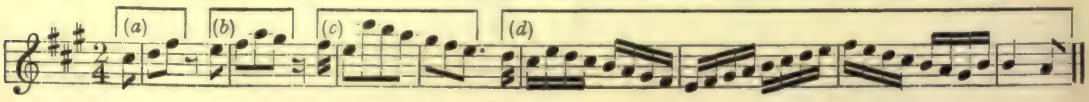




Fine examples of every kind of Modulation may be found in Beethoven's pianoforte sonatas. Spohr's *Last Judgment* may also be studied for striking illustrations of chromatic and enharmonic treatment.

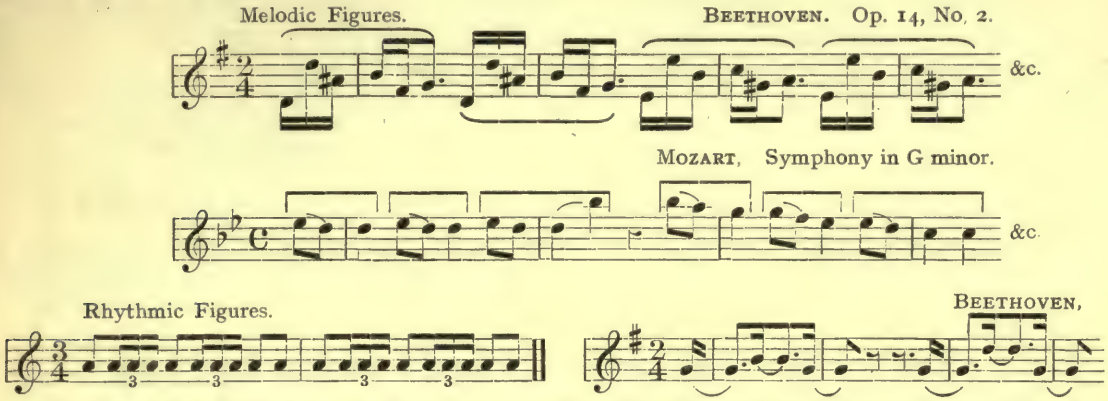
140 Phrasing.—The term "Phrase" is used with different meanings by different writers. Some theorists use the word to mean what we have preferred in this work to call a "section." Others more logically define a phrase as "a definite musical thought or idea," or as a "passage of melody complete in itself and unbroken in continuity."

In this sense a phrase may be a *Motive*, a *Figure*, a *Sub-section*, or a whole *Section*, and it may vary in length from two or three notes to quite a long passage of melody. Thus, in the following, each of the portions (*a*), (*b*), (*c*), (*d*) is complete in itself, and hardly susceptible of further subdivision. The passage, therefore, consists of four phrases.



A Mo'tive (also pronounced *Mo-teev'*) is a short figure, passage, or theme, from which a longer theme is developed.

A Figure, as used in the above sense, is any distinct and significant group of notes (either melodic or rhythmic) :—

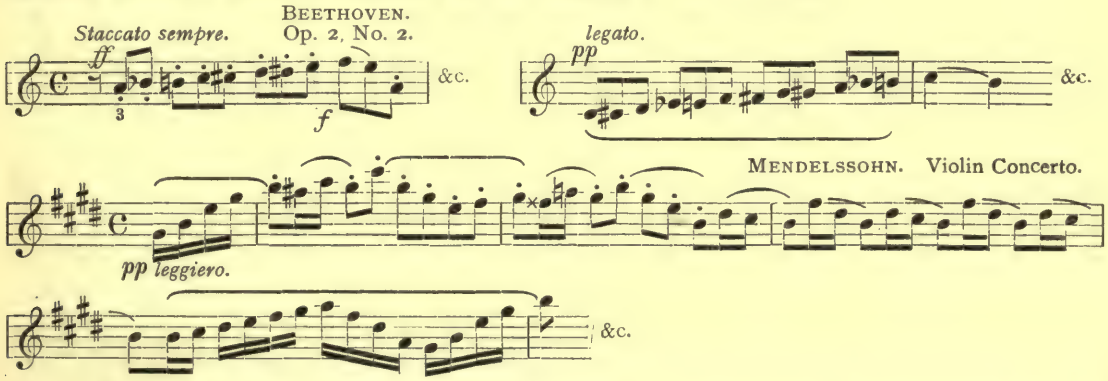


We have already seen that any rhythmic figure may be the basis of an unlimited number of melodic figures.

The term Phrasing covers—

(1) Musical punctuation. This includes (*a*) the more or less emphatic delivery of phrases (whether *motives*, *sub-sections*, *figures*, *subjects*, or *sections*) with regard to their relative importance ; (*b*) the "attack" of each phrase, and its "release" (by slightly cutting short the final note).

(2) Musical articulation. This includes the proper delivery of the individual notes (especially in instrumental music) ; and marks indicating "musical articulation" are generally carefully added by modern composers, as for example, in the following :—

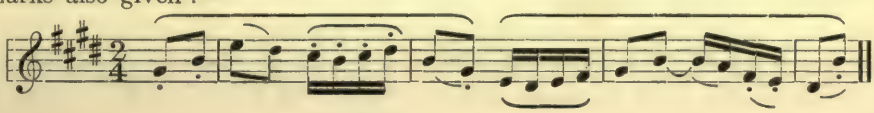


No hard and fast "rules" can be laid down for "articulation ;" the student must be guided largely by his own perception.

An examination of Beethoven's pianoforte sonatas and any of Schumann's pianoforte works (which are models of ingenious and delicate phrasing) will, however, be of great assistance. The "style" of phrasing will also be largely determined by the general character of the music and the nature of the instrument for which a composer is writing.

Thus a broad and vigorous passage requires broad treatment—*probably no articulation marks at all*—while a dainty violin or pianoforte solo may have almost every note marked.

We have already said that composers generally add marks for "articulation ;" they rarely add those for "punctuation." Occasionally, however, a tick (✓) shows the beginning of a phrase ; or a curved line (like a *slur* or *legato-mark*) is drawn above the whole phrase, and articulation marks also given :—



CHAPTER XI.

RONDO FORM. PART-SONGS. CHORUSES. ANTHEMS. CANTATAS. ORATORIOS. OPERAS. OVERTURES. RECITATIVE.

141 A RONDO, or RONDEAU, is a composition in which a principal theme occurs *at least three times* in the same key, with contrasting portions called *Episodes* between the repetitions.

The following early example shows the construction in its simplest outlines :—

RONDEAU. LES TENDRES PLAINTES. J. P. RAMEAU (1683-1764).

(*a*) *Andantino.*

mf *p* *tr* (*b*) (*c*) (*d*) (*e*) (*f*) (*g*) *rit.....* (*h*) *a tempo.* (*j*) *rit.* (*k*)

(A) Principal theme ; a sentence of 16 bars in the key of D minor ; (*a*) to (*b*).
(B) 1st episode ; a sentence of 16 bars in A minor ; (*c*) to (*d*).
(C) Repetition of A ; (*e*) to (*f*).
(D) 2nd episode ; a sentence of 16 bars in F major ; (*g*) to (*h*).
(E) Repetition of A ; (*j*) to (*k*).

This is seen to be a symmetrical "five-fold" form.

142 Haydn, Mozart, and Beethoven considerably extended the resources of the early Rondo, and frequently employed it as the last movement of a Sonata (see Chap. XIV).

Instrumental Rondos are now rarely written; but the compact form of the original Rondo—as exemplified above—is often used in choral music.

143 Polyphonic and Homophonic Music.—Polyphonic means "many-sounding."

It refers to music in which all the vocal or instrumental parts are of equal importance (as in Fugues, Canons, etc.).

Polyphony is, indeed, only another name for "florid counterpoint," in which the parts are regarded *horizontally*.

Chords are, of course, produced by the combined melodies, but the general conception is *melodic* rather than *harmonic*.

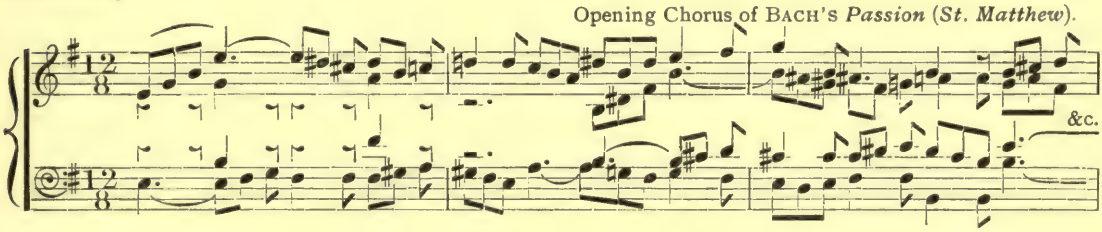
The "Golden Age" of pure polyphony was the 16th century. Homophonic means "like-sounding." It refers to music in which the treble (or highest part) is of paramount importance, the other parts being of the nature of chordal accompaniment and generally of the same *rhythm* as the chief melody. The music is regarded *vertically* rather than *horizontally*, the general conception being *harmonic*.

N.B.—"Poly-rhythmic" and "Homo-rhythmic" would almost be better terms.

Modern music is more often homophonic than polyphonic. In the best classical choral and instrumental music the best features of polyphony and homophony are combined.

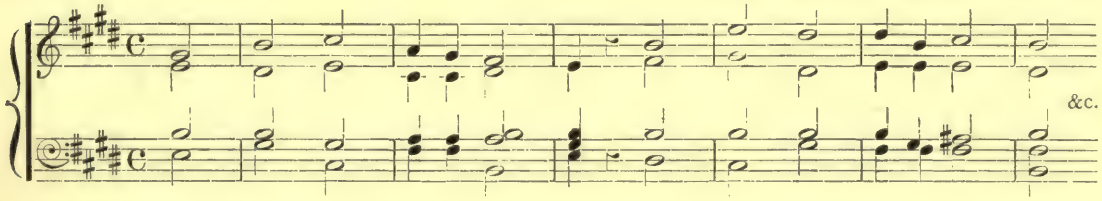
Examples: (1) Polyphonic, Contrapuntal, Horizontal: parts independent and equally interesting:—

Opening Chorus of Bach's *Passion* (*St. Matthew*).



(2) Homophonic, Harmonic, Vertical — Treble the chief melody (all parts same rhythm):—

1st Chorus of Gounod's *Redemption*.



Homophonic music is more easily appreciated by the ear, and more direct and emotional—*objective*—in its effect. Polyphonic music is more subtle and involved, less emotional, but more intellectual—*subjective*—in character. It should not, however, be said that either is better than the other. Each style has its own excellences, nearly all great composers being masters of both.

144 Part-songs, Madrigals, Glees, etc.—A Part-song, as its name implies, is of the nature of a song. It may indeed be called "a song harmonized in three or more parts for choral singing."

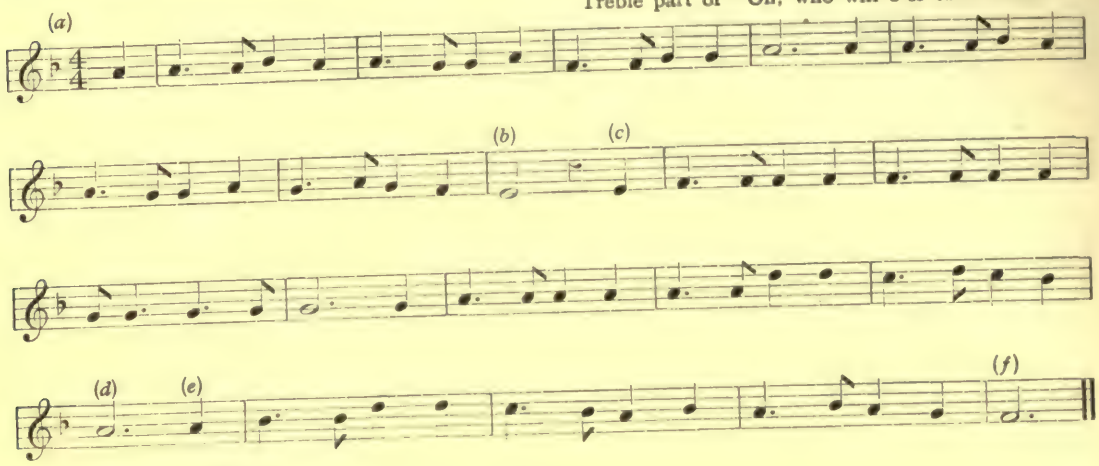
It is essentially *homophonic* in style (although occasional imitative passages may be included), and consists practically of one principal melodic part with chordal accompaniment for the other voices.

N.B.—The principal melody is generally in the treble, but it may occasionally be in another part.

The "form" of a part-song is—like all other vocal music—largely determined by the form of the poetry to which it is set, and varies from that of a simple ballad to that of an elaborate "through-composed" song. (See Chap. V.)

Thus the popular "Oh, who will o'er the Downs so free" is a harmonized ballad (with the same music to each verse). In structure it does not materially differ from many modern hymn-tunes—some of which are, in truth, "sacred part-songs":—

Treble part of "Oh, who will o'er the Downs?"



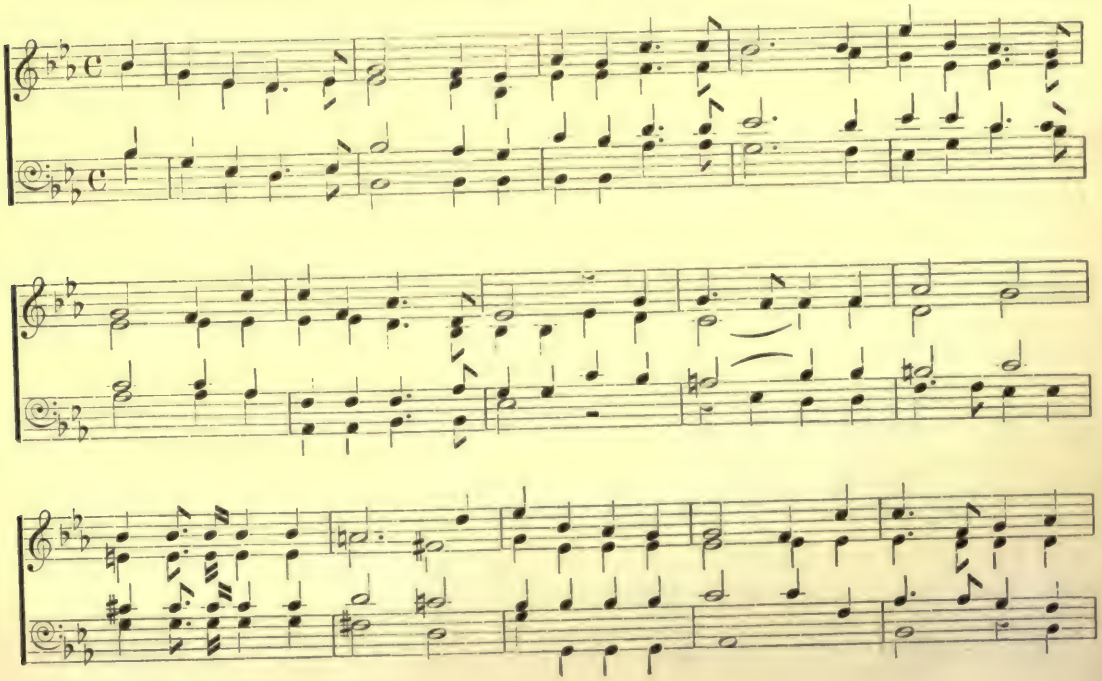
ANALYSIS OF ABOVE.

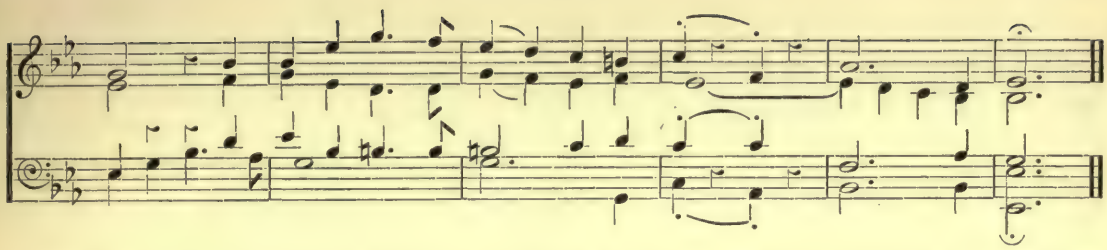
FORM: a "two-sentence paragraph."
(*a*) to (*b*)—Sentence of 8 bars.
(*c*) to (*d*)—Responsive sentence of 8 bars.
(*e*) to (*f*)—Extension of 2nd sentence.

Almost identical in form is Mendelssohn's "Departure." The inner parts would not make particularly interesting melodies of themselves; but the whole is made artistic by the "connective and imitative passages" and the charming "balance of phrases."

DEPARTURE.

MENDELSSOHN.





The student will have no difficulty in analysing this piece. Though constructed on such simple lines, its form is perfect.

It is not necessary to give illustrations of all the various types of part-song; we refer the student to the following examples of different forms, which he should analyse and, if possible, imitate :—

"Sweet and low" (Barnby), Curwen & Sons, 1d.
"O hush thee, my babie" (Sullivan), Curwen & Sons, 2d.
"Fancy dipped her pen in dew" (Cowen), Boosey & Co., 1d.
"Joy to the victors" (Sullivan), Novello & Co., 3d.
"Fairy Song" (A. Zimmermann), Novello & Co., 3d.
"Lullaby of Life" (Leslie), Novello & Co., 4d.
"March of the Regiment" (De Rillé), Curwen & Sons, 6d.
"March of the Patriots" (A. Adam), Curwen & Sons, 3d.

The accompaniment to all the above is simply a duplication of the voice parts, and may be omitted. "Free," *obbligato* accompaniments are, however, sometimes added; as in "The Song of the Vikings," Eaton Faning (Novello & Co., 6d.), Elgar's "Swallows" and "The Snow" (Novello), etc.

The MADRIGAL is a vocal composition, generally in imitative counterpoint in from three to eight parts, especially characteristic of the 17th and 18th centuries.

In style it is essentially *polyphonic* in having each part independently interesting and melodious, but the music is not usually very florid, and involved intricacies of rhythm (as in Bach's choruses, for example) are rare. It is best without any kind of accompaniment; and long rests should be avoided, the voice parts being generally kept "busy."

COME AGAIN, SWEET LOVE.

(MADRIGAL.)

S.A.T.B. JOHN DOWLAND, 1597.

mf Come a - gain, sweet love, *p* See how I mourn *f* Thro' thy un -

p I sit,

kind dis - dain; *mf* Be - hold me all for - lorn! *p* I

cres. *dim.*

I sigh, I weep, I faint, I die;.....

sit, I sigh, I weep, I faint, I die,..... And

I die, I weep, I die, I

I die, I die; And

And thou the cause of all my mi - - - se - ry!

thou the cause of all my mi - - se - ry!

die; And thou the cause of all my mi - - se - ry!

thou the cause of all my mi - - se - ry!

At first sight this madrigal looks much like a modern part-song. A careful comparison with Mendelssohn's "Departure" (above) shows, however, that although there is no separate part so melodically interesting as Mendelssohn's treble, there is on the other hand no part so melodically uninteresting as say, Mendelssohn's alto. The parts are, in fact, *equally interesting.*

A characteristic feature of many Madrigals is the *Attacco*, a short theme or *motive* used in free canonic imitation :—

From "Great God of Love." PEARSALL.

1ST & 2ND TREBLES.

1ST & 2ND ALTOS.

1ST & 2ND TENORS.

1ST & 2ND BASS.

Famous Madrigals worthy of the student's attention are :—

"Down in a flowery vale" (Festa).
"All creatures now are merry" (Benet).
"The silver swan" (Gibbons).
"Since first I saw your face" (Ford).
"Now is the month of maying" (Morley).
"April is in my mistress' face" (Morley).
"Flora gave me sweetest flowers" (Wilbye).
"Welcome, sweet pleasure" (Weelkes).

All published by Messrs. Curwen, Boosey, or Novello, from about 1d. each.

The GLEE is a piece for three or more *solo* voices.

It is peculiarly an English form of composition, its best period being from 1760 to 1830. It has now been practically superseded by the part-song.

In many respects the Glee is allied to the Madrigal; but whereas the Madrigal is best sung by a chorus, the Glee is intended for a solo voice to each part.

Any of the following typical glees may be consulted:—

"How merrily we live" (Este).
"Where the bee sucks" (W. Jackson).
"Glorious Apollo" (Webbe).
"When winds breathe soft" (Webbe).
"Thy voice, O Harmony" (Webbe).
"O happy fair" (Shield).
"Here in cool grot" (Lord Mornington).
"Breathe soft, ye winds" (Paxton).
"Ye shepherds, tell me" (Mazzinghi).
"Five times by the taper's light" (Storace).
"The Red-Cross Knight" (Callcott).
"Hark, the lark" (Cooke).
"Awake, Æolian lyre" (Danby).
"The cloud-cap't towers" (Stevens).
"From Oberon" (Stevens).
"Hail, smiling morn" (Spofforth).
"The bells of St. Michael's tower" (Knyvett).
"Ossian's Hymn" (Goss).
"Winds gently whisper" (Whittaker).

N.B.—All obtainable from Messrs. Curwen, Novello, or Boosey, from 1d. each.

The Glee should properly be unaccompanied.

Many accompanied Glees have, however, been written. Bishop's "Chough and Crow" (Curwen, 2d.), and Attwood's "Hark! the curfew's solemn sound" (Boosey, 1d.) are good examples.

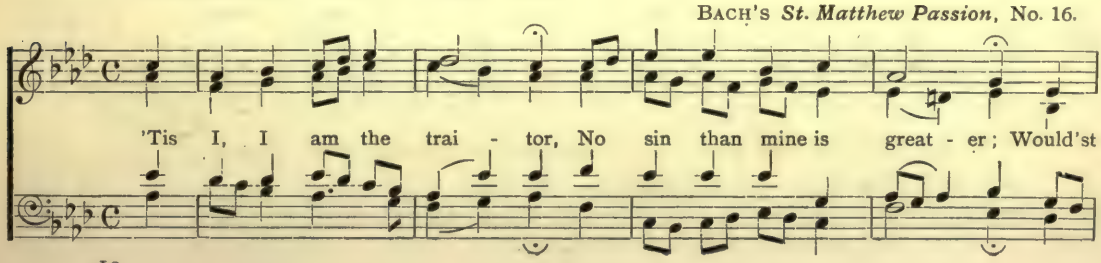
145 CHORUSES.—The word *Chorus* has a variety of meanings; it may mean "a company of singers," "the choir as distinct from the soloists and instrumentalists," "a *refrain* of a song or ballad," etc.; in composition it means "something to be sung by a choir or choirs."

A chorus represents the combined feeling of a number of persons, and may correspond to any mood or emotion. Its *form* depends on the nature of the words—which may be either poetry or prose—and on the sentiment to be expressed. It varies, therefore, from the ejaculations of the crowd (as in Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Nos. 10, 23, etc.), to long-sustained reflective movements or highly-developed songs of praise and adoration. Hence a chorus may be in any one of the regular forms, or it may be entirely "descriptive" and "through-composed." When set to poetical words it can hardly help being in some sense "formal," as long as the accents of the music conform to those of the words. (See Par. 63, Chap. III), and this holds universally in musical composition. When, however, it is set to prose words, care must be taken to have "balance of phrase and metre," or the result will be musical chaos. Speaking broadly, the more irregular the construction of the words the more regular ought the construction of the musical sentences to be. There are, of course, numerous exceptions to this rule, which can only be determined by long experience; the beginner is advised to follow the rule carefully.

146 The following include most of what may be called the "regular forms" of choruses as distinguished from "ejaculatory phrases."

(1) A harmonized Choral or Hymn-tune.

BACH'S *St. Matthew Passion*, No. 16.



cast me in - to hell, With hea - vy fet - ters bind me, Of

all my griefs re - mind me, The worst my soul would me - rit well.

See also Mendelssohn's *St. Paul*, Nos. 3 and 9.

Hymns are used in a similar way in Stainer's *Crucifixion ;* " O gladsome Light " in Sullivan's *Golden Legend* is an example of extended hymn-form.

(2) A Choral with instrumental prelude, interludes, etc. (sometimes with an elaborate accompaniment throughout). Frequently the interludes are developed from phrases of the Choral.

One of the finest examples is the concluding chorus of Bach's *Christmas Oratorio*—

1st phrase of Choral.

Instrumental prelude, 12 bars.

2nd phrase.

2 bars Interlude.

3rd phrase.

4½ bars Interlude.

4th phrase.

2½ bars Interlude.

5th phrase.

3 bars Inter - lude.

6th phrase.

5 bars Inter - lude.

11 bars Post - lude.

All the vocal phrases have orchestral accompaniment in the style of the Prelude.

For other examples see Mendelssohn's *St. Paul*, Nos. 16 and 29 (second part), and Mendelssohn's *Hymn of Praise*, No. 8 (first the simple choral, unaccompanied, and then the choral in unison with figured orchestral additions).

(3) A Fugue, Double Fugue (two subjects), or Triple Fugue (three subjects).

Examples : " And He shall purify," " And with His stripes," " He trusted in God," Handel's *Messiah.* Double Fugue, " We worship God," Handel's *Judas ;* Triple, " Quam olim," Cherubini's *Requiem in C minor.*

(4) A Canon, or series of Canonic Imitations.

Examples : The first part of the *Credo*, Haydn's *Imperial Mass.* (See p. 155, Chap. X.) The last chorus of Bach's *Mass in B minor.* (See p. 154, Chap. X..) " See what love," Mendelssohn's *St. Paul.*

(5) A stately Introduction—in homophonic style—followed by a Fugue.

Examples : " O Father, whose almighty power," Handel's *Judas ;* " Worthy is the Lamb," Handel's *Messiah.*

(6) A three-fold form consisting of (1) an introduction—homophonic ; (2) a fugue or fugal exposition, or some other form of imitative treatment—polyphonic ; (3) a Coda—homophonic—generally a modified repetition of the Introduction.

This is a favourite and effective form of chorus much used in modern music.

Examples : " Awake, the harp," Haydn's *Creation* (see p. 157, Chap. X.) " Be not afraid," Mendelssohn's *Elijah.* " Rise up, arise," and " O great is the depth," Mendelssohn's *St. Paul.* " The night is departing," Mendelssohn's *Hymn of Praise.* A modification of this form is the fine " Choral Epilogue " which closes Sullivan's *Golden Legend.*

Another three-fold form, so frequent in Mendelssohn as to be named after him, is (*a*) 1st Theme, developed imitatively ; (*b*) 2nd Theme, developed imitatively ; (*c*) combination of (*a*) and (*b*). Examples : " Blessed are the men," and " He watching over Israel " (*Elijah*).

(7) A Rondo-like Form, in which a principal paragraph (or series of paragraphs) in the chief key is alternated with other paragraphs (in the nature of Episodes) in other keys.

Example : " Awake, thou that sleepest," Stainer's *Daughter of Jairus.*

(8) Choruses of the nature of part-songs, madrigals, etc., are often employed in cantatas and operas, and occasionally in oratorio.

The beautiful " O pure in heart," Sullivan's *Golden Legend*, is essentially a short unaccompanied part-song. Other examples may easily be found.

(9) The older composers sometimes constructed choruses on a *Ground Bass*, a short theme (or passage) repeated over and over again in the bass (or instrumental bass) with varied upper parts. (See Chap. VIII.)

Notable examples are :—The " Crucifixus," Bach's *Mass in B minor ;* " Envy, eldest born," Handel's *Saul ;* " The many rend the skies," Handel's *Alexander's Feast ;* " Ah, wretched Israel " (from the 11th bar) Handel's *Judas.*

(10) The Gavotte, Waltz, and other dance-forms, the March-form, and the Minuet and Trio form, are also used for choruses.

A Double Chorus is a chorus for eight parts singing together, or for two separate four-part choirs singing sometimes together and sometimes in alternation.

See " Baal, we cry to thee," Mendelssohn's *Elijah*, and the fine double choruses in Handel's *Israel in Egypt* and *Solomon.*

In addition to the choruses mentioned above, the following may be consulted for general study :—

" Thanks be to God," Mendelssohn's *Elijah ;* a chorus mainly descriptive, with a picturesque accompaniment, and some very fine modulations.

" How lovely are the messengers," Mendelssohn's *St. Paul ;* fugal and imitative, but not a strict fugue.

" Hallelujah Chorus," Handel's *Messiah ;* instrumental and homophonic vocal introduction, bars 1 to 11 ; exposition of first fugal theme, bars 12 to 33 ; homophonic episode, bars 33 to 41 ; exposition of second fugal theme, bars 41 to 51 ; sequential episode, bars 51 to 69 ; counter-exposition of second fugal theme, with stretto-like imitations, bars 69 to 88 ; coda-like termination, bars 69 to end. Observe the " economy of material," and the very few discords that are used in this sublime chorus.

" Fixed in His everlasting seat," Handel's *Samson.* Note the gradual development of the fugue, interrupted by choral interjections, and finally carried on by the accompaniment.

" The heavens are telling," Haydn's *Creation ;* the " Hallelujah Chorus," Beethoven's *Mount of Olives ;* " Praise His awful Name," Spohr's *Last Judgment ;* and " Happy and blest," Mendelssohn's *St. Paul*, are also magnificent examples of construction.

147 Anthems and Services.

An anthem may be merely a chorus—most of the choruses named above are occasionally sung as anthems—or it may consist of chorus with solo portions, duets, etc.

148 The church anthem is a peculiarly English form, developed by the requirements of the English Protestant church service. It is analogous to the German church-cantata and the Italian motet. The words are generally from the Bible; but of recent years *Hymn-Anthems* have been largely used, especially in Nonconformist churches.

A "Full Anthem" consists entirely of chorus.

A "Verse Anthem" *begins* with a portion to be sung by a single voice to each part.

A "Solo Anthem" contains one or more portions of solo.

Many anthems are a combination of "Solo," "Verse," and "Full."

149 The following is a list of what may be called "typical classical anthems":—

"I will exalt Thee," Tye.
"I will call and cry," Tallis.
"Bow Thine ear," Byrd.
"Lord, for Thy tender mercies' sake," Farrant.
"Hosanna," Gibbons.
"Hear, O heavens," Humphreys.
"Praise the Lord, O my soul," Creyghton.
"Awake up my glory," Wise.
"I was in the spirit," Blow.
"O give thanks," Purcell.
"O praise the Lord," Aldrich.
"God is gone up," Croft.
"Hear my crying," Weldon.
"O praise God in His holiness," Weldon.
"I will love Thee," Clarke.
"O clap your hands," Greene.
"O give thanks," Boyce.
"Praise the Lord, O Jerusalem," Hayes.
"The Lord descended from above," Hayes.
"Call to remembrance," Battishill.
"Grant, we beseech Thee," Attwood.
"In exitu Israel," Wesley.
"Methinks I hear the full celestial choir," Crotch.
"The Wilderness," Goss.

150 The following also represent different types of anthem which may be of interest:—

"Arise, shine, for thy Light is come," G. J. Elvey (Curwen).
"Be glad, O ye righteous," H. Smart (Novello).
"Blessed be the God and Father," S. S. Wesley (Curwen).
"Fear not, O Land," Goss (Curwen).
"O Saviour of the world," Goss (Novello).
"O taste and see," Goss (Curwen).
"I was glad," G. J. Elvey (Curwen).
"Judge me, O God," Mendelssohn (Curwen).
"O give thanks," G. J. Elvey (Curwen).
"Send out thy light," Gounod (Metzler & Co.).
"The Lord is my Shepherd," Macfarren (Novello).
"What are these?" Stainer (Novello).
"O Lord, how manifold," Barnby (Curwen).
"Ye shall dwell in the land," Stainer (Novello).
"Sing, O heavens," Sullivan (Boosey).
"Like as a father," Hatton (Curwen).
"Ponder my words," Sawyer (Novello).

HYMN ANTHEMS:—

"A Hymn of the Homeland," Sullivan (Curwen).
"Lead, kindly Light," Sullivan (Boosey).
"The radiant morn," Woodward (Novello).
"Sun of my soul," Dunstan (Novello).
"Abide with me," Dunstan (Novello).
"Nearer, my God, to Thee," Dunstan (Vincent).

151 SERVICES consist of settings of the *Venite, Te Deum, Jubilate, Benedictus, Magnificat,* and *Nunc Dimittis,* in anthem form.

As the words are not arranged in poetical feet and stanzas, special care must be taken to preserve a good key-plan, a symmetrical balance of melodic phrases, and a clear metrical form in regular sections and sentences. But the attempt to secure this regularity must not lead to cramming too many words into a bar, which produces the effect known as "gabbling."

"How many young men," says Sir John Stainer, "make their first essay in composition by setting the words of the *Magnificat* to music. Not having gone through a gradually expanding course of study of 'form,' the result is that they produce always a remarkable conglomeration of musical 'odds and ends,' sections and sentences of all sorts of length, awkwardly stitched together without any bond of union, a mere piece of patchwork."

152 A CANTATA, ORATORIO, or OPERA consists of a number of choruses, solos, duets, etc. in succession. It often commences with a *Prelude* or *Overture*, and generally contains *Recitative*.

The rule requiring a composition to commence and end in the same key—or if commencing in a minor key to end with the Tonic Major—is sometimes observed in a long work of this kind, but it is not by any means obligatory. It is remarkable that nearly all Handel's great oratorios end in the key of D major, and that Mendelssohn's *Elijah* and *St. Paul* also both end in D major.

(A) Beginning and ending in the same key.

WORK.	COMMENCES.	ENDS.
"Ode to St. Cecilia's Day," Handel	D major	D major
"Acis and Galatea," Handel	B♭ major	B♭ major
"Israel in Egypt," Handel	C minor*	C major
"Christmas Oratorio," Bach	D major	D major
"The Magic Flute," Mozart	E♭ major	E♭ major
"Requiem," Mozart	D minor	D minor
"Fidelio," Beethoven	C major †	C major
"Elijah," Mendelssohn	D minor	D major
"Hymn of Praise," Mendelssohn	B♭ major	B♭ major
"Der Freischütz," Weber	C major	C major
"Stabat Mater," Rossini	G minor	G minor
"Lohengrin," Wagner	A major	A major
"Joseph," Macfarren	E major	E major
"King David," Macfarren	B♭ major	B♭ major
"The Revenge," Stanford	G minor	G major
"Voyage of Maeldune," Stanford	F minor	F major
"Repentance of Nineveh," Bridge	A minor	A major
"Callirhoe," Bridge	C major	C major
"The Dream of Gerontius," Elgar	D minor	D major

* After a short recitative, † Beethoven wrote four overtures to this work. The fourth is in E major.

(B) Ending in a different key.

WORK.	COMMENCES.	ENDS.
"St. Matthew Passion," Bach	E minor	C minor
"Joshua," Handel	B♭ major	D major
"Joseph," Handel	E minor	D major
"Hercules," Handel	B♭ major	F major
"Susanna," Handel	A minor	D major
"Jephtha," Handel	G minor	D major
"Esther," Handel	B♭ major	D major
"Athaliah," Handel	G major	D major
"Semele," Handel	C minor	D major
"Samson," Handel	G major	D major
"Messiah," Handel	E minor	D major
"Judas Maccabæus," Handel	G minor	D major
"Solomon," Handel	B♭ major	D major
"Creation," Haydn	C minor	B♭ major
"Athalie," Mendelssohn	F major	C major
"Walpurgis Night," Mendelssohn	A minor	C major
"St. Paul," Mendelssohn	A major	D major
"Last Judgment," Spohr	D minor	C major
"Mount of Olives," Beethoven	E♭ minor	C major
"Paradise and the Peri," Schumann	E major	G major
"La Sonnambula," Bellini	G major	B♭ major
"Il Barbiere," Rossini	E major	G major
"May Queen," Sterndale Bennett	E major	C major
"Redemption," Gounod	C major	D major
"Faust," Gounod	F minor	C major
"Golden Legend," Sullivan	G♭ major	E major
"Eden," Stanford	D major	G major

N.B.—A SERVICE, MASS, or other similar work usually begins and ends in the same key; *e.g.*, Schubert's *Mass in E♭*, Spohr's *Mass in C*, Beethoven's *Mass in D*, etc. But there are some notable exceptions; as Bach's *Mass in B minor* ending in key D, and Mozart's (?) *12th Mass* (*in G*) ending in key C.

153 The Instrumental Prelude may be a short Introduction, or an Overture in formal style The following are the chief forms of Overture :—

(1) "LULLY," or FRENCH OVERTURE. 1st movement, *Grave;* 2nd movement, *a Fugue;* sometimes followed by a *Minuet.* Examples: Handel's *Messiah, Judas,* and *Samson.*

(2) "SCARLATTI," or ITALIAN OVERTURE. 1st movement, *Allegro;* 2nd movement, *Slow;* 3rd movement, *Allegro* or *Presto.* Example: Handel's *Athaliah.*

(3) CLASSICAL, or SYMPHONIC OVERTURE. In the form of the 1st movement of a sonata (see Chap. XIV) or symphony, but without repetition of the 1st part, and generally less developed in the *Free Fantasia.* Examples: Mozart's *Don Giovanni, Figaro,* etc.; Beethoven's four overtures to *Fidelio.* The overture to Mozart's *Zauberflöte* is a fine example of a classical overture combined with a Fugue.

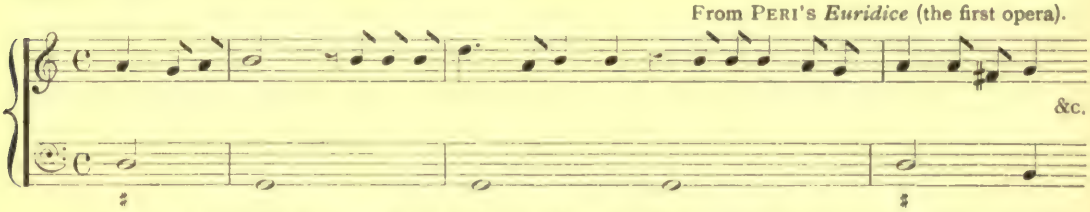
(4) POTPOURRI OVERTURE. A loosely connected string of melodies from the work; as most overtures to light and comic operas.

(5) "WAGNERIAN" PRELUDE. A *symphonic poem* treating and blending themes occurring in the musical drama, "to prepare the hearers for the coming action." Examples: All Wagner's later operas.

154 RECITATIVE; or MUSICAL DECLAMATION.

Recitative is the name commonly given to the *Musica Parlante* (*i.e.*, "spoken music") invented by Peri, Caccini, Cavaliere, etc., about the year 1600. The earliest kind of recitative (*Recitati'vo sec'co*) consisted of a voice part with a very simple accompaniment, indicated by a figured bass :—

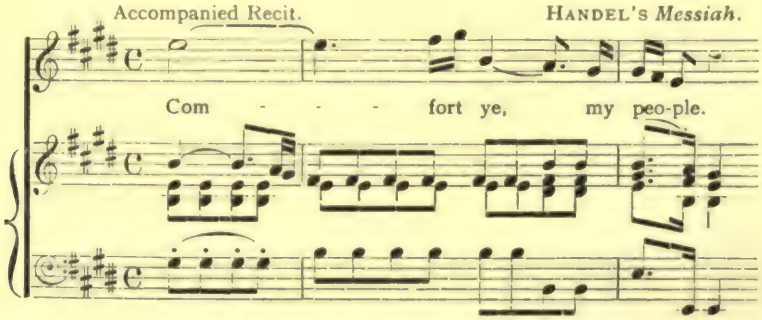
From PERI'S *Euridice* (the first opera).



With the growth of opera and oratorio a fuller accompaniment was on occasion adopted, and "Accompanied Recitative" (*Recitati'vo accompagna'to*) was added to the composer's resources.

In most operas and oratorios both forms of recitative are still used.

Accompanied Recit. HANDEL'S *Messiah.*

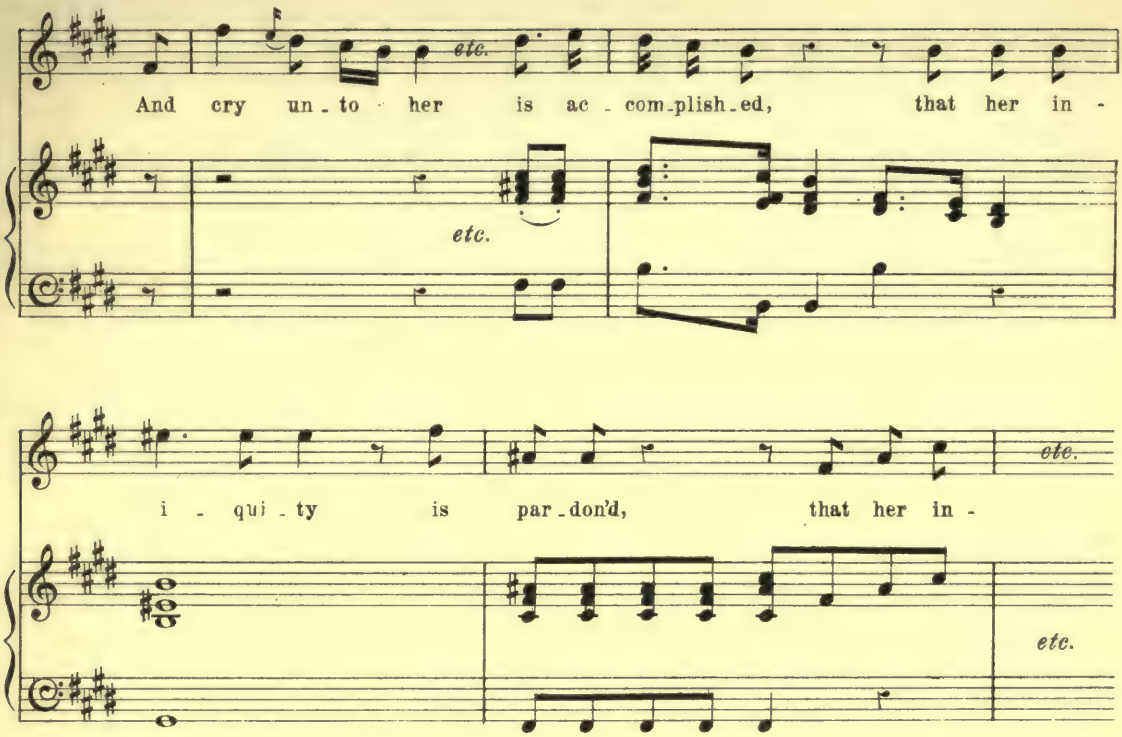


Recitatives are often made up of a combination of *Recitativo secco* and *Recitativo accompagnato* with little snatches of melody in regular time called "*Arioso.*"

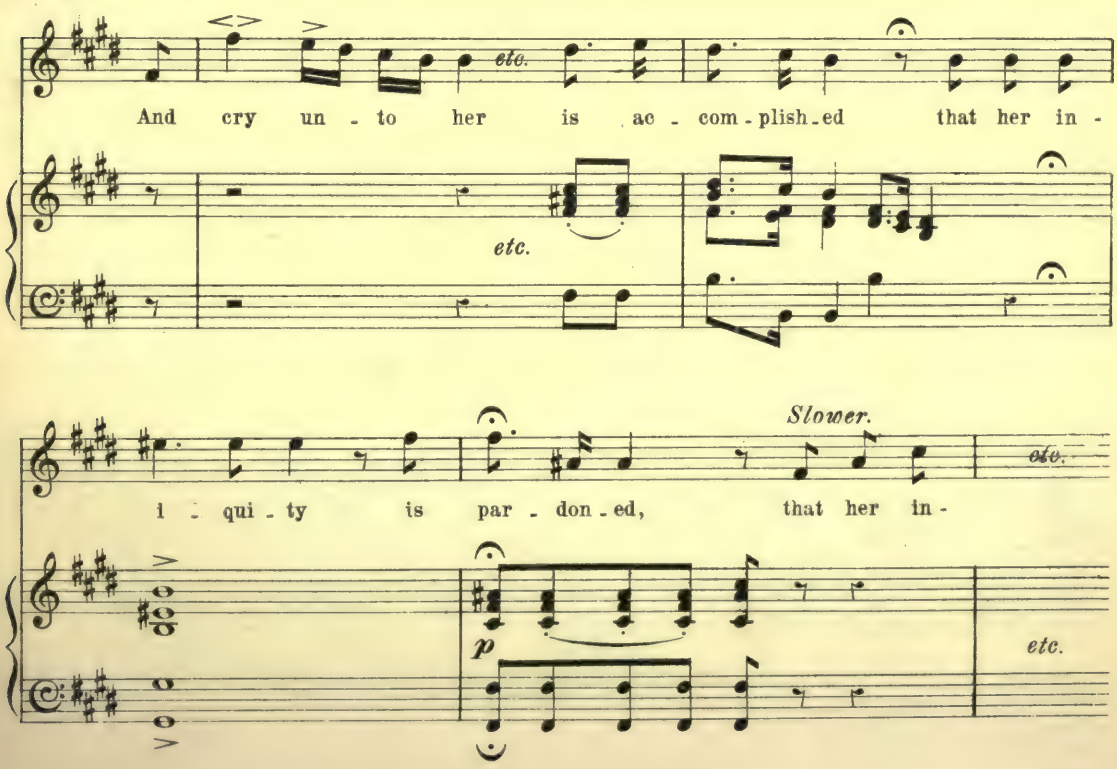
Unless the recitative is marked *a tempo* (or has a very important accompaniment) it is performed *molto ad lib.*

155 The older recitatives (as those of Bach and Handel) are not performed *exactly as written.* There are certain conventional methods of singing them, as exemplified in the following extracts from Handel's *Messiah.*

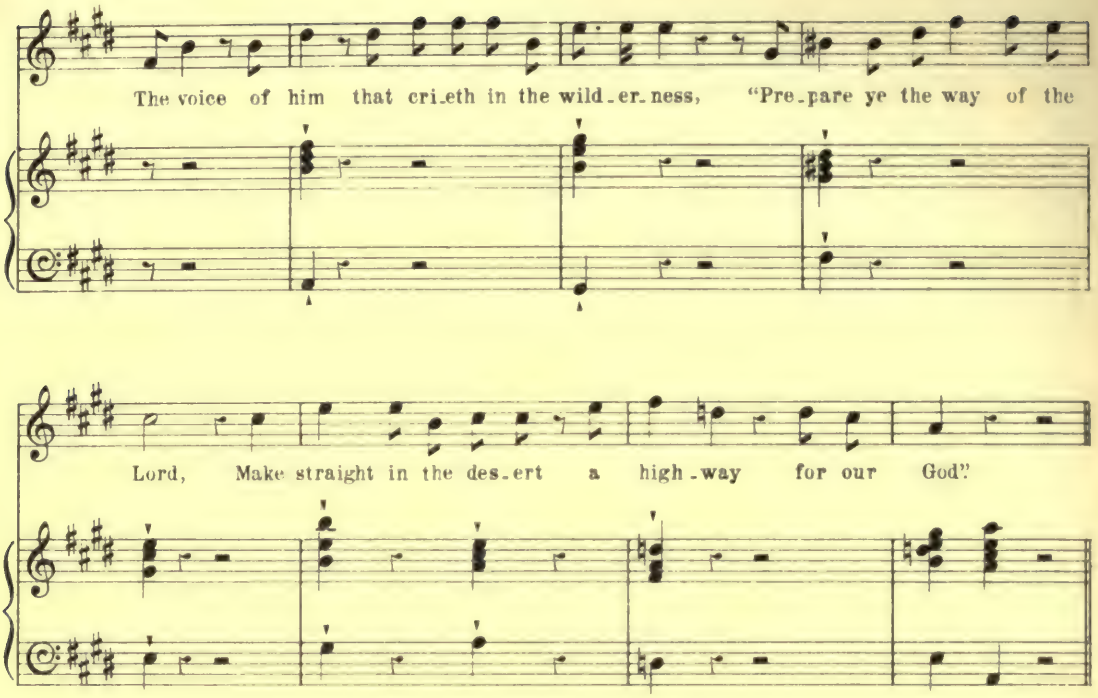
(1) As usually printed.



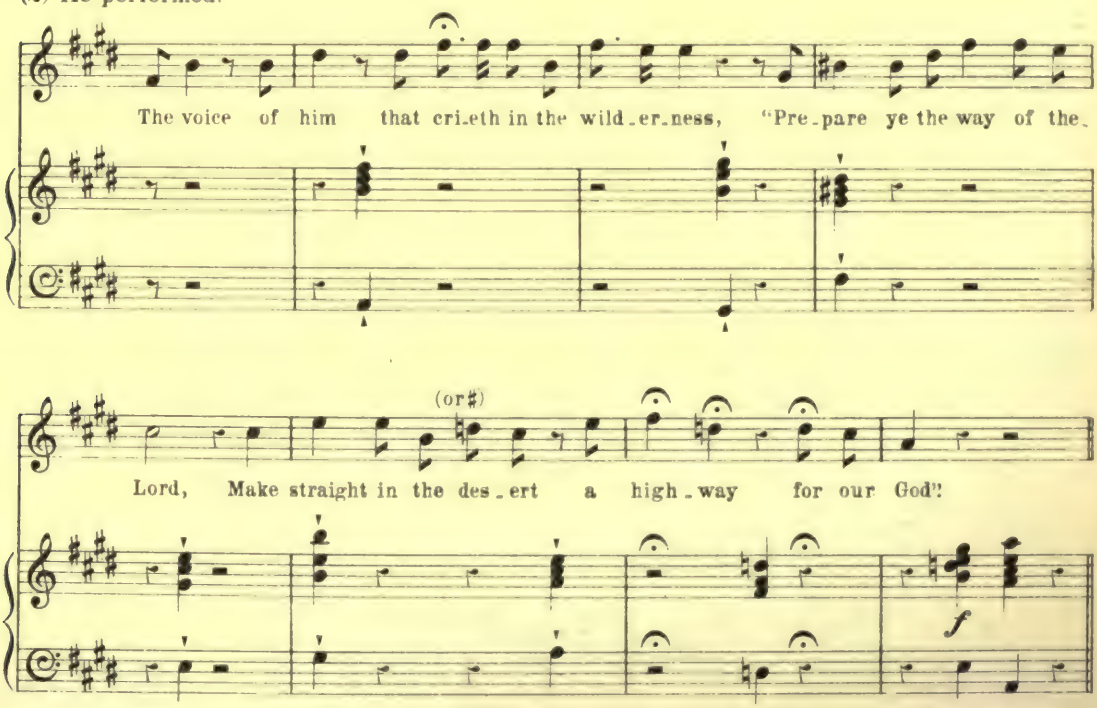
(2) As performed.



(1) As printed.



(2) As performed.



The student may compare Macfarren's "Performing Edition" of the *Messiah* with older versions. He should also hear the performances of great singers, and compare their rendering with the printed notes.

CHAPTER XII.

ACCOMPANIMENTS IN GENERAL.

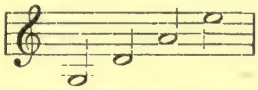
(See also Chapter V.)

156 Accompaniment for Stringed Orchestra.

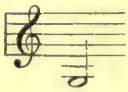
The stringed orchestra consists of 1st violins, 2nd violins, violas (also called altos or tenors), violoncellos, and double-basses. Collectively they are called "The Strings."

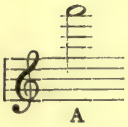
157 (A) The Violin.

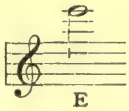
N.B.—The 1st and 2nd violins play on the same kind of instrument, the 2nd violins playing from the second line of the music.

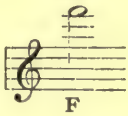
The violin has four strings tuned thus— 

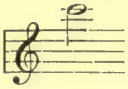
The highest string is called the 1st (or E) string, the next the 2nd (or A) string, etc.

1st Violin—The student may write any note for the 1st violin from 

to 

but it is not advisable in early exercises to go above 

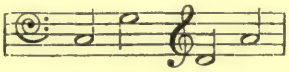
or 

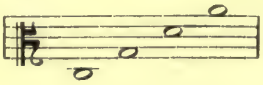
2nd Violin—Any note from low G to about  is the best range for early work.

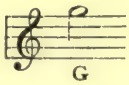
Double-stopping is the sounding of two or more notes together on the same violin. It is easy when one of the notes is an *open* string and the other note is on the next string above or below; and in addition all 5ths, 6ths, 7ths, and 8ves are playable. But it is not wise for the beginner to write much double-stopping unless he has a practical knowledge of the instrument.

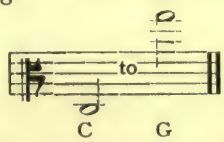
In scores, the 1st violin may be also marked Violino Primo, Violino 1mo, Vno 1mo, or Vn 1mo, etc., and the 2nd violin may be marked Violino Secondo, Violino 2do, Vno 2do, or Vn 2, etc.

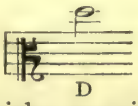
(B) The Viola.

The four strings are tuned thus— 

But as the alto clef is used, these notes appear thus— 

The easy range is from the low C up to about 

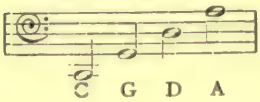
In the alto clef this range appears thus— 

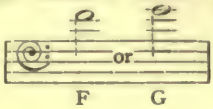
It is not often necessary to go above 

Double-stopping is often used on the viola—especially in slow passages, and when the 1st and 2nd violins play together in unison or octaves.

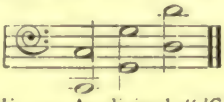
In English scores the viola is sometimes called the "Tenor;" in French scores it is generally called the "Alto."

(C) THE VIOLONCELLO.

The four strings of the violoncello are an octave lower than those of the viola :— 

Easy range up to 

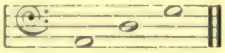
The tenor clef is sometimes used for high notes (and the treble clef occasionally for very high notes).

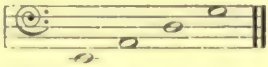
Double-stopping is not much wanted in simple music, but an octave is always good when the lowest note is one of the three lower strings :— 
Very good in effect.
Fifths are also easy.

The violoncello is generally called the " 'cello " (plural *'Celli ;* or, Anglicised, " 'Cellos ").

(D) THE DOUBLE BASS.

Double-basses are of two kinds :—

(1) The three-stringed bass, tuned— 

(2) The four-stringed bass, tuned— 

On both, all notes sound an octave lower than written.

The double-bass is generally marked " Contrabasso " or " Basso " in scores.

N.B.—The 'cellos and basses may play from the same line—which is then marked " 'Cello e Basso," or " Bassi "—or a separate line may be allotted to each.

158 HOW THE STRINGS ARE USED.

Roughly speaking, the 1st and 2nd violins, the viola, and the 'cello correspond to the four voices of a mixed choir, while the double-basses " double the bass " an octave lower. Like the voices of a choir the various strings may be combined in many ways ; thus they may be in unison (and octaves) ; in two-part harmony ; in three-, four-, five-, six-, seven-, or eight-part harmony ; some may be silent while others are playing, etc. They may also play successions of full chords, without special reference to strict part-writing.

In addition to being " bowed," the strings may be " plucked " by the finger. This is called *pizzicato*, and is marked *pizz.* When bowing has to be resumed after a *pizzicato* passage, it is marked *Col arco*, or *Arco*.

Sometimes the *'Celli* and *Bassi* are marked *pizz.* while the other strings are using the bow ; and frequently the double-basses are marked *pizz.* while the *'celli* are playing *Col arco*, as the *pizzicato* on the double-bass is specially useful in light accompaniments where a *deep* but *not heavy* tone is needed.

159 GENERAL PRINCIPLES OF STRING ACCOMPANIMENTS TO CHORAL MUSIC.

These are essentially the same as for pianoforte accompaniment (see Par. 90, Chap. V) ; but they require certain modifications to suit the special characteristics of the instruments.

(1) The *style* of accompaniment should suit the general character of the vocal music.

(2) The accompaniment should in general support and sustain the voices without overpowering them.

(3) The harmony of the strings should be *complete in itself*, whether the strings are in unison, in two-part harmony, or in many parts.

(4) Many liberties of part-writing are allowed. Two or more of the parts may have occasional unisons or octaves.

(5) On account of the differences of tone colour, many liberties of part-writing are also allowed—and effective—between a string-part and a voice-part, which would be harsh between two voices (or even between two string-parts).

N.B.—The voices may occasionally be used alone and the strings may occasionally be used alone. The two masses of tone in alternation are often very effective.

EXAMPLES OF TYPICAL METHODS OF STRING ACCOMPANIMENT.

(160)

N.B. Most of the following examples are from Scores in which other instruments are also used in the accompaniment; but the addition of these instruments does not materially affect the method of using the strings.

(1) Simply doubling the voice parts:-

HANDEL. *Messiah.*

Violin I.
Violin II.
Viola.
Voices.
Bassi.

the glo - ry, the glo - ry of the Lord, shall

and the glo - ry, the

and the glo - ry, the

and the glo - ry, the

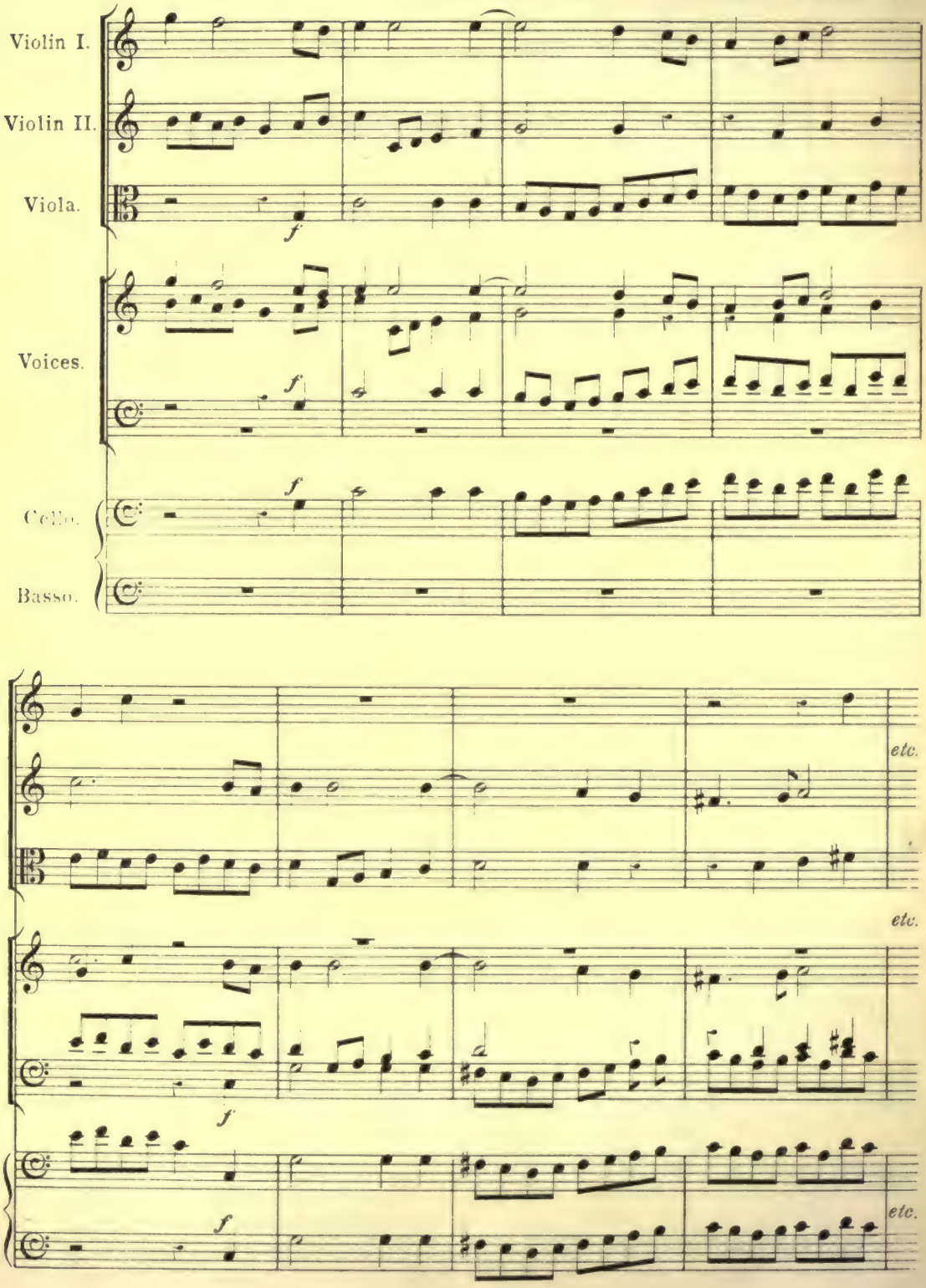
be re - veal - - - ed, *etc.*

glo - ry of the Lord, shall be re - veal - - - ed, re - *etc.*

glo - ry of the Lord, shall

glo - ry of the Lord, shall be re - veal - - *etc.*

BEETHOVEN. *Mass in C.*



WEBER. *Der Freischütz.*

Violin I. *ff*

Violin II. *ff*

Viola. *ff*

Voices.

S. & A. *ff* Vic - to - ria, Vic - to - ria, der Mei-ster soll

T. *ff* Vic - to - ria, Vic - to - ria, Vic - to - ria, der Mei-ster soll

B. *ff* Vic - to - ria, Vic - to - ria, Vic - to - ria, der Mei-ster soll

Bassi. *ff*

le - ben, der wa - cher dem stern-lein den Rest hat ge - geb - en,

le - ben, der wa - cher dem stern-lein den Rest hat ge - geb - en,

le - ben, der wa - cher dem stern-lein den Rest hat ge - geb - en,

MOZART. *Requiem Mass.*

Violins 1 & 2.

Viola.

S. Christe e - le - - - - - - -

A. lei - son e - le - - i - son, e - lei -

T. - e - le - i son, e - lei - - - -

B. - i - son, e le - - - i - son, e - le - i - son,

Bassi. V'cello.

etc.

- - - - i son, Ky - ri etc.

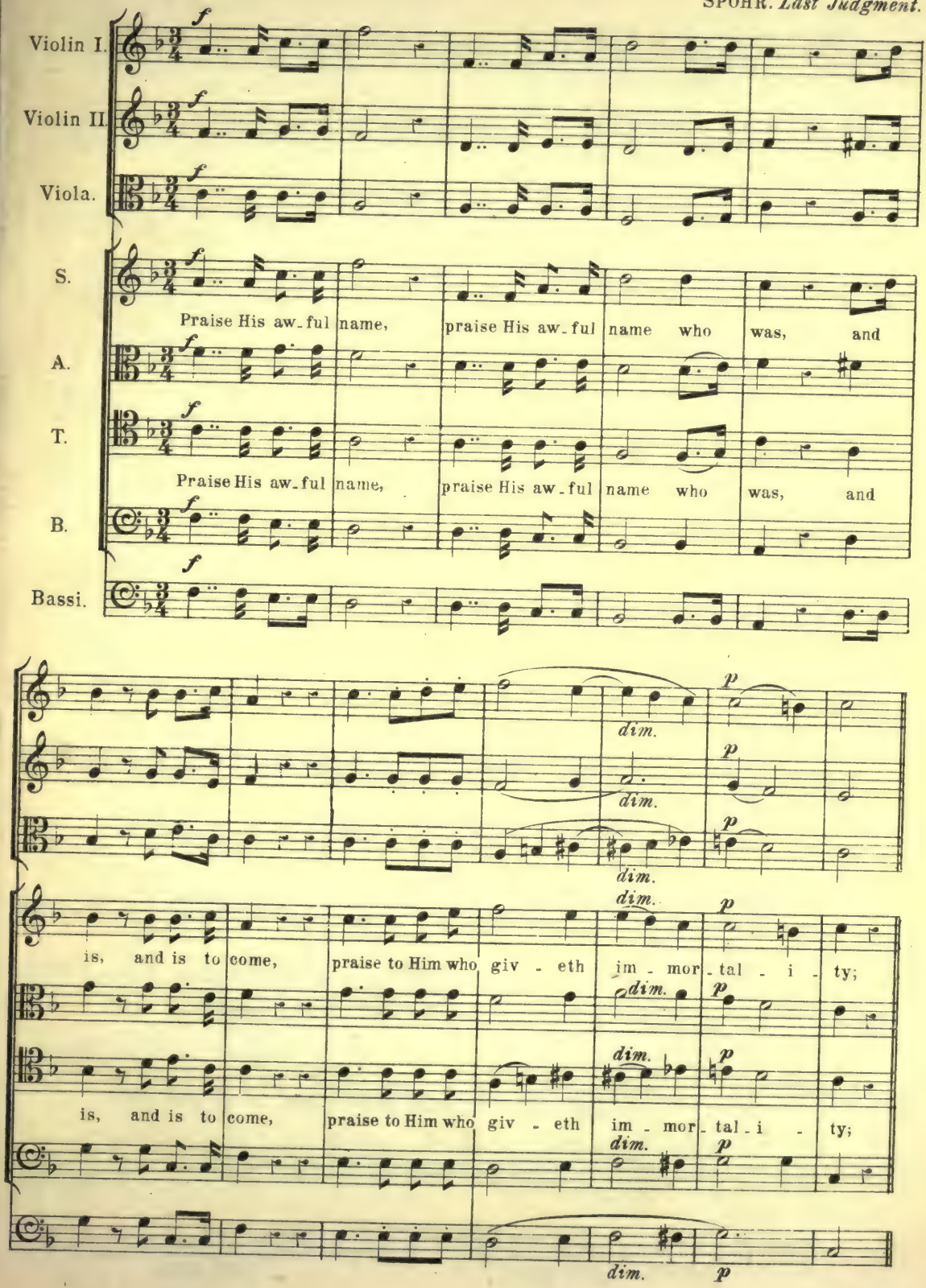
son, e - le - - - - i

- - - - - - - - - etc.

e - le - i - son, e - le - - - i -

Bassi. V'cello. Bassi.

SPOHR. *Last Judgment.*



MENDELSSOHN. ***Elijah.***

Violins 1 & 2.

Viola.

Voices

The Lord is God, the Lord is God O Is - ra - el hear! Our God is one Lord!

Organ.

Bassi.

N. B. Doubling the voices at the unison is generally the best method whenever the voice-parts are complex, or highly contrapuntal.

For though the following *might* be accompanied as shown:-

Allegro.

Voices.

Hal - le - lu - - - - - jah, *etc.*

Violin I.

etc.

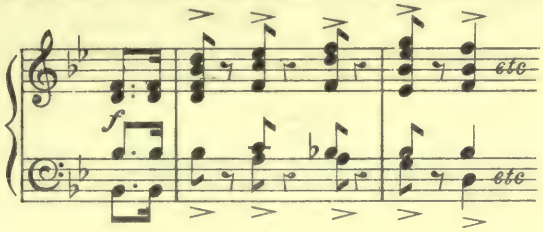
Violin II.

Viola.

etc.

Bassi.

Yet such an accompaniment is difficult to compose and of little real value. It confuses the singers and confers little pleasure on the listeners. An accompaniment simply doubling the voices, or even detached chords, as in the following, would be much more effective.



2) Doubling the voice parts at the octave (excepting the basses):-

BEETHOVEN. *Mass in C.*

Violins 1 & 2.

Viola.

Voices.

Bassi.

sf *sf* *sf* *sf*

MENDELSSOHN. *Hymn of Praise.*

Violin I.

Violin II.

Viola.

S. Al_les, was O_dem hat, lo_be den Hernn Halle_lu_jah lo_be den Hernn!

A. Al_les, was O_dem hat, lo_be den Hernn, Hal le_lu_jah, Halle_lu_jah lo_be den Hernn!

T. was O_dem hat, lo_be den Hernn, Hal_le lu_jah, Halle_lu_jah lo_be den Hernn!

B. was O_dem hat, lo_be den Hernn, Hal_le lu_jah, Halle_lu_jah lo_be den Hernn!

Organ.

Bassi.

(3.) Doubling the voice parts with modifications of rhythm, syncopation, repeated notes, etc.

BEETHOVEN. ***Mass in C.***

Violins 1 & 2.

Viola.

Voices.

Bassi.

p

et u - nam sanc - tam cath - o - lic - am et

(unis.)

T.S.

a - pos - to - li - cam ec - cle si - am, con - fi - te - or u - num bap -

Org.

tis - ma, in re - mis - si - o - nem pec - ca - to - rum.

HANDEL. *Joshua.*

Violin.

Soprano voices.

Glo - ry to God, the strong cem-ent-ed walls, the tott'ring

tow'rs, the pond'rous ru - in, the pon - d'rous ru - in falls.

Andante.

MOZART. *Requiem Mass.*

Violin I.

Violin II.

Viola.

Voices.

Do - min-e ti - bi, Do - min-e, lau-dis of - fe - ri-mus

Bassi.

Prestissimo. 𝅗𝅥=132.

BEETHOVEN. *Choral Symphony.*

Violin I.

Violin II.

Viola.

Voices.

Bassi.

SPOHR. *Last Judgment.*

Violins 1 & 2. pizz. *f* *p* *fz* *p*

Viola. pizz. *fz* *p*

Chorus *pp* *fz* All glo - ry to the Lamb that died, ex - alt - ed now at

pp *fz*

Bassi. pizz. *fz* *p*

God's right hand, in bless - ing and wis - dom,

SPOHR. *Last Judgment.*

Violin I *pp*

Violin II *pp*

Viola *pp*

S. *p* just and true are all Thy com-

A. *p* How just and true are

T. *p* mand-ments, O King of

B. *p* ho-vah! Je-ho-vah! thou King of

Bassi. *p* pizz.

mand-ments, Je- ho-vah! Je- ho-vah, thou King of

all Thy com- mandments, O King of

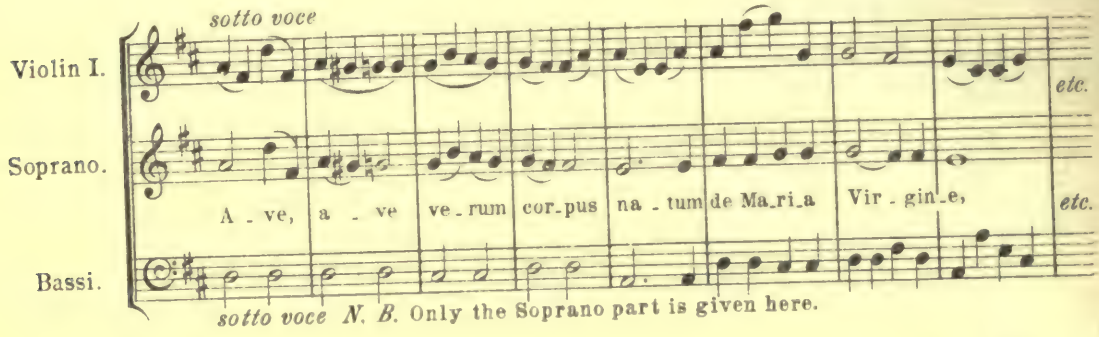
Saints! O King of Saints! Je- ho-vah King of

Saints! How just and true are all Thy com

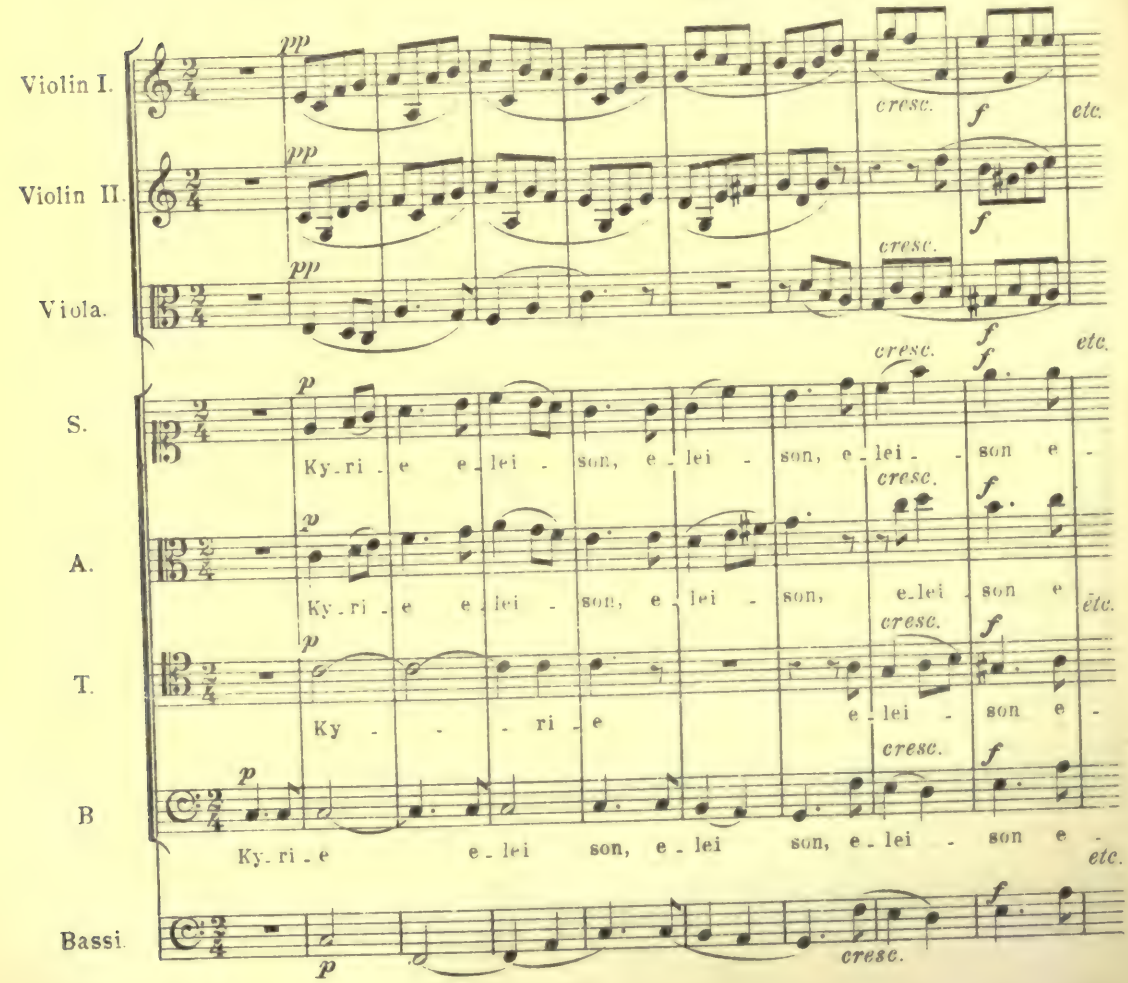
p arco

(4) Doubling the voices generally, but with occasional arpeggios, passing notes, connective passages, repeated notes against sustained notes in the vocal parts, and sustained notes against repeated notes in the vocal parts.

MOZART. *Ave Verum.*



BEETHOVEN. *Kyrie, from Mass in C.*



(5) Doubling the voices in unison (or 8ves), but selecting passages sometimes from one part and sometimes from another to make the 1st Violin part more interesting.

HANDEL. *Messiah.*

Violin I. Violin II. Viola. S. A. T.

(a) (b) (c) (d) (e)

Let all the an-gels of God wor-ship Him

Let all the an-gels of God wor-ship Him

Let all the an-gels of God wor-ship Him

(a) to (b) from Treble; (b) to (c) from Alto; (d) to (e) from Tenor.

HAYDN. *Creation.*

Violin I. Violin II. Viola. S. A. T.

men, Jehovah's praise for ev-er shall en-dure, A-

ev-er shall en-dure A- men, Jehova's praise for

praise for ever shall endure Jehovah's praise, Je-ho-vah's

✣ ✣ Note the unisons here.

N. B. The bass, being merely doubled by the orchestral basses, is omitted from the above extracts.

This kind of accompaniment was much favoured by Handel. Provided the string parts make a good complete harmony of their own they need not slavishly follow any particular voice parts.

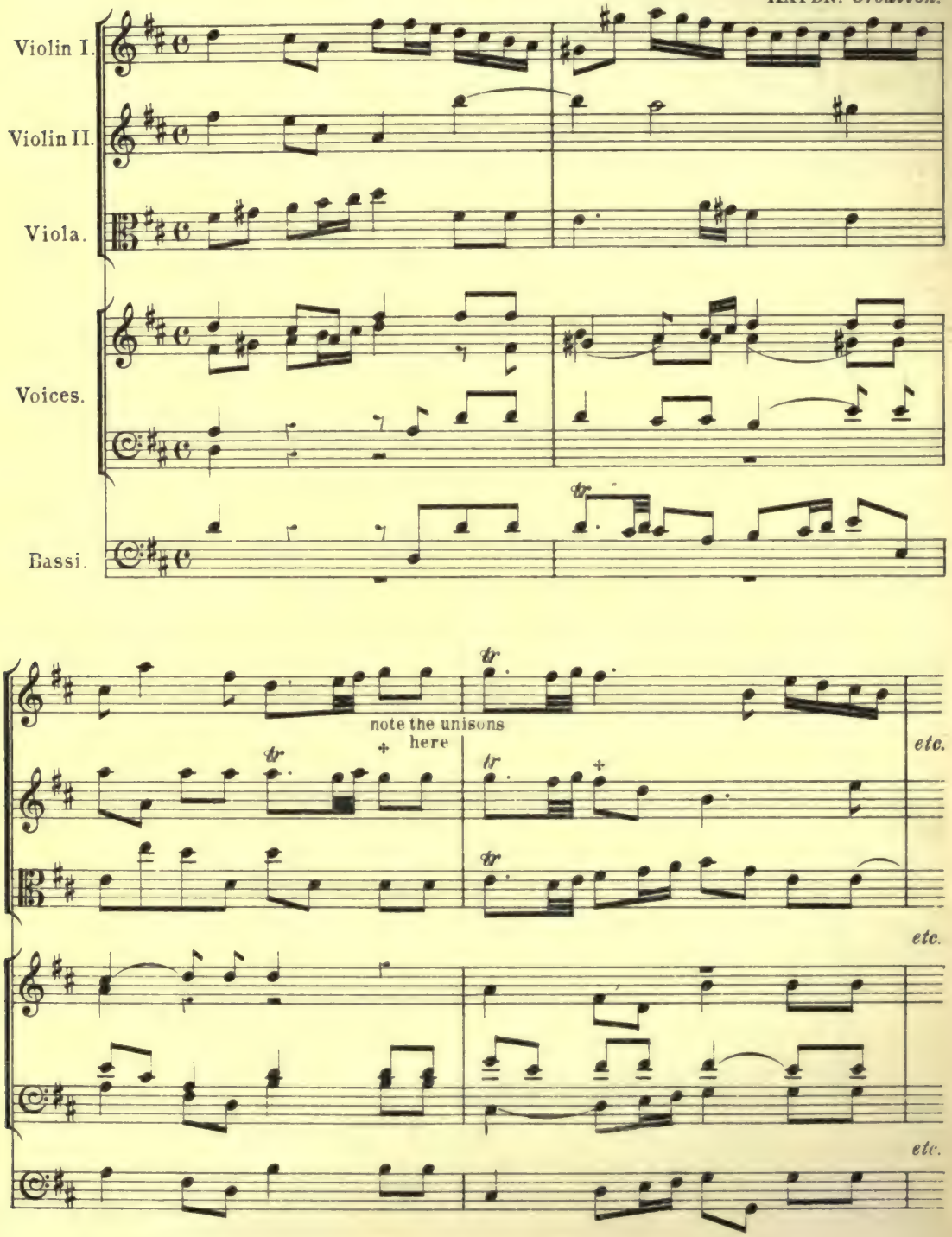
(As shown later, the strings need not follow any voice part at all, but be quite independent.)

(6) Voice parts ornamented, "figured," etc.

This is a favourite form of accompaniment with nearly all composers. It makes the accompaniment animated and telling, without clashing materially with the voices.

FOR HE THE HEAVENS.

HAYDN. *Creation.*



THANKS BE TO GOD.

MENDELSSOHN. ***Elijah.***

Violins 1 & 2.

Viola.

Voices.

Bassi.

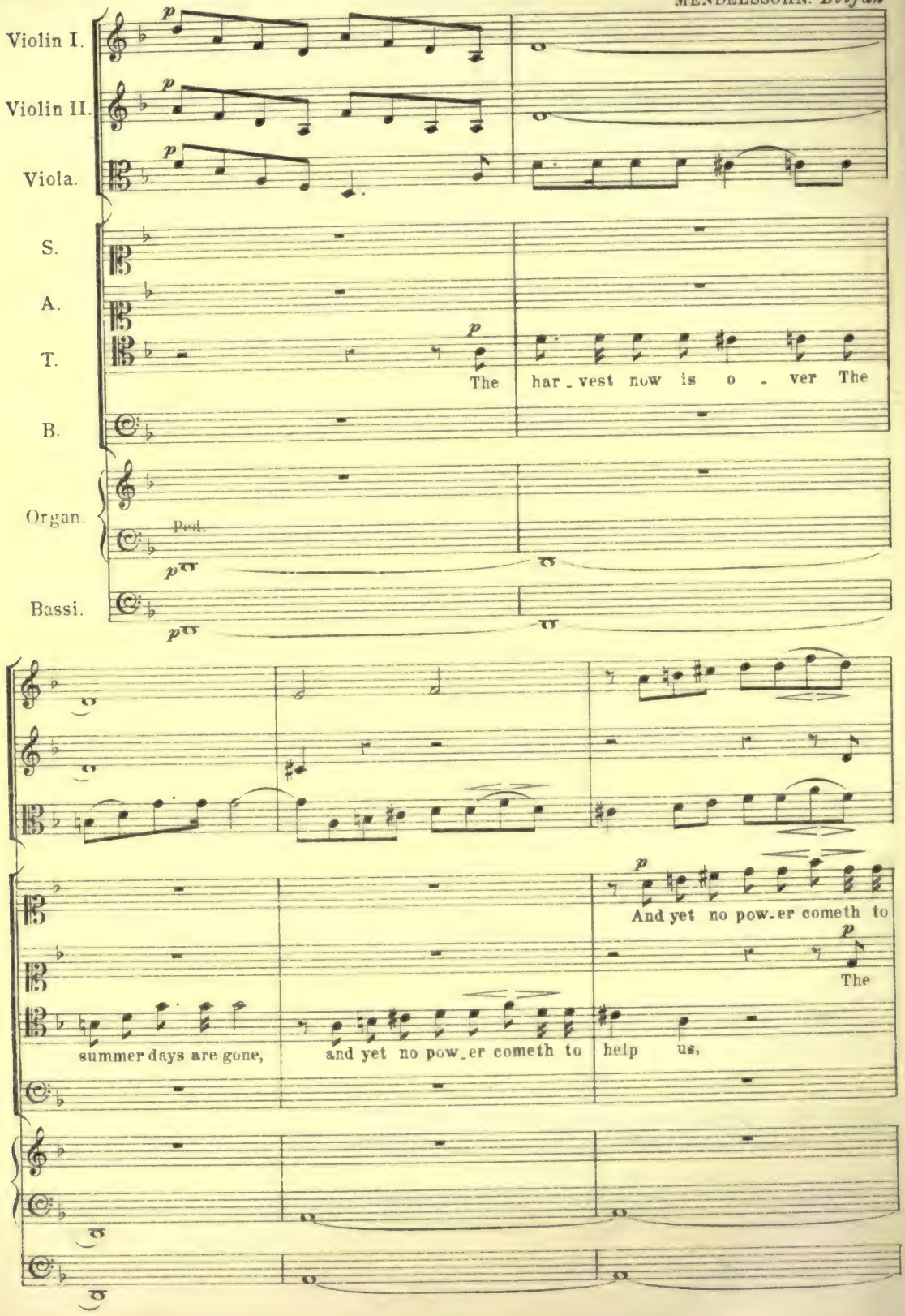
fz

etc.

The Violin part is mostly an ***arpeggiated*** arrangement of the three upper voice parts, specially emphasizing the notes of the Soprano voice.

(7) Generally doubling the voices, but "filling up" the harmony when that of the voices is "thin".

MENDELSSOHN. *Elijah*



help us!

harvest now is o - ver, the summer days are gone, and yet no pow-er cometh to

and yet no pow - er com - eth, com - eth to help us, no pow-er

(8) An arpeggio or figurated accompaniment supporting the voices, but not doubling them:-

MENDELSSOHN. *Elijah.*

Violins 1 & 2.

Viola.

Voices.

He watching o - ver Is - ra-el slumbers not nor sleeps;

Bassi.

STANFORD. *The Revenge.*

Violins 1 & 2.

Viola.

S. *f* Sir

A. *f* Sir

T. *f* Sir Richard spoke and he

B. *f* Sir Richard spoke and he

Cello. (Basso tacet)

cresc. *f*

cresc. *f*

Richard spoke and he laugh'd, *cresc.* And we roar'd a hur - rah, *ff*

Richard spoke and he laugh'd, *cresc.* And we roar'd a hur - rah, *ff*

laugh'd And we roar'd *cresc.* a hur - rah, *ff*

laugh'd And we roar'd *cresc.* a hur - rah, *ff*

cresc. *f*

Basso

STERNDALE BENNETT. *May Queen*

♩ = 112.

Violin I.

Violin II.

Viola.

Voices.

And the cloud hath pass'd a - way

And the cloud hath pass'd a -

Cello.

Basso.

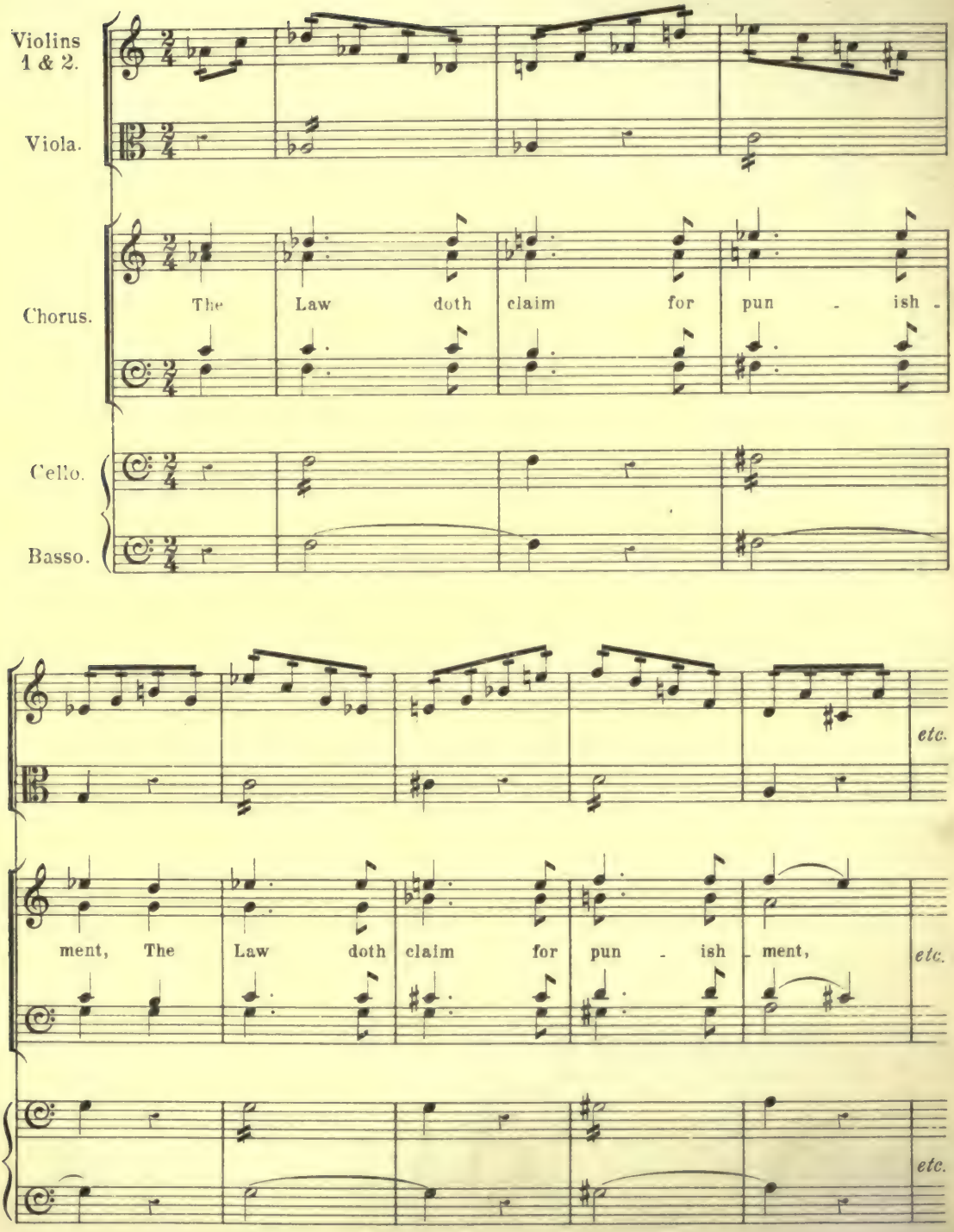
pizz.

That was hea - - - vy on the May And the

way That was hea - vy, hea - vy on the May: And the

Note that the 2nd Violin, Viola and 'Cello are in unison for the first five bars.

STERNDALE BENNETT. *May Queen.*



(9) Detached chords, either following the voices or quite independent.

MENDELSSOHN. *Elijah.*

Violin I. *pp*

Violin II. *pp*

Viola *pp*

S. & A. *pp* And a might - y wind rent the moun - tains a -

T. & B. *pp* And a might - y wind

Bassi. *pp*

cresc. round, broke in piec - es the rock, *etc.*

cresc. rent the moun - tains a - round, broke in piec - es the *etc.*

STANFORD. *The Revenge*

Violin I. pizz.

Violin II. pizz.

Viola. pizz.

Bass Voices. And half of the rest of us maim'd for life in the crash of the can - non - ades

Bassi. pizz.

(10) An independent accompaniment, either in imitative figures or descriptive in character:

STANFORD *The Revenge.*

Violin I.
Violin II.
Viola.
S. land.
A. land. And the sun went
T. land. And the
B. land. And the sun went down, the
Cello.
Basso.

down, the sun went
And the sun went
sun went
sun went down, went

CONFUTATIS.

Andante. MOZART: *Requiem Mass.*

Violins.

Viola.

Voices.

Con - fu - ta - tis

Con - fu - ta - tis ma - le

Bassi.

ma - le - dic - - tis,

dic - - tis, flam - mis ac - rib - us ad -

Note the fine effect of the unisons.
The other accompanying instruments simply double the voices.

STANFORD. *The Revenge*

Violins 1 & 2

Viola.

Soprano.

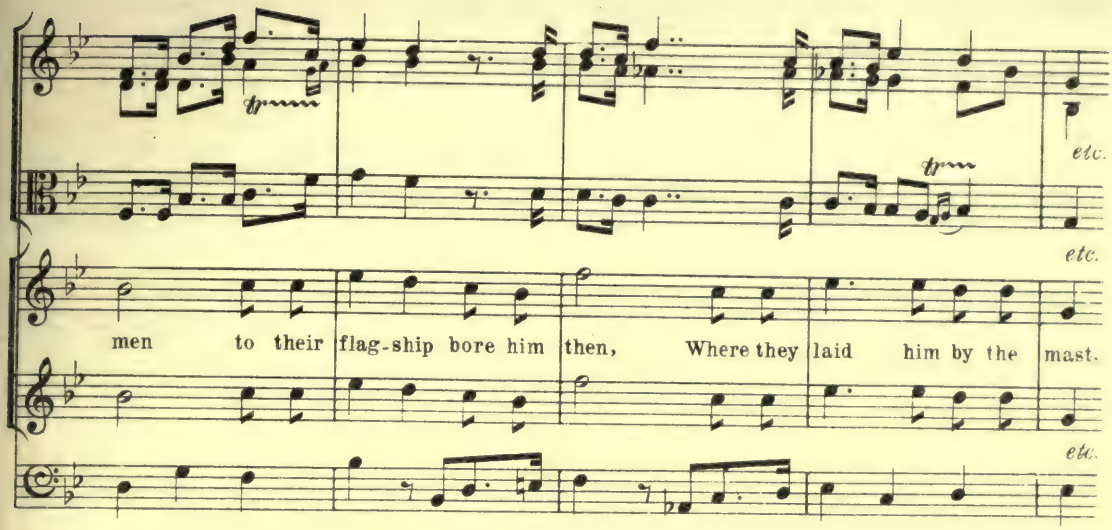
Tenor.

Bassi.

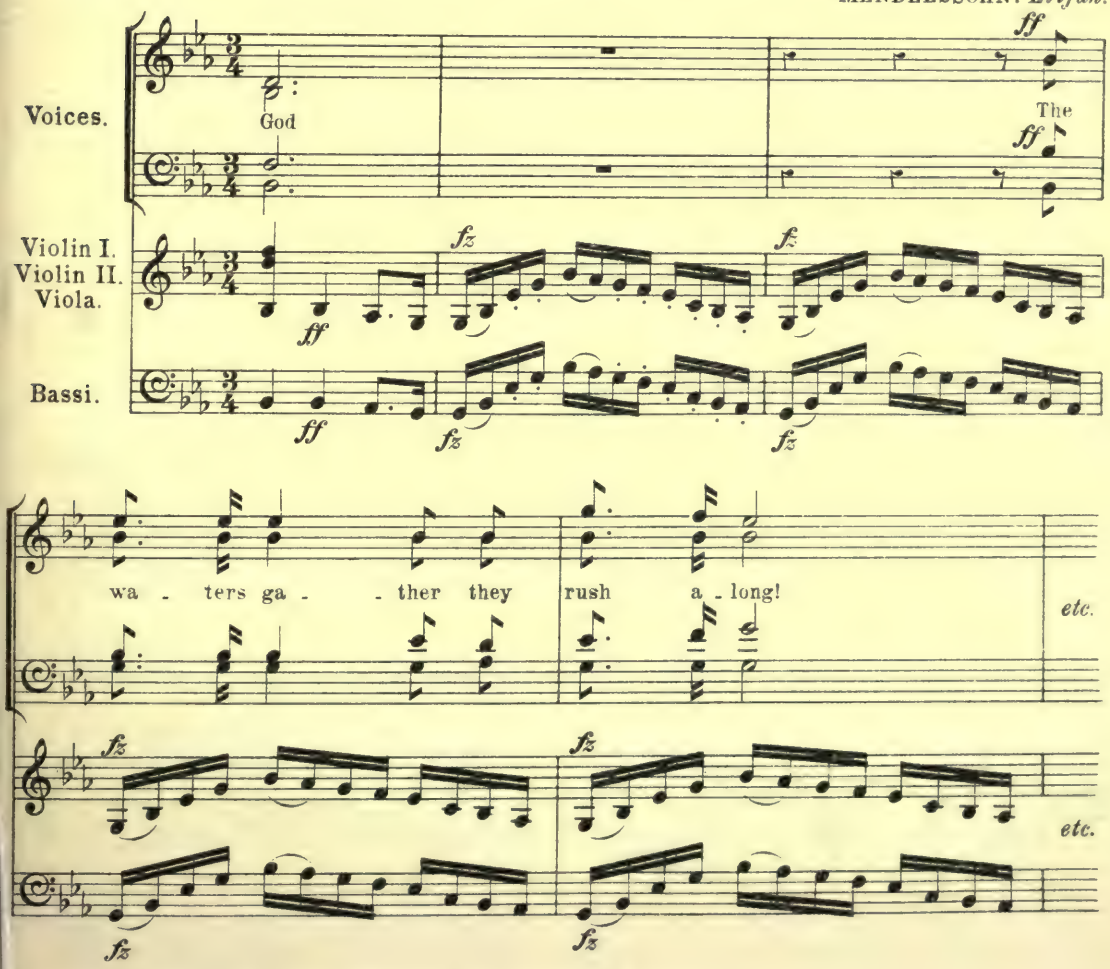
mp

And the state - ly Span - ish

mf



MENDELSSOHN. *Elijah.*



Note the vigour given to this passage by the unisons and octaves.

OTHER NOTEWORTHY EXAMPLES OF STRING ACCOMPANIMENTS.

(*a*) Scale passages for 1st and 2nd Violins in unison. MENDELSSOHN. *Elijah.*

Violins 1 & 2.

Viola.

Chorus.

They rush a - long, they rush a - long!

Bassi.

ff

(1)

(2)

Thanks

b) Strings in unison (and 8ves), voices in harmony.

DISDAINFUL OF DANGER.

HANDEL. *Judas.*

Voices.

Strings.

etc

etc

c) Alternating imitative passages between 1st and 2nd Violins.

N. B. The short rests give much vigour and point to the separate passages.

THANKS BE TO GOD.

MENDELSSOHN. *Elijah.*

Violin I.

Violin II.

Viola.

Chorus.

Bassi.

fz

161 EXAMPLES OF THE FREE TREATMENT OF THE PARTS IN DOUBLING VOICES.

In addition to mere "embroideries" of the vocal parts, the following freedoms of progression are common.

Ascending Scale.

VOICE.

INSTRUMENTAL BASS (1).

Or (2).

Or (3).

"The Heavens are telling." HAYDN'S *Creation.*

HANDEL.

VOCAL BASS.

INSTRUMENTAL BASS.

1ST & 2ND VIOLINS.

(*a*) (*b*) (*c*) (*d*) (*e*)

fz

TREBLES.

The won-der of His work,

The notation of this passage from Haydn is particularly "daring" for the date when it was written (1798). Note the consecutive 2nds at (*a*), (*b*), (*c*), (*d*), (*e*).

Descending Scale.

VOICE.

VIOLIN (1).

Or (2).

Or (3).

VOCAL BASS.

BACH.

INSTRUMENTAL BASS.

"For unto us."

HANDEL'S *Messiah.*

2ND VIOLIN.

VOICES.

The ev-er-last-ing Father,

"And He shall purify."

VIOLINS.

HANDEL'S *Messiah.*

VOICES.

&c.

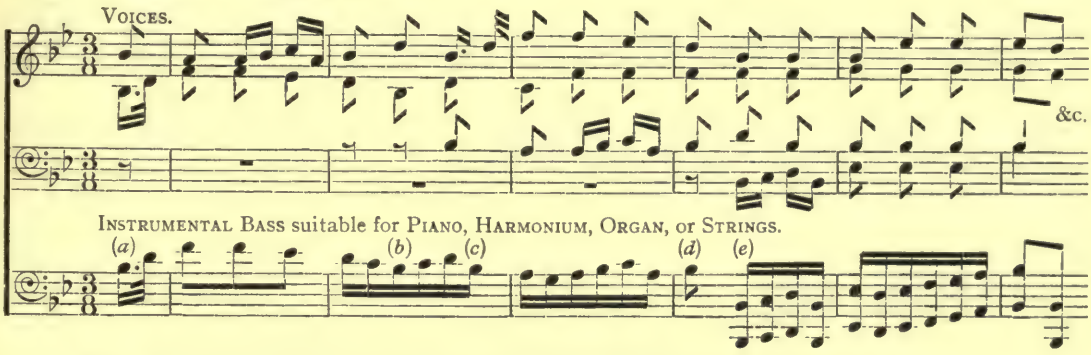
It may be mentioned here that the University "Exercises" for Mus.B. Degree must contain five-part choral work with *independent* string accompaniment. This does not imply writing in nine distinct parts, but that the accompaniment should be "free," *i.e.*, independent, on the lines indicated above (pp. 192-207).

163 THE INSTRUMENTAL BASS.

This, as we have seen, often doubles the bass voice. It may, however, be an independent part (either occasionally, or throughout a whole movement).

The general rule for the treatment of an instrumental bass is that "it may double the bass voice (*i.e.*, the *lowest part of the vocal harmony* whether bass, tenor, or alto), or it may be quite independent (providing a real bass to the whole of the parts); but it should never double any part *above the actual bass* (except in unison passages").

Thus the following is good :—

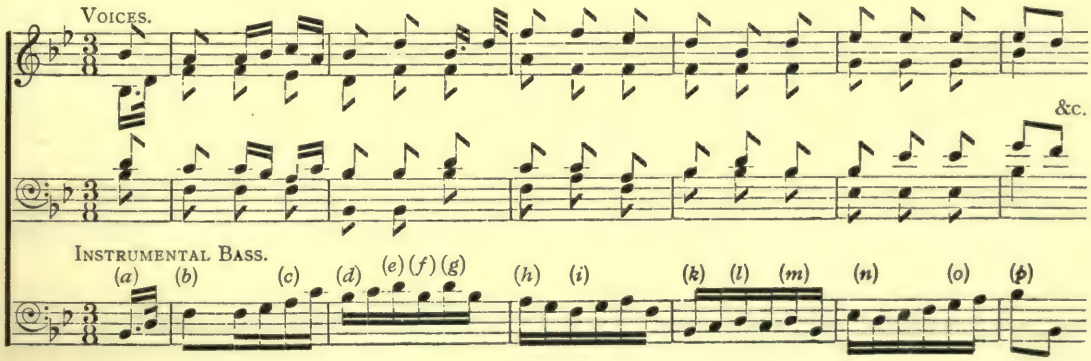


(*a*) to (*b*) doubles Alto; (*c*) to (*d*) doubles Tenor; last 3 semiquavers *independent.*

N.B.—It is usual in such cases to use only the 'cello (or 'cello and viola) to double the alto or tenor, bringing in the double-basses with the bass voice as at (*e*).

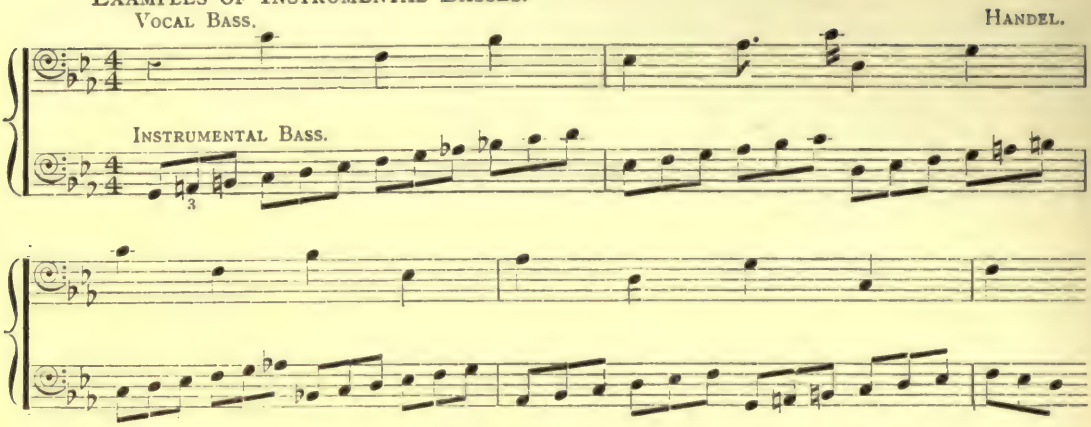
Similarly, for piano or organ, single notes are mostly used in doubling alto or tenor—as from (*a*) to (*d*)—with octaves *ad lib.* at the bass entry (*e*).

But the following doublings are reckoned bad :—

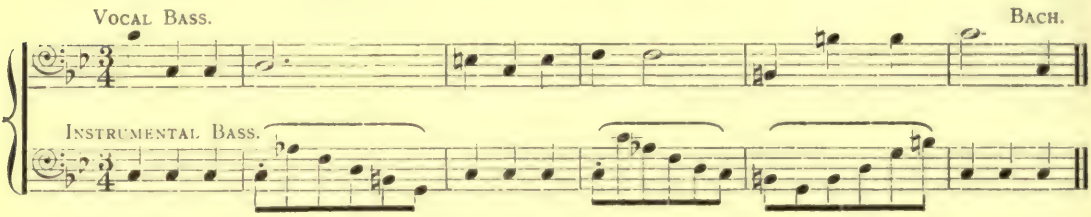


(*a*) to (*b*) doubles Alto—which is not now the lowest part.
(*c*) to (*d*) doubles Tenor.
(*d*) to (*e*) doubles Treble.
(*f*) to (*g*) doubles Tenor.
(*h*) to (*i*) doubles Alto.
(*k*) to (*l*) doubles Tenor.
(*m*) to (*n*) doubles Treble.
(*o*) to (*p*) doubles Alto.

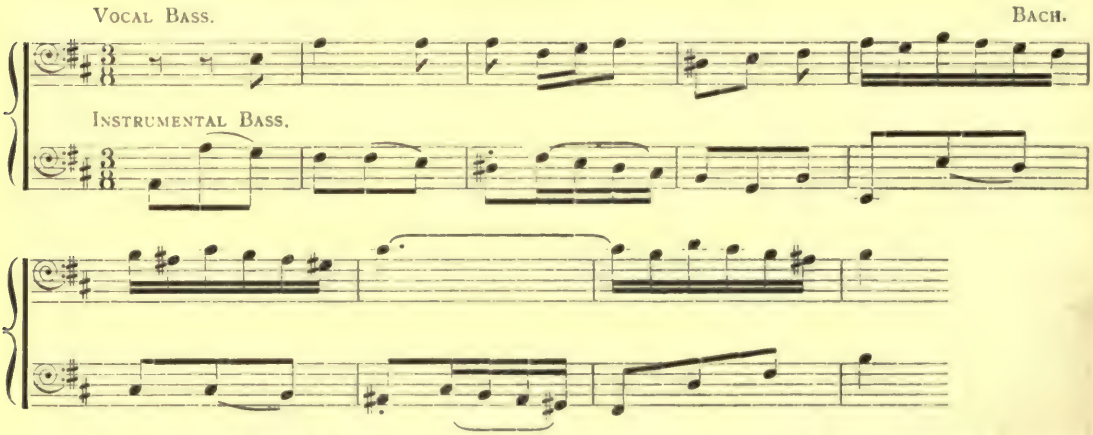
EXAMPLES OF INSTRUMENTAL BASSES.



This looks like an independent part; but it is really a variation of the vocal bass.



This is *partially* independent.



This instrumental bass is *quite* independent; but it requires a genius like Bach to write such basses easily and effectively, and he rarely made his bass quite as independent as in this example.

164 STRING ACCOMPANIMENTS OF SOLOS, ETC.

While based on the same principles as for a chorus, these must necessarily be lighter and more delicate. In large orchestras only a selected number of string players accompany the solos.

Generally speaking, the orchestral accompaniments must be kept quiet while the voice has an "active" melody, but in the symphonies, etc., and at *rests* or *sustained notes* for the voice, the accompaniments may be fuller and louder.

In descriptive and similar music, the full orchestra may play the introductions, interludes, and postludes of solos; but in general the strings supply nearly all the accompaniment while the voice is singing. An occasional wind instrument (or perhaps two or three) may be used to supply *colour;* but beginners should use wind instruments with great caution. In a word, the strings are always appropriate, but other instruments require careful handling and much experience.

TYPICAL STRING ACCOMPANIMENTS OF SOLOS.

O REST IN THE LORD.

MENDELSSOHN. *Elijah.*

Flute solo.
Violin I.
Violin II.
Viola.
Voice.
Bassi.

pp *pp* *pp* *pp* *p* *pp*

O rest in the Lord, wait pa - tient - ly for

Him, and He shall give thee thy heart's de - sires; O rest in the Lord,

Bassi

The addition of the Flute-part gives *colour;* it does not otherwise affect the string parts.

HAYDN. *Creation.*

Violin I.

Violin II.

Viola.

Soprano voice.

And coo - ing, and coo - ing, calls the ten - der

Bassi.

dove his mate, calls the ten - - der dove his mate, the

Not many notes in the accompaniment, but each one *tells.*

HAYDN. *Creation.*

Violin I.

Violin II.

Viola.

Soprano voice.

Most beau - ti - ful ap - pear With ver - dure young a -

pizz.

Bassi.

Note the *pizzicato* bass against the flowing violin parts.

dorn'd, The gent - - ly slop - ing hills, the gent - ly slop - ing hills;

SPOHR. *Last Judgment.*

Violin I.
Violin II.
Viola.
Solo.
Bassi.

p

For - sake ..... me not in this dread

etc.

hour, O God most mer - ci - ful!

EXERCISES. The student should now arrange for strings some of the accompaniments of the anthems mentioned in Chapter XI, and of the songs, etc., mentioned in Chapter V. He may afterwards write vocal pieces of his own and add string accompaniments to them.

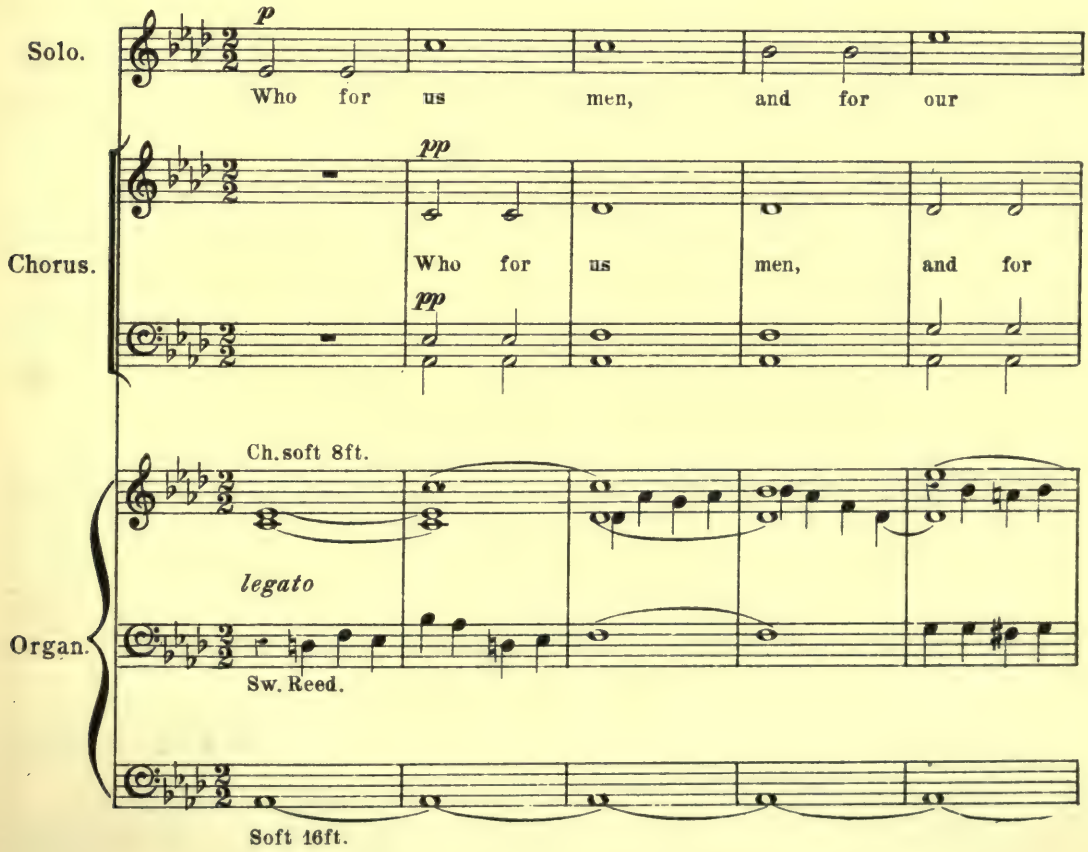
N. B. Full scores are rather expensive. For the student who can only afford, say, one good work, we should advise Mendelssohn's *Elijah.*

ORGAN ACCOMPANIMENT.

Except that *Arpeggio* passages are in general ineffective on the Organ – especially for accompaniments – it is not necessary to add anything to the principles already laid down.

Specimens of all sorts of accompaniments available for the Organ will be found in the Anthems tabulated in Chapter XI., and in good Church Services. Smart's *Te Deum in F* is noteworthy for its independent Organ accompaniment to the voices in unison. Stanford's *Morning, Communion, and Evening Service in* B♭ (Novello) may also be studied with advantage.

Extracts from S. S. Wesley's *Nicene Creed.* Organ part edited by Dr. Garrett.



sal - - va - - tion, came down from Heav'n, And *etc.*

our sal - va - - tion, came down

came

etc.

etc.

Chorus. *p* And I look for the Re - surrection of the dead, and the life of the world to come.

Organ. Sw. diap.

Soft Ped 16ft.

CHAPTER XIII.

SCORING FOR SMALL ORCHESTRAS.

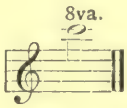
166 It is beyond the scope of this work to treat of the full orchestra used for a symphony or oratorio. The student who has occasion to write for one is therefore referred to Prout's *Instrumentation* (Novello), Clarke's *Manual of Orchestration* (Curwen), Corder's *The Orchestra* (Curwen), and other standard works.*

167 It may, however, be helpful to show how to write for, say, a school band or a small amateur orchestra, in which there are generally plenty of violins, one or two violoncellos, and perhaps a double-bass.

N.B.—Viola players are not often available; we have therefore in all the following examples written a 3rd violin part which may be used when violas are wanting. This will be seen to be practically the same as the viola part (also given), with slight modifications when the latter goes below "fiddle G."

Some of the following wind instruments are also generally available: flute, clarinet, cornet, euphonium, and perhaps tenor horn.

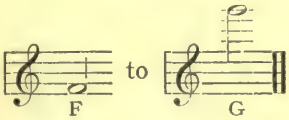
168 THE FLUTE.

The eight-keyed flute has a compass from to 

or even *higher* with exceptional players.

Except in solo passages the lower notes can hardly be heard, and the very high ones are difficult for amateur players.

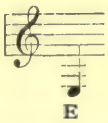
For ordinary work the student is advised to keep within the range from about



169 THE CLARINET (or CLARIONET).

Clarinets are made at different pitches. On account of its piercing tone, the clarinet in C (producing the notes "exactly as written") is little used.

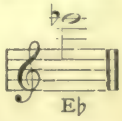
The clarinet in B♭, producing all its sounds *a major 2nd lower* than the written notes, is the favourite clarinet in orchestral and military bands; the clarinet in A (producing all its sounds *a minor 3rd lower* than the written notes) is (or should be) used in the orchestra for those keys which have many sharps in the signature (see below, Par. 174).

The compass of the clarinet is (as written) from 

to about

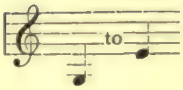
N.B.—These notes sound a major 2nd lower on B♭ instruments, and a minor 3rd lower on A instruments.

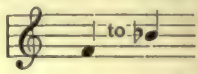
We should advise the beginner not to use any notes higher than

or 

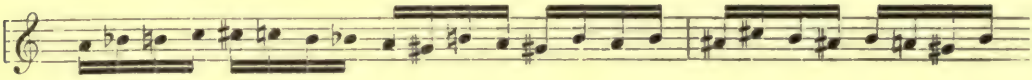
as the upper notes are very shrill.

* For a list of more advanced treatises, see the Appendix of the author's *Cyclopædic Dictionary of Music* (Curwen).

The tones from 

called the "chalumeau register," are rich and full, and slightly nasal in character. In combination with other instruments, they form good "holding notes" for nourishing the harmony. The "medium register," 

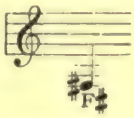
is not so good. It is the least effective part of the clarinet range. From to is the "clarinetto register," the tones bright and clear, and very effective. The "super-acute register" (from) requires to be used with much caution. The clarinet, which in military bands takes the place of the 1st violin in the orchestra, can play practically anything; but passages like the following, rapidly changing to and from the "medium" and "clarinetto" registers are difficult to finger :—

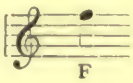

&c.

170 THE CORNET.

The cornet—properly *Cornet à pistons*—is the treble instrument of an ordinary brass band. The most usual size is pitched in B♭, with additional tubes (or "crooks") for setting it in A, A♭, or even G.

The B♭ cornet, like the B♭ clarinet, produces all its sounds *a major 2nd lower* than the written notes; the A cornet, *a minor 3rd lower* than the written notes.

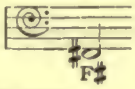
The range of the cornet is (as written) from 

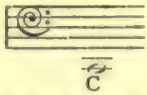
upwards. The lower notes are rather poor in quality and should only be used for some special effect; for amateur players it is not advisable to write above 

or

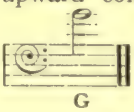
171 THE EUPHONIUM.

This instrument is made in various sizes. For brass bands the euphonium in B♭ is generally used; for orchestral purposes the euphonium in C is better, as no transposition is necessary, and sharp keys are easier to finger.

The euphonium *with three valves* has a compass from 

upwards. The euphonium *with four valves* easily extends downwards to 

or even a few notes lower. The upward compass is very extensive. An ordinary player can easily reach

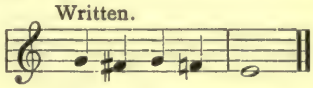
or 

172 THE TENOR HORN.

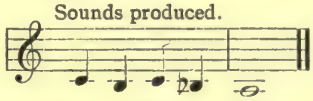
This is a very easy instrument to play; it is inexpensive; and it forms a good middle part to the cornet and euphonium. In brass bands the tenor horn stands generally in E♭; but

for use with strings a tenor horn in F is best. The tenor horn in F produces all sounds *a perfect 5th lower than the written notes*, thus—

Written.



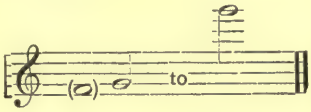
Sounds produced.



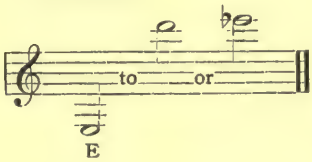
173 We have already discussed the "strings," their compass, capabilities, combination, etc. For convenient reference we now give a table showing the easy compass of all the instruments hitherto mentioned, naming them in the order in which they should appear in a "full score" (from the top of the page downwards).

N.B.—Only the compass advised for orchestral use is given.

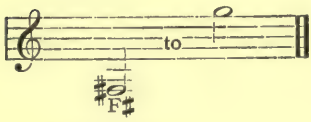
FLUTE.



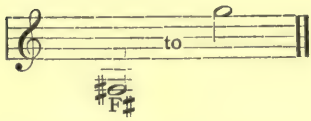
CLARINET.



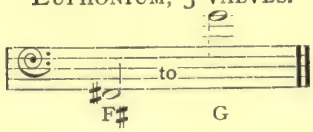
CORNET.



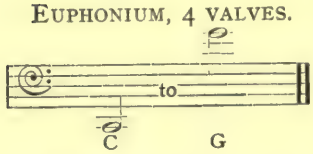
TENOR HORN.



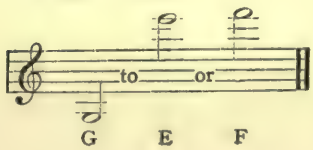
EUPHONIUM, 3 VALVES.



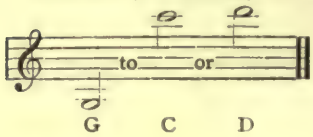
EUPHONIUM, 4 VALVES.



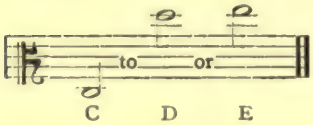
FIRST VIOLIN.



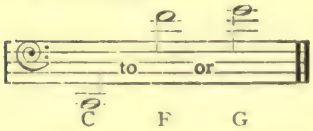
SECOND (OR THIRD) VIOLIN.



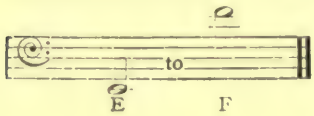
VIOLA.



VIOLONCELLO.



DOUBLE BASS (CONTRABASSO).



174 TRANSPOSING INSTRUMENTS.

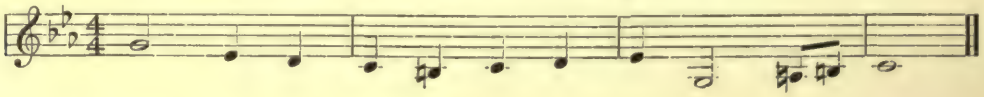
Non-transposing instruments are said to be "in C."

Instruments which produce sounds higher or lower than the written notes are called "transposing instruments." In writing or arranging a score it is customary to save the players of such instruments the difficulty of transposing their own notes by writing out their parts in another key. Thus, for the clarinet and cornet in B♭ all the notes are written *a tone higher;* for the clarinet and cornet in A, *a minor 3rd higher;* and for the tenor horn in F, a *perfect 5th higher.* In general, also, the *proper key-signature* is added to save the use of unnecessary accidentals.

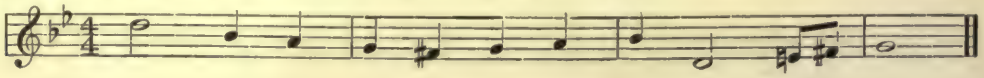
Thus, if the following passage were allotted to the clarinet (or cornet) in B♭

it would be written in the Key of D (which is a tone higher than the key of C), as follows :—

Similarly, if the following passage were given to the tenor horn in F



it would be written thus :—



Transposition Table.

The following table shows the necessary transpositions and alterations of key-signature for the transposing instruments mentioned in this chapter in connection with all the usual keys.

N.B.—The student will have no difficulty in dealing with other keys when he has grasped the principles here shown.

All the Strings.

Clarinet and Cornet in B♭.

Write all notes *One degree* higher. Signature 2 flats less (or 2 sharps more) than for the Strings.

Clarinet and Cornet in A.

Write all notes *Two degrees* higher. Signature 3 flats more (or 3 sharps less) than for the Strings.

A instruments not used; B♭ much better (as above).

Tenor Horn in F.

Write all notes *Five degrees* higher. Signature 1 flat less (or 1 sharp more) than for the Strings.

All the Strings.

Clarinet and Cornet in B♭.

B♭ instruments rarely used; A instruments better (as below).

Clarinet and Cornet in A.

Tenor Horn in F.

N.B.—Where there is a choice between using a B♭ or an A instrument the B♭ is generally preferred; but it is not wise to use keys with more than about four sharps for a clarinet or cornet, owing to the difficulties of fingering. When the strings are in the key of D, A, or E (or more sharps) it is usually better to use the A clarinet and the A cornet.

The concert flute, being a non-transposing instrument, has the same key-signature as the strings.

175 How to use the Wind Instruments.

Assuming that the student is able to compose and arrange pieces for strings (as shown in Chap. XII), we now give a few simple rules for the addition of wind parts.

If the five wind instruments we have discussed are all available, they provide (1) a fairly complete wind-band as a whole, and (2) two separate groups (*a*) wood-wind, and (*b*) brass.

N.B.—If only two or three instruments are available, the composer must use his ingenuity to write for them as far as possible on the principles enumerated below.

It is impossible to give all the effective combinations of ten instruments. The following is rather a list of *usual* arrangements.

(1) It is *not necessary* to have ten separate and independent parts (five for wind and five for strings).

(2) Either of the wind instruments may play a solo. This may be accompanied

(*a*) by all the strings ;

(*b*) by a selection of the strings ;

(*c*) by strings and some (or all) of the other wind instruments ;

(*d*) by some (or all) of the other wind instruments *without strings.*

The solo instrument may also have occasional passages without accompaniment, and should be regarded practically as if it were a *solo voice.*

(3) Two or more of the wind instruments may play the same part (in unison or octaves), and may be accompanied in any of the ways suggested above.

(4) A selection of wind instruments may play a duet, trio, etc., either unaccompanied, or else accompanied in any of the ways already suggested.

(5) The whole wind band may alternate with the whole string band (after the manner of a double-chorus).

(6) The strings may have all the essential parts, and the leading melody may be doubled by any one (or more) of the wind instruments (in unison or octaves).

(7) Two or more string parts may be doubled by wind instruments.

(8) All (or any) of the wind instruments may "nourish" the harmony by means of "holding notes" or "reiterated notes."

(9) Some wind instruments may play (or double) melodic passages while others have holding or repeated notes.

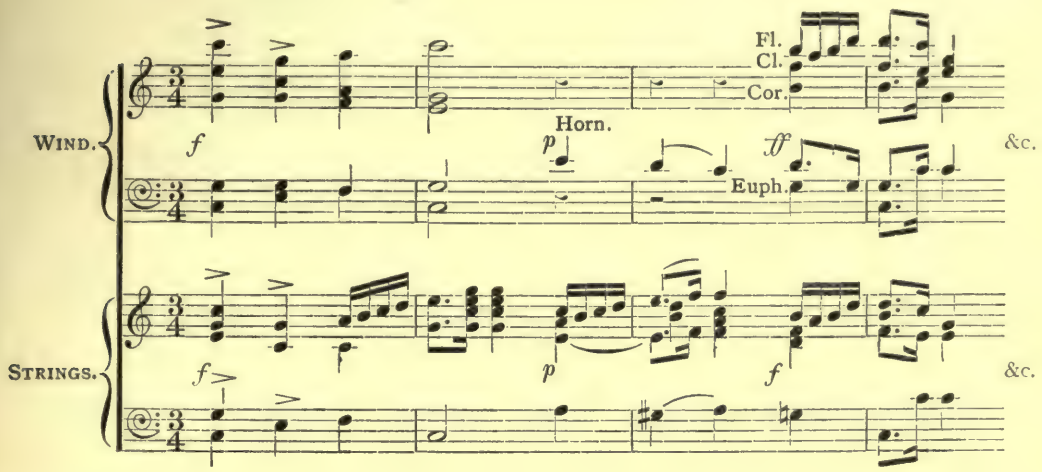
(10) A solo, duet, etc., may be given to strings and the accompaniment furnished by wind instruments (or by wind instruments and the other strings).

N.B.—Whatever number of wind instruments may be employed *they should in themselves give as far as possible a complete harmony* (either in one, two, three, or more parts) without reference to the strings.

Thus, if only flute and clarinet are used, they should not have progressions of 4ths, etc. Similarly, if the three brass instruments be employed, second inversions of chords should be used with discretion. (See rules for two- and three-part harmony, Chap. VI). When all the five instruments are used together, the parts should be carefully "distributed," and allowance should be made for *comparative loudness of tone.* Thus, a note *ff* on the cornet would have more "weight" than the same note *ff* on a flute or clarinet.

176 ORCHESTRAL SKETCHES.

Before writing out the parts in full score the beginner may very properly make a sketch on four staves as below :—



He should then write out the parts on the score, each in its proper clef, etc., *without filling in the rests.* He will then have the whole musical picture "under his eye," and should see if any instruments have been unduly neglected or overused, filling-in or crossing-out at discretion.

He should also see if the parts are *interesting to the players.* Every part cannot be at all times specially interesting ; but the addition of a few notes or rhythmic phrases, or a slight rearrangement, will often considerably improve a part from the player's point of view without interfering with the general design.

If at this stage the composer copies the parts and can have them *tried over by his band,* he will probably find that many points come short of his expectations, and, on the other hand, that some features which do not seem to be of much account "on paper" sound really well. The careful worker will alter and amend, and this is the kind of experience that produces good writers for the orchestra ; many of the very greatest composers trained themselves in this way.

177 THE PIANO.

The piano does not blend quite perfectly with the orchestra, but it is practically indispensable in the early stages of forming and training an amateur band. It keeps the players together in tune and time, helps them to acquire confidence, and nourishes the middle parts. It also helps to supply the place of missing instruments.

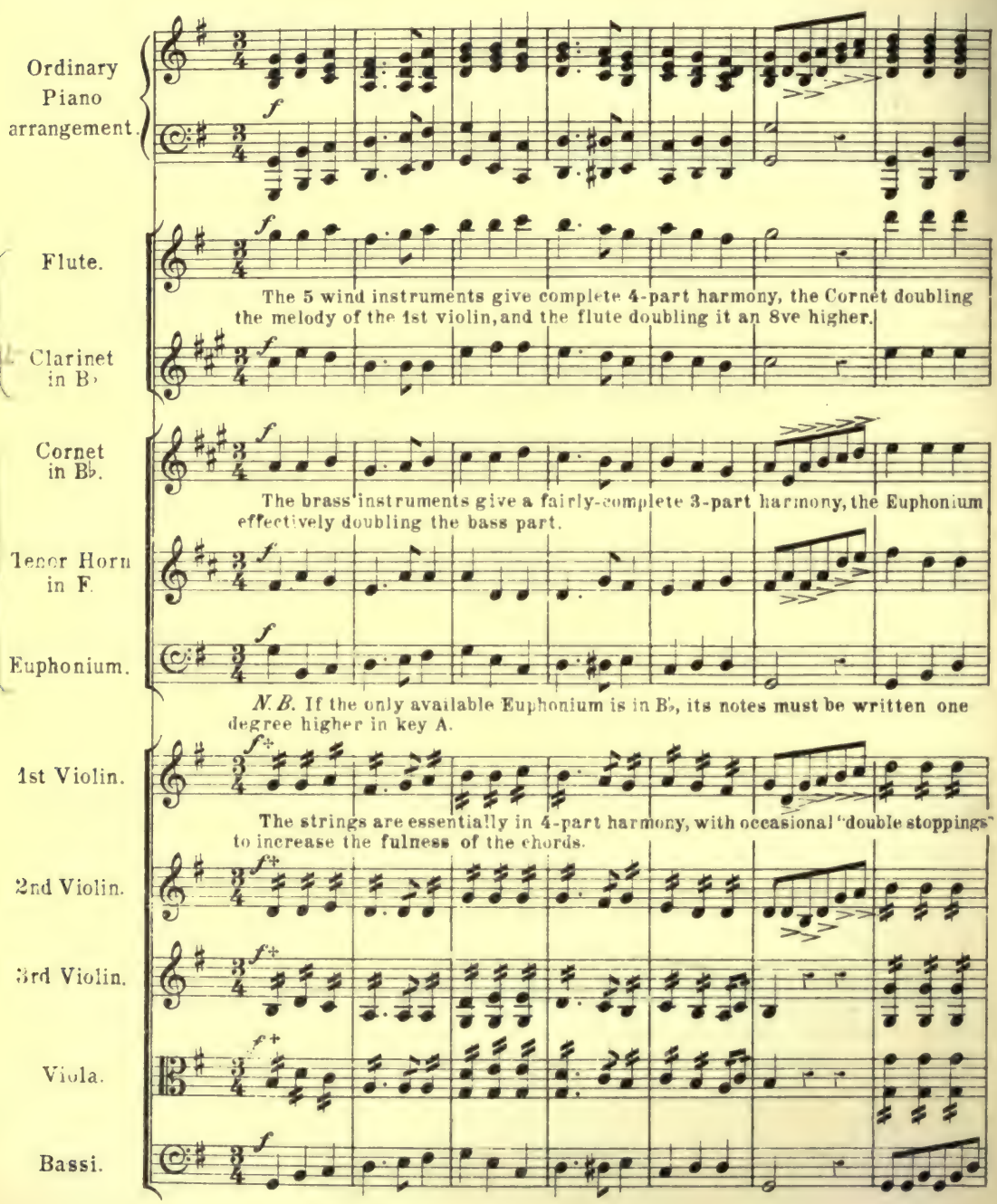
As the band improves in intonation the piano may be gradually dispensed with.

178 We now give a number of illustrative examples of simple scoring in various styles. Intricacies of orchestration are purposely avoided, and only such passages and combinations suggested as may fairly be within the reach of a beginner.

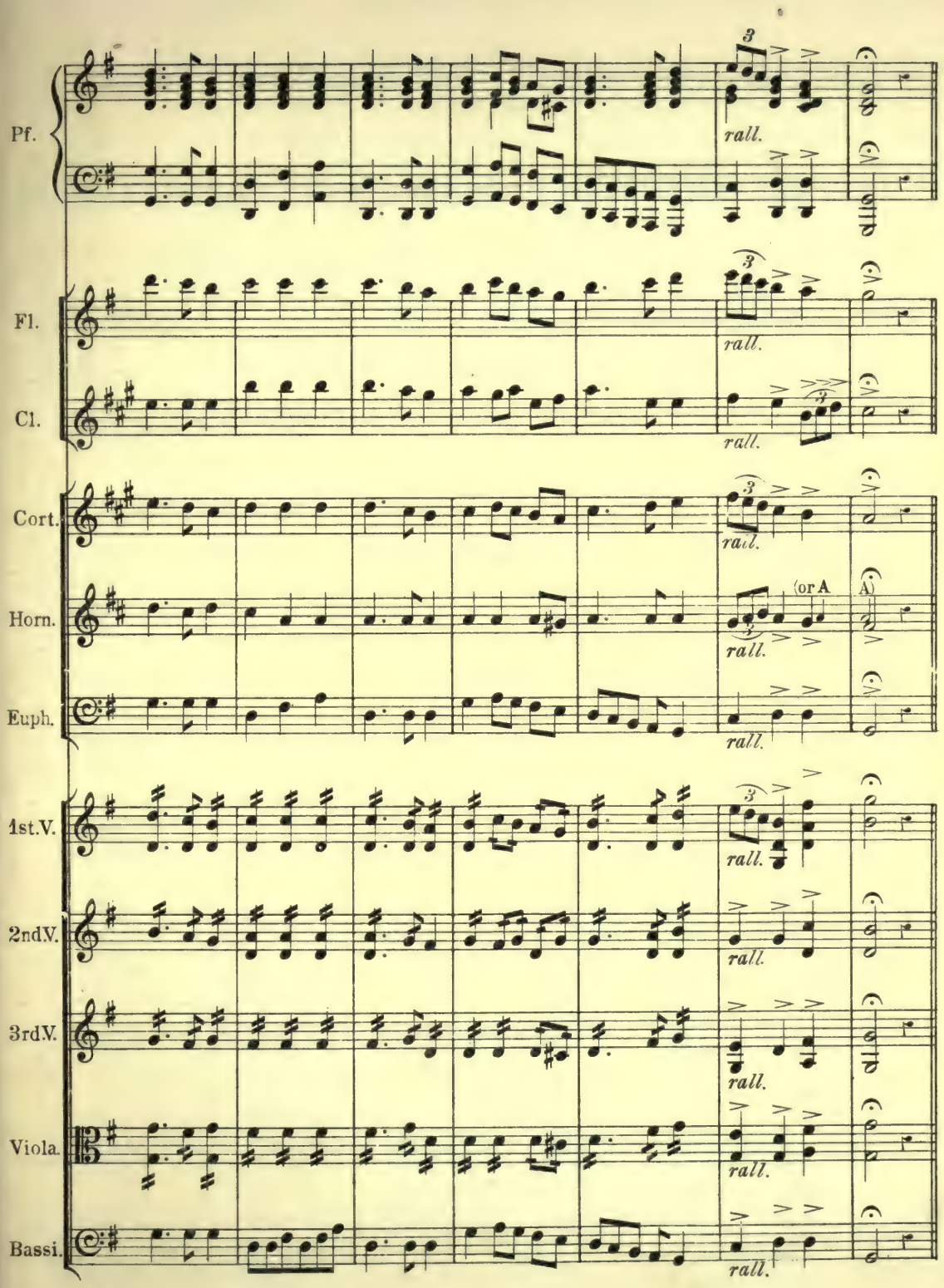
(1) A LOUD PIECE. The instruments forming one mass of tone.

N.B. A pianoforte sketch — which may be also used as a pianoforte accompaniment (or part)-is given at the top of each score, and there is an alternative part for 3rd Violin if there is no Viola available.

A few explanatory notes are added to the earlier examples to illustrate some of the principles already laid down.



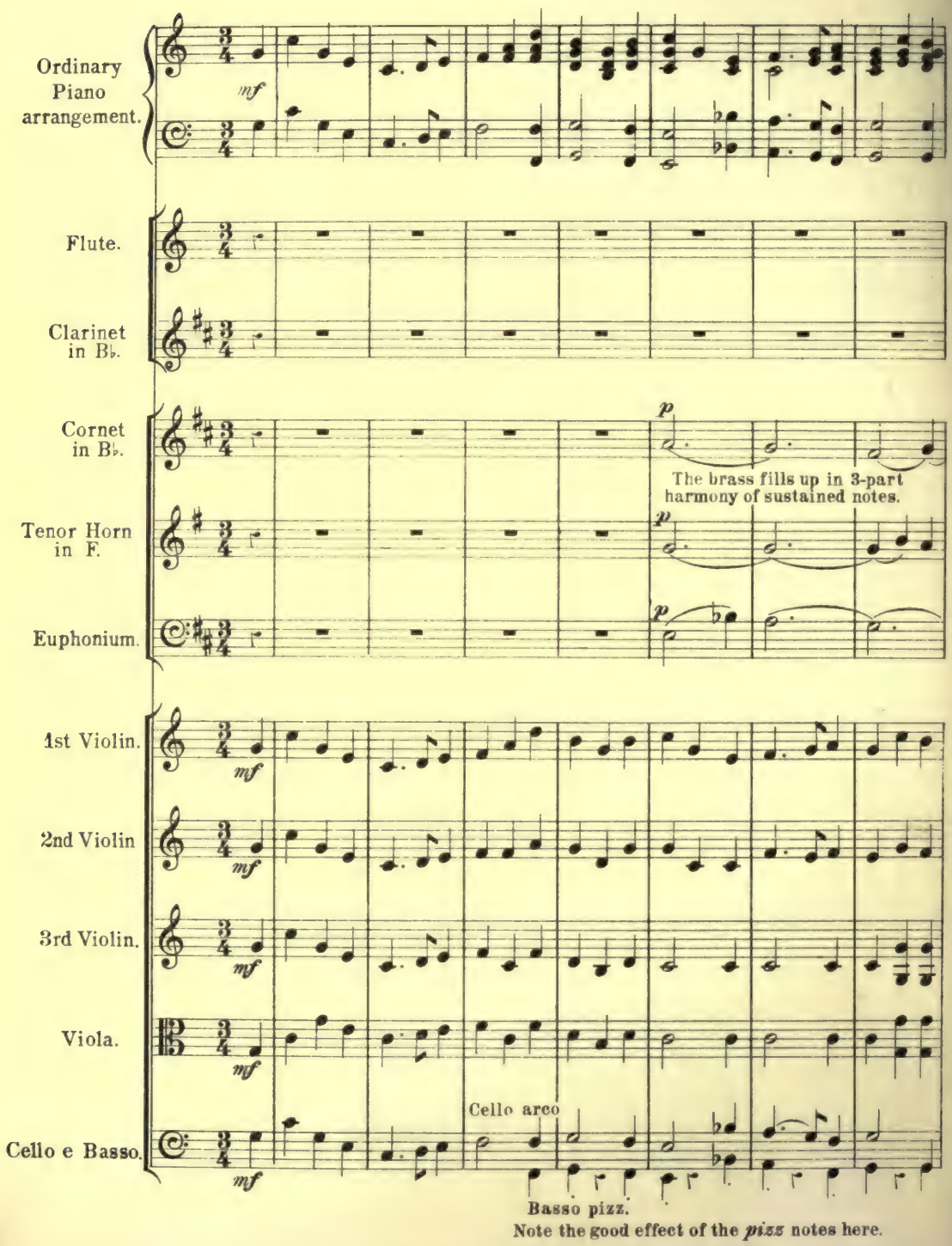
+ Or plain notes, at pleasure.

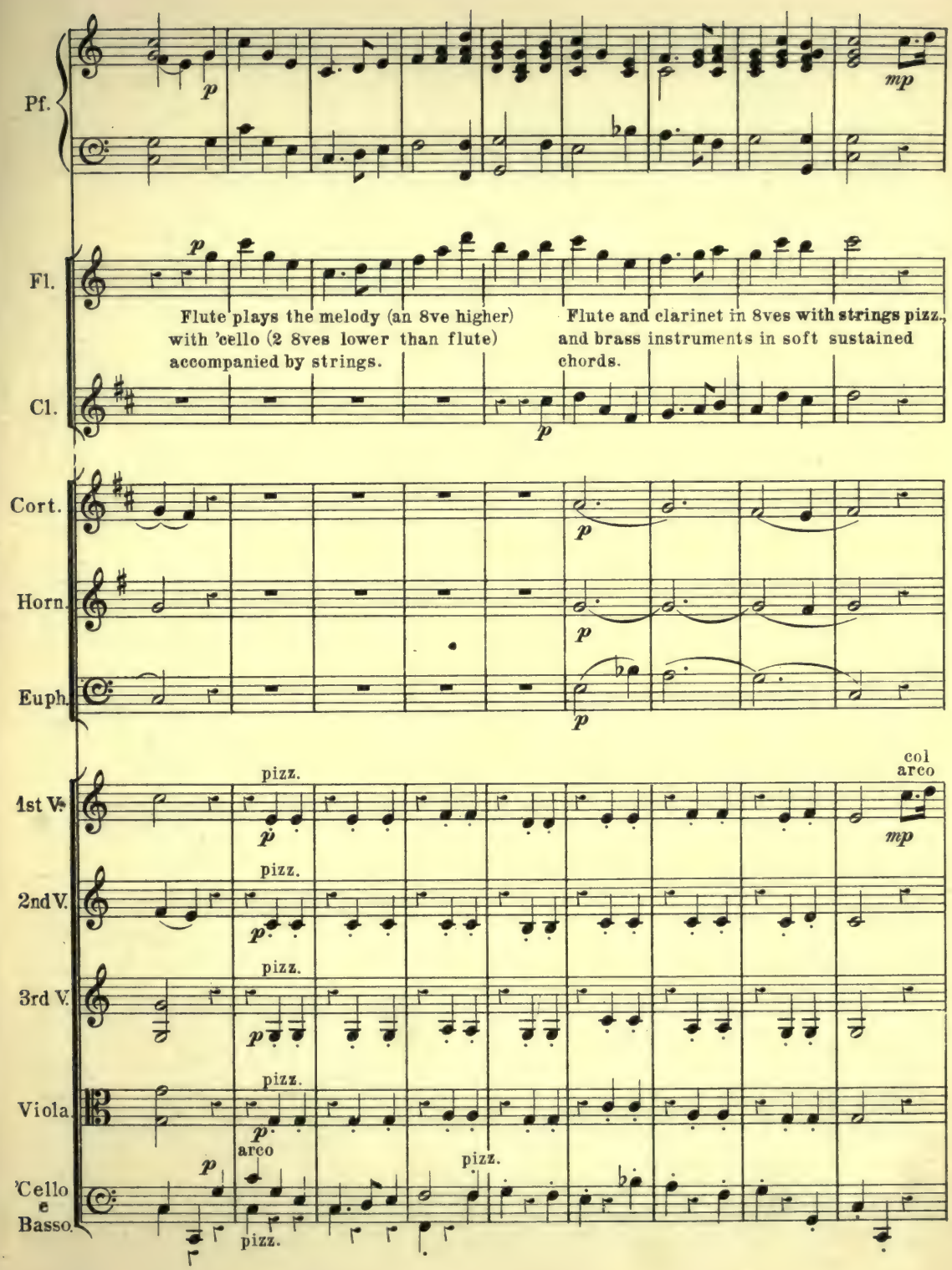

Pf.
Fl.
Cl.
Cort.
Horn.
Euph.
1st.V.
2ndV.
3rdV.
Viola.
Bassi.
rall.
(or A
A)

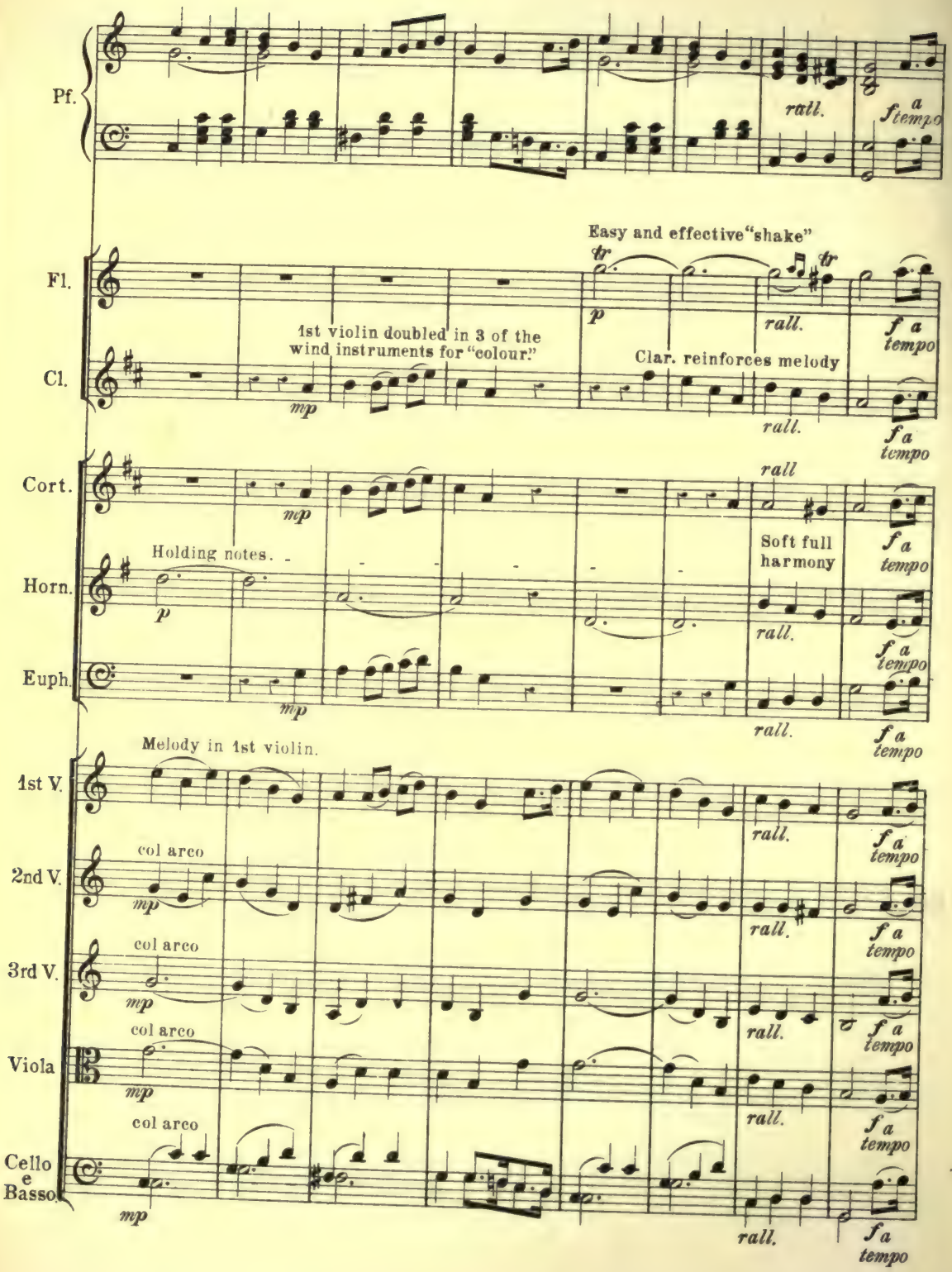
(2) HARMONIZED MELODY OF QUIET CHARACTER.

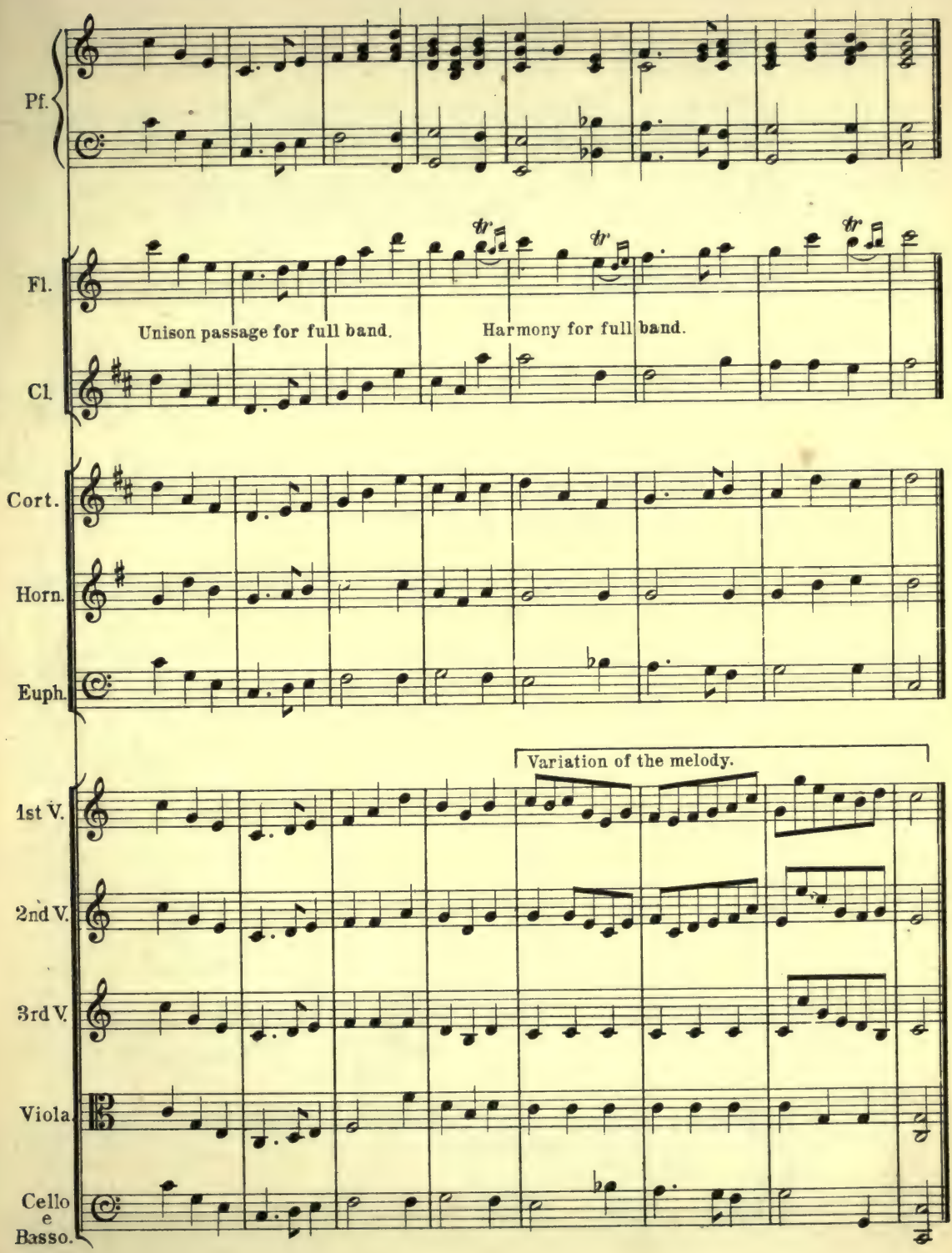
JENNY JONES.

WELSH MELODY.



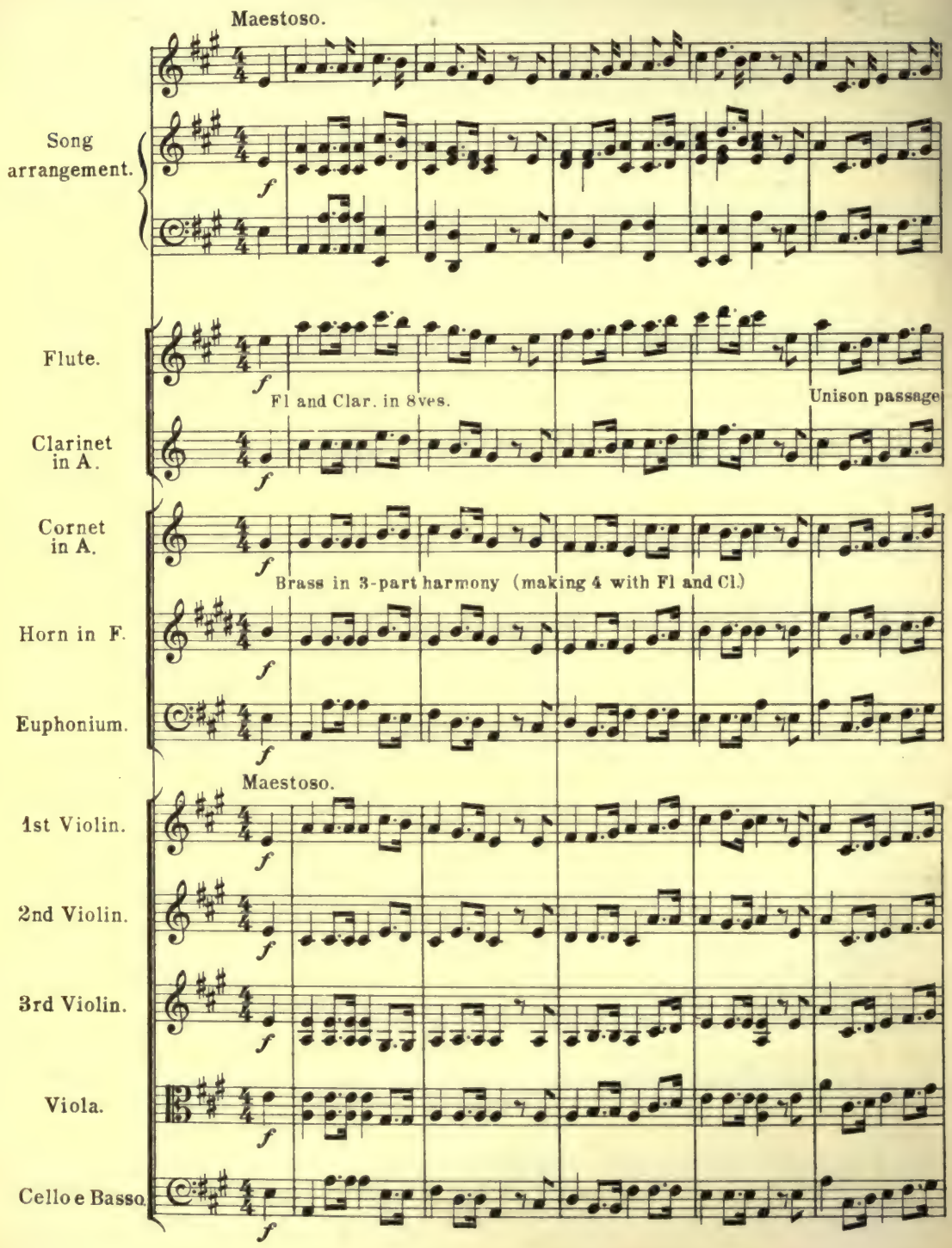

Pf.
p
mp
Fl.
p
Flute plays the melody (an 8ve higher) with 'cello (2 8ves lower than flute) accompanied by strings.
Flute and clarinet in 8ves with strings pizz., and brass instruments in soft sustained chords.
Cl.
p
Cort.
p
Horn.
p
Euph.
p
1st V.
pizz.
p
col arco
mp
2nd V.
pizz.
p
3rd V.
pizz.
p
Viola.
pizz.
p
arco
'Cello e Basso.
p
pizz.
pizz.

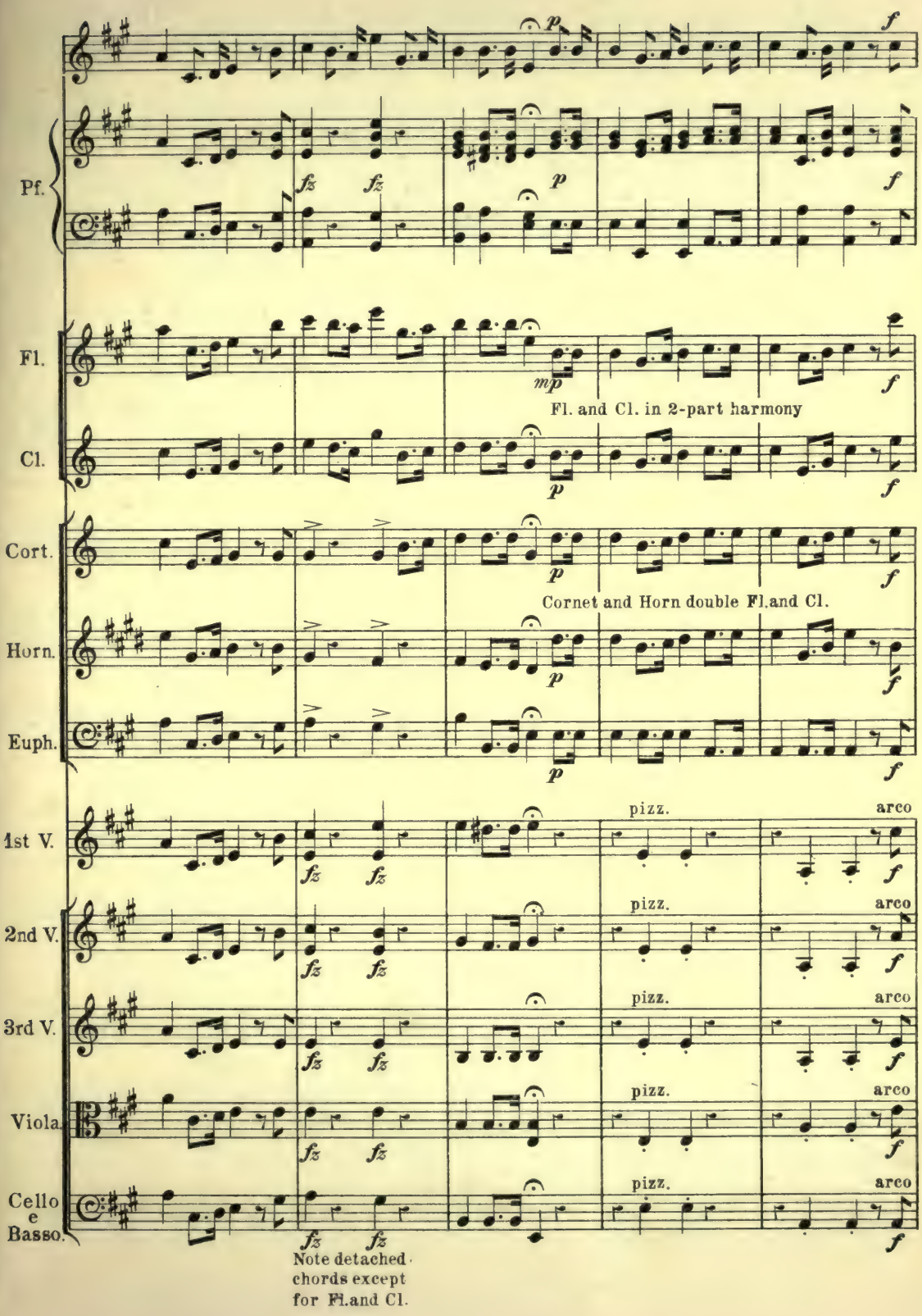

Pf.
rall.
a tempo
Fl.
Easy and effective "shake"
tr
p
rall.
f a tempo
Cl.
1st violin doubled in 3 of the wind instruments for "colour."
mp
Clar. reinforces melody
rall.
f a tempo
Cort.
mp
rall
f a tempo
Horn.
Holding notes.
p
Soft full harmony
rall.
f a tempo
Euph.
mp
rall.
f a tempo
1st V.
Melody in 1st violin.
rall.
f a tempo
2nd V.
col arco
mp
rall.
f a tempo
3rd V.
col arco
mp
rall.
f a tempo
Viola
col arco
mp
rall.
f a tempo
Cello e Basso
col arco
mp
rall.
f a tempo

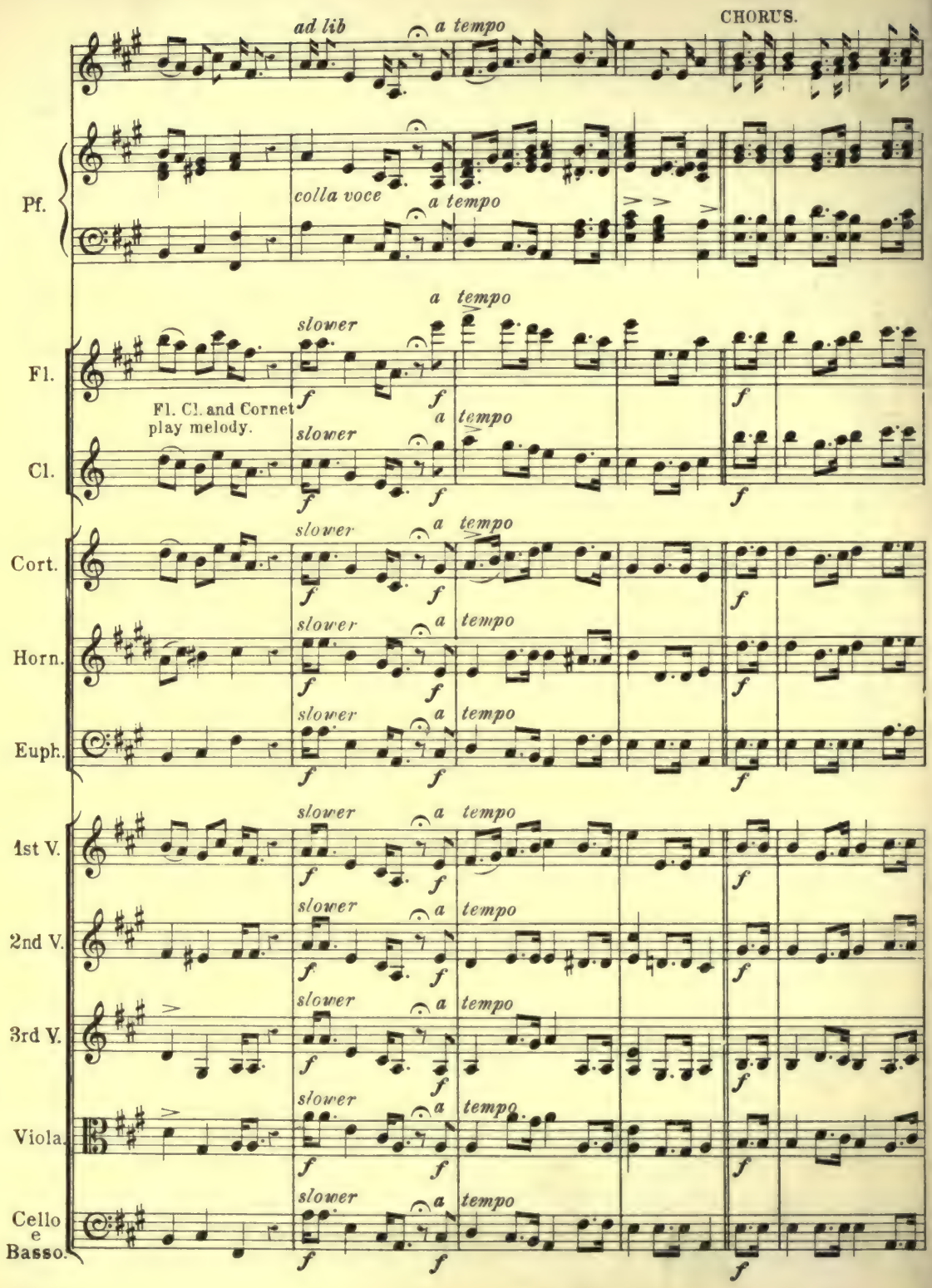

Pf.
Fl.
Unison passage for full band.
Harmony for full band.
Cl.
Cort.
Horn.
Euph.
Variation of the melody.
1st V.
2nd V.
3rd V.
Viola.
Cello e Basso.

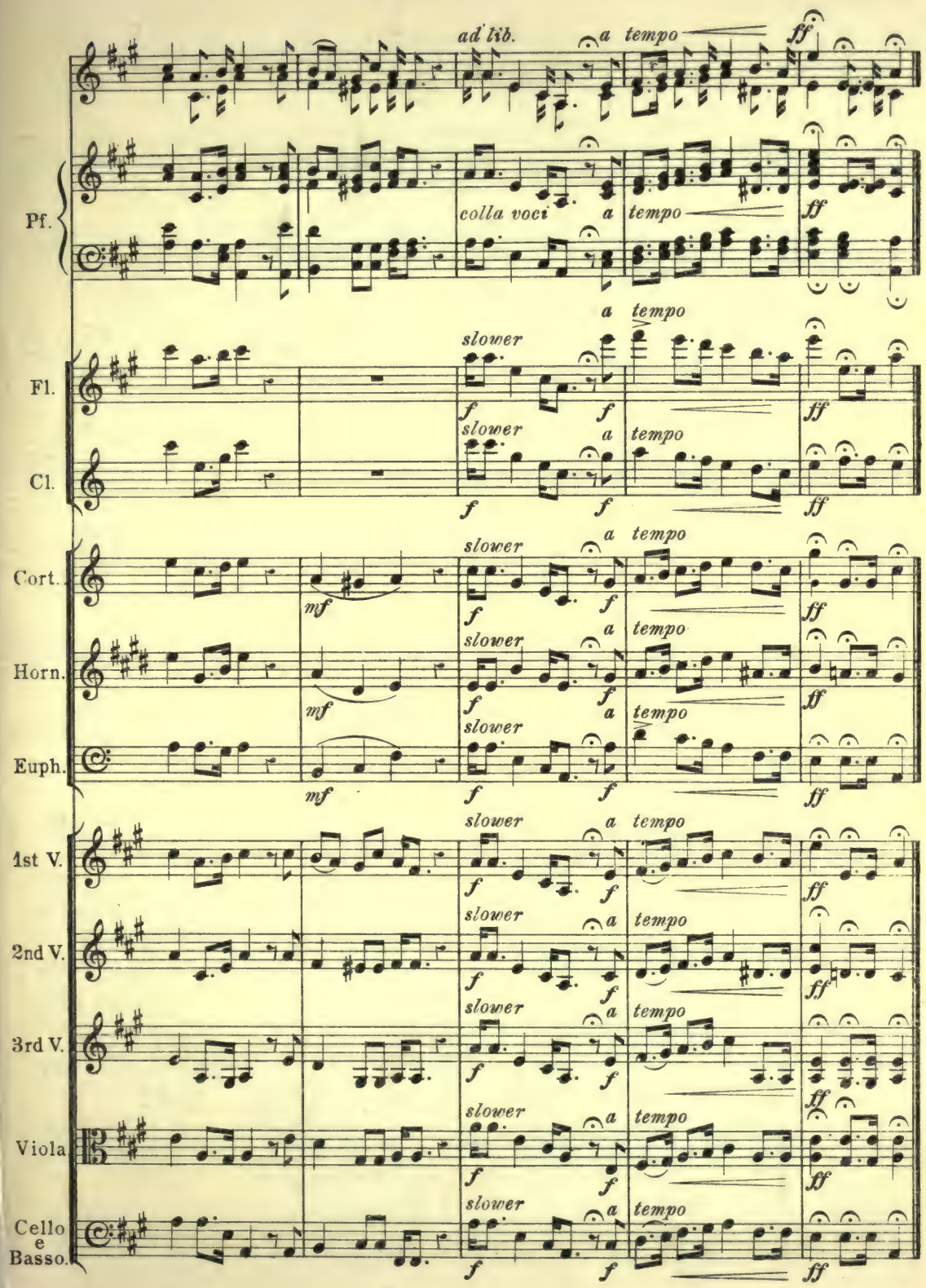
(3) HARMONIZED MELODY OF ROBUST CHARACTER.

HEARTS OF OAK.



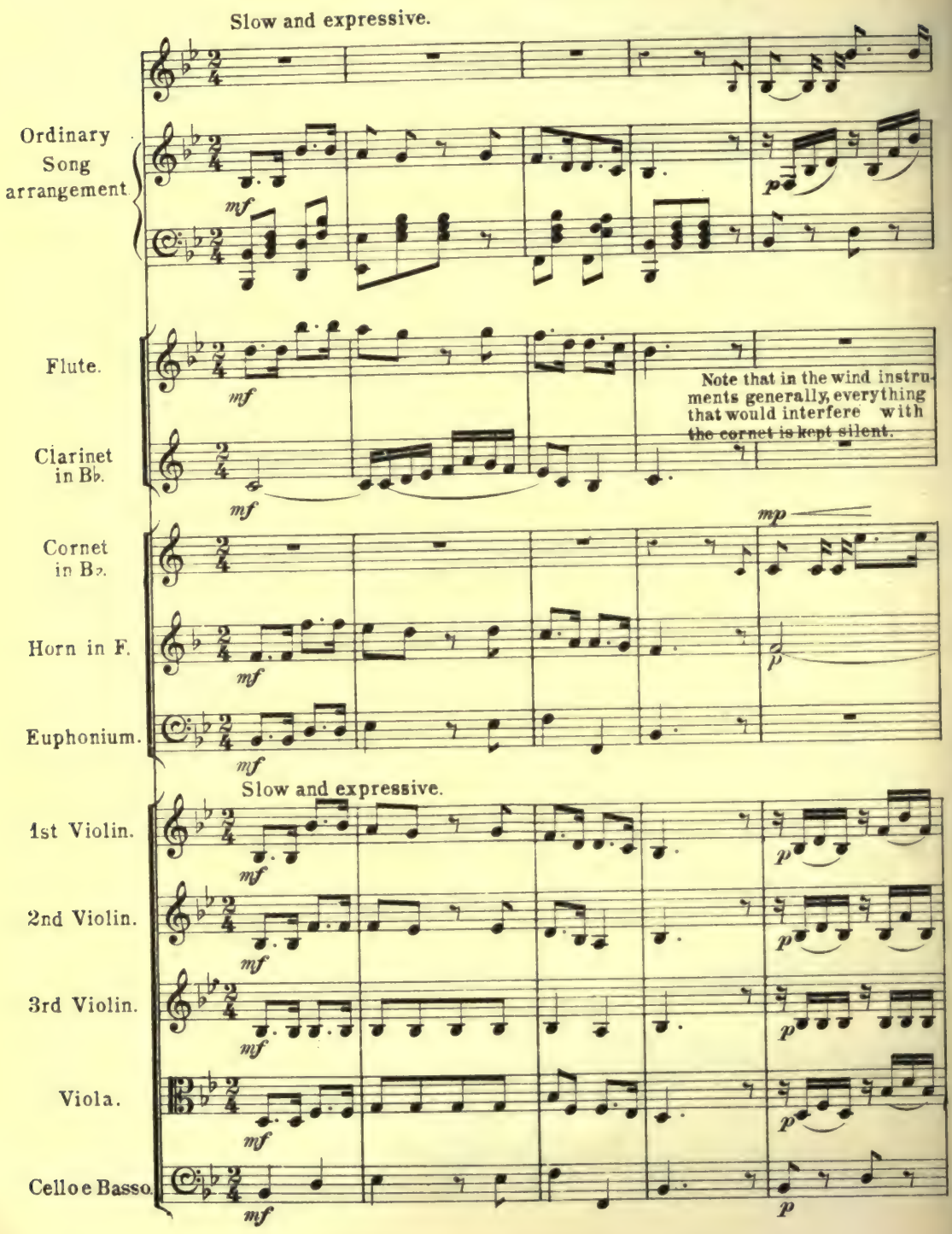

Pf.
Fl.
Cl.
Fl. and Cl. in 2-part harmony
Cort.
Horn.
Euph.
Cornet and Horn double Fl. and Cl.
1st V.
2nd V.
3rd V.
Viola.
Cello e Basso.
pizz.
arco
Note detached chords except for Fl. and Cl.

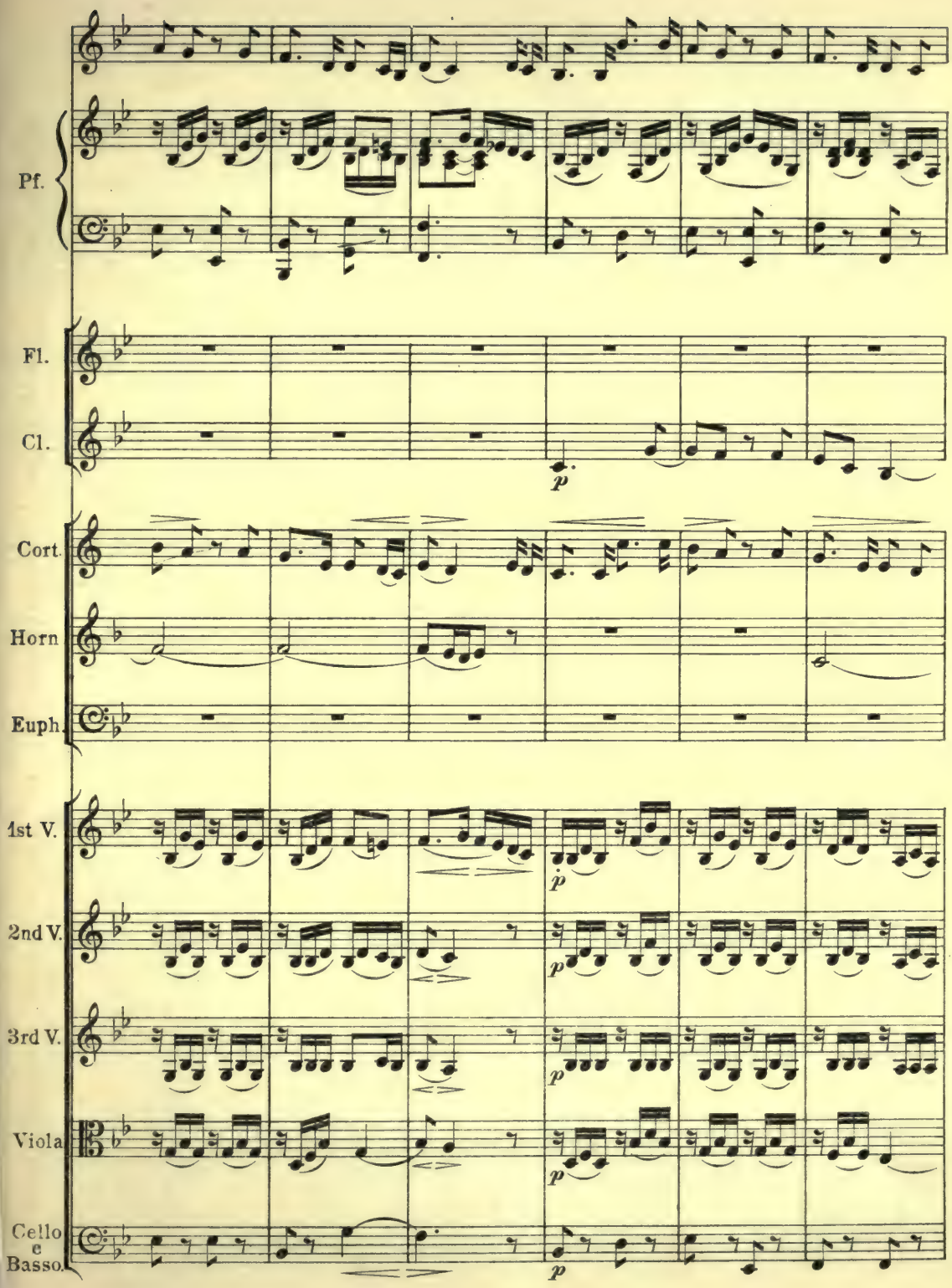

ad lib
a tempo
CHORUS.
Pf.
colla voce
a tempo
Fl.
slower
a tempo
Fl. Cl. and Cornet play melody.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola.
Cello e Basso.

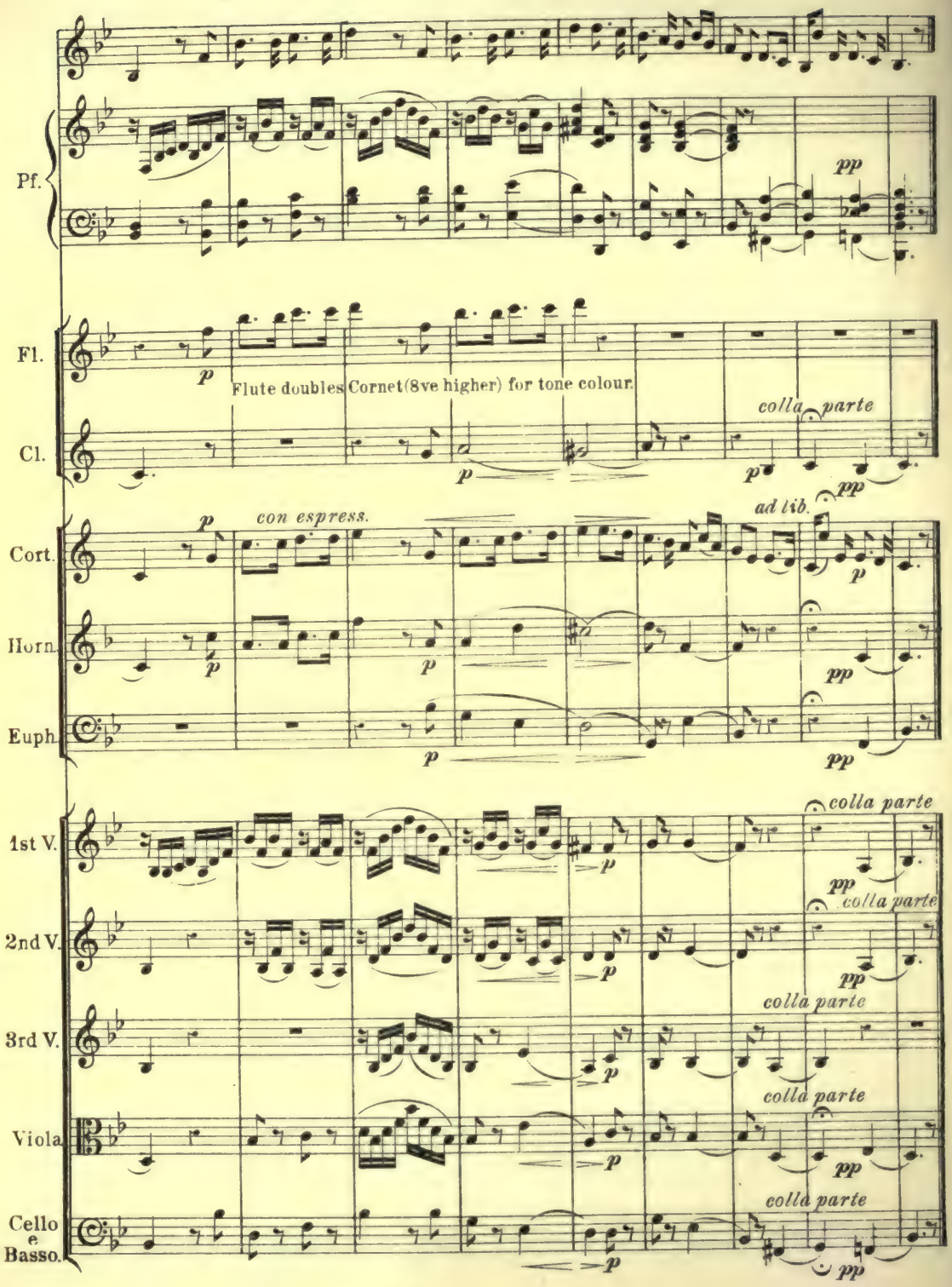

ad lib.
a tempo
ff
Pf.
colla voci
a tempo
ff
a tempo
Fl.
slower
f
f
ff
Cl.
slower
a tempo
f
f
ff
Cort.
mf
slower
a tempo
f
f
ff
Horn.
mf
slower
a tempo
f
f
ff
Euph.
mf
slower
a tempo
f
f
ff
1st V.
slower
a tempo
f
f
ff
2nd V.
slower
a tempo
f
f
ff
3rd V.
slower
a tempo
f
f
ff
Viola
slower
a tempo
f
f
ff
Cello e Basso.
slower
a tempo
f
f
ff

(4) CORNET SOLO

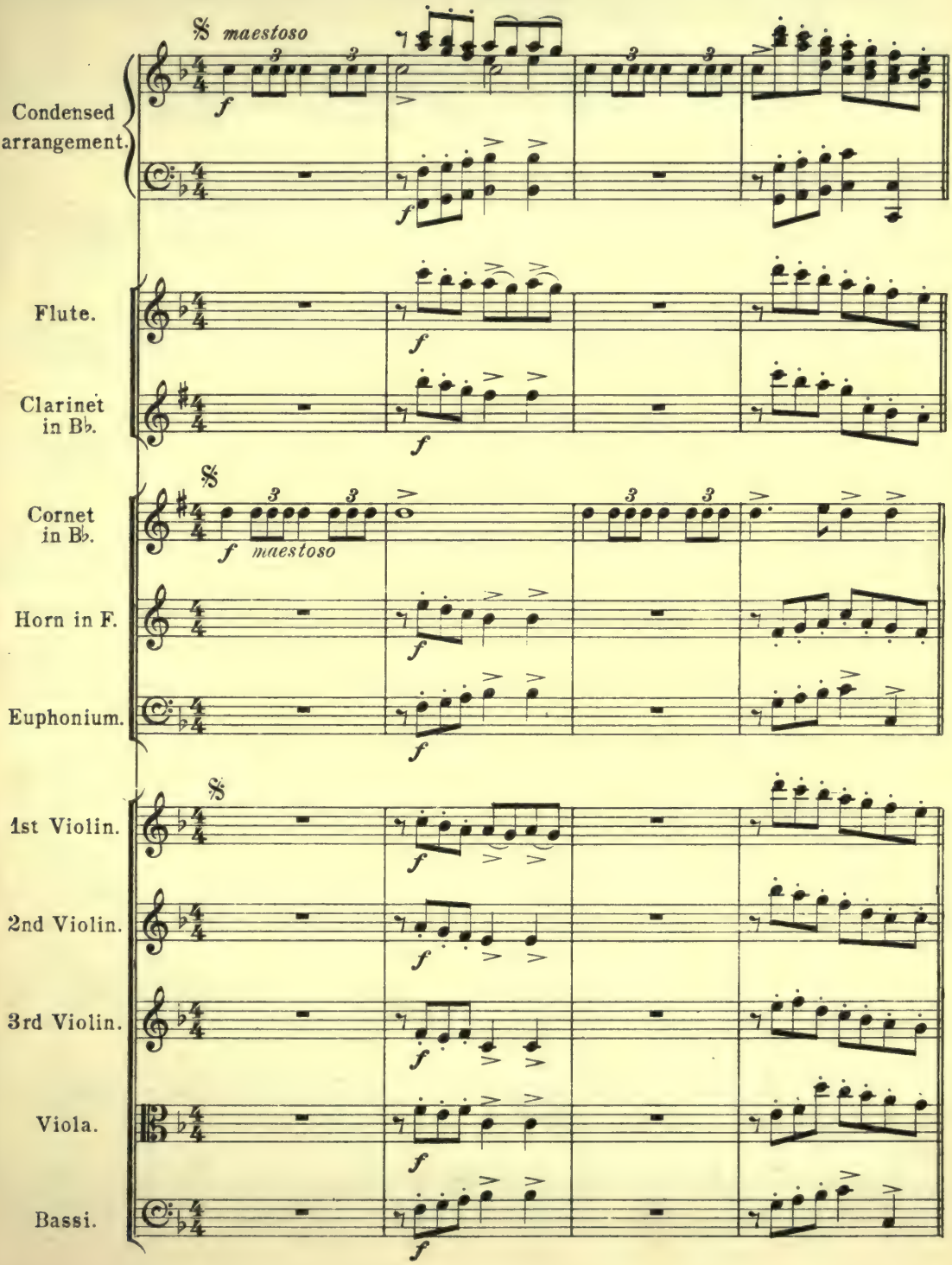
ANNIE LAURIE.

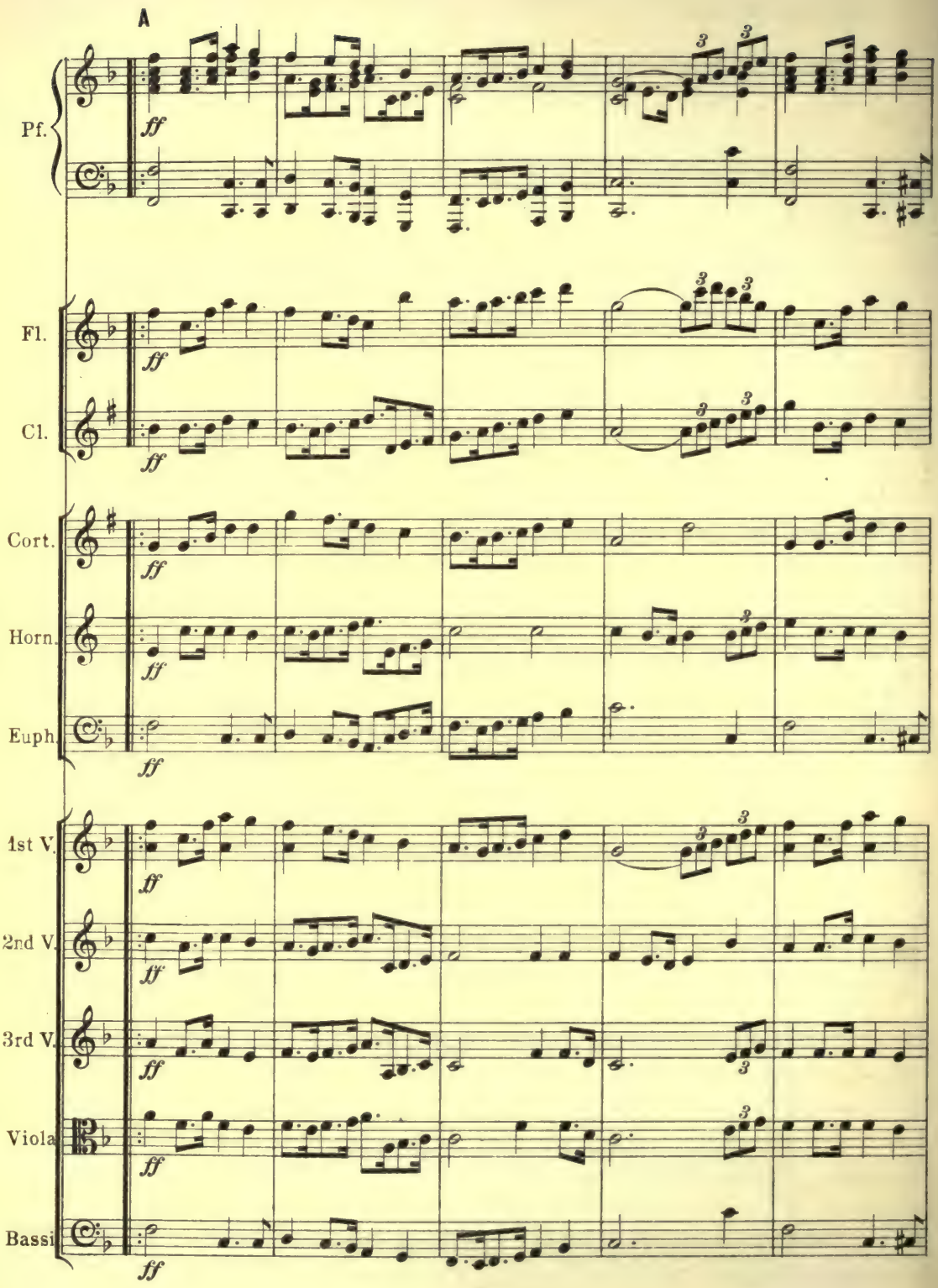


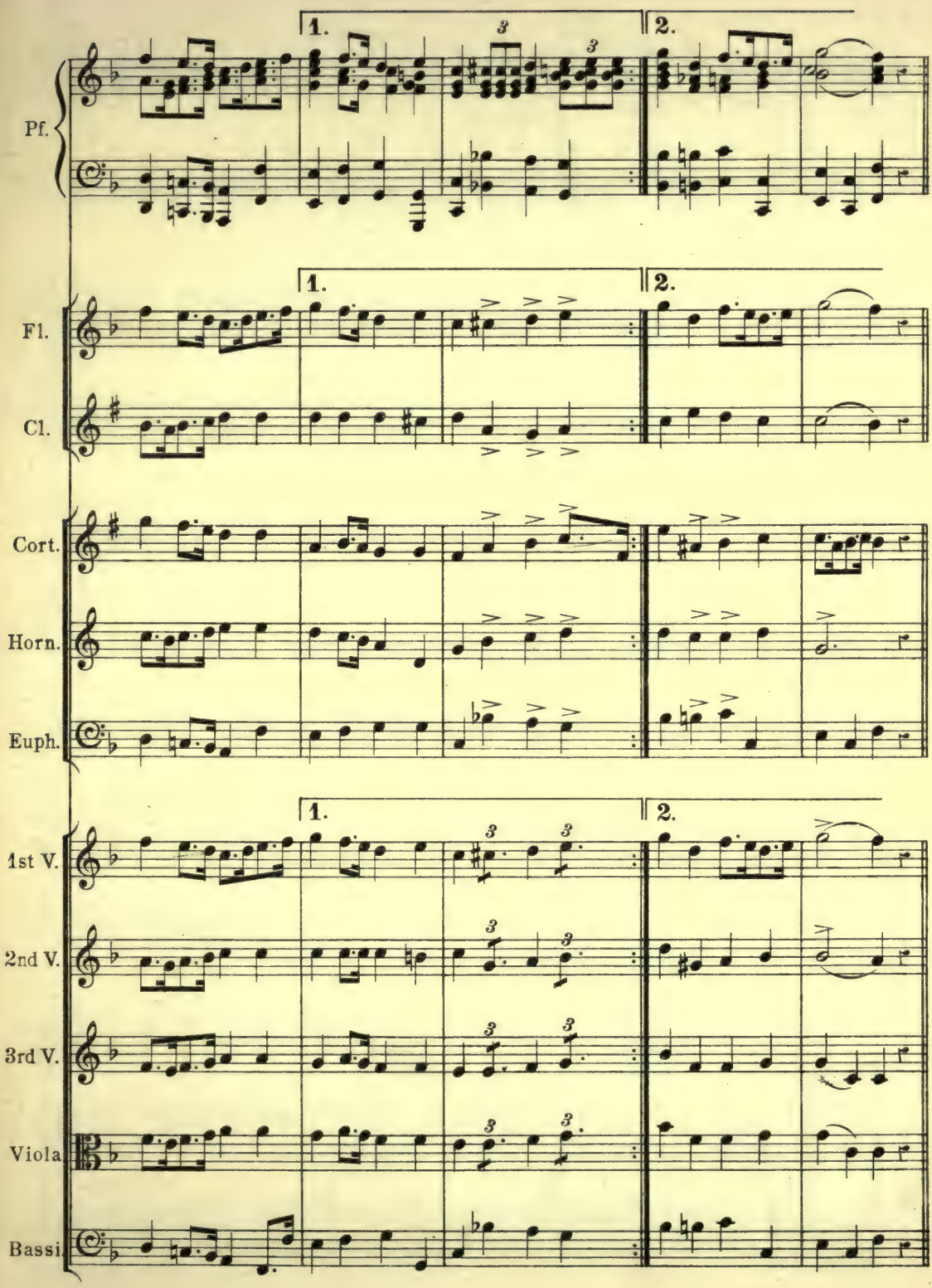

Pf.
Fl.
Cl.
p
Cort.
Horn
Euph.
1st V.
p
2nd V.
p
3rd V.
p
Viola
p
Cello e Basso.
p

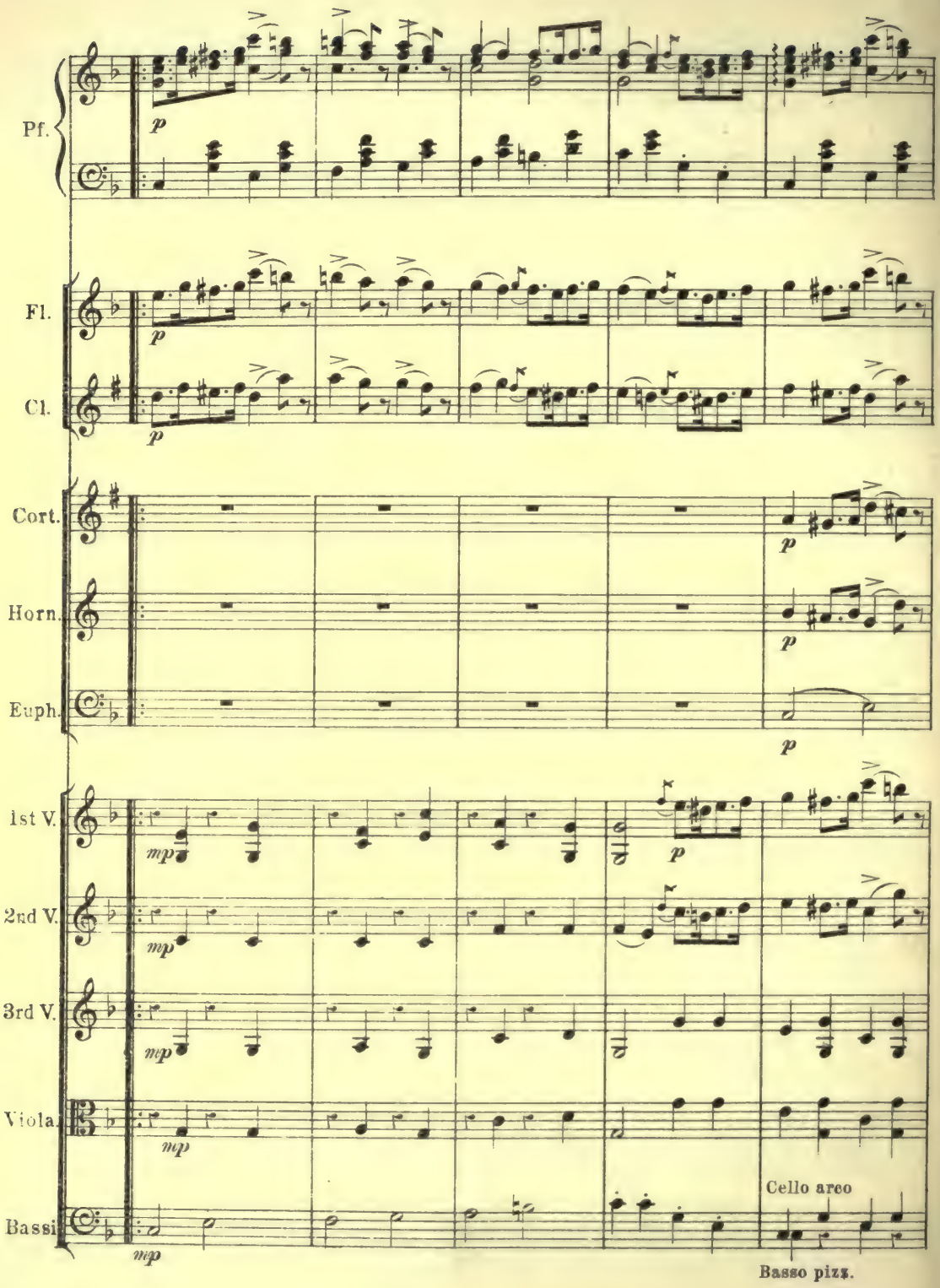

Pf.
pp
Fl.
p
Flute doubles Cornet (8ve higher) for tone colour.
Cl.
p
colla parte
p
pp
Cort.
p
con espress.
ad lib.
p
Horn.
p
p
pp
Euph.
p
pp
1st V.
p
colla parte
pp
2nd V.
p
colla parte
pp
3rd V.
p
colla parte
Viola
p
colla parte
pp
Cello e Basso.
p
colla parte
pp

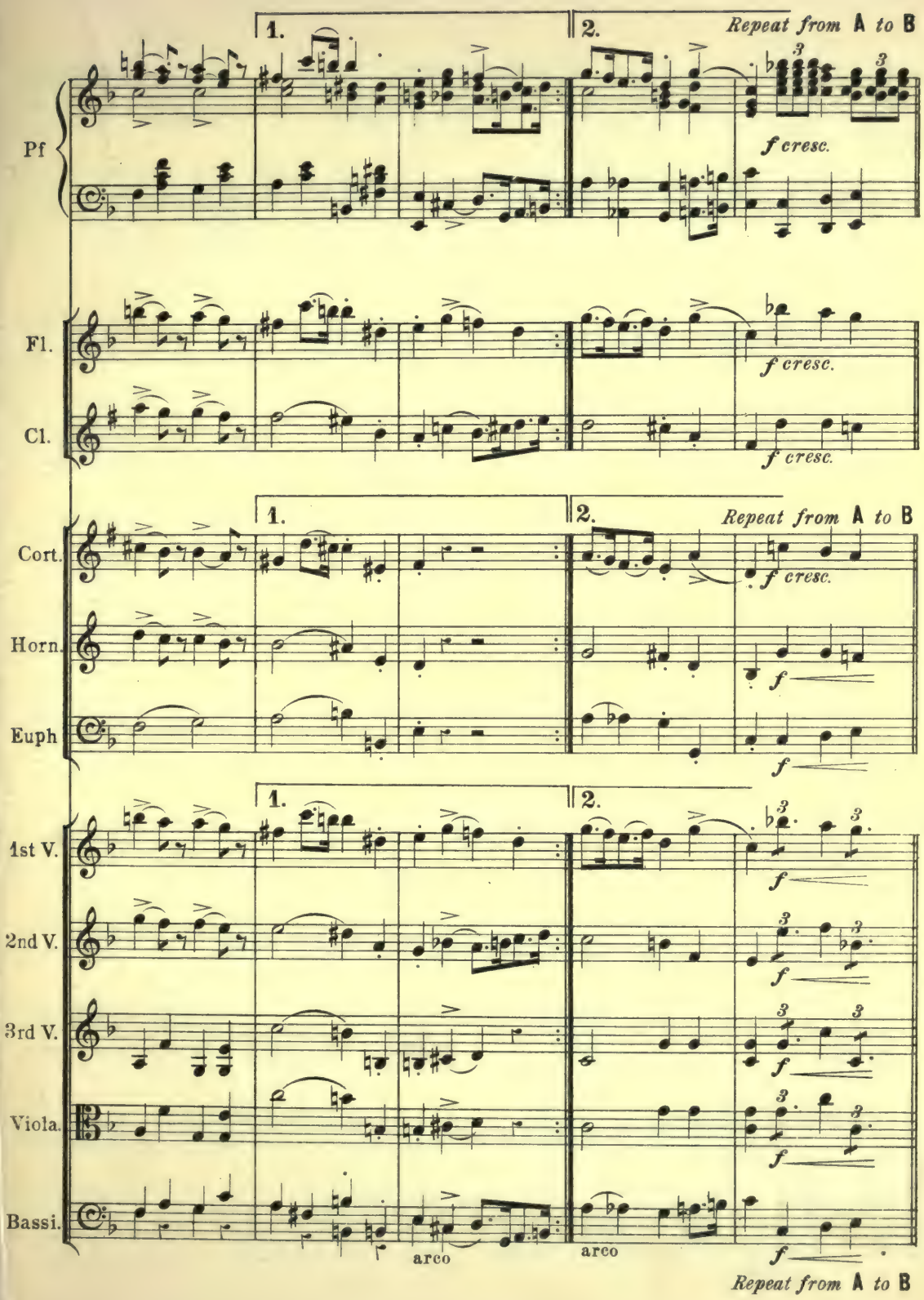
(5) A SIMPLE MARCH.

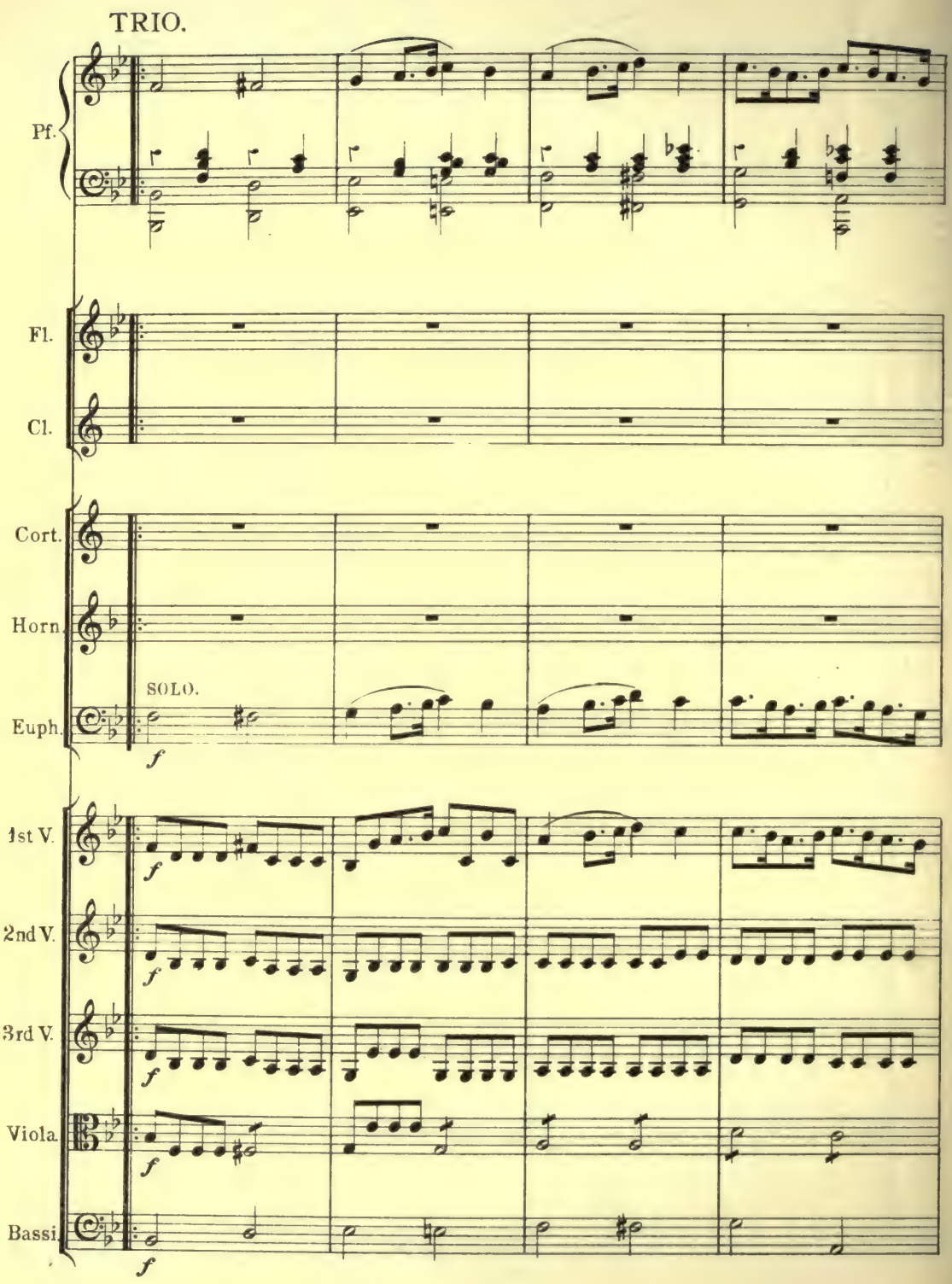


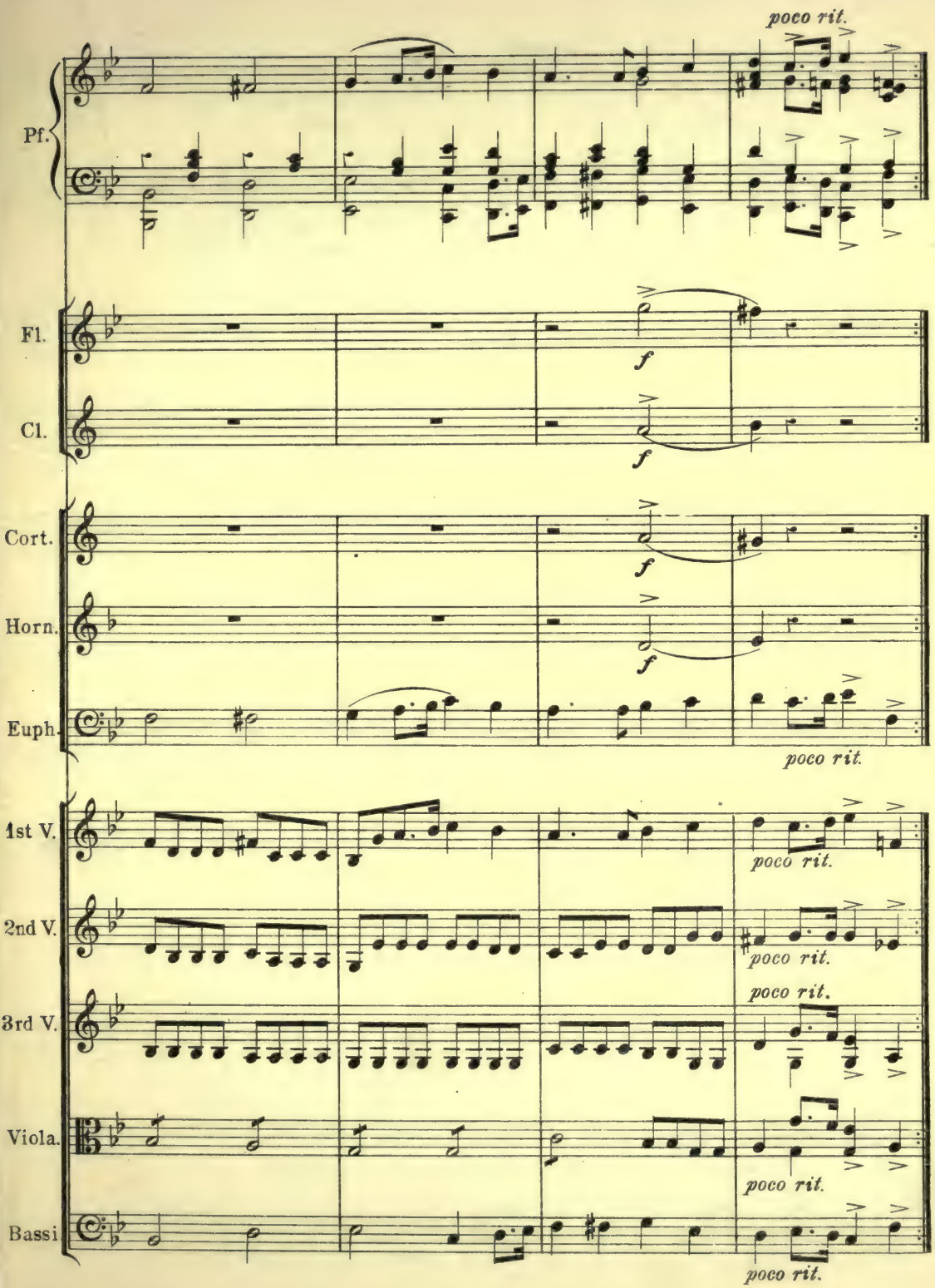

A
Pf.
Fl.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola
Bassi
ff

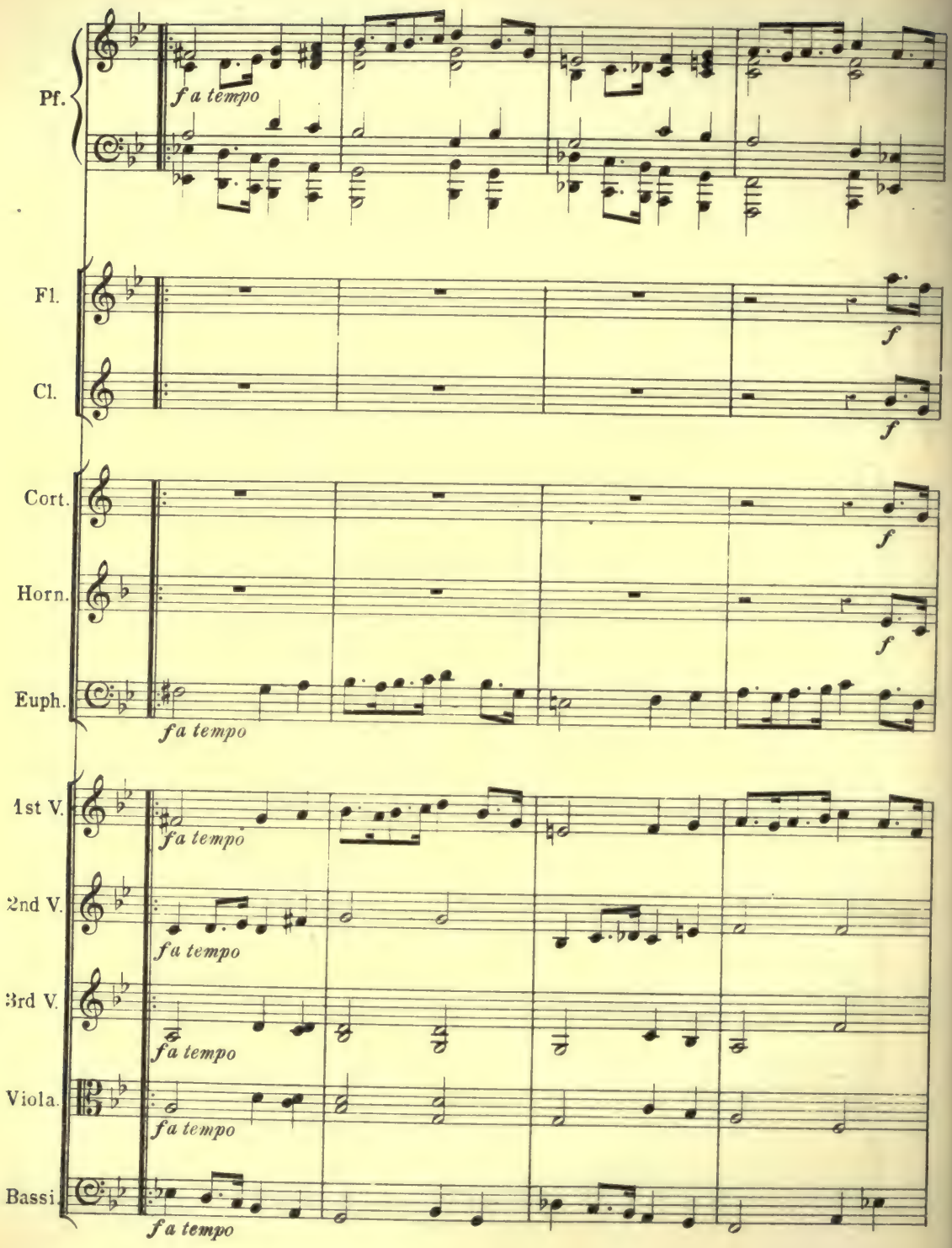

Pf.
Fl.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola
Bassi.
1.
2.


Pf.
Fl.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola.
Bassi.
Cello arco
Basso pizz.

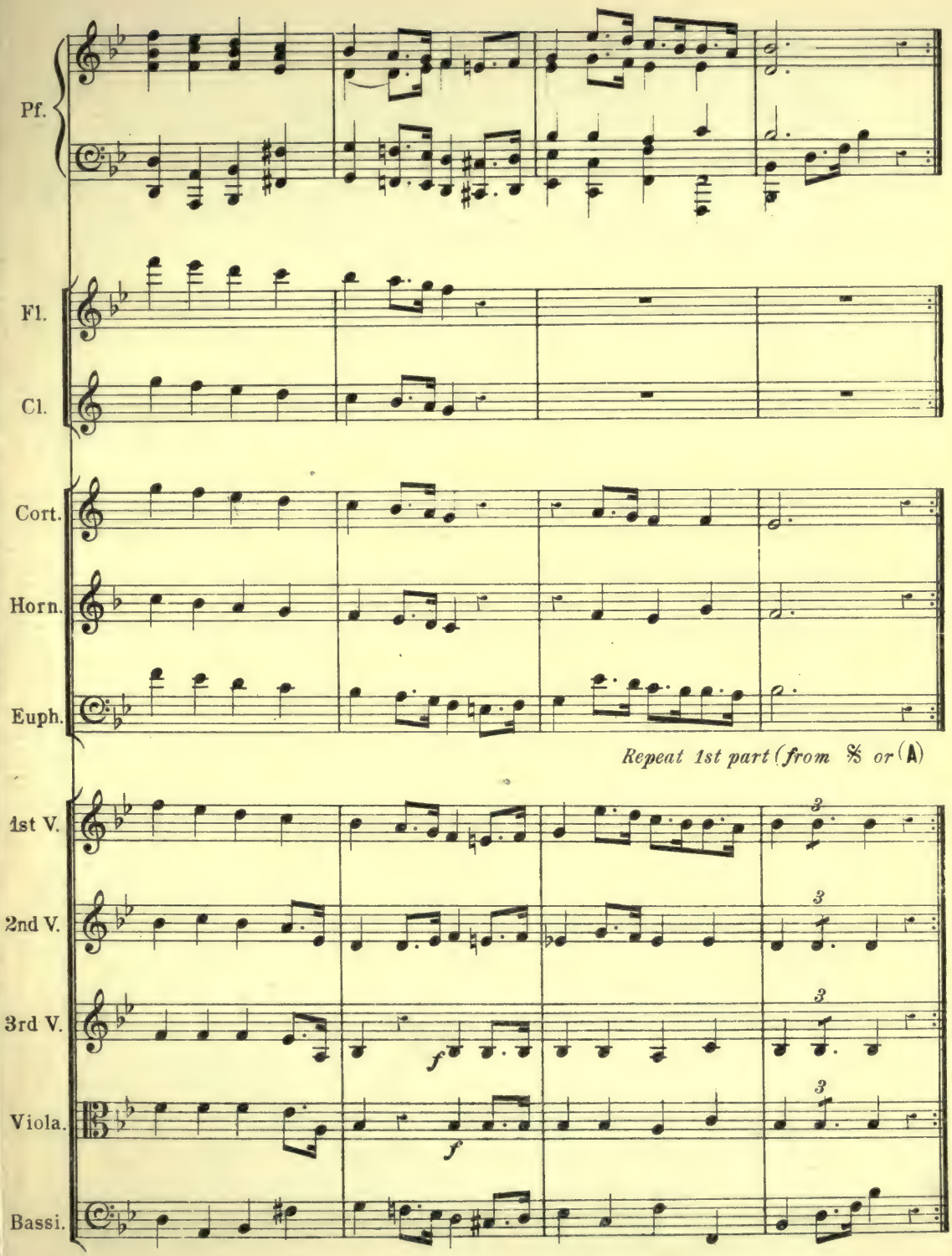

1.
2.
Repeat from A to B
Pf
f cresc.
Fl.
Cl.
Cort.
Horn.
Euph
f
1st V.
2nd V.
3rd V.
Viola.
Bassi.
arco
Repeat from A to B


TRIO.
Pf.
Fl.
Cl.
Cort.
Horn.
SOLO.
Euph.
f
1st V.
2nd V.
3rd V.
Viola.
Bassi.


poco rit.
Pf.
Fl.
f
Cl.
f
Cort.
f
Horn.
f
Euph.
poco rit.
1st V.
poco rit.
2nd V.
poco rit.
3rd V.
poco rit.
Viola.
poco rit.
Bassi
poco rit.

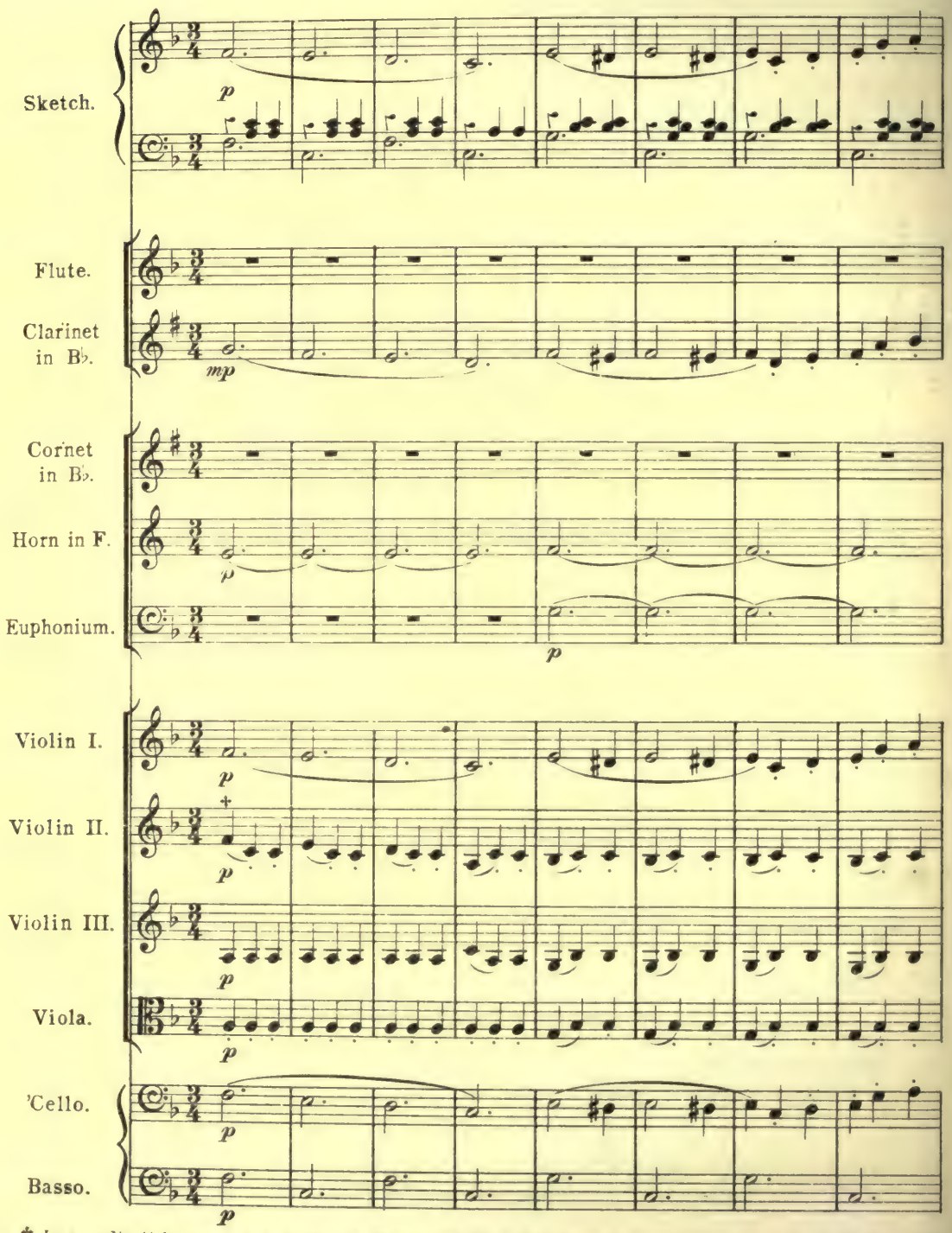

Pf.
f a tempo
Fl.
f
Cl.
f
Cort.
f
Horn.
f
Euph.
f a tempo
1st V.
f a tempo
2nd V.
f a tempo
3rd V.
f a tempo
Viola.
f a tempo
Bassi.
f a tempo

Repeat 1st part (from 𝄋 to (A)

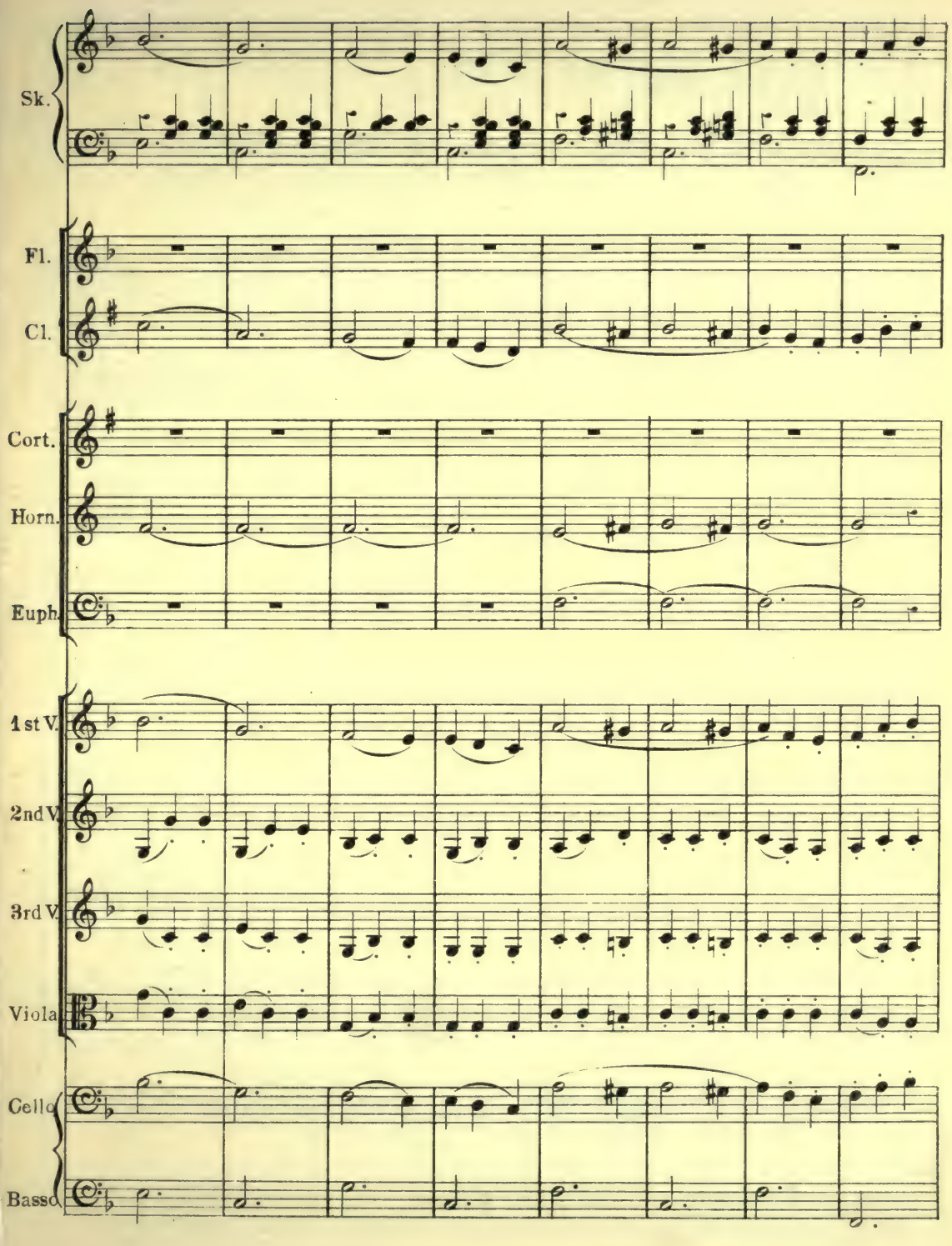


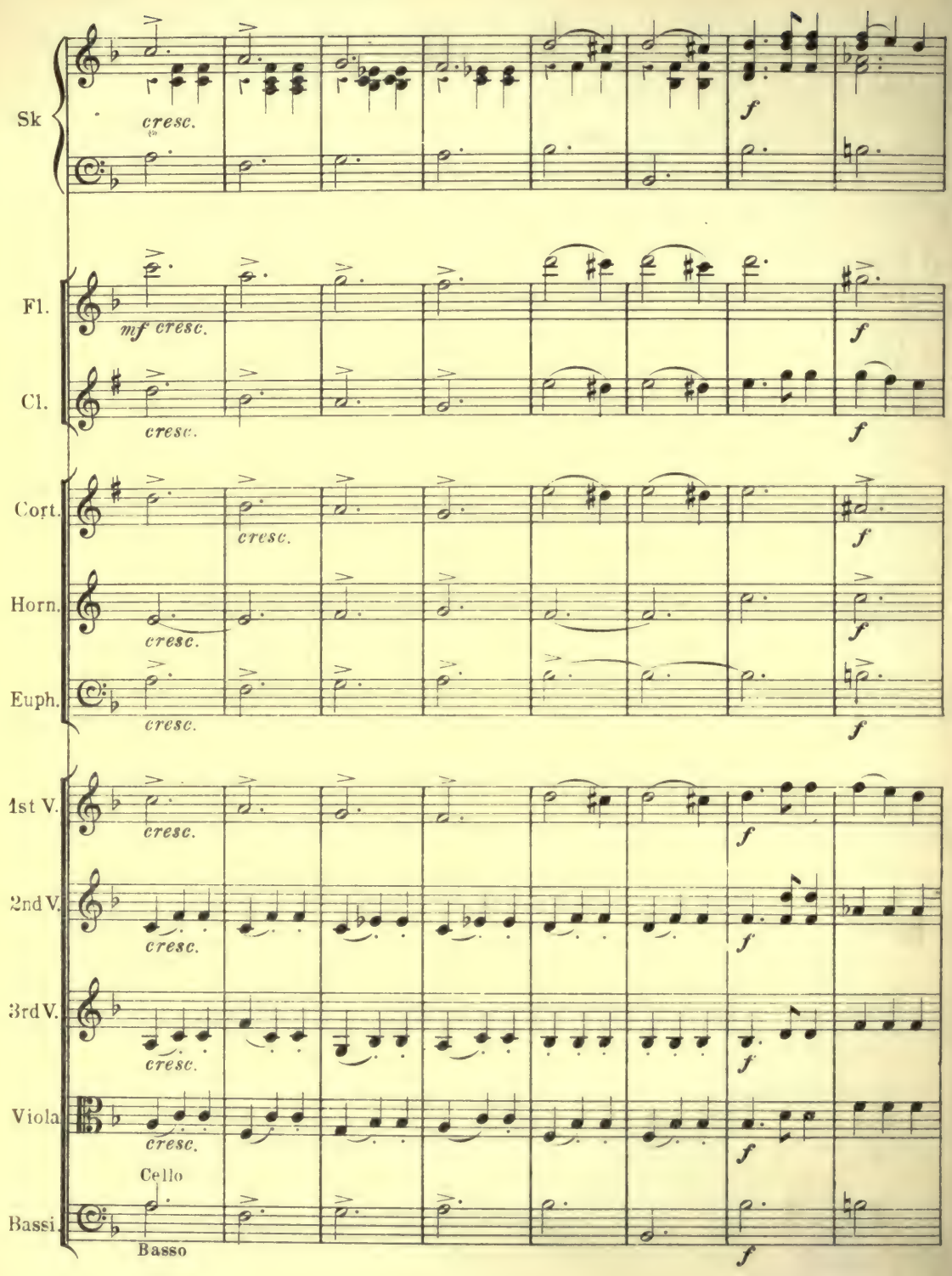
Repeat 1st part (from 𝄋 or (A)

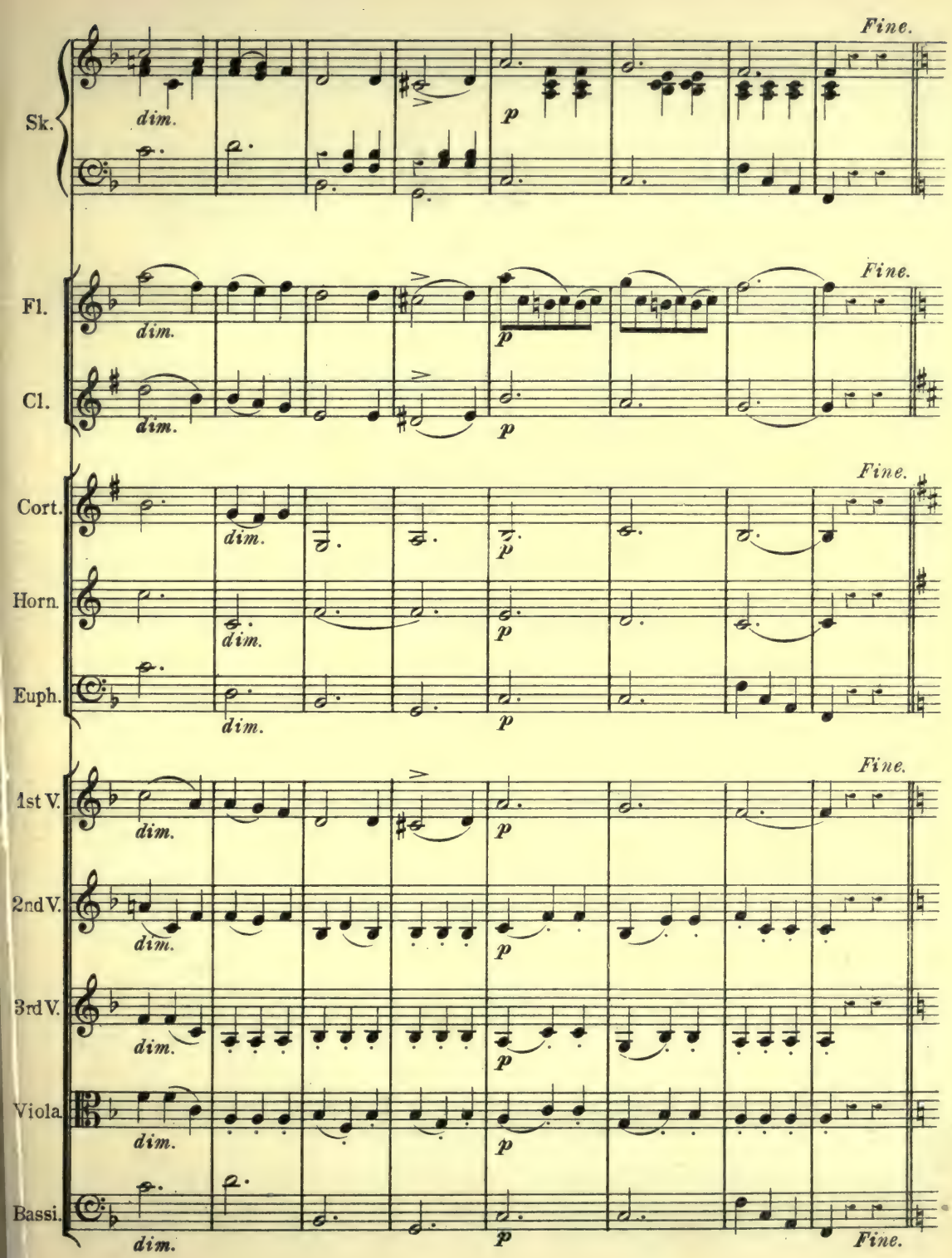
(6) FIRST MOVEMENT OF A SET OF WALTZES

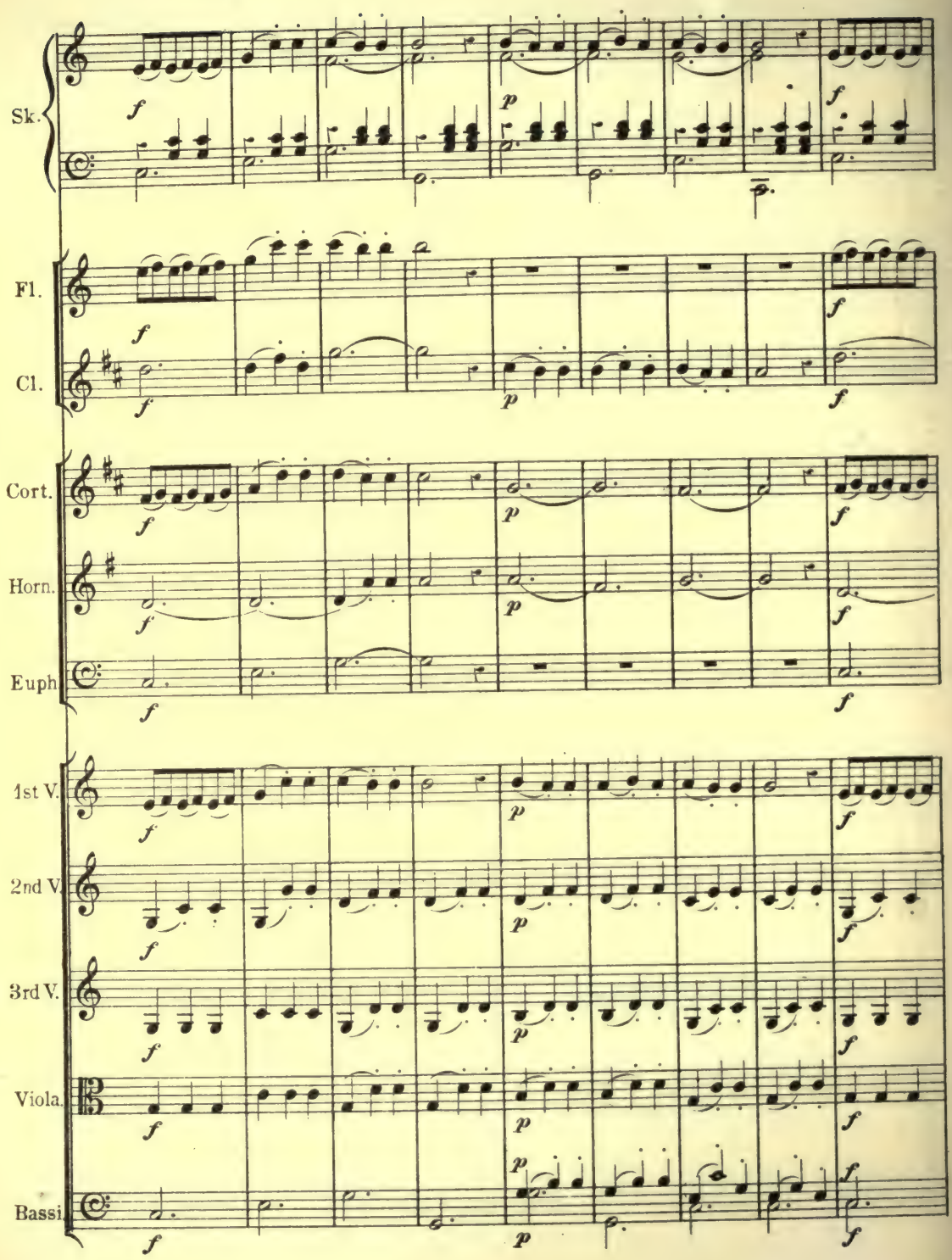


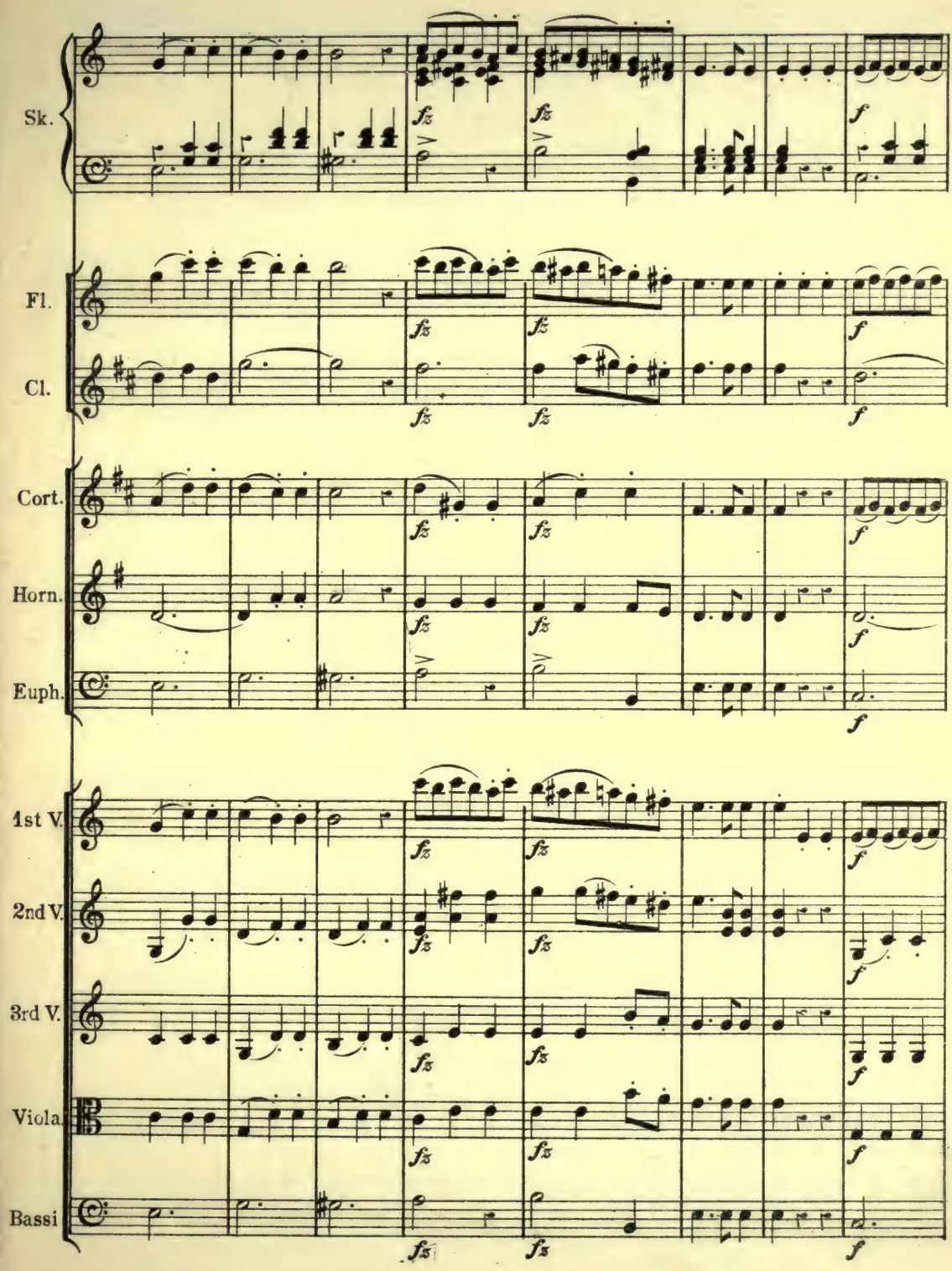
+ In a waltz it is usual to give the 2nd Violin and Viola this form of accompaniment, ; but amateurs find it very uninteresting. We have therefore suggested a different rhythm.

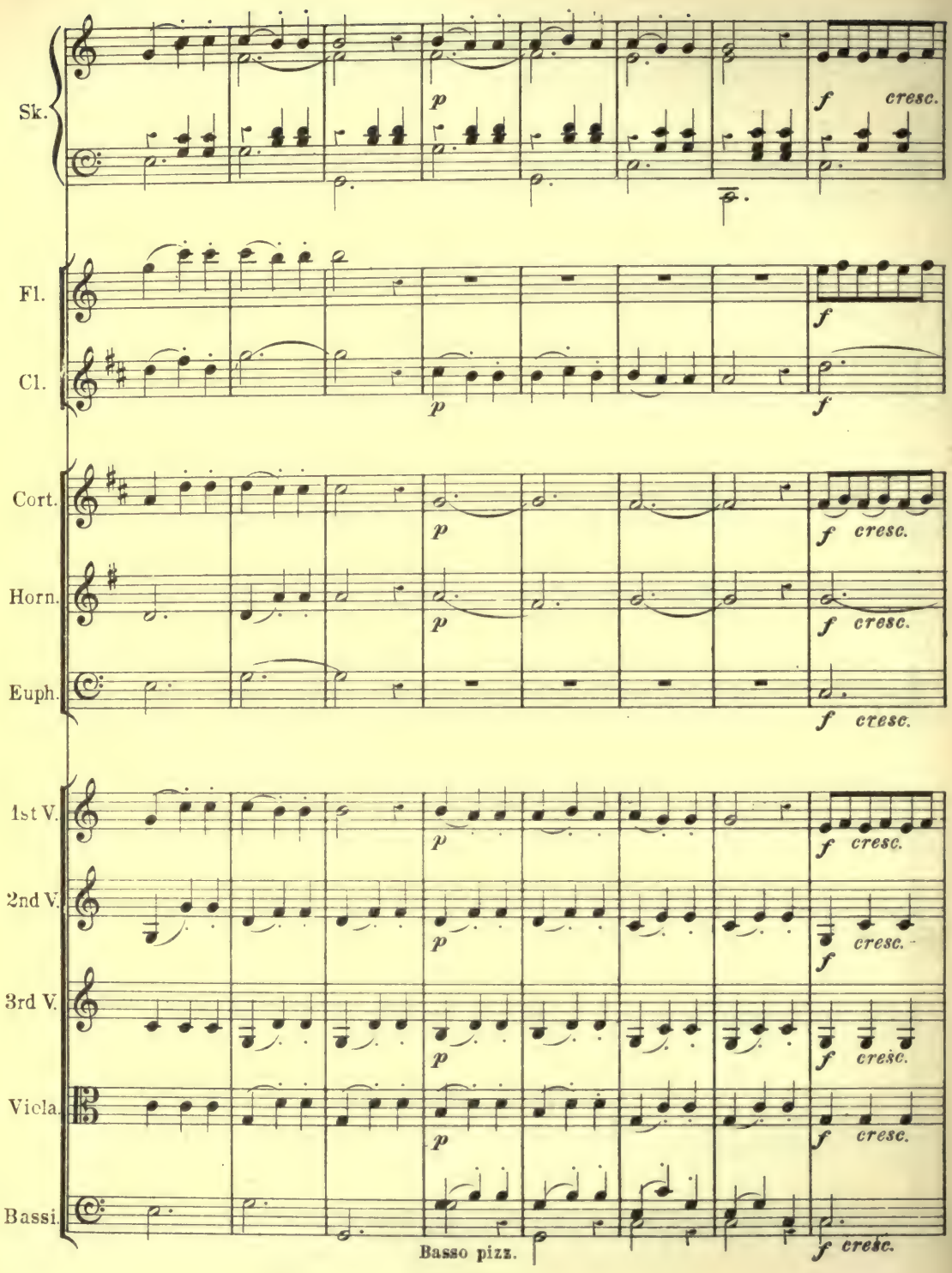

Sk.
Fl.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola
Cello
Basso

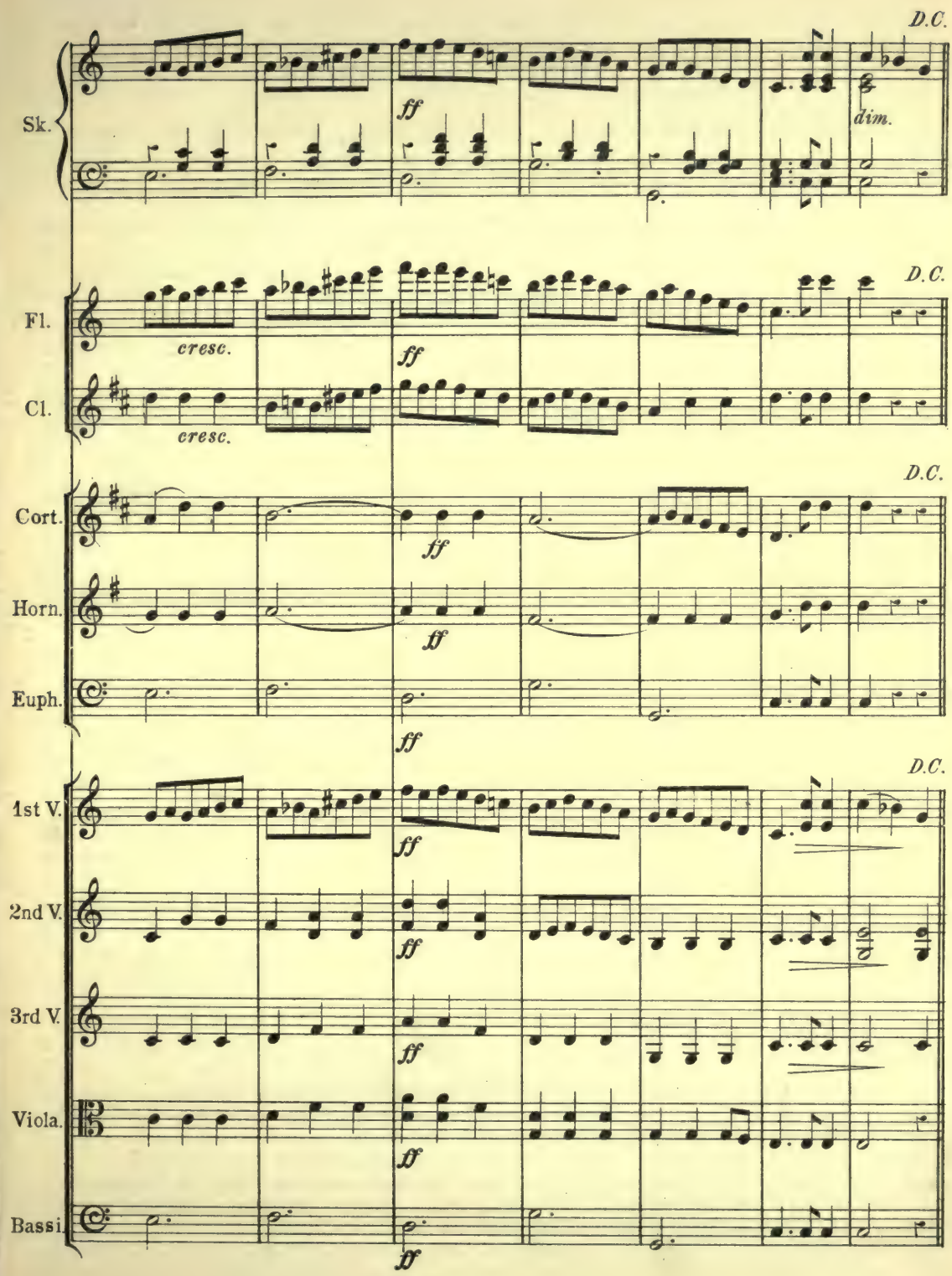

Sk
cresc.
f
Fl.
mf cresc.
f
Cl.
cresc.
f
Cort.
cresc.
f
Horn.
cresc.
f
Euph.
cresc.
f
1st V.
cresc.
f
2nd V.
cresc.
f
3rd V.
cresc.
f
Viola
cresc.
f
Cello
Bassi.
Basso
f


Sk.
Fl.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola.
Bassi.
dim.
p
Fine.


Sk.
Fl.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola.
Bassi.


Sk.
Fl.
Cl.
Cort.
Horn.
Euph.
1st V.
2nd V.
3rd V.
Viola.
Bassi
fz
f


Sk.
p
f cresc.
Fl.
f
Cl.
p
f
Cort.
p
f cresc.
Horn.
p
f cresc.
Euph.
f cresc.
1st V.
p
f cresc.
2nd V.
p
f cresc.
3rd V.
p
f cresc.
Viola.
p
f cresc.
Bassi.
Basso pizz.
f cresc.


D.C.
Sk.
ff
dim.
D.C.
Fl.
cresc.
ff
Cl.
cresc.
D.C.
Cort.
ff
Horn.
ff
Euph.
ff
D.C.
1st V.
ff
2nd V.
ff
3rd V.
ff
Viola.
ff
Bassi.
ff

CHAPTER XIV.

FORM IN GENERAL; SONATA FORM; ROMANTIC MUSIC; PROGRAM MUSIC; IMITATIVE MUSIC; WORD PAINTING; THE LEITMOTIV; THEMATIC DEVELOPMENT; MODES; VARIOUS MUSICAL FORMS; SHAPING A MELODIC IDEA; BEAUTY IN MUSIC.

179 The student who has grasped the principles enunciated in the preceding chapters will have noted that musical design is largely based upon "Balance of Phrase" (produced either by similarity of melodic outline or similarity of rhythm), "Symmetrical arrangement of Musical Sentences," and "Well-devised Key-Plan."

180 Each of these features has been gradually modified and developed by the introduction of various artifices—"modes of expression"—which one composer after another has added to the common stock.

It is impossible in a work of this nature to enumerate and classify all these developments, but the following topics, selected (and occasionally amplified) from the Author's "Cyclopædic Dictionary of Music" are worthy of attention, and are here given by way of recapitulation, of suggestion, and of reference

181 FORM IN GENERAL.—Form is the design, plan, or structure of a musical composition, "the shape and order in which musical ideas are presented."—*Stainer and Barrett.*

The chief factors of musical form are—

I. EXPOSITION: the orderly setting out of melody in portions of definite lengths, with a proper balance of keys and cadences, and with appropriate harmonies and accompaniments.

II. DEVELOPMENT. (See *Thematic Development* below.)

III. RECAPITULATION: the repetition of the *Exposition*, either exactly as before, or with some variation of key, mode, *tempo*, or development.

Unity of design includes (1) *Mechanical Symmetry*, and (2) *Æsthetic Symmetry.*

The principal musical forms are (1) *Aria*, (2) *Canon*, (3) *Fugue*, (4) *Minuet*, (5) *Overture*, (6) *Rondo*, (7) *Sonata* (including Concerto, Symphony, Quartet, Quintet, Sextet, Septet, Octet, etc.), (8) *Song*, and (9) *Suite.*

The higher forms have reached such a point of elaboration that much study is necessary to analyse and appreciate their structure and development. For the simpler forms of composition, however, the only indispensable requisite is *a proper balance of keys*, together with some amount of *metrical proportion.*

Musical form, as we now understand it, is of quite recent date. The old Latin melodies—except that they were written to hymns of formal construction and based on definite church modes—had very little of what can be called "form." Most of them appear to modern ears as "aimless wanderings among sounds." With the growth of counterpoint, the *motet* and *madrigal* assumed symmetry and proportion, and were at their best towards the end of the 16th century. In the meantime the secular music of the people began to foreshadow certain essentials of form, especially in regard to definite *tonality*, balance of *melodic outline*, and *metrical uniformity.*

The growth of modern forms dates from the invention of the New Style of composition, about the year 1600. The *Aria da Capo*, invented by B. Ferrari (1597-1681), and used by Cavalli, was perfected by A. Scarlatti (1650-1725). The *Fugue*—gradually developed—reached its highest point with J. S. Bach. Bach (and Handel) also brought the *Suite* to its full development. The *Sonata*—the "classical form" *par excellence*—was moulded by Haydn upon J. S. Bach, C. E. Bach, and others, and perfected by Mozart and Beethoven. The beauty and symmetry of this form were at once universally recognised, and its effect has ever since been felt in the shaping of all kinds of compositions, both instrumental and vocal.

Since the time of Beethoven the chief addition to musical forms has been the application of the *Leit-motiv*—especially by Wagner—to dramatic composition. (See page 258.)

182 SONATA FORM.

(1) The general plan of a sonata as a whole :—

The smaller sonata comprises three movements ; (1) The *Allegro* (with or without an introduction) ; (2) The *Slow Movement ;* (3) The *Finale.* The larger or "Grand Sonata" comprises also a *Minuet* and *Trio* (or, in more modern works, a *Scherzo*).

The plan of the 1st movement is sketched below. The *Slow Movement* may be in any form ; the *Song-form* (see page 135) is sometimes employed. Beethoven's Slow Movements are often "great Romances with many varied strophes, each repetition of the theme being more and more richly ornamented."—*Lavignac.*

The *Finale* may be a Rondo (see Chap. XI), a *Theme with Variations,* or an *Allegro* like the 1st movement (but more animated and less formal).

The *Minuet* or *Scherzo* (when added) generally comes as the 3rd movement.

The keys of the different movements are varied : but the 1st and last should be the same ; the last may be the Tonic Major if the first is Minor.

Examples—Beethoven, Pianoforte Sonata, Op. 79 : *Presto,* G major ; *Andante,* G minor ; *Vivace,* G major. Mozart, Symphony in G minor : *Allegro,* G minor ; *Andante,* E♭ major ; *Minuet,* G minor, G major, and G minor ; *Finale,* G minor. Beethoven, Symphony No. 5 : *Allegro,* C minor ; *Andante,* A♭ major ; *Scherzo,* C minor, C major, C minor ; *Finale,* C major.

N.B.—The Sonata Form is also generally used for classic instrumental duets, trios, quartets, quintets, sextets, septets, octets, nonets, etc., and for the classic orchestral symphony.

(2) The plan of the "First-movement."

This is the essential and distinctive feature of a sonata. It was foreshadowed by D. Scarlatti, Corelli, and others, and especially by C. P. E. Bach. Haydn was, however, the first "great" composer to see its vast capabilities and to mould it into clearly-defined and well-proportioned shape ; hence it is often called "Haydn-form." Mozart and Beethoven brought the form to perfection.

(N.B.—The *Symphonic Overture* is a "First-movement" prefaced by a rather long Introduction ; it does not repeat the first part, and usually has little of the "Free Fantasia" or *Development* portion.)

GENERAL CONSTRUCTION.—I, EXPOSITION ; II, DEVELOPMENT ; III, RECAPITULATION.

I. (*a*) Introduction (optional). (*b*) The first principal subject (with or without auxiliary or subsidiary themes), in the principal key of the movement. (*c*) Bridge, or Transition, leading to (*d*) The second principal subject (with or without subsidiary themes), in some related key (usually that of the Dominant ; or in Minor movements, that of the Relative Major). (*e*) Short codetta. The end of this part is marked by a double bar with "repeats," but performers do not always play it a second time.

II. Free Fantasia or Development portion. Themes or parts of themes occurring in I are developed (see *Thematic Development* p. 259), repeated, interwoven, etc., at the composer's discretion ; or (occasionally) entirely new themes are introduced. This part is generally a little shorter than I, and the principal key of the piece should be avoided ; it leads directly into—

III. (*a*) The Repetition (or *Reprise*) of the first principal subject, either exactly as in I, or with modifications. (*b*) Bridge, or Transition, modified so as to lead to (*c*) The second principal subject, this time in the principal key of the movement (or often in the Tonic Major if the principal key is minor). (*d*) Coda.

183 ROMANTIC MUSIC ; PROGRAM MUSIC ; IMITATIVE MUSIC ; WORD-PAINTING.

Romantic means legendary, mythical, supernatural, fanciful, imaginative, mystic, novel, strange, weird, extravagant, fantastic, free from rule, opposed to classical.

"In general, it means the striving after individuality, novelty, and personality of musical expression as opposed to the repetition of classic forms."—*Hughes.*

"The *Romanticists* of to-day are the *Classicists* of to-morrow."—*Baker.*

Thus the early Romantic composers, Weber, Chopin, and Schumann, are now regarded as *Classics ;* the *Neo-romanticists* (new-romanticists) being Berlioz, Liszt, and Wagner.

Romantic music may comprise both "idealism" and "realism." Idealism may be defined as "absolute music," *i.e.,* "music which depends solely on itself for its effects and is independent of words, scenery, acting, or other extraneous conditions." Realism is the attempt to represent or imitate natural sounds, and even suggest movement, light, darkness, etc., and is not at all a modern invention.

Program (or Programme) music endeavours to illustrate some "program" of events, scenes, or emotions. In the best examples it rests on an ideal basis and is free from bald, realism and sensational word-painting, but in other instances it is often "imitative music run mad." *Till Eulenspiegel* (Richard Strauss) is a notable example of successful program music.

"The passion for realism in art, and especially in the art of music, seems universal; . . . pure music the mass of us cannot grasp; we prefer that which humbly waits upon legend or poem, the character of a crazy knight-errant, or the proceedings of a day in a composer's household. . . Between music pure and free (as the C minor symphony of Beethoven, for example), and that which is the slave of a programme, there is no comparison. . . Abstract music, the fine flower of the art, we now seem to be in danger of losing, . . . a sign of non-attainment certain to be removed as culture progresses."—*Daily Telegraph, Dec.*, 1906.

IMITATIVE MUSIC.

Imitative music is the imitation of natural sounds, as thunder, the singing of birds, the rushing of the wind, etc.

Elaborate treatises have been written attempting to prove that all music is derived by imitation from various natural sounds. As nearly all these sounds may, however, be classed either as *noises* or *inflections;* as music is based on scales of definite tonality and relative pitch; and, further, as these definite musical scales are nowhere found in nature, it is evident that the art of music is only remotely connected with such sounds. It is true, that *by judicious selection*, the notes of the major and minor scales can be picked out of the "Chord of Nature," but this discovery (?) was not made until the scales had been in use for generations.

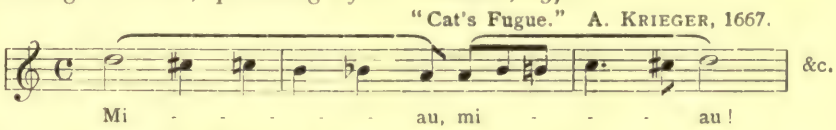
How far realistic imitations are allowable in music has long been a matter of controversy. "The Imitation of a Farmyard" on the violin, "The Battle of Prague" on the piano—thought by many uneducated lovers of music to be wonders of art and skill—are regarded by critics as mere vulgar clap-trap. Yet Beethoven's "Pastoral Symphony," which under the name of "Descriptive" or "Program" music is essentially the same in principle, attracts large audiences of educated musicians. The undoubted popularity of descriptive music may perhaps be accounted for by (1) the comparatively small number of listeners with sufficient musical education and taste to enable them to thoroughly appreciate and enjoy the beauties of pure absolute music; and (2) the natural "law of association" which delights in connecting the sounds heard with some special object, place, event, action, idea, feeling, or "program"—much as many people judge a painting by whether they recognize the place or person depicted.

The following are celebrated examples of realistic imitation:—

"La Bataille à Quatre;" Jannequin, 1545.

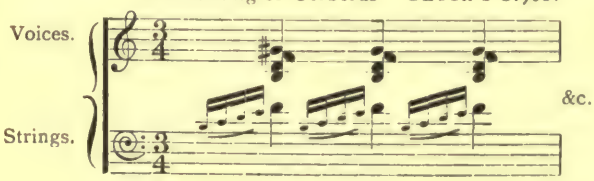
The cackling of a hen; part-song by A. Scandelli, 1570.

"Cat's Fugue." A. KRIEGER, 1667.



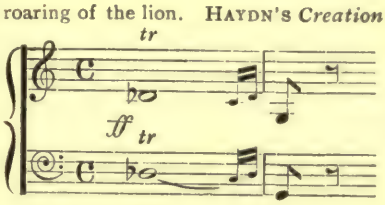
The leaping of frogs, the buzzing of flies, etc.; Handel's *Israel in Egypt*

The howling of Cerberus. GLUCK'S *Orfeo*.

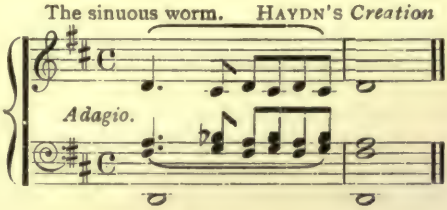


The crowing of the cock. HAYDN'S *Seasons*.

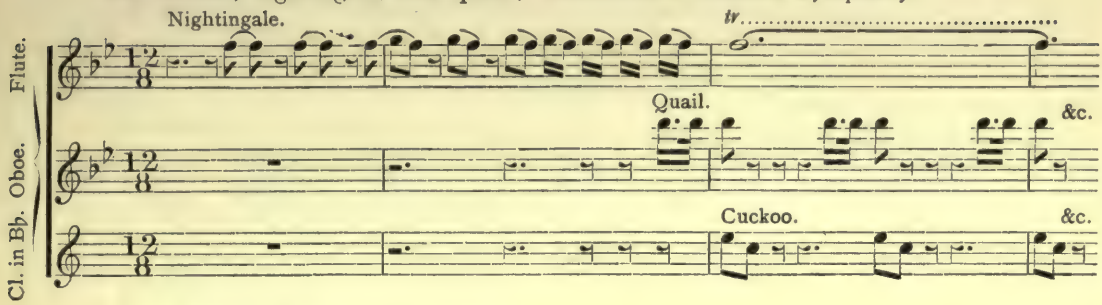
The roaring of the lion. HAYDN'S *Creation*.



The sinuous worm. HAYDN'S *Creation*



The cuckoo, nightingale, and quail; Beethoven's *Pastoral Symphony.*



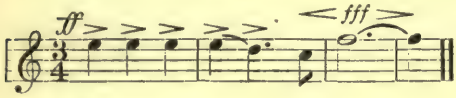
"The Battle of Prague;" Kotzwara.
The braying of the ass; Mendelssohn's Overture *Midsummer Night's Dream.*
The Bells of Strasburg Cathedral; Sullivan's *Golden Legend.*

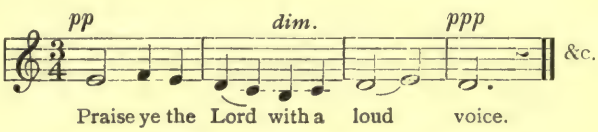
WORD-PAINTING.

Word-painting is the attempt to describe individual words in sounds.

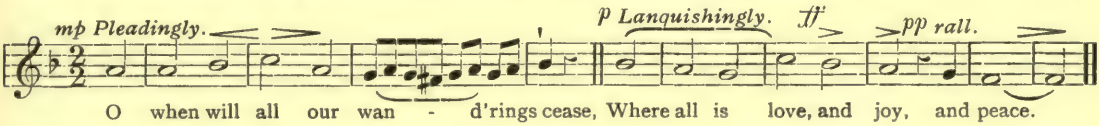
In setting words to music it is a recognized principle that the "general verbal sentiment" should be depicted by the "general musical style" and expression.

The following would evidently be absurd :—



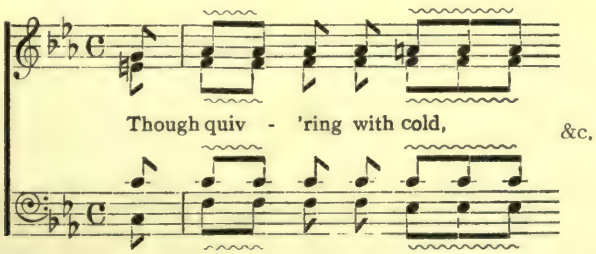


It is equally ridiculous, in general, to try to "paint" each separate word or phrase (as in the following arrangement of the last part of the tune "Melcombe") :—

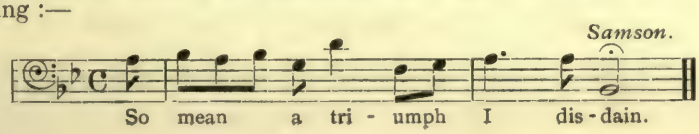


The painting of separate words, is, however, often inevitable in descriptive or dramatic music, and the greatest composers have freely used "word-painting" whenever it suited their purpose. Haydn's *Creation* is full of word-painting; and while it is perhaps occasionally a little grotesque (as for example when at the words "By heavy beasts the ground is trod," the bassoons and double bassoon enter *ff* on the word "trod," as if the heavy feet would go through the earth's crust), yet on the whole it is charming and effective.

Purcell has introduced a quaint example of word-painting in *King Arthur,* where the whole chorus have to depict their "quivering with cold" as follows :—



Handel's works abound in fine examples of legitimate word-painting, as at "disdain" in the following :—



When not carried to vulgar excess, word-painting is a valuable means of expression.

184 LEADING THEMES.

A "Leading Theme," or *Leit-motiv* (pronounced *Light'-moteef'*) is a typical theme, figure, or motive, recurring repeatedly throughout a work, and representative of some person, action, mood, or sentiment.

A *Leitmotiv* may consist of two or three notes, or it may be an extended theme. It may be repeated without variation; or it may be developed, transformed—*metamorphosed*—in every possible way that ingenuity can devise. (See *Thematic Development*, p. 259.)

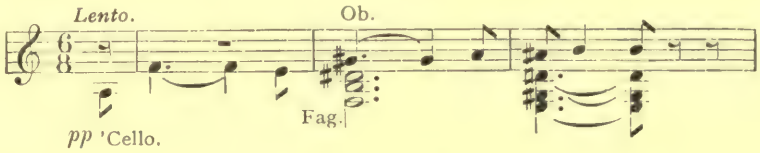
Although "Leading themes" were used before the time of Wagner (as in Weber's *Der Freischütz*, or the *Idée fixe* of Berlioz's *Symphonie Fantastique*), he used them so characteristically and consistently that it is with his name they are chiefly associated. "In fact, any suggestions Wagner may have received from other composers were so slight that the leading-motive in the modern sense may unhesitatingly be said to be his invention."

A *Leitmotiv* must not be regarded either as a mere *label* to be crudely displayed whenever the person, action, etc., which it typifies is referred to; nor as a piece of vulgar word-painting. (Hence the failure of so many would-be imitators of Wagner.)

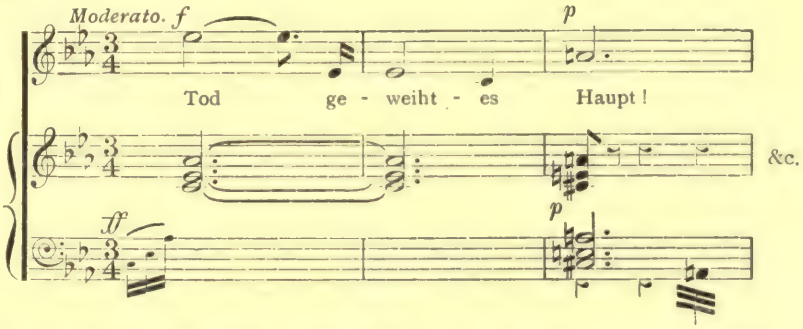
It should be a "suggestion" of quality, character, mood, etc., and rarely a realistic imitation. (See *Imitative Music*, p. 256.)

With Wagner "a leading-motive is a musical searchlight or X-ray which illuminates and enables us to look deep into every character, thought, mood, purpose, idea, and impulse in the drama."—*G. Kobbé.*

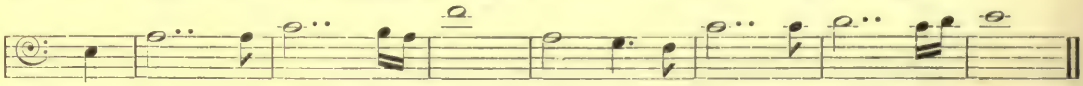
Compare the yearning, fascinating "Love-potion" theme with which *Tristan und Isolde* opens (and which forms the key of the whole work)—



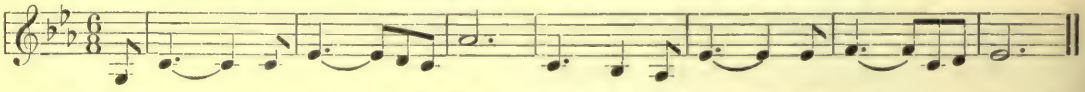
with the "Death motive,"



or with the dignified melody typifying *Siegfried* as "mature hero" in the *Ring*—



(The first appearance of this "Hero-Siegfried" theme occurs in the *Valkyrie*—



and the "matured" theme, above, is an easily intelligible example of the "metamorphosis" of a *Leitmotiv*.)

Since the time of Wagner almost every prominent composer has availed himself of the *Leitmotiv* as a valuable means of *Musical Characterization.*

It is beyond the scope of this work to attempt rules or suggestions for the treatment of "Leading themes." The student is, therefore, referred to the music-dramas of Wagner—especially *Lohengrin, Tannhauser, Tristan and Isolde, The Meistersinger, The Nibelungen Ring,* and *Parsifal.* (Analytical "Guides" to these works are published by Messrs. Breitkopf & Härtel, Schott & Co., Novello & Co., and other publishers.)

185 THEMATIC DEVELOPMENT.

By "Thematic Development" is understood the varied repetition of a theme, motive, or figure, to bring out some of its infinite resources.

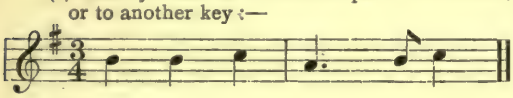
Thematic transformations roughly fall into three classes—Melodic, Rhythmic, and Harmonic—and these may be combined in countless ways.

The following, taking the first phrase of "God save the King" as a motive, are among the most usual methods :—

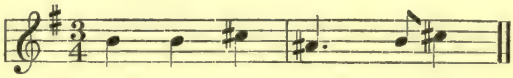
Motive.

I.—SIMPLE MELODIC CHANGES—

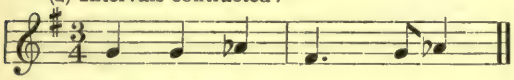
(1) Melody removed to another part of the scale, or to another key :—



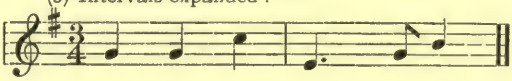
or



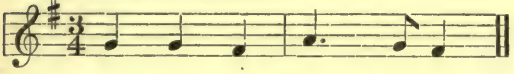
(2) Intervals contracted :—



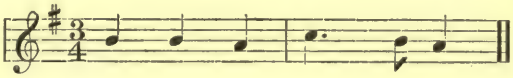
(3) Intervals expanded :—



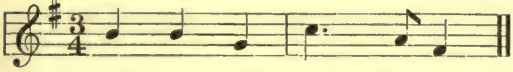
(4) Melody inverted :—



or



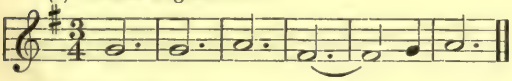
(5) Melody inverted and expanded :—



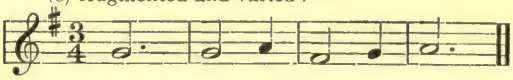
(6) Inverted and contracted :—

II.—SIMPLE RHYTHMIC CHANGES—

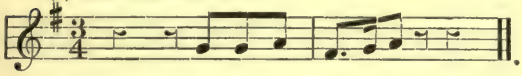
(7) Theme augmented :—



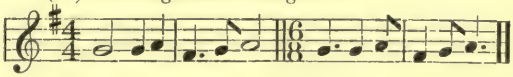
(8) Augmented and varied :—



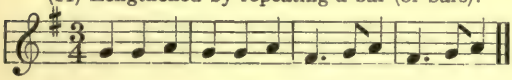
(9) Notes diminished :—



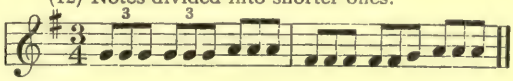
(10) Time signature changed :—



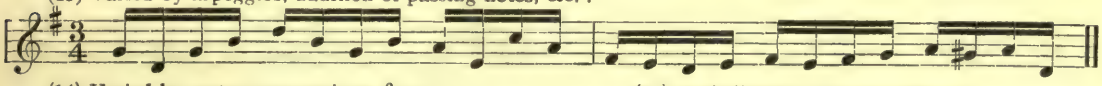
(11) Lengthened by repeating a bar (or bars).



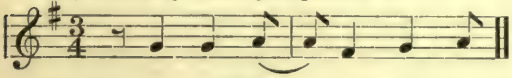
(12) Notes divided into shorter ones.



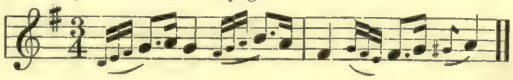
(13) Varied by arpeggios, addition of passing-notes, &c. :—



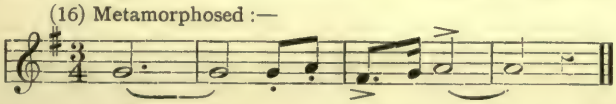
(14) Varied by rests, syncopations, &c. :—



(15) Embellished by grace-notes :—



(16) Metamorphosed :—



Any of the above (7 to 16) may also be contracted or extended in interval and the resulting themes may be transposed, inverted, or transformed.

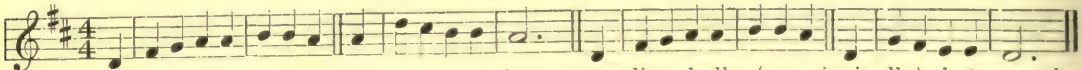
III. HARMONIC CHANGES.

The Theme, or any of its modifications, may be—(1) Changed to the relative major or minor; (2) Harmonized in different ways; (3) Treated contrapuntally (in any of the five species), or freely; (4) Treated canonically, or in free Canonic Imitation. (5) Treated fugally; (6) Combined with other themes (in double, triple, or quadruple counterpoint); (7) Supported by various forms of accompaniment.

Examples of every kind of Thematic Development may be found in the instrumental works of Haydn, Mozart, Beethoven, Schumann, Mendelssohn, Schubert, Wagner, and Brahms.

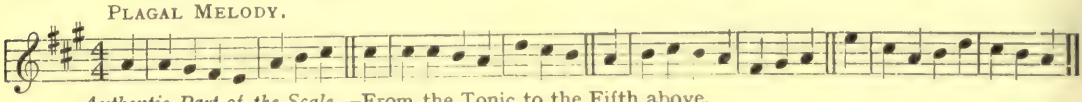
186 MODES.—A Mode means a key or scale; but, specially, the order and arrangement of the steps forming a scale. Modes are of two kinds: Authentic and Plagal. An Authentic Mode, or melody, is one whose notes lie wholly (or principally) between the Tonic (or *Final*) and its higher octave.

AUTHENTIC MELODY.



A Plagal Mode, or melody, is one whose notes lie wholly (or principally) between the lower Dominant and its higher octave.

PLAGAL MELODY.



Authentic Part of the Scale.—From the Tonic to the Fifth above.
Plagal Part of the Scale.—From the Tonic to the Fourth below.
Authentic Cadence.—A final cadence, consisting of the Tonic chord preceded by the Dominant chord.

(A) MODERN MODES: (1) *Major Mode*—the ordinary Major Scale. (2) *Minor Mode*—the ordinary Minor Scale.

These have already been fully discussed.

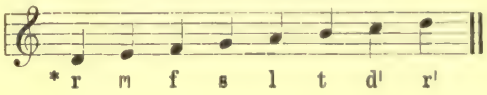
(B) CHURCH MODES (also called GREGORIAN TONES or ECCLESIASTICAL MODES). Eight different scales were in use in early church music; four *Authentic*, said to have been introduced by St. Ambrose; and four *Plagal*, said to have been added by Gregory the Great.

These eight modes (with a few others added subsequently) are the Modes or "Tones" used in what is called "Plain-song."

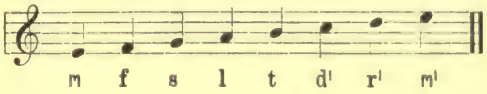
TABLE OF THE CHURCH MODES.

AUTHENTIC MODES.

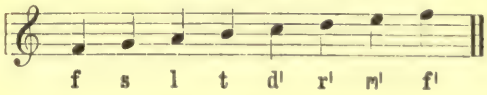
I. Dorian: Final, D; Dominant, A.



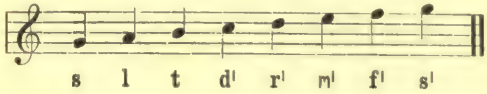
III. Phrygian: Final, E; Dominant, C.



V. Lydian: Final, F; Dominant, C.

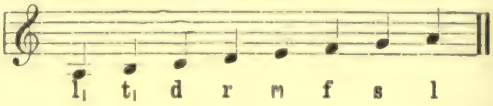


VII. Mixolydian: Final, G; Dominant, D.

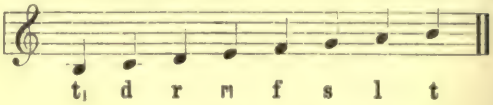


PLAGAL MODES.

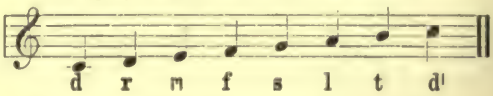
II. Hypodorian: Final, D; Dominant, F.



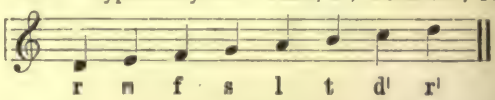
IV. Hypophrygian: Final, E; Dominant, A.



VI. Hypolydian: Final, F; Dominant, A.



VIII. Hypomixolydian: Final, G; Dominant, C.



* The Sol-fa initials are added to make clear the exact order of intervals in each mode.

The *Final*, answering to our Tonic (or key-note), was the same for any Plagal mode as for its relative Authentic mode. The *Dominant* (or *Reciting Note*) was a 5th above the Final in Authentic modes, unless it fell on B, and then C was taken instead; the Dominant of a Plagal mode was a 3rd lower than the Dominant of the Relative Authentic mode (unless this 3rd fell on B, when C was taken). In Mediæval music, B♭ was occasionally allowed in the Dorian and Hypodorian modes (and later in the Lydian and Mixo-Lydian), showing an approach to modern tonality. From about the 16th cent. other modes were added—Æolian (Final, A), Locrian (Final, B), Ionian (Final, C), also Hypoæolian, Hypolocrian, and Hypoionian; but these had little recognised status in Gregorian music.

N.B.—Any of the modes may be transposed higher or lower *as long as the order of intervals is maintained.*

HARMONISING THE CHURCH MODES.

In the early days of harmony only plain triads and first inversions of triads were used; *i.e.*, *a* and *b* positions. Second inversions (*c* positions) were occasionally used as early as the 16th century.

Passing-notes, suspensions, and prepared essential discords were gradually introduced, but unprepared essential discords were regarded as "profane" long after they had been freely used in instrumental music.

The final chord of any mode was either a major triad, or the third of the chord was omitted; and in hymn-tunes a major triad was also used at the end of each phrase (or line of words).

N.B.—Many of Bach's chorals are old modal (Latin) melodies. His harmonies are very free, and include every known artifice, but his cadences (in accordance with ancient custom) are almost exclusively major triads. (See his *Choralgesänge*, already referred to, page 42.)

In strict plain-song the old rules as to chords and cadences are still regarded as binding, although many composers do not adhere to them in arranging and harmonizing the ancient melodies.

The following examples are worthy of the student's attention :—

I. DORIAN (or RAY) MODE; r to r' ; Final, *Ray;* Dominant, *Lah.* Many examples of this mode may be found in old national and folk-songs.

(Transposed.) "Martyrs" (Scottish Tune).

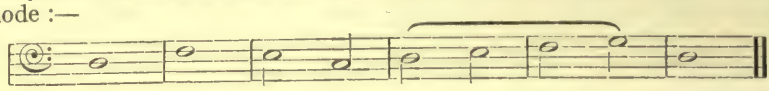
Doh is E♭. } :r | f :— :r | l :— :f | m :— :r | l :— || l | d' :— :l | t :— :r' | l :— ||

} :l | d' :— :s | l :— :f | m :— :r | l :— || d' | t :— :s | t :l :— | r :— :— ||

The same, harmonized by Simon Stubbs, Melody in the Tenor. Ravenscroft's Psalter (1621).

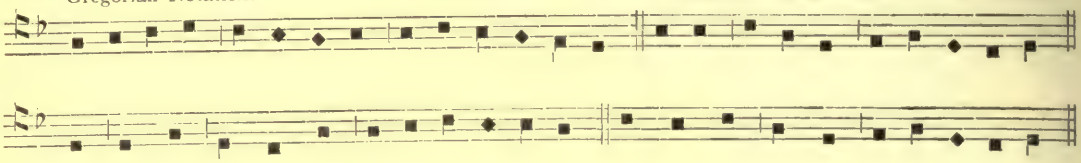
(Transposed a tone lower than in Ravenscroft).

The subject of Handel's fugal chorus, "And I will exalt Him" (*Israel in Egypt*) is in the Dorian mode :—



The fine Latin tune "Vexilla Regis," in the Dorian mode, includes the permissible B♭ (**ta**) :—

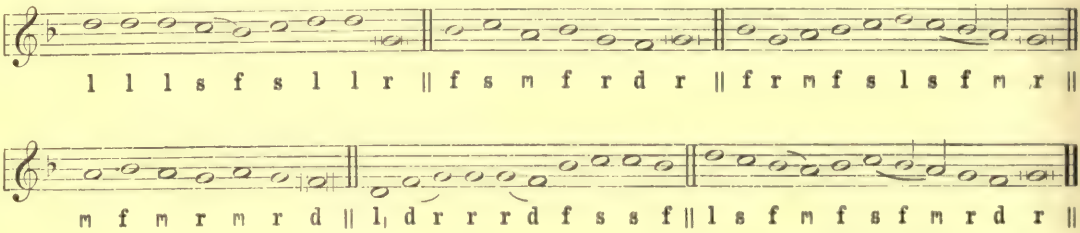
Gregorian Notation. From the "Vesperale Romanum" (1702).



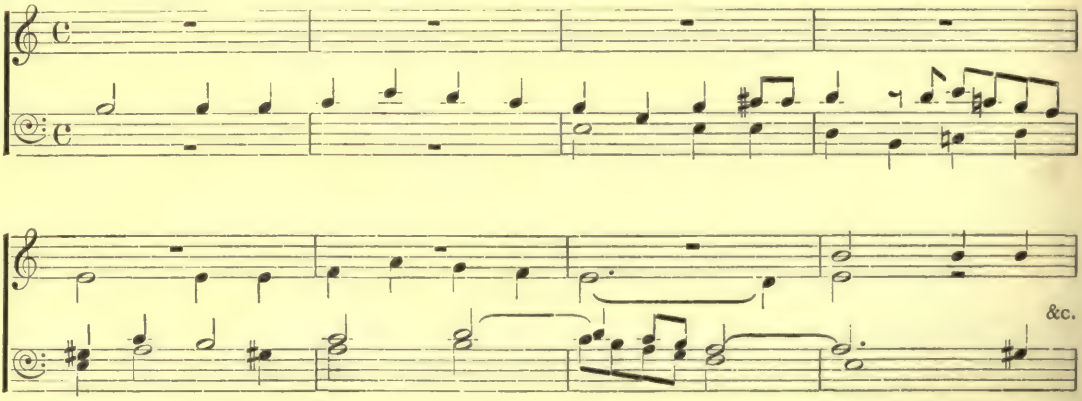
This melody has often been utilized by composers ; Palestrina has left a famous setting, and Gounod makes prominent use of it in his *Redemption* to "Forth the royal banners go."

II. The Hypodorian Mode : l_1 to l ; Final, *Ray ;* Dominant, *Fah.*

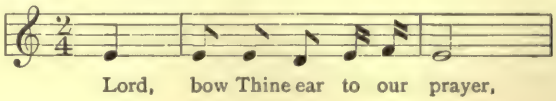
(Transposed a 4th higher). "Urbs Jerusalem Beata," from the "Salisbury Hymnal."



III. The Phrygian (or Me) Mode ; m to m^1 ; Final, *me ;* Dominant, *Doh.* "Egypt was glad when they departed," Handel's *Israel in Egypt*, is constructed on this mode (and its plagal Hypo-Phrygian).



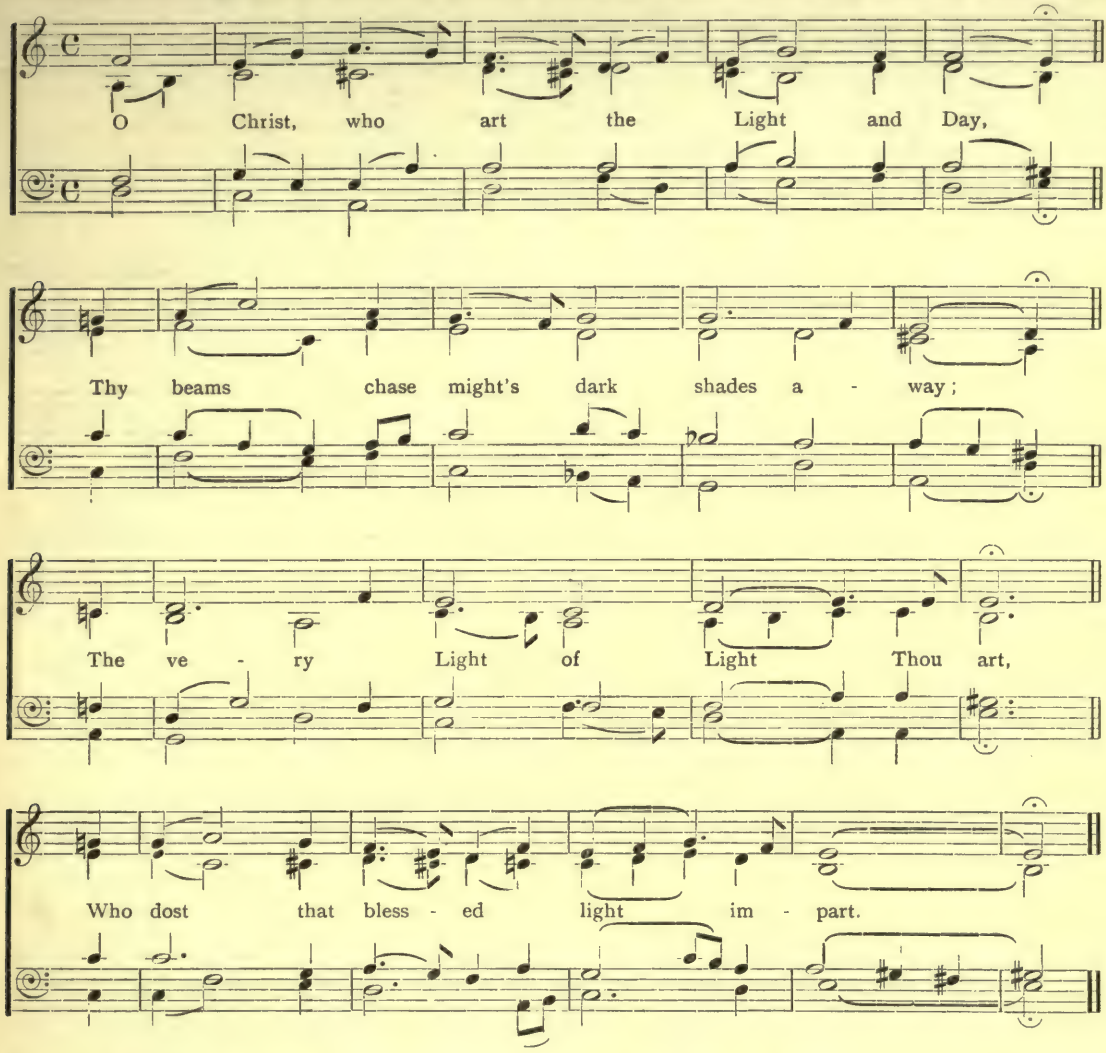
A reiterated Phrygian phrase is also used with pathetic effect in "Lord, bow Thine ear," Mendelssohn's *Elijah*—



IV. THE HYPO-PHRYGIAN MODE : t_1 to t ; Final, *me ;* Dominant, *Lah.*

TE LUCIS ANTE TERMINUM.

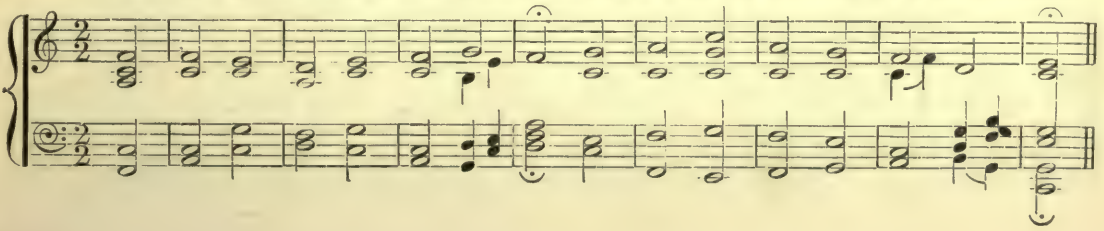
Words from "St. Gregory," by COPELAND. From the *Vesperale Romanum* (1702). Arranged by R. DUNSTAN.

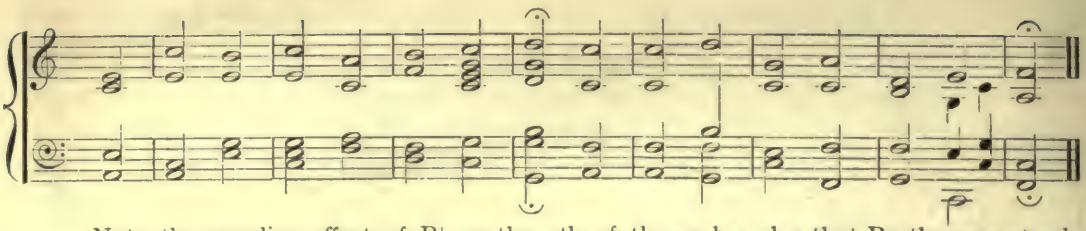


N.B.—The ^{se}M chord which always concludes a Phrygian or Hypo-Phrygian composition is characteristic of what is called the " Phrygian Cadence " in ordinary text books of harmony.

V. THE LYDIAN (or FAH) MODE : f to f^1 ; Final, *Fah* ; Dominant, *Doh*^{1}. One of the most notable instances of the use of this mode occurs in Beethoven's String Quartet in A minor.

" A Song of gratitude, in the Lydian mode, offered to the Divinity by a convalescent."



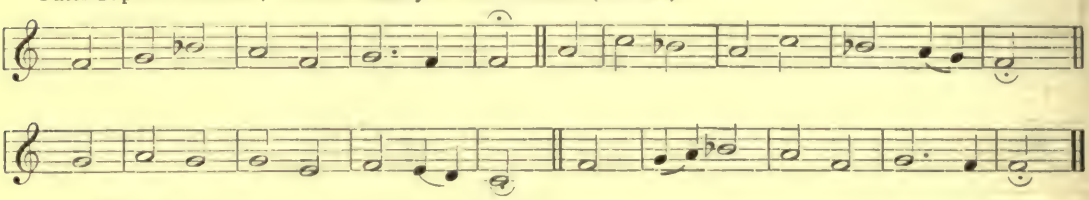


Note the peculiar effect of B♮ as the 4th of the scale; also that Beethoven extends his melody downwards into the Plagal region. It is, indeed, as much Hypo-Lydian as pure Lydian.

VI. THE HYPO-LYDIAN MODE: **d** to **d**^{1}; Final, *Fah;* Dominant, *Lah.*

N.B.—Melodies in the "pure" Lydian and Hypo-Lydian modes are rare, as the "discretionary B♭" of mediæval times converted these modes into the ordinary major scale.

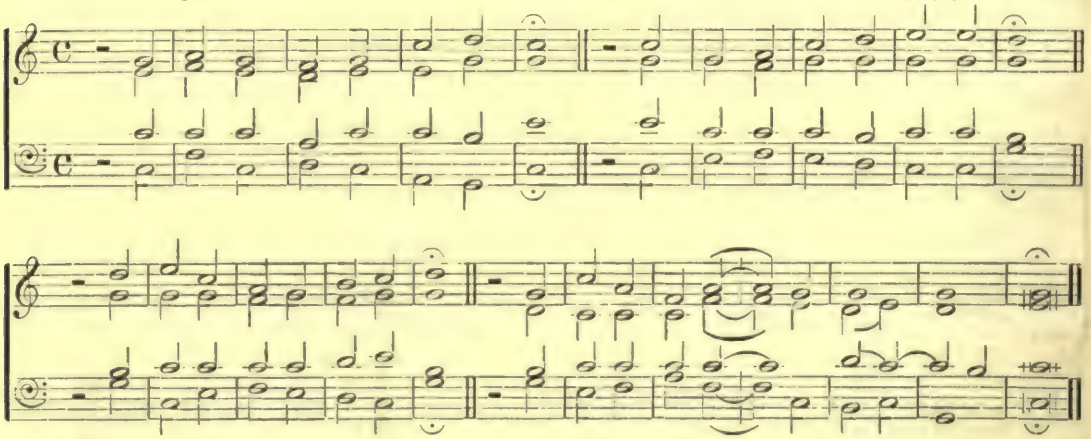
"Pater Superni Luminus," a Latin melody in the 6th Mode (with B♭).



This is seen to be a melody in F major.

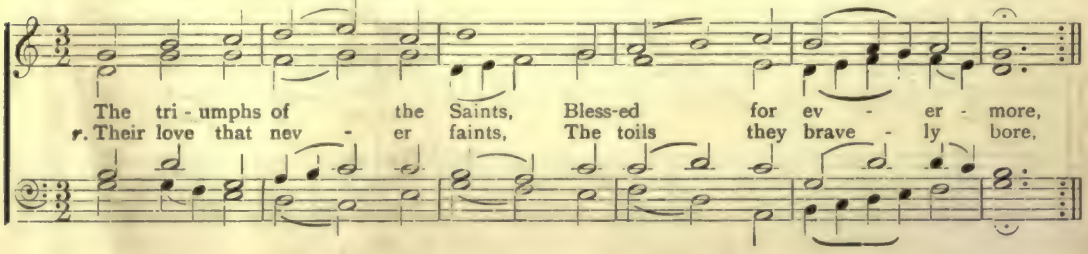
VII. THE MIXO-LYDIAN OR (SOH) MODE: **s** to **s**^{1}; Final, *Soh;* Dominant, *Ray*^{1}.

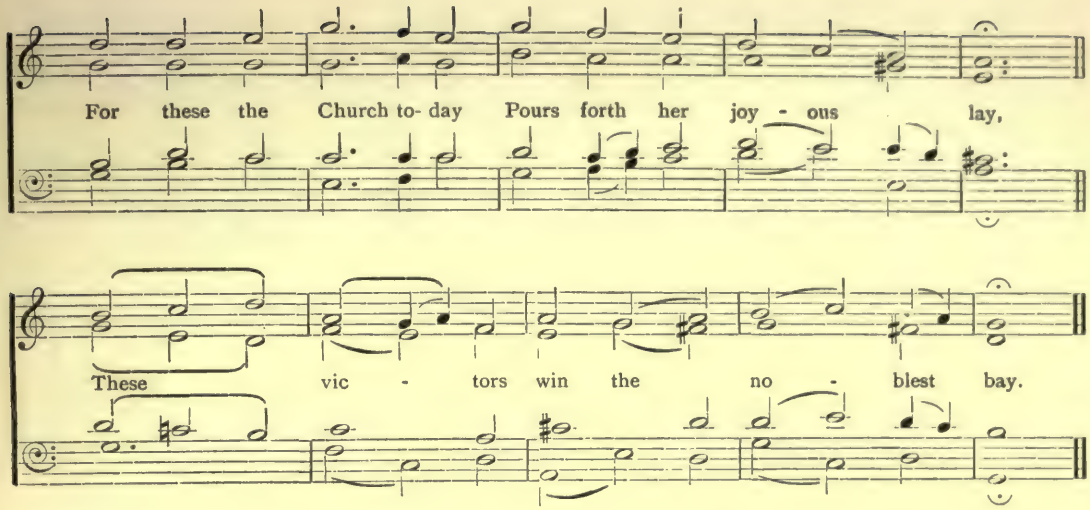
"Veni Creator Spiritus," Old Latin Melody. Setting by J. S. BACH.



"Sanctorum Meritis." From the "Salisbury Hymnal." Said to be "one of the finest Mixo-lydian tunes in existence."

Words from Helmore's "Hymnal Noted." Arranged by R. DUNSTAN.

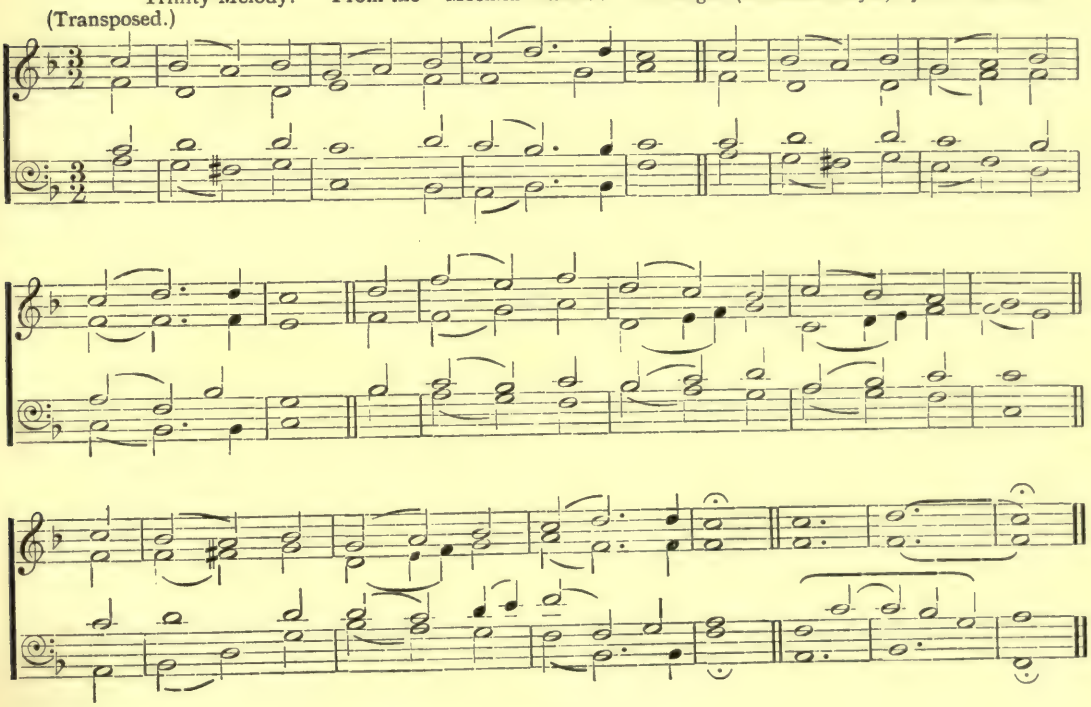




VIII. THE HYPO-MIXO-LYDIAN MODE : r to r' ; Final, *Soh ;* Dominant, *Doh'*.

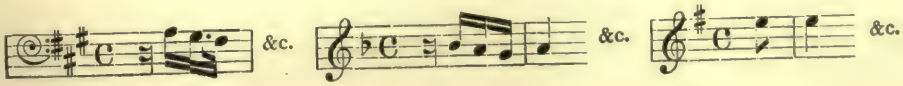
"Trinity Melody." From the "Mechlin Manual." Arranged (in modern style) by R. DUNSTAN.

(Transposed.)



187 MUSICAL FORMS NOT PREVIOUSLY DISCUSSED :—

(1) **Allemande** (*F.*). (*I., Alleman'da.*) Also spelt *Alemain, Allemaigne, Almain, Almand, Almayne.* (1) A lively German dance in 2-4 time. (2) A Swiss dance in 3-4 time. (3) One of the chief movements in a *Suite.* The *Allemande* of a *Suite* is in moderate tempo, 4-4 time, and generally commences with a short unaccented note. Examples from Handel :—



The *Allemande* consisted of two parts—each repeated—and the length of any one of these repeated portions varied from 6 to 27 bars. Handel specially favoured 11 bars (or 7, 9, 13); he occasionally used 8 or 16. Both with Bach and Handel the *Allemande* is written in imitative contrapuntal style. The *Allemande, Prelude,* and *Air* are the only movements in a Suite not taken from dance forms.

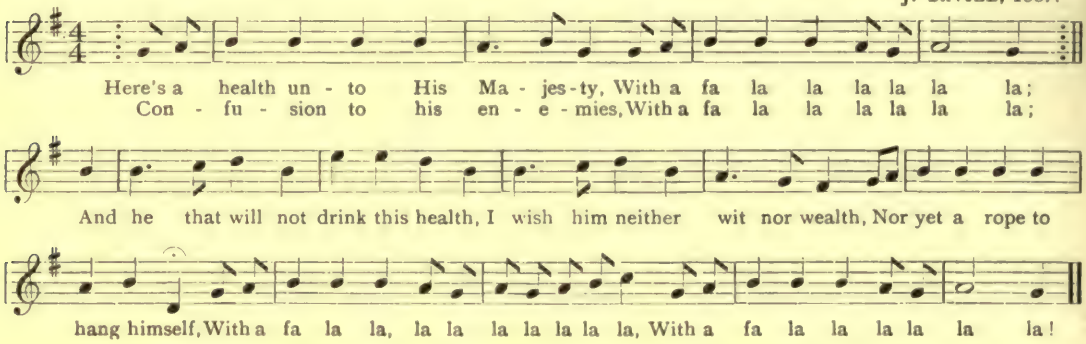
(2) **Cavati'na** (*I.*). (1) A short simple song. (2) Specially, a melody of one movement only (occasionally preceded by a recitative) without a second strain and *Da Capo.*

(3) **Country Dance.** A rustic dance, generally in 2-4, 3-4, or 6-8 time, and in strains or sections of 4 or 8 measures; *e.g.*, the well-known "Sir Roger de Coverley."

The partners in this dance are arranged in two opposing lines; hence, perhaps, *Contre-danse.*

(4) **Fa la,** or **Fal la.** A short song, or a madrigal, with a *fa la* refrain at the end of each line or stanza. Morley's ballets are good specimens.

J. SAVILE, 1667.



(5) **Morris-dance.** (**Morrice-dance, Moriske-dance.**) An old English rustic dance in 4-4 time, supposed to be of Moorish origin.

The performers formerly wore bells at their ankles. With other old English dances, the Morris-dance is being revived at pageants, etc.

The various folk-song societies are also doing their best to bring it into prominence.

(6) **Motet'.** (*G., Motet'te; F., Motet; I., Motet'to.*) A composition in contrapuntal style, generally set to sacred words.

The older motets were generally unaccompanied (*a cappella*). In England the place of the motet was taken by the *Anthem.*

The motets of Palestrina (1525-94) and other composers of the 16th century are specially noteworthy.

(7) **Nocturne** (*F.*). (*G., Noktur'ne, Nacht'stuck; I., Nottur'no.*) "A night piece." A piece of a quiet, gentle character.

The nocturnes of John Field (1782-1837), and Chopin (1810-49), are the most celebrated examples.

(8) **Passion.** (*I., Passio'ne.*) An oratorio founded on the narrative of Christ's sufferings and death.

The finest is Bach's *St. Matthew Passion.*

(9) **Passion-play.** A dramatic form of the Passion with stage setting and action.

The most renowned Passion play is the one given every ten years at Oberammergau, a village of Upper Bavaria.

(10) **Rhapsodie** (*F.*). (*G., Rhapsodie'; E., Rhap'sody.*) A piece in the style of an improvization or impromptu, with no regular form, and generally of brilliant character.

The ancient Greek *Rhapsodists* were reciters (especially of fragments of Homer's works). Their style was wild and disconnected; and, like the later "Bards," they often worked themselves up into a frenzy.

(11) **Re'quiem** (*L.*). (*L., Mis'sa pro defunc'tis; G., Tod'tenmesse; I., Mes'se per i Defon'ti; F., Messe de Morts.*) A mass for the dead.

Among the finest Requiems may be mentioned those of Palestrina, Vittoria, Colonna, Mozart, Gossec, Cherubini, Berlioz, Verdi, and Brahms.

(12) **Roman'** (*G.*). (*F., Romance; I., Roman'za; G., Roman'ze; Old E., Romaunt.*) (1) A composition of romantic character; a popular tale in verse; a "musical story." (2) A love song.

Romance sans paroles (*F.*). *Roman'za sen'za paro'le* (*I.*) A story or song without words.

Romanze'ro (*I.*). A suite of "romantic" pieces for pianoforte.

Romanes'ca (*I.*). (*F., Romanesque.*) Also called a Galliard. A dance in 3-4 time, for two persons, said to be a precursor of the Minuet.

(13) **Serenade** (*F., Serenade; I., Serena'ta; G., Serena'de; Stand'chen*). "Evening music." (1) An open air concert of a quiet character performed "under the window of the person addressed." (2) An instrumental piece of similar character. (3) A pastoral cantata. (Handel's *Acis and Galatea* is a *Serenata.*) (4) A piece of chamber music in several movements; a kind of *Suite.*

"Standchen" is only used with meanings (1) and (2).

Serenatel'la (*I.*). A little serenade.

(14) **Stab'at Ma'ter Do'loro'sa** (*L.*) "The Lamentation of the Blessed Virgin Mary." A famous hymn on the Crucifixion, by Jacoponus, 14th cent.

Among the best settings of the Stabat Mater are those of Palestrina, Astorga, Pergolesi, Haydn, Rossini, Verdi, Dvorak, and Stanford.

(15) **Suite** (*F., pron. Sweet*). *Suite de pieces* (*F.*). A set, cycle, or series of pieces in the same key.

The suite was the precursor of the sonata and the symphony. It was a succession of dance movements, sometimes introduced by a prelude. The chief dance forms employed were the Allemande, Courante, Sarabande, and Gigue; to these might be added the Gavotte, Bourrée, Minuet, Passepied, etc. Modern Orchestral Suites do not necessarily keep to the same key throughout. The Suites of Bach and Handel are among the most important works of this kind. Examples of construction:—

Bach: French Suite, No. 1, D minor; Allemande, Courante, Sarabande, Menuet 1, Menuet 2, Gigue.

Bach: French Suite, No. 5, G major; Allemande, Courante, Sarabande, Gavotte, Bourrée, Loure, Gigue.

Handel: Suite 11, B♭ major; Allemande, Courante, Sarabande, Gigue.

Handel: Suite 3, D minor; Prelude, Fuga, Allemande, Courante, Air and 5 Doubles (variations), Presto.

Handel: Suite 7, G minor; Ouverture, Presto, Andante, Allegro, Sarabande, Gigue, Passacaille.

(16) **Symphony.** (*G., Symphonie', Sinfonie'; F., Symphonie; I., Sinfoni'a.*) A work for an orchestra in the form of a Sonata, but (generally) with fuller development and greater breadth of treatment.

The symphony is the most important form of instrumental composition. Beethoven stands pre-eminent as a writer of symphonies, his "noble nine" still remaining unequalled. Other great "Symphonists" are Haydn, Mozart, Mendelssohn, Schubert, Schumann, Spohr, Brahms, and Tschaikowsky.

(17) **Symphonic Poem.** (*G., Sympho'nische Dich'tung; F., Poeme symphonique.*) A work for orchestra of the dimensions of a symphony, but in free form. It is based upon a *program* or *poem;* Liszt has been called the "Father of the Symphonic Poem." Rd. Strauss is at present (1909) its most famous exponent.

(18) **Symphonic Ode.** A symphonic work for chorus and orchestra.

(19) **Tocca'ta.** (*I.*, from *Tocca're*, "to touch," "to play"). A brilliant, showy piece in the nature of an improvization.

Bach's organ toccatas are fine examples.

Toccati'na; Toccatel'la. A short toccata.

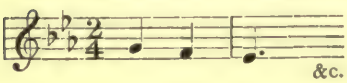
(20) **Vaudeville** (*F.*). A light comedy with dialogue, pantomime, topical songs, etc. It originated in popular convivial or topical street songs, etc

188. SHAPING A MELODIC IDEA.

Of the nature of thematic development is that varied treatment of an essentially simple melodic progression which gives it a special shape and character.

Thus the following passages—mostly the initial notes of well-known themes—are all based on (or announced by) the simple progression **m r d** (the first phrase of "Three Blind Mice").

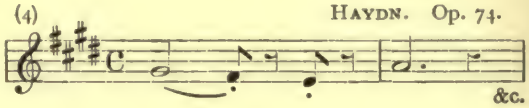
(1) BEETHOVEN. Pianoforte Sonata, Op. 81*a*.



(2) BEETHOVEN. Overture, "Leonora," No. 1.

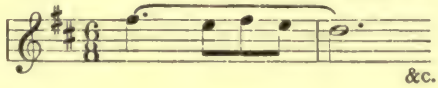
(3) WAGNER. Overture, "Flying Dutchman."

(4) HAYDN. Op. 74.



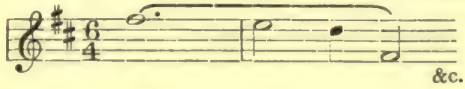
(5) HAYDN. Op. 64.

(6) MOZART. Pianoforte Sonata in D

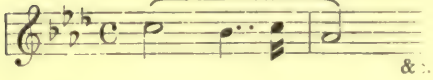


(7) CHOPIN. Op. 27, No. 2.

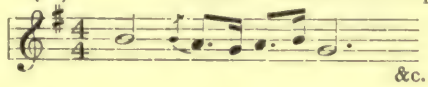
(8) S. BENNETT. Overture.



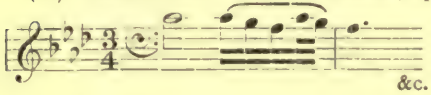
(9) CHOPIN. Op. 62, No. 1.



(10) BISHOP. "Should he upbraid."

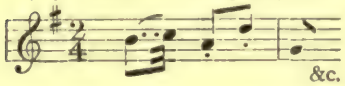


(11) BEETHOVEN. Pianoforte Sonata, Op. 27, No. 1.

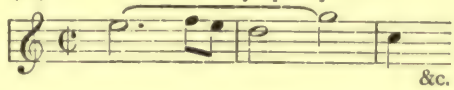


(12) MOZART. Quartet in F.

(13) HAYDN. Symphony in D.

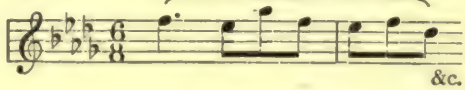


(14) HAYDN. Symphony in C.

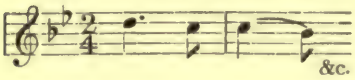


(15) CHOPIN. Op. 32, No. 1.

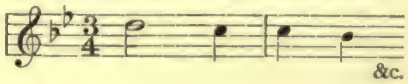
(16) CHOPIN. Op. 57.



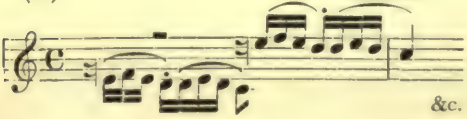
(17) HAYDN. Op. 103.



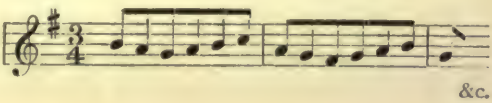
(18) SULLIVAN. "My dearest Heart."



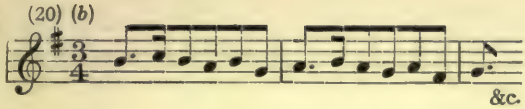
(19) EBERLIN.



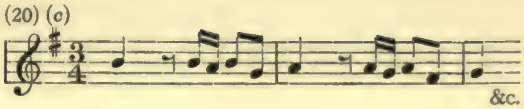
(20) (*a*) HANDEL. Chaconne in G.



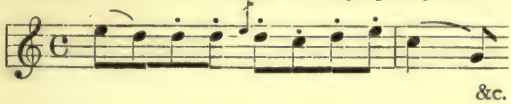
(20) (*b*)



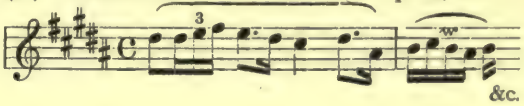
(20) (*c*)



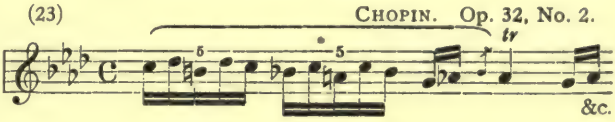
(21) MOZART. Symphony in C.



(22) Variation of No. 15. CHOPIN. Op. 32, No. 1.

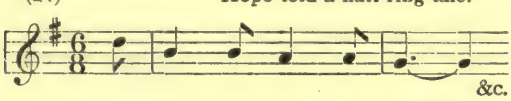


(23) CHOPIN. Op. 32, No. 2.

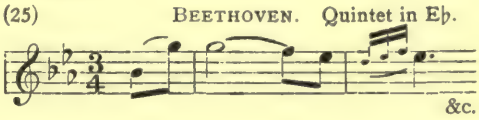


The following start with a short preliminary note (or notes) :—

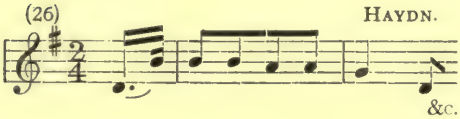
(24) "Hope told a flatt'ring tale."



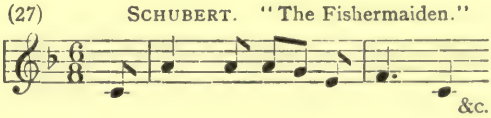
(25) BEETHOVEN. Quintet in E♭.



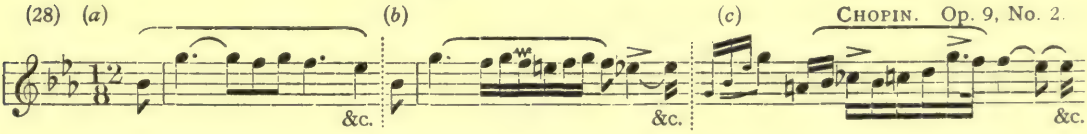
(26) HAYDN.



(27) SCHUBERT. "The Fishermaiden."



(28) (*a*) (*b*) (*c*) CHOPIN. Op. 9, No. 2.



These suggestive extracts, which might be multiplied to almost any extent, serve to illustrate some of the infinite "potentialities" of a melodic idea.

The student may exercise his ingenuity by inventing other "variants" of **m r d**, in several different keys, in different times, and with variety of accent and rhythm.

Other simple progressions may afterwards be treated in a similar manner; such exercises help to develop the sense of melodic grace and beauty, and to present what might otherwise be commonplace ideas in original and attractive forms.

189 BEAUTY IN MUSIC.

This chapter—and this work—may fitly close with some extracts from an article by Mr. Joseph Bennett (*Daily Telegraph*, March 28, 1908) :—

Beauty of Form.

Melodic Grace.

Balanced Movement

Connected Progressions.

Variety of Expression.

Essential Unity.

"In what does musical beauty consist?....Taking music as a matter of expression, it is clear that there must be beauty of form, and beauty of form in art is as imperative and absolute as we find it to be in nature. In what does it consist? Obviously in a power to charm, to excite pleasing sensations, and ensure their continuance till the purpose in view has been served. Beauty of form demands—note that I am referring strictly to abstract music—melodic grace, a balanced movement; progressions so natural in point of connection that we receive them as inevitable, and as much variety of expression as is compatible with the essential unity of all the parts. These are the points which the great masters of beautiful music never neglected. Their infinite changes of melodic detail all lay within the scope of the melodic principles just laid down—a scope which they found ample for all desired effect in the nature of sensuous gratification. . . . .

"The graces which make up beauty of form are now regarded as of less account than was the case in the days of the great masters. A new spirit has arisen, fostered by the seeming hopelessness of composing melodies equal in grace and charm to those of past days. To this spirit has been sacrificed, in large and apparently growing measure, the most precious of the qualities which render music beautiful. It has come to be thought that the themes and their setting forth, so characteristic of the old time, are profitless for present use, and that other means of arresting attention and winning repute must be adopted. Hence, the old melodic school is apparently dying out, as the older contrapuntal school did before it, leaving examples due to individual taste, but little more. What have we in place of the broad and graceful themes, such as that which so impressively opens the slow movement of Mendelssohn's violin concerto? We have, in large measure, mere snatches of tune, fitful, elusive, unsatisfactory to those who demand a speaking melody, but, it must be granted, capable of witching effects when, in number and variety suited to the convenience of the composer, they are handled with skill. It is, of course, a matter of personal taste, concerning which there can be no disputing, but, as a lover of art in its purest and most exalted expressions, I lament the change through which we are losing the symmetry, the ordered stateliness, and "the linkéd sweetness long drawn out" of what is now called old-fashioned melody.

Shaping of Movements.

"But melodic form is not all that lies within the term 'musical form.' There are the various forms of treatment by which movements are shaped, and, generally, the larger creations of the art determined. For an example we may go to the most developed symphonies of the classic school. Standing in the full light of these masterpieces, at least one point should never be passed over. The grand symphonic form was a slow creation, taken up by a succession of great men who developed it with loving care, from the primitive simplicity of Haydn to the definite elaboration of Brahms.

Symphonic Form a Gradual Development.

Perfect Freedom of Abstract Music.

"Much beauty in music is due to the perfect freedom of abstract art within the lines of form. That freedom is an almost unique endowment. Poetry enjoys it, but the full measure is given to music alone, because only that art exercises it absolutely without limit or restriction, in a field which extends over all the realms of feeling, and much of the domain of thought.

Programme Music.

"Against what is called 'programme music' I have nothing to say, except that it is necessarily inferior in character, and therefore in status, to 'pure' music. It has its place and its vocation; it pleases a great many people, and tempers many absurdities with a sufficient allowance of cleverness to make the music acceptable.

Beauty of Subject-matter.

"Besides the beauty of phrase and theme, and that of treatment, good music has that beauty of subject which lies outside of, and apart from, a programme. It is said that Haydn, in preparing a symphony, took some story, or sequence of events, and worked upon it, without making the 'argument' public. I do not know the authority for this; I question if authority exists, but if that was the master's practice he was, of course, a composer of unavowed programme-music, and I have to add that, all works of that class being as beautiful as his, such music would need no defence. But still, it would be necessary to insist, for the conservation of the supremely good, that there are subjects unwritten and unspoken; subjects which arise from moods and emotions; which often, without taking definite form and purpose, move humanity to gusts of passion, or lap it in sweet and tender feeling. Here is the gathering-ground of the composer of 'pure' music, where he may be happy in the knowledge that he can lay his hand upon nothing base and unworthy unless, indeed, he so desire, which, in the circumstaances, is inconceivable. I wish our composers, would, more often than they do, utilise these impulses from within."

Moods and Emotions.

Impulses from within.

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