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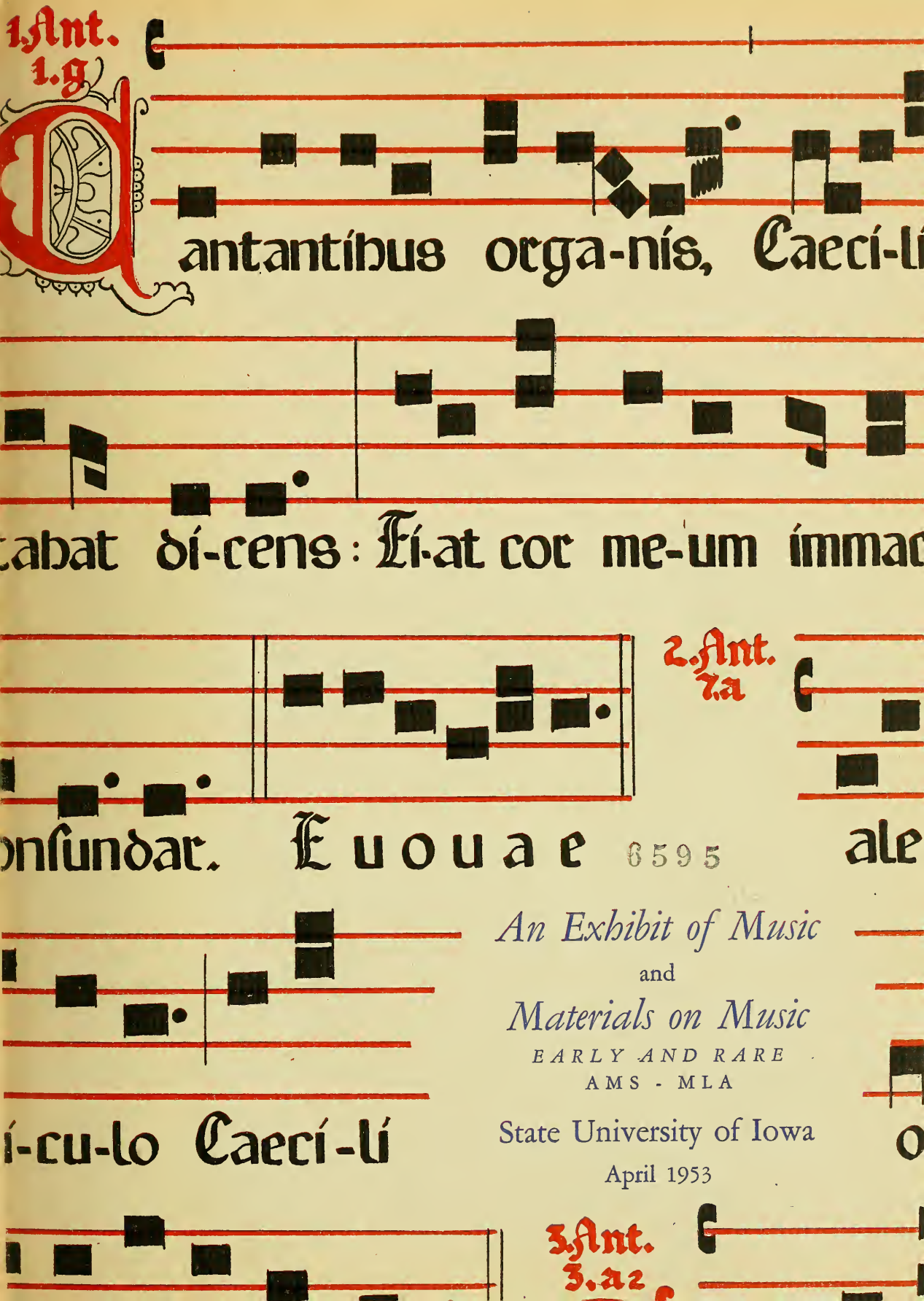

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An Exhibit of Music

and

Materials on Music

EARLY AND RARE

AMS - MLA

State University of Iowa

April 1953

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The cover design and textual drawings are by Joan Sidlinger Hubbell

An Exhibit of Music and Materials on Music

EARLY AND RARE

Presented in Honor of
THE MIDWEST CHAPTERS
AMERICAN MUSICOLOGICAL SOCIETY
and
MUSIC LIBRARY ASSOCIATION
April 17-19, 1953

With the Cooperation of
THE LIBRARY OF CONGRESS : THE NEWBERRY LIBRARY
THE UNIVERSITY OF ILLINOIS LIBRARIES
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The Graduate College and The University Libraries
STATE UNIVERSITY OF IOWA
Iowa City : April 1953

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FOREWORD

The Graduate College of the State University of Iowa and the University Libraries are pleased to present this catalog as a record of the exhibit of music and materials on music, held here during the month of April, 1953.

We believe that this display will be of interest to and have a tangible value for the citizens of Iowa and the University community; and we dedicate it more particularly to our special guests during this period—the members of the Midwest Chapters, American Musicological Society and Music Library Association, whose annual meetings were held in Iowa City on April 17 to 19, 1953.

The exhibit and this catalog have been prepared under the direction of Professor Albert T. Luper of the Department of Music, with the technical assistance of Mr. Clyde Walton, Curator of Rare Books in the University Libraries. Other members of the staff and graduate students have made valuable contributions to the success of the project.

In a very special way we are indebted to the cooperating institutions —the Library of Congress, the University of Illinois Library, the Newberry Library of Chicago, and the Sibley Music Library of the University of Rochester—and to their respective staffs, for the loan of a large share of the rare and unique books, early music editions, and manuscripts that compose the collection.

WALTER F. LOEHWING
Dean, Graduate College

RALPH E. ELLSWORTH
Director of Libraries

Iowa City
April 1953

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PREFACE

The original stimulus for the organization of this exhibit arose from the welcome circumstance that the State University of Iowa was to be the host institution for the meetings of two professional organizations, the Midwest Chapters of the American Musicological Society and of the Music Library Association. An additional incentive was provided by the fact that the members of the University family and the people of Iowa had not heretofore been furnished with an opportunity to view a display of valuable musical materials of the importance and scope of the present one. In this connection, the sponsors of the exhibit felt that this is one way in which the work of the University may be presented to the public of this region, with the objective of emphasizing the position which the arts have had in the program of the University for many decades past, and calling attention to the more recent inclusion of musicological studies as an accepted part of the curriculum.

The materials of the exhibit fall into three main categories, which are reflected in the principal divisions of the catalog: Part I, Autograph Manuscripts of Composers, the most basic source for the knowledge of music; Part II, Early Music Editions and Manuscripts, second in importance only to the immediate products of the composer's own pen; and Part III, Books on Music, which, though dependent in a large degree on the materials of the other two categories, are in their own way also indispensable agents in the making of music history. The last two parts have been subdivided into sections, and while no rigid classification has been attempted, the groupings into which the materials have been placed are natural ones. It is hoped that a close perusal of the items displayed will reveal to the interested musician and layman some general notion of the developments in three phases of the dissemination and understanding of music: music notation, music printing, and (to a lesser degree) musical style.

Because of the two-fold orientation of the catalog—toward the specialist on the one hand, and to the general reader on the other—certain compromises in presentation have seemed advisable. While no effort has been spared to make the listings and descriptions accurate in every possible regard, it is felt that the inclusion of the additional minutiae of collation and physical description of the more than a hundred pieces displayed was not warranted in the present case: besides lengthening the catalog out of proportion to the usefulness that might be derived, that kind of material would encumber the text unnecessarily for the general reader, while the specialist

has better tools with which to acquire such information if he has need of it. For convenience of reference, however, there have been provided a Table of Contents and an Index. The descriptive notes are included as an aid to the many who are unacquainted at first hand with the materials here presented. The editor ventures the hope that almost everyone, including the professional scholar, will find in the annotations something that he can use.

The exhibit would not have been possible without the ready collaboration of the institutions and individuals who have so generously allowed us to display the materials belonging to their collections. The principal sources of these items, prominently identified both in the catalog and in the exhibit, are as follows: the Library of Congress, Washington, D.C., 11 items; the Newberry Library of Chicago, 16 items; the Sibley Music Library of the University of Rochester, New York, 9 items; the Library of our neighboring institution, the University of Illinois, 24 items; and five pieces that are in private hands. The remaining 35 items are from the collection of the State University of Iowa Libraries. This comprises a total of 100 numbered pieces, though in actuality it represents more than that number because of multiple listings (*e.g.*, Nos. 45 and 52).

The undersigned takes full responsibility for the contents of this catalog, yet he would be remiss if he did not acknowledge his debt to those who materially aided him in the project. His thanks are owing, and are hereby tendered, to the following individuals:

To Joan Sidlinger Hubbell, of the S.U.I. Libraries, for designing the cover and making the drawings that embellish the text of the printed edition of this catalog.*

To Emil W. Bock, Frederick Freedman, Frederick B. Crane, and Earl C. Cooke, of the Seminar in Musicology; their initials appear following the items for which they have contributed a substantial share of the material used in the descriptive notes.

To Mrs. Rita Benton, of the S.U.I. Libraries, for similar contributions to the notes, as well as for reading the manuscript and making many helpful suggestions.

To Loraine and Emil Bock, for performing willingly and uncomplainingly the onerous task of typing the final draft of the manuscript, as well as to several others who helped in preparing the stencils.

To Dr. Philip Greeley Clapp and Mr. R. E. Gutsché, for the loan of manuscripts from their collections.

To Dr. Ralph E. Ellsworth, Director of Libraries, Dr. Walter F. Loehwing, Dean of the Graduate College, Dr. Earl E. Harper, Director of the School of Fine Arts, and Professor Himie Voxman, of the Department of Music, for their ready support of the project.

*The catalog is being issued in two editions, one mimeographed, the other printed and with drawings and other illustrations.

To Mrs. Lillian Bezanson, of the S.U.I. Libraries, for her experienced help in arranging the materials in the display cases.

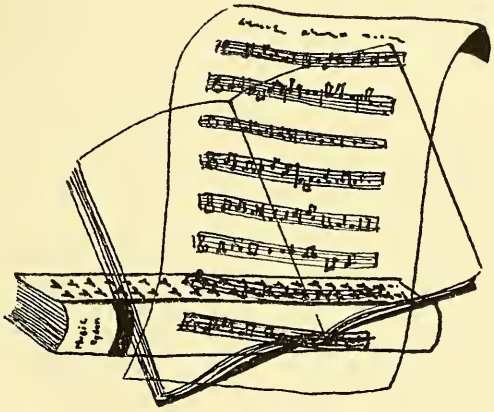
To the following members of the staffs of the cooperating institutions, for helping to make the selections for exhibit and for answering inquiries promptly and fully: Professor Jay Allen, Professor William G. Hill, Dr. Ruth Watanabe, Dr. Howard Hanson, Miss Betty Smith, Dr. Stanley Pargellis, Mrs. Gertrude L. Woodward, Miss Barbara Brown, Dr. Luther H. Evans, Dr. Harold Spivacke, and Mr. Herbert J. Sanborn.

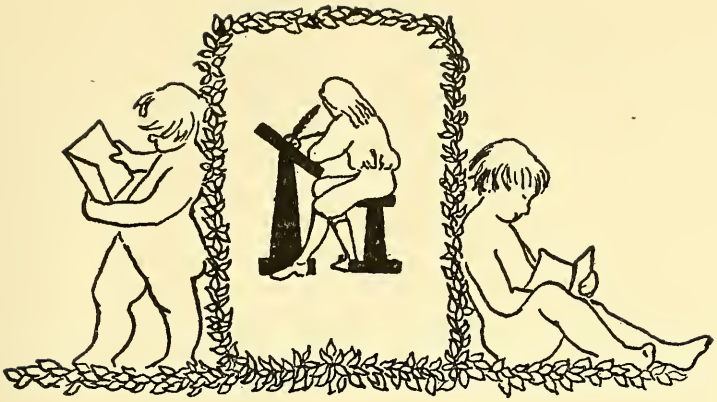
Most of all, the writer thanks Mr. Clyde C. Walton, Curator of Rare Books in the University Libraries, for constantly smoothing the way in connection with the many technical and extra-musical problems involved, and for the steady encouragement he has bestowed on all phases of the endeavor.

A final tribute is merited by those monuments to musical scholarship, the bibliographies and lexicons, without which this catalog could not have been produced.

Albert T. Luper

Department of Music
State University of Iowa





PART ONE

Autograph Scores

Most of the works listed in this section are presumably holograph manuscripts, *i.e.*, entirely in the handwriting of the composers, excepting those by Carrillo, which are autographed reproductions of holograph scores, as noted. The items are listed in the alphabetical order of the composers' last names.

1. BACH, JOHANN SEBASTIAN (1685-1750)

Cantata No. 174, "Ich liebe den Höchsten von ganzem Gemüte." Autograph manuscript of the "Viola 2. Concertato" part. 3½ pages.

LENT BY THE LIBRARY OF CONGRESS

Bach's church cantata No. 174, for Whitmonday, was written in 1729 in Leipzig, to a text by Picander. The very prominent overture is interesting in that it was taken over virtually intact from the first movement of the third Brandenburg Concerto, dating from 1721. To the original version of this movement, scored for 3 violins, 3 violas, 3 cellos, and continuo, Bach added parts for 2 oboes, oboe da caccia, 2 horns, and bassoon. The work is written for solo voices (alto, tenor, and bass), except for the closing chorale, in which, as was customary, a chorus and the entire instrumental forces are joined. (See also No. 51). (FBC)

2. BEETHOVEN, LUDWIG VAN (1770-1827)

Grand Trio in E flat, Op. 3, for Violin, Viola, and Violoncello. Composer's holograph score of the *Finale* movement. 10 pages.

LENT BY THE LIBRARY OF CONGRESS

This is the last movement of a six-movement work that was first published by Artaria in Vienna, in 1797. However, it was not the present holograph that

was originally issued as part of the complete work, but a slightly improved version thereof. Though some doubt exists as to the place and date of composition, it is thought that Beethoven began writing it in Bonn between 1789 and 1792, and that in all probability it was completed before the Autumn of 1794.

In recent years this manuscript has had an interesting history. In the Spring of 1917 it was auctioned from the collection of Dr. W. H. Cummings, of London, only to pass through six other hands before the Library of Congress obtained it in 1923, the result being that its valuation had more than doubled during that six-year span. (See also No. 53). (FF)

3. Carpenter, John Alden (1876-1951)

Ballet, *Krazy Kat.* Composer's holograph score.

LENT BY THE NEWBERRY LIBRARY

This stage work, based on the famous cartoon character created by George Herriman, was composed during the Summer of 1921, and received its first performance as an orchestral suite on December 23, 1921, by the Chicago Symphony Orchestra. Its first stage production took place in 1922 in Town Hall, New York. A unique feature of this work is that it is one of the earliest of serious compositions to employ the jazz idiom. (FF)

4. Carrillo, Julián (b. 1875)

Horizontes! Preludio para violin en 4os y 8vos de tono, violonchelo en 4os y 8vos de tono, y arpa en 16vos de tono, con acompañamiento de orquesta sinfónica en tonos y semítonos. Reproduction of composer's holograph score, with autograph title page and dedication. 20 pages.

LENT BY R. E. GUTSCHE

After attaining success as a composer and teacher of conventional Western music, the Mexican Carrillo has devoted most of his efforts during the past thirty years to developing a system of composition in microtones, that is, for instruments playing in quarters, eighths, and sixteenths of a tone, in addition to the more familiar intervals. His system, which he calls *The Thirteenth Sound,* has been exposed in a series of treatises and compositions, in some of which he employs a numerical notation that has much in common with the instrumental tablatures of the 16th, 17th, and 18th centuries (see Nos. 43-46, and 48). In addition, he has developed special instruments with which to play fractional tones, notably a harp-zither with 97 strings covering the range of a conventional octave in 16ths of a tone.

The Prelude, *Horizontes* ("Horizons") is written entirely in this notation, and is scored for violin and cello in 4ths and 8ths of a tone, harp-zither in 16ths of a tone, with accompaniment for symphony orchestra in tones and semitones. The work was conducted several times by Leopold Stokowski during the music season of 1951-52. (For a 16th-century attempt to produce music in microtones, see No. 79.)

5. —— *2 Balbuceos en 4os de tono. I. "Meditación." II. "En secreto."*

For two violins, viola, and violoncello. Reproduction of composer's holograph score, with autograph title page and presentation inscription. 8 pages.

LENT BY R. E. GUTSCHE

This work, whose title may be translated as "Two Stammering Pieces in Fourths of a Tone," is written for string quartet. The notation of the quarter tones is indicated by a slanting line, either ascending or descending, written after the note-head, as may be seen in the example at the bottom of the title page. This system has been employed by other composers, notably Ernest Bloch and Bela Bartok.

6. Clapp, Philip Greeley (b. 1888)

Sonata in D minor, for violin and piano. Composer's holograph score, 22 pages.

LENT BY THE COMPOSER

Dr. Clapp, who has been Professor and Director of Music at the State University of Iowa since 1919, has supplied the following note: "The Sonata in D minor for violin and piano was planned as early as 1911, but not written out in its present form until 1931. The first movement is in sonata form, with the key of D minor prevailing; the second movement is a set of very free variations on an *adagio* melody in D major, though the variations include a dance, a fugue, and much that is fanciful or even fantastic, the close being again in D major and *adagio.* The sonata has been played in recitals at various times and places by Arnold Small and Imre Waldbauer, violinists, with the composer as pianist."

7. ——— *Symphony No. 8.* Composer's holograph score of first page of music, on transparency prepared for reproduction.

LENT BY THE COMPOSER

Concerning this work, Dr. Clapp says: "Symphony No. 8 was begun in 1926, and finished in 1929. It is a cyclic symphony in three movements, modern but not ultra-modern in style and treatment. This work received its first public performances on February 8 and 9, 1952, when it was played by the New York Philharmonic-Symphony Society under the direction of Dimitri Mitropoulos at the regular Thursday evening and Friday afternoon concerts."

8. Hanson, Howard (b. 1896) PLATE I

Merry Mount. Opera in three acts. Composer's holograph score of Act I.

LENT BY THE SIBLEY MUSIC LIBRARY

Dr. Hanson has had a most distinguished career, notably as a composer, as promotor of American music, and as Director of the Eastman School of Music at Rochester, New York. The opera *Merry Mount* (see illustration), with a libretto by Richard Stokes based on an incident in early American colonial history, was first performed in concert form at the Ann Arbor May Festival of the University of Michigan on May 20, 1933, under the direction of the composer. It was produced by the Metropolitan Opera Company in New York on February 10, 1934, and was given nine performances during that season, with successful acclaim from the public. Excerpts have been performed in concert form in major cities of the United States.

9. MacDowell, Edward A. (1861-1908)

First Concerto in A minor, Op. 15, for pianoforte and orchestra. Composer's holograph score.

LENT BY THE NEWBERRY LIBRARY

MacDowell was the first American composer to win widespread respect and admiration from European musicians, and he is still thought of as the only serious American composer by many provincial Old World musicians who have not become sufficiently acquainted with American music of the present century.

The First Piano Concerto is a youthful work, composed in 1882 when MacDowell was studying in Frankfort with Joachim Raff, a composer of considerable renown at the time, but now completely neglected. The concerto was written within a period of about two weeks, and was dedicated to Franz Liszt, then in his seventy-first year. This work has been overshadowed by the more mature and successful Piano Concerto in D minor, Op. 23. (ECC)

10. MENDELSSOHN-BARTHOLDY, FELIX (1809-1847)

Abschiedstafel, Op. 75, No. 4. Part song for men's voices. Composer's holograph score.

LENT BY THE NEWBERRY LIBRARY

One of twenty-one part-songs for two tenors and two basses from Mendelssohn's pen, *Abschiedstafel* was writen in Berlin in 1844. The text is by the German romantic poet Joseph von Eichendorff (1788-1857), whose lyrics were employed frequently as song texts by Mendelssohn, as well as by Robert Schumann and Hugo Wolf. This quartet was first published by Kistner of Leipzig shortly after the composer's death, along with three other songs, as Op. 75. (FBC)

11. MOZART, WOLFGANG AMADEUS (1756-1791)

Orchestral Minuet in F major, K.V. 461, No. 5, and sketches for another minuet. Autograph orchestral score, 1 leaf.

LENT BY THE LIBRARY OF CONGRESS

The item numbered 461 in the Köchel Catalogue of Mozart's works consists of five minuets with trios, together with the fragment of a sixth. The sixth minuet is presumed to have once existed in complete form, but has not been discovered by the collectors of the composer's music. Minuet No. 5 and the fragment appear on the sheet here displayed.

All the numbers are scored for two oboes (or flutes), two bassoons, two horns, two violins, and bass. Written in Vienna in January of 1784, the pieces are probably the first of several sets of dances furnished by Mozart for the Viennese Redoutes, an annual round of masked-balls held in the Redoutensäle of the Imperial Palace. Other notable composers, including Haydn and Beethoven, also wrote dances for these occasions. (FBC)

12. STRAWINSKY, IGOR (b. 1882)

Concertino composé pour le Quatuor de Flonzaley. Autograph score and four-hand piano reduction, dated September 24, 1920. 23 pages.

LENT BY THE LIBRARY OF CONGRESS

In Strawinsky's own words, the Concertino for string quartet is "a piece in one single movement, treated in the form of a free sonata allegro with a definitely *concertante* part for the first violin." It was composed for the famous Flonzaley Quartet, a group established and supported by the American patron Edward J. De Coppet, and with which Strawinsky was closely related in the period immediately following the War of 1914-18.

The work was created at a time when Strawinsky was exploring the tonal possibilities of small combinations of instruments, following his success with the large orchestral resources of the early ballets. Though it has failed to make its way into the standard repertory, the Concertino is judged to have had an important influence on the development of the technique of string playing and writing. Occasionally it is played on a program together with his *Three pieces for string quartet* (1914). (EWB)

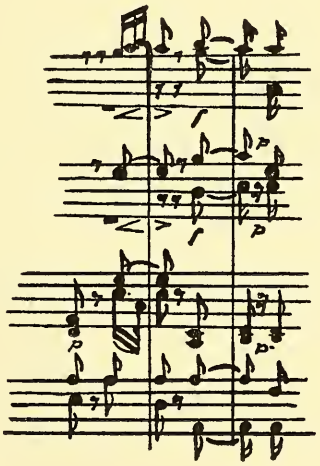
13. Wagner, Richard (1813-1883)

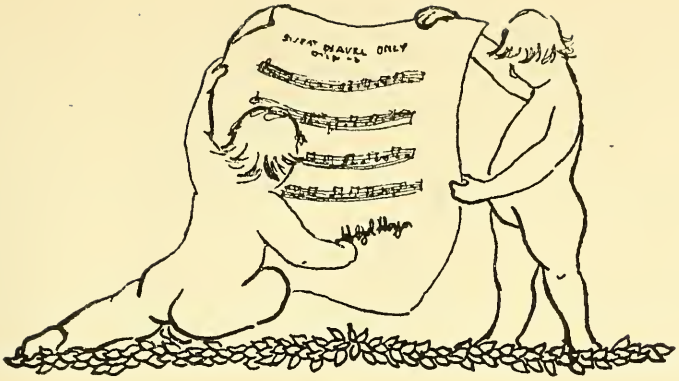
Grosser Festmarsch. Composer's holograph of orchestral score.

LENT BY THE NEWBERRY LIBRARY

The "Grand Festival March" was sketched in Bayreuth and finished in Berlin in March of 1876, then rushed by ocean liner to Philadelphia where it was performed on May 10 of that year at the opening of the Centennial Exhibition commemorating the Declaration of Independence of the United States. The motto at the head of the score is translated as follows: "He only earns the right to freedom and to life who daily is compelled to conquer them." The first performance was by an orchestra of one hundred and fifty musicians, under the direction of Theodore Thomas. The work was commissioned by and dedicated to the Women's Centennial Committees, and for this the composer received the sum of approximately five thousand dollars.

Wagner's attitude toward this work and toward writing directly on commission is illustrated by the following remark which he made after conducting it in London in 1877: "Being no learned person I have not been able to write to order. Unless the subject absorbs me completely I cannot produce twenty bars worth listening to." (ECC)





PART TWO

Early Editions and Manuscripts

The manuscripts listed in this part are not, as are those in Part I, in the handwriting of the composers themselves. They include, in addition to the 13th- and 15th-century plainsong leaves of Section A (Nos. 14 to 17), some manuscripts that are generally contemporary with the composers whose works are there represented (Nos. 22, 32, 46, and 51), as well as one that was copied probably a considerable time later than the period when the composers lived (No. 23).

The imprints displayed are, on the whole, early ones, in many cases the first or only editions that were issued, and include several that are quite rare — indeed, only a few copies being known still to exist in European and American libraries. Most of the material is concentrated in the 16th, the 17th, and the 18th centuries, the earliest dated print being the Dalza lute book of 1508 (No. 43), while the latest is the Beethoven Sonata, Op. 110, issued in 1822—the only 19th-century print included here (No. 53).

14. *Leaf from a Small Gradual.* England, early 13th century. Vellum leaf, approximately 18 x 12 centimeters.

STATE UNIVERSITY OF IOWA LIBRARIES

Neumatic notation, on four-line staves. The *recto* side contains a portion of the Creed (ending at top of *verso*) with the names of four of Christ's disciples heading some of the sections.

15. *Leaf from an Antiphonary.* France(?), probably 15th century. Vellum leaf, approximately 45 x 33 centimeters.

LENT BY ALBERT T. LUPER

Square notation, on four-line staves. Contains several chants to be sung on Thursday during Advent.

16. *Leaf from a Gradual.* Upper Germany, about 1400(?). Vellum leaf (folio lxv), approximately 59 x 40 centimeters.

STATE UNIVERSITY OF IOWA LIBRARIES

Square notation, on five-line staves. Contains chants for June 23rd, the Vigil of St. John the Baptist.

17. *Leaves from an Antiphonary.* Spain, 15th century(?). Four vellum leaves (folios cxiij, cxiiij, cxix, and cxx), approximately 64 x 45 centimeters.

STATE UNIVERSITY OF IOWA LIBRARIES

The four leaves are in reality two large ones, folded, each about 3 by 2 feet in size, so that folios cxiij and cxx are one piece, as are also cxiiij and cxix. Square notation, on five-line staves. Includes chants for November 1st, the Feast of All Saints, and for November 11th, the Feast of St. Martin, Bishop and Confessor.

18. *Regra e consituições que professam as freyras da Ordem do glorioso Patriarca saõ Domingos; com o modo que nella se usa de deytar o habito, fazer profissão às Freyras, & capitulos. Tresladado tudo de latim por Margarida de saõ Paulo, Freyra professa da mesma Ordem no Mosteyro de nossa Senhora da Annunciada da cidade de Lisboa.* Lisbon, Pedro Crasbeeck, 1611.

STATE UNIVERSITY OF IOWA LIBRARIES

A book of rules for the guidance of Portuguese Dominican nuns, compiled and translated from Latin by the Prioress Margarida de Sao Paulo. It contains chants used in the ceremonies of novitiate and profession, and was printed by Peter Craesbeck, whose establishment published most of the music written by early 17th-century Portuguese composers. In the Preface, Soror Margaret gives as one of the reasons for issuing these precepts in Portuguese the fact that the sisters are weary "of seeing them in Latin, which many of them do not know," or else that they are in Portuguese written in an antiquated style.

19. *Graduale ad usum sacri ordinis Cartusiensis missis conventualibus*

tam de tempore quam de festo ac votivis inserviens. Castris, ex officina P. G. D. Robert, Regis & Urbis Typographi. M.DCC.LVI.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

An 18th-century Gradual, for use in Carthusian monasteries.

B. 16TH- AND EARLY 17TH-CENTURY VOCAL POLYPHONY

20. MOUTON, JEAN (*ca.* 1455-1522)

Missarum Joannis mouton Liber primus. . . . Printed at Fossombrone by Ottaviano Petrucci, 1515. 4 vocal part books.

LENT BY THE LIBRARY OF CONGRESS

Jean Mouton, born in France, was a follower of Josquin des Prez (*ca.* 1450-1521), as well as perhaps the teacher of Adrian Willaert (*ca.* 1485-1562), both of whom were great Netherlander composers of the generations of Leonardo da Vinci and Michelangelo. Mouton, whose first book of Masses is here displayed, was one of the earliest composers to have his works printed and widely distributed during his lifetime. This was owing in large part to the genius of Ottaviano Petrucci, the first printer to issue collections of music, beginning in Venice in 1501. His importance in the history of music may be compared with that of Aldus Manutius in the area of printing in general. (See also Nos. 23 and 43.)

21. MOTETS OF THE SIXTEENTH CENTURY

Thesaurus musicus continens selectissimas octo, septem, sex, quinque et quatuor vocum harmonias, tam a veteribus quam recentioribus symphonistis compositas. . . . [Tomus primus.] Nuremberg, Joannes Montanus and Ulricus Neuberus [*i.e.*, Johann vom Berg and Ulrich Neuber], 1564. Altus secundus part.

STATE UNIVERSITY OF IOWA LIBRARIES

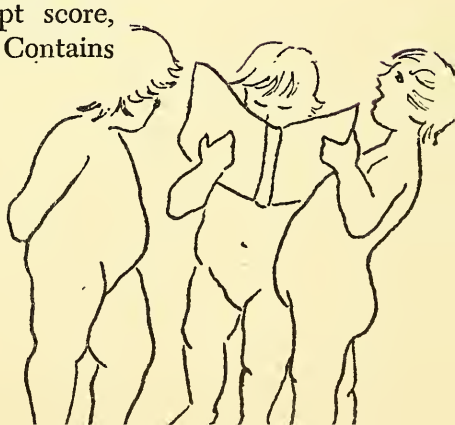
This work contains motets, Mass movements, and settings of other liturgical pieces, written by almost forty composers of the first six decades of the 16th century. Tomus Primus is the first of five such collections all issued in the same year.

22. *Motets and Madrigals* (*ca.* 1550). Five Italian manuscript part books: Cantus, Tenor, Bassus, Quintus, and Sextus (the latter two are bound together; the Altus part apparently is lacking).

LENT BY THE NEWBERRY LIBRARY

Contains thirty motets and madrigals by Adrian Willaert, Philippe Verdelot, and other composers of the first half of the sixteenth century, written in white mensural notation.

23. *Motets of the Sixteenth Century.* Title page: "Composizioni di Autori antichi come nell'interno si vede." Manuscript score, probably 18th-century Italian, in a 19th-century casing. Contains



"Table" on binder's leaf, title on page 1, music on pages 2-95, page 96 blank. Oblong, 29 x 22 centimeters.

STATE UNIVERSITY OF IOWA LIBRARIES

Includes motets, Mass movements, Magnificat settings, etc., by the following 16th-century French composers: Goudimel, Clereau, Villefont, P. Certon, Maillard, Jean Mouton (see No. 20), P. Cadeac, and Cl. Martin. The sources from which the music was copied are indicated as being 1) a manuscript of the Jesuit Society in Rome (*ex Manuscriptis antiquis in domo Professa Societatis Jesu. Romae*) for pieces by Mouton and Cadeac, and 2) a collection published by Nicolas du Chemin in Paris in 1554, for the remaining selections.

24. PALESTRINA, GIOVANNI PIERLUIGI (*ca.* 1525-1594)

Missarum cum quatuor, quinque, ac sex vocibus. Liber primus. Venice, Angelo Gardano, 1596. Cantus part.

LENT BY THE SIBLEY MUSIC LIBRARY

This part-book represents the sixth edition of the first collection of Masses (originally issued in Rome in 1554) to be composed by Palestrina, who is justly celebrated by the Catholic world as the model for appropriate polyphonic settings of the Roman liturgy. Though his great compositional technique is everywhere acclaimed, Palestrina's position as the prime representative of the Renaissance style in music is challenged by the accomplishments of earlier composers (*e.g.*, Josquin des Prez and Adrian Willaert) as well as by those of later ones, whose music has become known primarily through musicological research.

25. BYRD, WILLIAM (1543-1623) PLATE II

Psalmes, songs, and sonnets: some solemne, others joyful, framed to the life of the words: fit for voyces or viols of 3. 4. 5. and 6. parts. London, printed by Thomas Snodham, the assigne of W. Barley, 1611. Sextus part.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

This publication, Byrd's last, exclusive of single compositions contributed to collections, is made up of polyphonic works, eight each in three, four, five, and six parts. Most of them are scored for voices throughout, but two consist of passages for a solo voice with viols, alternating with passages for all the voices (in the manner of "verse anthems"); two are solo songs, with the remaining parts taken by viols; and two are Fantasias for viols alone in five and six parts. Seventeen are madrigals to secular texts, although mostly serious, while ten numbers are written to Psalm texts. There are also a "Carroll for Christmas Day," a "Carroll for New-Yeares Day," and one other song of a definitely religious nature. The various parts were printed separately, following the custom of the time, and without bar-lines.

Byrd was the most prominent of the Elizabethan composers, and wrote, in addition to these and other sets of madrigals, three Masses, well over two hundred motets, and a considerable quantity of other church music, as well as music for keyboard and for strings. (FBC)

26. WEELKES, THOMAS (*ca.* 1575-1623)

Balletts and madrigals to five voyces. London, Thomas Este, 1608. Cantus part. LENT BY THE NEWBERRY LIBRARY

A younger contemporary of Byrd, Weelkes is considered one of the greatest of English madrigalists. His style is especially striking because of the harmonic freedom and chromaticism employed, which may be compared with the innovations of the Italian, Gesualdo. The present work is a reprint of an edition first issued by Thomas Este in 1598.

C. OPERA–BALLET–ORATORIO

27. Beaujoyeulx, Baltiasar de (d. *ca.* 1587)

Balet comique de la royne, faict aux nopces de monsieur le duc de Ioyeuse & mademoyselle de Vaudemont. Paris, Adrian Le Roy, Robert Ballard, & Mamert Patisson, 1582.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

Circe, or *le Ballet comique de la reine,* was the most famous French ballet of the late sixteenth century, and was also the opening incident in the development of a national French opera (see also Nos. 28-30, and 32-33). It was first staged in 1581 at a lavish royal performance, and was published the following year by the famous Ballard family of printers, who held virtually a monopoly in France for about two hundred years. The principal author and director of the production was Beaujoyeulx (or Baltazarini, as he had been known in Italy), who proclaimed himself the inventor of the dramatic ballet, *i.e.,* ballet with a simple plot, as opposed to that which had been merely a series of disconnected spectacles or tableaux. The work was a collective enterprise, most of the music having been contributed by Lambert (or Girard) de Beaulieu and Jacques Salmon. (RB)

28. Lully, Jean Baptiste de (1632-1687)

Alceste, tragédie en musique. Les paroles de P. Quinault. Paris, J. B. C. Ballard, 1716. Score. 2nd edition.

LENT BY THE SIBLEY MUSIC LIBRARY

29. ——— *Roland, tragédie mise en musique.* Paris, C. Ballard, 1685. Score.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

Lully has justly been termed the real creator of French opera, for it was not until the 1670's, when he established the fundamental pattern by incorporating the already existing elements of French classical tragedy, the pastorale, the French ballet, and Italian opera, that French opera began the reign which was to endure through the eighteenth century. Lully's designation of opera as a drama first, with the music in a position of secondary importance, is not unlike the ideals expressed by Gluck more than a century later (see Nos. 31-33). *Alceste* was produced for the first time in 1674, *Roland* in 1685. (RB)

30. Rousseau, Jean Jacques (1712-1778)

Le devin du village, interméde répresentée à Fontainebleau devant Leurs Majestés les 18. et 24 octobre 1752. Et à Paris par

l'Academie Royale de Musique le 1er mars 1753. Paris, Mdme. Boivin, [1753?].

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The comic opera *Le devin du village* ("The Village Soothsayer") was one of Rousseau's many expressions of yearning for the simple, innocent, pastoral life. The work achieved immediate success, and finally went off the boards at the Opéra over 75 years later and after more than 400 performances. The music is made up of little songs, duets, village dances, and recitatives, all quite simple in style and construction but exceedingly refined and sedate. (See also Nos. 32 and 59.) (RB)

31. Gluck, Christoph Willibald von (1714-1787)
Alceste. Tragedia. Messa in musica dal signore cavagliere Christoforo Gluck. Vienna, G. T. de Trattnern, 1769.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

32. ——— *Alceste.* 18th-century manuscript. Belonged to J. J. Rousseau.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

33. ——— *Alceste. Tragedie. Opera en trois actes par Gluck. Representée pour la 1ere fois par l'Académie Nale de Musique le 30 Avril 1776.* Paris, Des Lauriers, [1776?].

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

In this group are displayed the first edition (Vienna), the first French edition (or a very early one), and an 18th-century manuscript (which belonged to Rousseau) of this famous work. Although Gluck had previously written several operas, it was not until the beginning of his collaboration with the poet Calzabigi that he achieved both fame and notoriety. The two men, leaders in a group which sought to reform opera and dramatic ballet by a return to classic simplicity and naturalistic expression, collaborated on three operas, all on Greek themes. *Alceste,* the second of these, was first performed in Vienna in 1767, and ran there for two years. When the score was first published in 1769 it contained the famous statement, widely reprinted, of Gluck's ideals for opera. This later became the starting point for much aesthetic discussion concerned with the reduction of music to its true function of enhancing the meaning of the poetry.

In arranging the opera for the French stage Gluck changed the ending entirely, and after he left Paris further changes were made by the directors of the Opera; these included the insertion of an air by the composer Gossec. (RB)

34. Handel, George Frederic (1685-1759)
L'Allegro, Il Penseroso, ed Il Moderato. The Words taken from Milton. Set to music by Mr. Handel. London, Printed for I. Walsh. [1740].

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

This work, "neither an opera nor an oratorio but akin to both," was first produced in the little Theatre in Lincoln's Inn Fields, London, in 1740, and presumably was published by John Walsh (the younger) in the same year. The first two sections are based on Milton's poetry with the verses arranged for

music by Charles Jennens, while the text of the third section was furnished entirely by Jennens. The composition (which also has been termed an "Ode"), features an early use in England of the double-bassoon, which Handel had employed already in 1727. (See also No. 50.) (ECC)

D. TUNE BOOKS OF THE 17TH AND 18TH CENTURIES

Under the general designation of "Tune Books" are included here several representative examples of English and American song collections, both sacred and secular, though principally the former. They comprehend metrified psalm tunes and part settings, anthems, odes, "fuguing" (sometimes spelled "fuging" and "fugeing") tunes, and selections of secular melodies derived from varied sources.

At about the beginning of the eighteenth century the practice of congregational singing in America had degenerated to the point of being almost obsolete. This situation was brought about, in part, by the scarcity of books containing tunes and by the widespread inability to read musical notation. What did exist in the way of tune books was of English origin.

The first American tune book was compiled by John Tufts and was published between 1714 and 1721—a collection containing 37 tunes within 23 pages. Inside of twenty-five years eleven editions of this modest book were issued, reflecting the tremendous need for such a publication. There soon followed a veritable landslide of song books, compiled by competent and mediocre musicians alike. A few of the familiar names among the more than two hundred compilers and composers are: William Billings (1746-1800), Andrew Law (1748-1821), Andrew Adgate (d. 1793), Samuel Holyoke (1762-1820), Thomas Hastings (1787-1872), and Lowell Mason (1792-1872). Most such collections contained introductory sections setting forth the rudiments of music, as an aid to the singers in learning to read the notes. Many of the same compilers also wrote separate and more comprehensive instruction books.

By the end of the Civil War the publication of tune books of this character had diminished greatly, especially in New England, owing primarily to the musical growth of the country as evidenced in such activities as private music teaching, public school music training, the formation of orchestras and musical societies, and the importation of noted European musical artists. (EWB)

35. *The Whole Book of Psalmes, collected into English meter by Thomas Sternhold, John Hopkins and others, conferred with the Hebrue with apt Notes to sing them withall.* London, printed for the Companie of the Stationers, 1605.

STATE UNIVERSITY OF IOWA LIBRARIES

Sternhold's English metrical Psalter was first issued in 1549, and its many subsequent versions, with additions and rearrangement of contents, well-nigh dominated the field for the next hundred and fifty years. With the appearance of the "New Version" by Tate and Brady in 1696, the Sternhold and Hopkins collection began to be referred to as the "Old Version." Both collections were used on this side of the Atlantic during the colonial period and well into the 19th century. (EWB)

36. Tans'ur, William (1706?-1783)

The Psalm-Singer's Jewell: or useful companion to the Singing-Psalms. Being, a new exposition on all the one hundred and fifty:

with poetical precepts to every Psalm. . . . By William Tans'ur, Senior, Musico-Theorico. London, printed for S. Crowder, 1760. [On last page of text: Boston, March 12, 1761.]

STATE UNIVERSITY OF IOWA LIBRARIES

Tans'ur, an Englishman of probable German descent (his name originally was possibly Tanzer), published many song and instruction books which had wide dissemination and authority in the American colonies. The largest portion of the text of this work is devoted to liturgical and devotional matters, with tunes appearing on the last 37 pages.

37. ——— *The American Harmony: or, Royal Melody Compleat. In Two Volumes. Vol. I. Containing I. A new and correct introduction to the grounds of Musick, Rudamental* [sic] *Practical and Technical. II. A new and complete body of church musick. Adapted to the most select portions of the Book of Psalms. III. A new and select number of hymns, anthems, and canons. The 5th edition, with additions.* Newbury-Port, printed and sold by D. Bayley, 1769.

LENT BY THE NEWBERRY LIBRARY

The *American Harmony* was a colonial 5th edition of Tans'ur's well-known *Royal Melody Compleat.* The volume on display is bound with Aaron Williams' *American harmony; or Universal psalmodist,* which constitutes Volume II of the collection. The printer, Daniel Bayley, added anthems and hymn tunes from other sources. (EWB)

38. Law, Andrew (1748-1821)

A select number of plain tunes adapted to congregational worship. Boston, Kneeland and Adams, 1767(?).

LENT BY THE NEWBERRY LIBRARY

Law, a contemporary of William Billings (see below), travelled widely, teaching and distributing his many collections of tune books. Some scholars have questioned the publication date of the present volume, maintaining that its author probably did not publish before 1775. (EWB)

39. Billings, William (1746-1800)

The Psalm-Singer's Amusement containing a Number of Fuging pieces and Anthems. Printed and sold by the author. Boston, 1781.

LENT BY THE NEWBERRY LIBRARY

40. ——— *Continental Harmony, containing a number of anthems, fugues, and chorusses, in several parts never before published. Composed by William Billings, author of various music books.* Boston, printed by Isaiah Thomas and Ebenezer T. Andrews, 1794.

STATE UNIVERSITY OF IOWA LIBRARIES

Perhaps the most fascinating figure in the history of early American music was the semiliterate, talented, energetic, and eccentric cobbler-turned-musician and composer, William Billings. He had many progressive ideas, and exerted a beneficent influence on church music in New England. Many passages in his writings constitute amusing reading. Though he is widely regarded as the principal American composer of "fuguing tunes" (which may be described briefly as hymns or anthems employing a light canonic-imitative style), recent students of this material have determined that Billings' examples of the type are neither the best nor the most numerous among the collections of the period.

There are only twenty pieces in the *Psalm-Singer's Amusement*. The author apologized for its slight size, blaming it on the scarcity and high price of both copper-plate and paper during the Revolutionary War. The *Continental Harmony* contains an introduction giving the rudiments of music in the familiar form of a dialogue between Scholar and Master.

41. *The American Musical Miscellany: a collection of the newest and most approved songs, set to music.* Printed by Andrew Wright for Daniel Wright and Company. Northampton, Massachusetts, 1798.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

This collection contains 111 songs of a varied nature, for one, two, three, and four voices. The editors describe their objective and method in the short preface which is quoted here in part: "Their aim has been to cull, from a great variety of ancient songs, such as have been, at all times, generally approved; and have endeavored to avoid such as would give offense to the delicate ear of chastity itself." Further, " . . . great care has been taken that the work should be accurate; and an able master employed to inspect and correct the music." (EWB)

42. Arnold, John (1720-1792), compiler

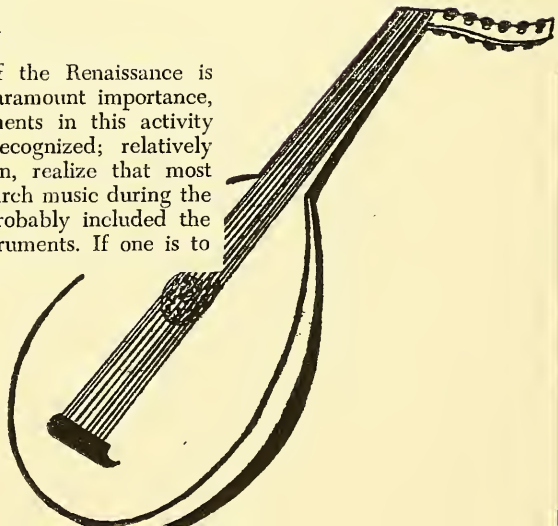
Essex Harmony, being a choice collection of the most celebrated songs, catches, canons, epigrams, canzonets, and glees, for two, three, four, five, and nine voices, from the works of the most eminent masters. 2 volumes. London, printed and sold at Bland & Wellers, n.d. (*ca.* 1795?).

STATE UNIVERSITY OF IOWA LIBRARIES

This is possibly a reprint of the first edition, which appeared in the seventh decade of the century. It contains songs by about fifty composers, including Purcell, Handel, Dr. Arne, Boyce, Blow, Burney, Morley, and Arnold himself, who seems to have been equally active as composer, compiler, and publisher. (EWB)

E. MUSIC FOR LUTE AND VIHUELA

Perhaps the most progressive phase of music in the sixteenth century was the growth of instrumental music. Vocal polyphony (see Section B) had reached a climactic point during this time, resulting from a development extending over a period of several centuries. Although the part played by vocal music during the time of the Renaissance is recognized as of paramount importance, the role of instruments in this activity is only partially recognized; relatively few musicians, even, realize that most performances of church music during the sixteenth century probably included the participation of instruments. If one is to



realize a performance that pretends to faithfulness to the original, he must go beyond a mere *a cappella* rendition by choir alone, good as this might be.

Two aspects of this expansion in the use of instruments (there are others, *e.g.*, instrumental ensembles) are to be viewed, in part, in the present section and in the next one: music written to be played on lutes and vihuelas, and music for keyboard instruments. In both cases the composers for these instruments featured a variety of forms, including free preludes, fantasias, and ricercari; transcriptions of motets, mass movements, and secular songs; and dances. The transformation of a vocal piece into an instrumental one entailed a number of problems, especially where the fretted instruments were concerned. From the adaptation to the instrumental medium there resulted a typical texture in which melodic and harmonic idioms peculiar to the instruments themselves played a leading part. Furthermore, many composers, while adhering in principle to the general compositional style of the period, did not feel rigidly bound to the traditional rules of vocal counterpoint when writing for instruments. Thus, many innovations in harmony and texture, looking forward to the Baroque style, were produced.

Other features to be noted are the addition of bar lines (they first appear in instrumental music) and the use of tablature notation. Tablatures were developed for many instruments, but principally for the lute, the vihuela, and the organ. In the case of the lute and vihuela, this consisted of a system of numbers and letters set down on lines to represent the frets on the various strings, and indicating the places where the fingers of the performer's left hand should be placed to produce the desired tones. Other symbols were employed to show the rhythms and time values. (A very rough and simplified modern equivalent is the ukulele notation of popular music.) Three different (though basically similar) tablature systems are represented in the four items listed next. A fourth, more complex system was the German lute tablature.

43. Dalza, Joanambrosio (*fl.* 1508)

Intabolatura de lauto, libro quarto. . . . Venice, Ottaviano Petrucci, 1508.

LENT BY THE NEWBERRY LIBRARY

In 1507 the pioneer music printer, Petrucci (see No. 20), published the first book of pieces in lute tablature, composed by Francesco Spinacino. The second book followed in the same year, and a third one was issued in 1508, though no copy of it is known to exist today. The present collection is Book Four (only two or three other copies are extant), and it contains original pieces for lute by Dalza, together with his transcriptions of frottole (Italian popular songs of the day).

44. Milán, Luis (*fl.* 1530-*ca.* 1560) PLATE III

Libro de musica de vihuela de mano. Intitulado El maestro. . . . Compuesto por don Luys Milan. Valencia, Francisco Diaz Romano, 1535/36.

LENT BY THE LIBRARY OF CONGRESS

This is the first of a line of notable books of pieces for the *vihuela* (the early Spanish guitar), written by Spanish masters of the sixteenth century. In common with the lute, which was cultivated in most other European countries during the same period, the vihuela was performed from music set down in tablature notation (see remarks above).

El Maestro, as the work is generally known, was dedicated to King John III of Portugal, an avid patron of the arts. Though the date appearing on the title page is 1535, the colophon shows that

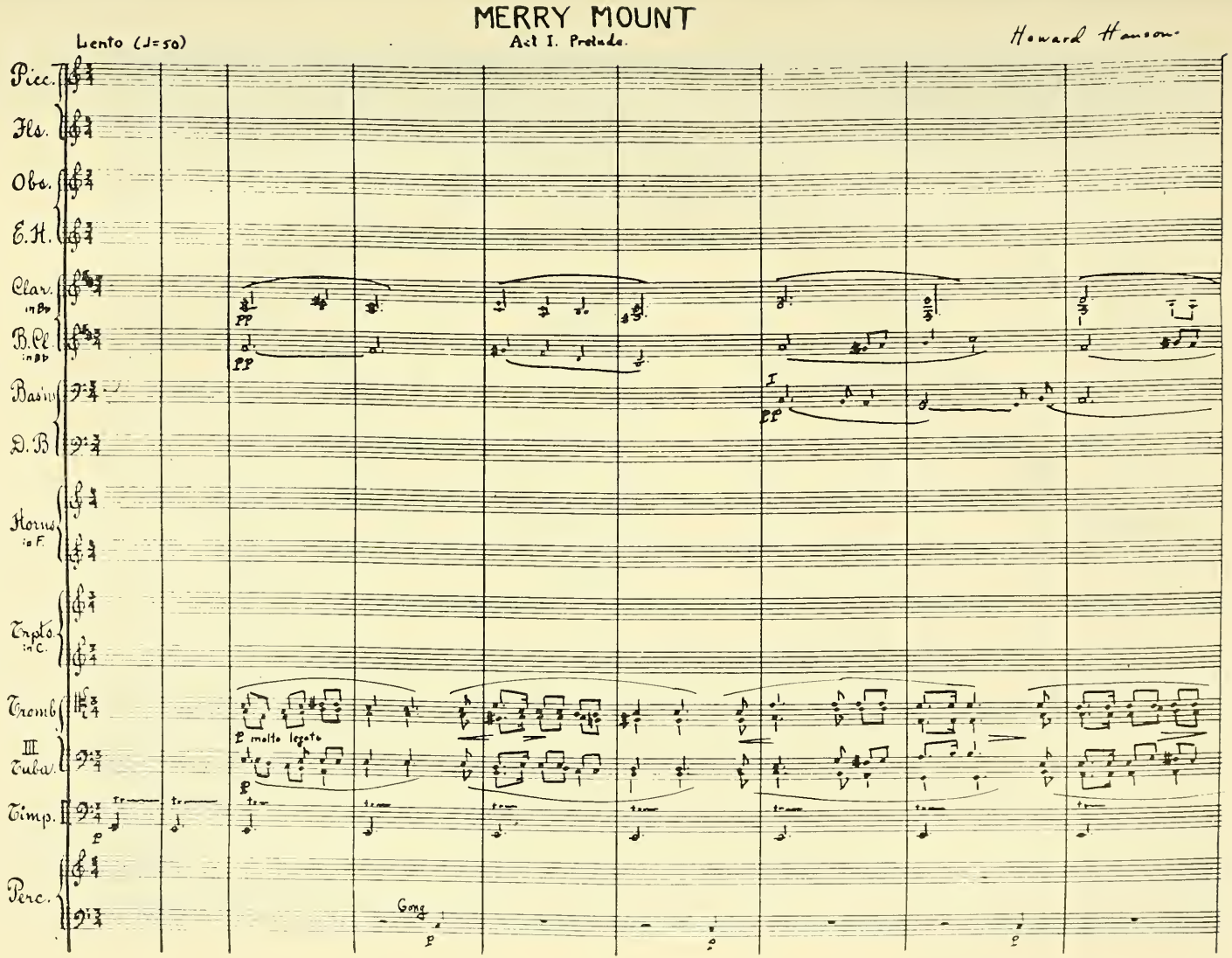


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PLATE I — HANSON (NO. 8)

SEXTVS.

Pſalmes, Songs, and Sonnets: ſome ſolemne, others ioyfull, framed to the life of the Words: Fit for Voyces or Viols of 3. 4. 5. and 6. Parts.

Compoſed by *William Byrd*, one of the Gent. of his Ma eſties honourable Chappell.

LONDON:
Printed by *Thomas Snodham*, the aſſigne of *W. Barley*.

PLATE II – BYRD (NO. 25)

La buelta.

Toda mi vida hos ame
Y por siẽpre hos amare

Si me amays yo no lo se.

Biẽ se q̃ teneys
Se q̃ soy abor-

¶ Este villancico q̃ se sigue es el mismo q̃ arriba esta: y ỏla mãera q̃ agora esta sonado el cãtor ha ỏ cãtar llano y la vihuela algo apessa.

amor al desamor y al olvido.
recido ya que sabe el disfavor

To da
y por

mi vi da hos a me si me amays
siem pre hos amare

La buelta.

yo no lo se.

Bien se que teneys amor
Se que soy aborre cido

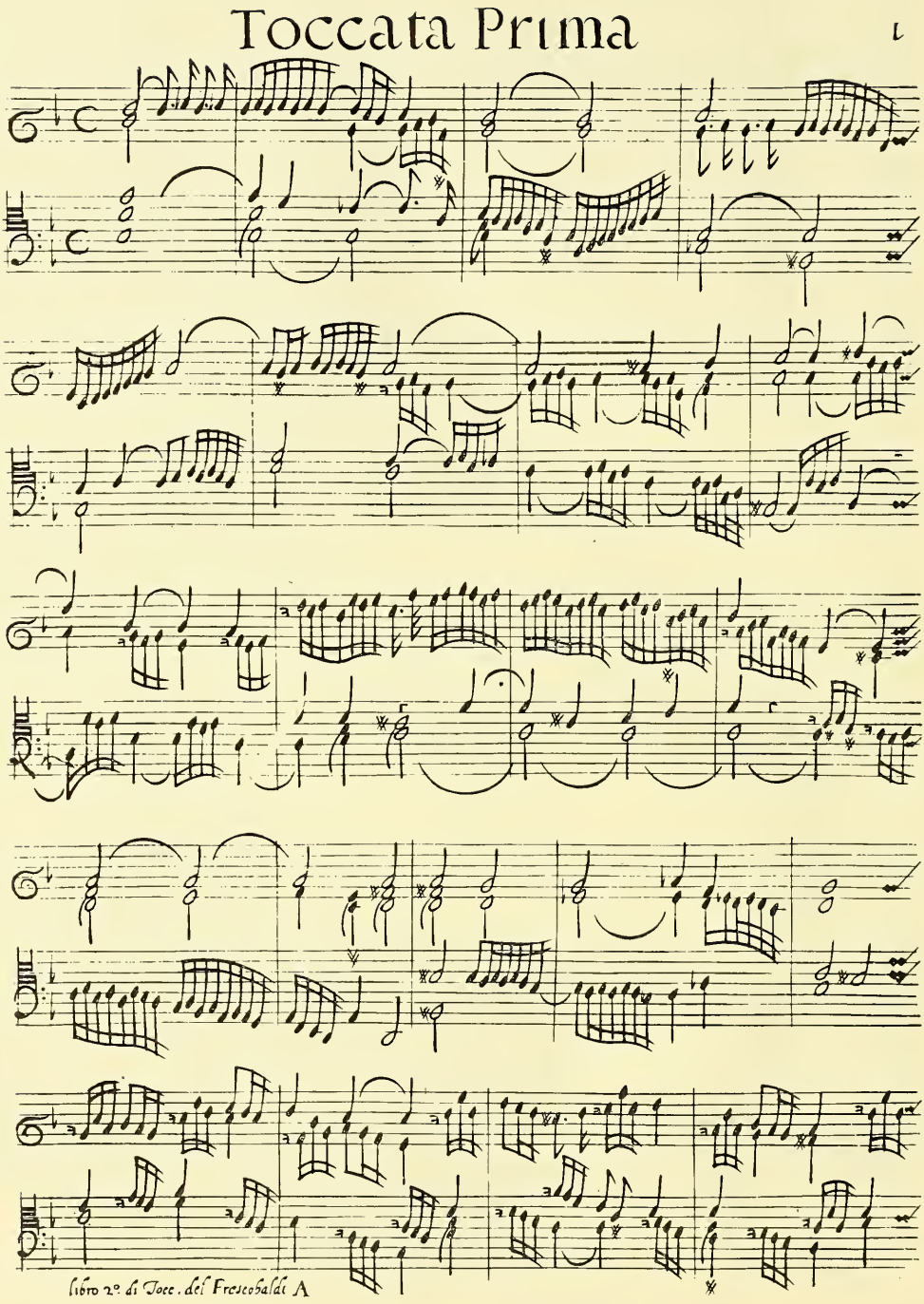

PLATE IV – FRESCOBALDI (NO. 49)

publication was not completed until 1536, when it was issued at the brilliant court city of Valencia.

The compositions include fantasias, *tientos* (preludes), Spanish and Portuguese *villancicos*, pavanes, and settings of ballads and Italian sonnets. Since the work was intended primarily as an instruction book for courtiers and gentlemen, the material is arranged, very practically, in increasing order of difficulty.

45. Francesco da Milano (1497-1543)

a) *Intabolatura de lauto di Francesco da Milano novamente ristampata, libro primo. . . .* Venice, Antonio Gardane, 1546.

b) *Intabolatura de lauto di Francesco da Milano de motetti ricercari & canzoni francese novamente ristampata. Libro segondo.* Venice, Antonio Gardane, 1546.

c) *Intabolatura de lauto de M. Francesco Milanese et M. Perino Fiorentino suo discipulo di recercate madrigali & canzone francese novamenta ristampata & corretta. Libro terzo.* Venice, Antonio Gardane, 1547.

The three volumes are bound together.

LENT BY THE NEWBERRY LIBRARY

Francesco da Milano, whose family name appears to have been Canova, was the most famous Italian lutenist of his day. His works were published in almost thirty collections, in Italy and in other parts of Europe, between 1536 and 1573. As a virtuoso performer and teacher he was much in demand in several Italian courts, and was the intimate of numerous notables of the day. Francesco served the papal court of Paul III, as did also his most gifted pupil, Perino Fiorentino (*fl.* 1537-1566), who is represented in Book Three.

These works consist largely of ricercari (or fantasias, as they also were termed) which are partly toccata-like, partly in fugal style; and of "intabulations," *i.e.*, transcriptions into lute tablature, of motets, French chansons, and Italian songs. Though this music is relatively little-known today, it is deserving of more frequent performance, either on the lute or the guitar.

46. *German Lute Songs and Pieces.* Manuscript, late 16th century.

LENT BY THE NEWBERRY LIBRARY

This collection contains 14 German songs with instrumental accompaniment, and 40 compositions for instrument alone. The notation is in French lute tablature, employing letters to indicate the frets, as distinguished from the Spanish and Italian tablatures (above), which use arabic numerals for this purpose. It is thought that the accompaniments and solo instrumental works were intended for a smaller member of the lute-guitar family, the cittern.

F. MUSIC FOR KEYBOARD INSTRUMENTS

The first two items in this section may be considered the keyboard counterparts of the lute books listed above. The remaining works carry this art into the early nineteenth century. Although no implication is intended that the many aspects of the development of keyboard music during this important time-span are completely covered, it is not unreasonable to state that there is a connecting thread running through the several works included here. Consider the

following sequence of relationships: The works of M. A. Cavazzoni are early prefigurings of the masterpieces of Frescobaldi; Cabezon has been called "the 16th-century Bach," and through his influence on the English virginalists he transmitted the art of keyboard variations to Bach's and Handel's 17th-century German precursors; J. S. Bach himself knew the works of Frescobaldi, and was the teacher of his own son, Carl Philipp Emanuel, who in turn took an important role in the development of the style of the Classic period that culminated in Beethoven.

47. Cavazzoni, Marco Antonio da Bologna (*ca.* 1490-*ca.* 1559)
Recerchari, motetti, canzoni composti per Marcantonio di Bologna. Libro primo. Venice, Bernardinum Vercelensem, 1523.

LENT BY THE NEWBERRY LIBRARY

Marco Antonio da Bologna, whose family name was Cavazzoni, is sometimes confused with his son Girolamo Cavazzoni, also an important keyboard writer whose *Primo libro* of organ works was issued in 1542. Marco Antonio's compositions appear quite definitely to be intended for the *cembalo,* as the harpsichord is known in Italy. Despite the use of the word *intavolatura* in connection with the keyboard works of the 16th- and early 17th-century Italians, most of them were written on two staves, of varying numbers of lines. The present score has staves of six lines each for the right and left hands. The compositions included in this volume, though at times overly long, display a refreshing individuality and progressiveness.

48. Cabezón, Antonio de (*ca.* 1500-1566)
Obras de musica para tecla, arpa y vihuela, de Antonio de Cabeçón músico de la cámara y capilla del Rey Don Philippe nuestro Señor. Recopiladas y puestas en cifra por Hernando de Cabeçón su hijo. Madrid, Francisco Sanchez, 1578.

LENT BY THE LIBRARY OF CONGRESS

Cabezon was one of the famous blind organist-composers of music history, along with such figures as his compatriot Salinas (see No. 83), the Germans Paumann and Schlick, and the Italian Francesco Landino. His importance has already been alluded to, and that estimate is supported by the opinion of his contemporary Juan Bermudo (see No. 66), who cites Cabezon's works in the same company with those of Morales, Guerrero, and other eminent masters.

The works printed here were collected by the composer's son, Hernando, and put by him into Spanish organ tablature. This system employs numbers to represent the notes of the scale, placed on lines, one line for each of the contrapuntal parts. The collection includes liturgical pieces, *tientos* (similar to the Italian fugal ricercari), *diferencias* (variations), and transcriptions of sacred and secular vocal music. As the title indicates, the compositions could be played on the harp and the vihuela, as well as on keyboard instruments; these included, besides the organ, the harpsichord and the clavichord.

49. Frescobaldi, Girolamo (1583-1643) PLATE IV
Il secondo libro di toccate, canzone, versi d'hinni, magnificat, gagliarde, correnti et altre partite d'intavolatura di cimbalo et organo di Girolamo Frescobaldi, organista in S. Pietro di Roma. Rome, Nicolo Borbone, 1637.

LENT BY THE NEWBERRY LIBRARY

Frescobaldi, one of the musical geniuses of the early Baroque, has been called "the most distinguished organist of the 17th century." His fame was such that his first performance at St. Peter's is said to have attracted thirty thousand listeners. Frescobaldi's most eminent direct pupil was the German organist and composer J. J. Froberger, a musical predecessor of Bach.

The *secondo libro* has music written on staves of six and eight lines; it is only one of Frescobaldi's seven collections written for organ and cembalo.

50. Handel, George Frederic (1685-1759)

Six concertos for the harpsichord or organ. [Op. 4]. London, printed for I. Walsh, 1738. Organ part.

LENT BY THE SIBLEY MUSIC LIBRARY

The six pieces, Op. 4, for organ or harpsichord, with orchestral accompaniment of strings and woodwinds, comprise the first of three such sets published by the younger Walsh (the second set dates from 1740, the third from 1760, one year after the composer's death). They are somewhat in the concerto grosso tradition, with the keyboard instrument filling the place of the concertino (see No. 55), though at times some of the accompanying instruments partake of this soloistic character. The sixth concerto of this set is written for harpsichord *or harp,* in which guise it makes frequent appearances on harpist's programs — though unfortunately not always supplied with a cadenza conceived in the style of the period.

Handel frequently played these concertos as entr'actes at performances of his oratorios (see No. 34).

51. Bach, Johann Sebastian (1685-1750)

Fugue in B major, from the *Well-Tempered Clavier, Part II.* Manuscript, 18th century.

LENT BY THE NEWBERRY LIBRARY

This manuscript, once thought to be in the Leipzig cantor's own hand, on further investigation turns out to have been copied by a contemporary of Bach's, possibly one of his pupils. The composer's autograph score of this work is preserved in the British Museum. (See also item No. 1.)

52. Bach, Carl Philipp Emanuel (1714-1788)

a) *Sechs Clavier-Sonaten für Kenner und Liebhaber,* Vol. 1. Leipzig, edition by the author, 1779.

b) *Clavier-Sonaten nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber,* Vol. 3. Leipzig, 1781.

c) *Clavier-Sonaten und freye Fantasien nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber,* Vol. 4. Leipzig, 1783.

d) *Ibid.,* Vol. 5. Leipzig, 1785.

e) *Ibid.,* Vol. 6. Leipzig, 1787.

Volume 2, of 1780, is lacking.

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In the six sets of keyboard compositions which C. P. E. Bach published with the sub-title "For Connoisseurs and Amateurs," it is possible to follow the shift

that was taking place in the comparative use and popularity of older and newer types of keyboard instruments. Though Bach himself had a predilection for the clavichord, he would appear to indicate that the first of these sets might be played on any of the three available keyboard instruments (other than the organ), the clavichord, the harpsichord, or the pianoforte. In all the other five sets, however, he expressly prescribes the Forte-piano.

Though overshadowed by his more famous father, Emanuel Bach is an important figure in the musical Rococo, the transition period between the Baroque and the Classical styles of composition. (See also No. 72.)

53. Beethoven, Ludwig van (1770-1827)

Sonate pour le piano forte, composée par Louis de Beethoven. . . . Oeuvre 110 Berlin, A. M. Schlesinger, [1882]. First edition.

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The great Sonata No. 31 in A flat Major was written during the period when Beethoven was working on the *Missa Solemnis.* Although the completed score was autographed only on Christmas Day of 1821, the composer's sketchbooks reveal that the work was germinating already in early 1820. It could even be said that this process began long before, since one of the principal themes is a quotation from several of his other works, most notably the Sonata for violin and piano in G Major, Op. 30, No. 3. (See also item No. 2.) (FF)

G. MUSIC FOR STRINGS

54. Corelli, Arcangelo (1653-1713)

XII solos for a violin with a thorough bass for the harpsichord or violoncello. Opera quinta. London, printed for and sold by I. Walsh, [1740?].

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

55. ——— *Concerti grossi con duoi violini e violoncello di concertino obligati e duoi altri violini, viola e basso di concerto grosso ad arbitrio.* [Op. 6]. Amsterdam, E. Roger & M. C. Le Cene, [1712]. 8 volumes of separate parts bound together with works by F. Geminiani and A. Vivaldi.

LENT BY THE SIBLEY MUSIC LIBRARY

Corelli is regarded as the most significant figure in the early history of the concerto grosso form, as well as important also in the development of violin music. Standing on the threshold of the fully developed sense of tonality (as contrasted with modality) which came to maturity in the music of the generation of Bach and Handel, Corelli's music is expressive of forward-looking tendencies of the time. His works were reprinted many times and received wide distribution in all parts of Europe during the first half of the eighteenth century.

The twelve violin sonatas of Op. 5 are *sonate da camera, i.e.,* chamber sonatas, consisting largely of stylized dance movements. Corelli wrote also *sonate da chiesa,* or church sonatas, in which the character of the movements tend to be more serious and abstract; they include also some fugal sections.

The tonal art of the Baroque admitted of a considerable amount of improvisation, the composer oftentimes furnishing only a skeleton outline of what a work would sound like in performance. This is true of the figured bass line, which supplied the foundation upon which the keyboard player constructed the inner

parts of the accompaniment. A similar element is present in the melodic lines, particularly of the slow movements, since it was customary for soloists to play elaborately ornamented melodies in place of the simpler ones written in the score. The London publishers of Corelli's violin sonatas stated that their edition "has ye advantage of having ye Graces to all ye Adagio's and other places where the Author thought proper." This claim is considered suspect in view of the over-elaborate nature of the embellishments given here.

The sixth sonata of this group is the famous set of variations on the *Folia* dance tune. All the sonatas of Op. 5 were arranged as concerti grossi by Francesco Geminiani, Corelli's eminent pupil (see No. 70).

Corelli's last published works are the Concerti Grossi of Op. 6. Although issued in print only in 1712, at least some of them must date from thirty years earlier, since the composer Georg Muffat heard Corelli perform them in Rome in 1682. The first eight are concerti "da chiesa," while the final four are of the chamber type. Number 8 is the beloved "Christmas Concerto."

The concerto grosso principle consists in contrasting a group of solo instruments (the *concertino*) against another group of heavier texture (the *ripieno*, or *concerto grosso*). The alternation and combination of these two groups were exploited for elements of variety and dramatic contrast.

H. ADDENDUM

55a. Purcell, Henry (1659-1695)

Orpheus Britannicus. A collection of all the choicest songs. For one, two, and three voices, compos'd by Mr. Henry Purcell. Together with such symphonies for violins or flutes, as were by him designed for any of them: and a thorough-bass to each song; figur'd for the organ, harpsichord, or theorbo-lute. The second edition with large additions; and placed in their several keys according to the order of the Gamut. [Book I:] Printed by William Pearson, and sold by John Young, 1706. [Book II:] Printed by William Pearson, for S. H., and sold by John Young, 1712.

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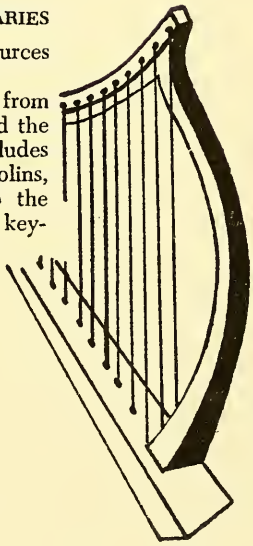
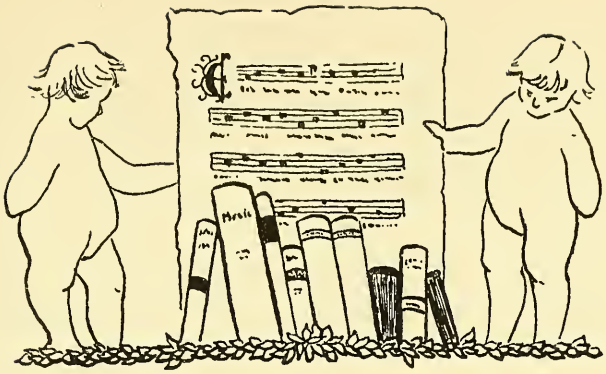
This collection is the first attempt to gather together the complete songs of England's great Restoration composer. The first edition was prepared under the direction of Purcell's widow, Book I appearing in 1698, Book II in 1702. (The present copy of Book II is dated 1712, though copies must also have been issued in the previous year, since most sources give the date 1711.)

The contents are taken mostly from the plays for which Purcell furnished the music, and include songs with preludes and interludes written for flutes, violins, oboes, or trumpets, in addition to the figured-bass part to be played on a keyboard instrument or large lute.





PART THREE

Books on Music

The literature about music is a vast area covering a multitude of subjects, and ranging from instruction books on the rudiments of music and plainsong, instrumental and vocal methods, and essays of biography and criticism, to complex treatises on musical theory and acoustics, many-volume encyclopedias, and comprehensive historical accounts of the art. Because of the interconnections that exist among the several aspects of knowledge, it is inevitable that there should be some overlapping of material in the various fields; frequently, also, actual musical examples and complete compositions are included as integral components of works that are devoted primarily to analysis, speculation, and discussion concerning music. This being the case, it is obvious that a clear line cannot always be drawn between what is theory and what is history, for example, though an attempt has been made to place the works listed below in the categories which their contents mainly indicate. Among these items are to be found some of the most notable writings on music, dating from the fifteenth to the eighteenth centuries.

Whereas the host library for this exhibit admittedly cannot begin to match its holdings with those of the cooperating institutions in scope and value, it is not unreasonably proud of the modest number of items it can contribute to the display. More particularly it would call attention to the growing collection of Rameau literature, the six entries numbered 88 to 93.

56. Brossard, Sébastien de (*ca.* 1654-1730)

Dictionaire de musique, contenant une explication des termes grecs, latins, italiens, & françois les plus usitez. . . . Et un catalogue de plus de 900. auteurs qui ont écrit sur la musique. . . . Paris, C. Ballard, 1703.

LENT BY THE LIBRARY OF CONGRESS

57. Walther, Johann Gottfried (1684-1748)

Musicalisches Lexicon; oder, Musicalische Bibliothec. . . . Leipzig, W. Deer, 1732.

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58. *Kurtzgefasstes musicalisches Lexicon, worinnen eine nützliche Anleitung und gründlicher Begriff von der Music enthalten, die Termini technici erkläret, die Instrumente erläutert und die vornehmsten Musici beschrieben sind. . . .* Chemnitz, Johann Christoph and Johann David Stössel, 1737.

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59. Rousseau, Jean Jacques (1712-1778)

Dictionnaire de musique. Amsterdam, Marc Michel Rey, 1769. 2 volumes.

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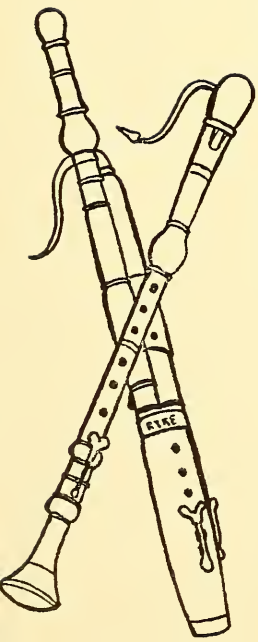
The first printed dictionary of music was that of the Belgian Johannes Tinctoris, whose brief *Terminorum musicae diffinitorium* was published probably in Naples in 1474. This was not, however, the first essay in musical lexicography, as there were at least two previous ones, a 10th-century Arabic dictionary of Ali Al-Isfahani Faraj, and the 11th-century *Vocabularium musicum,* possibly written by a certain Johannes Presbyter. Other attempts to classify musical knowledge are to be found in works such as Michael Praetorius' encyclopedic *Syntagma musicum* (1615-1620).

But the distinction of being the first to produce works of a comprehensive nature planned along modern lines goes jointly to the Bohemian T. B. Janovka, whose *Clavis ad thesaurum magnae artis musicae* was issued in Prague in 1701, and Sébastien de Brossard, the author of the *Dictionaire* [sic] *de musique* which came out in Paris in 1703. (An earlier version of Brossard's work seems to have appeared also in 1701.) Brossard's compilation went through several editions, including an English translation by Grassineau (1740), and greatly influenced various other dictionary makers, including Walther and Rousseau. Brossard, a composer and priest, was largely self-taught in music, partly with the aid of Kircher's *Musurgia universalis* (see No. 67). He accumulated a considerable personal library which he left to Louis XV, and which formed the basis for the Bibliothèque Nationale collection of old music.

J. G. Walther, a friend and relative of J. S. Bach, is known as an excellent composer, especially of contrapuntal works for the organ. His real fame was earned by the lexicographical works he produced, first in 1728, but most importantly in 1732, when he issued the great *Musicalisches Lexicon* here displayed. This compendium is still useful as a



source of accurate information on the author's own period. The present copy carries the bookplate of the eminent 19th-century French musical scholar, C. E.-H. de Coussemaker.

A briefer work is the pocket handbook *Kurtzgefasstes musicalisches Lexicon*, issued as a popular counterpart to Walther's compilation, the source of most of its material. It is supposed to have been the work of its publishers, the Stössels, although, according to Eitner, the editor was a certain Barnickel. As a commentary on the relative importance sometimes accorded to famous masters in their own day, it is interesting to compare the three lines given to J. S. Bach, and the six to Hendel (*sic*), with the three full pages on G. P. Telemann and the page and a half on so obscure a musician as Johann Gotthilf Ziegler.

Jean Jacques Rousseau, most famous as a philosopher and innovator of social and educational theories, had a life-long interest in and preoccupation with music (see Nos. 30 and 32). In fact, aside from the patronage he sometimes enjoyed, his principal income derived from the teaching and copying of music, and from the author's rights to the *Dictionnaire* and *Le devin du village*.

The dictionary owes its origin to the circumstance that Rousseau was invited by the editors of the *Encyclopédie* to write articles on music for that publication, after the same offer had been refused by Rameau (see Nos. 88-93). In the preface to the *Dictionnaire* Rousseau explains that he was given a task to do in three months which should have taken three years to accomplish. These hastily written articles, which drew scathing denunciations from Rameau and others, were revised, augmented, and re-published as the *Dictionnaire de musique* in 1767/68. Though its literary merit is generally accepted, the explanations of musical principles and the aesthetic preferences expressed therein continue to stimulate controversy. (FBC & RB)

B. HISTORY AND CRITICISM

60. [João IV of Portugal] (1604-1656)

Difesa della musica moderna contro la falsa opinione del Vescovo Cirillo Franco tradotta di spagnuolo in italiano. [Venice, 165-?].

LENT BY THE LIBRARY OF CONGRESS

King John IV of Portugal, one of the most musical of monarchs, also is distinguished as one of the greatest collectors of music and books on music in the history of the art. The magnificent library of music which he built at great care and expense was destroyed in the famous earthquake of 1755, to the irreparable loss of the Portuguese nation and of modern musicology.

John IV's "Defense of modern music" first appeared in a Spanish language edition published in Lisbon probably in 1649, and shortly thereafter it was translated into Italian and printed most likely in Venice, to judge by an inscription on the engraved title page. Though the work was issued anonymously, the king inserted several obvious clues pointing directly to his authorship. The book constitutes a belated reply — almost exactly 100 years late — to a letter written in 1549 by an Italian bishop, in which that ecclesiastic attacks the sacred compositions of his own time, and compares ancient Greek music with "modern" music, to the disadvantage of the latter. It is possible that the bishop had in mind certain abuses that were to be dealt with by the Council of Trent not long after the time when he wrote. King John comes to the defense of the modern style of composition, citing examples from the works of a large number of 15th-, 16th-, and 17th-century composers.

61. Bedford, Arthur (1668-1745)

The great abuse of musick. In two parts. Containing an account

of the use and design of musick among the ancient Jews, Greeks, Romans, and others; with their concern for, and care to prevent the abuse thereof. And also an account of the immorality and profaneness, which is occasioned by the corruption of that most noble science in the present age. London, printed by J. H. for J. Wyatt, 1711.

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62. ——— *The Temple musick: or, An essay concerning the method of singing the Psalms of David in the Temple, before the Babylonish captivity. Wherein, the musick of our cathedrals is vindicated, and supposed to be comformable, not only to that of the primitive Christians, but also to the practice of the church in all preceding ages.* London, H. Mortlock . . . , 1706.

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Bedford's *The Great Abuse of Musick* is, in many respects, the parallel of the Italian bishop's letter to which John IV's book (above) is a reply. Written likewise by a churchman, its first part presents an account of the care taken by the ancients and the early Church Fathers to prevent the abuse of music. In the second part the author relates, by contrast, the immodesty and profanity that existed in English operas and songs, as well as the corruption of music by church organists and other musicians.

The full title of Bedford's *Temple Musick* is self-explanatory. Of particular concern to the author is the development of Christian music from that of the ancient Jews. He also delves into the structure of the Psalms, giving his opinion of the meter, rhythm, and melody. (FF)

63. Avison, Charles (*ca.* 1710-1770)

An essay on musical expression. . . . 2d ed., with alterations and large additions. . . . London, C. Davis, 1753.

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An able composer, organist, and scholar, Avison had the distinction of being one of Geminiani's pupils (see No. 70) while the latter was in London. Though he left a considerable output of compositions, his chief claim to fame rests on this *Essay,* first published in 1752, in which he wrestles commendably with certain problems of musical aesthetics.

64. Martini, Giovanni Battista (1706-1784)

Storia della musica. 3 vols. Bologna, Lelio dalla Volpe, 1757-1781.

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65. Burney, Charles (1726-1814)

A General History of Music, from the Earliest Ages to the Present Period. London, printed for the Author, 1776-89. 4 volumes. [Vol. 1, 1776, and Vol. 2, 1782 are displayed.]

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Important contributions to the literature of music history were made by numerous writers of the 16th and 17th centuries, though not always in works devoted primarily to this aspect of the art. The 18th century, however, produced virtually a spontaneous outpouring of writings whose main object was to account for the "origins, progress, and present state" of music. As frequently happened, the task which a writer set for himself proved to be too great to complete within his lifetime. Such was the case with Padre Martini, the renowned priest who was perhaps the most highly respected Italian musician of his day (see also No. 99). In the three lengthy tomes of his *Storia della musica* he was able to progress no further than the music of the Ancients. A projected fourth volume, on which he was working at the time of his death, would have carried his account through the Middle Ages down to the 11th century.

More successful in this regard was the Englishman Charles Burney, whose first volume came out in the year of American Independence, and only a few months before the publication of that other great 18th-century English history, Sir John Hawkins' *General History of the Science and Practice of Music*. Burney prepared himself for his undertaking by making voyages to the principal countries on the Continent, so that he might see at first-hand what music was being produced; in addition, he conducted researches in European libraries and gathered an extensive library of his own. By his own estimate, however, his collection could not match the approximately 17,000 volumes owned by Martini, whom he visited on one of his travels. Burney's opinion of the *Storia* was expressed in rather frank language: "I will go further," he says, "and confess that the History of the good Padre Martini, so replete with learned authorities, is what his countrymen frequently call it, a seccatura. . . ." Opinion on Burney's own work was sometimes not much different; nevertheless, it contains much that is still of value, especially in aiding present-day readers to understand 18th-century attitudes on music.

C. INSTRUMENTS AND INSTRUMENTAL METHODS

66. Bermudo, Juan (b. 1510?)

Comiença el libro llamado Declaracion de instrumentos musicales . . . compuesto por el muy reverendo padre fray Iuan Bermudo . . . en el qual hallaran todo lo que en musica dessearen, y contiene seys libros . . . . Ossuna, Juan de Leon, 1555.

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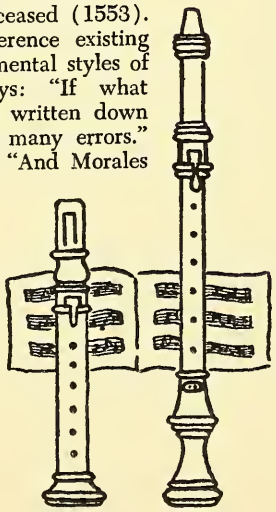
The publication in 1511 of Sebastian Virdung's *Musica getutscht* marks the beginning of a long line of works devoted especially to the description and classification of musical instruments, as well as to matters concerned with their performance. Among the most important of these books dating from the 16th century are the three volumes written by the Spanish friar Juan Bermudo, of which the *Declaracion de instrumentos musicales*, published in 1555, is the last and most comprehensive. In its five parts (not six, as the title page hopefully announced) he discusses the varieties of such instruments as the *vihuela*, the guitar, the *bandurria*, and the *rabel*, and presents significant data regarding the tuning, the tablatures, and the performance technique of the organ, the harp, the vihuela, and the clavichord (or *monocordio*, as it continued to be called in Spain). The work contains a testimonial which had been written by the noted polyphonic master Cristobal de Morales, only recently deceased (1553). Commenting on the difference existing between vocal and instrumental styles of composition, Morales says: "If what some organists play were written down on paper we should find many errors." To which Bermudo adds, "And Morales



was quite right, because on an instrument it is possible to play consecutive fifths or octaves without them being noticed, while with voices the mistake is obvious at once."

67. Kircher, Athanasius (1602-1680)

. . . *Phonurgia nova, sive Conjugium mechanico-physicum artis & naturae paranympha phonosophia concinnatum* . . . . Kempten, Rudolph Dreherr, 1673.

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One of the more interesting personalities of the 17th century was the Jesuit scholar and mathematician, Athanasius Kircher. His inquisitive mind probed into virtually every department of human knowledge, from philosophy and music to Oriental languages and archeology. The curious things he found occasion to write about included such matters as the music contained in Egyptian hieroglyphics and the songs used to cure the bite of the tarantula. Kircher's most important work dealing with music is his *Musurgia universalis* (1650), of which the *Phonurgia nova* is in part an amplification. This work, written in Latin, treats largely of acoustical instruments and of the nature of sound; a German translation was published in 1684 under the title *Neue hall- und thon-kunst.*

68. Bonanni, Filippo (1638-1725)

Descrizione degl'istromenti armonici d'ogni genere, del padre Bonanni. Seconda edizione riveduta, corretta, ed accresciuta dall' Abbate Giacinto Ceruti. . . . [Description des instruments harmoniques, etc.]. Rome, Venanzio Monaldini, 1776. Title and text in Italian and French, arranged on parallel facing pages.

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Father Kircher (see above) collected a valuable museum of antiquities which he bequeathed to the Collegio Romano. His fellow-Jesuit, Filippo Bonanni (or Buonanni), became the custodian of the museum in 1698, and it is owing perhaps to this connection that Bonanni published in 1722 the first edition of the *Descrizione* of instruments. This second edition, prepared more than fifty years later by the Abbot Ceruti, includes a French translation and bears an endorsement written by Antonio Eximeno (see No. 98). At the end of the text is appended a collection of 140 engraved plates containing representations of the instruments. (ECC)

69. Simpson, Christopher (*ca.* 1610-1669)

[The Division-Violist.] *Chelys, minuritionum artificio exornata: sive, Minuritiones ad basin, etiam ex tempore modulandi ratio. In tres partes distributa. . . . The Division-Viol, or, The art of playing ex tempore upon a ground. Divided into three parts. Part I. Of the viol itself, with instructions to play upon it. Part II. Use of the concords, or A compendium of descant. Part III. The method of ordering division to a ground. Editio secunda.* London, printed by W. Godbid for Henry Brome, 1667.

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The art of playing and writing music for the viols was kept alive in England longer than in most countries on the Continent, where the instruments of the violin family began seriously to encroach on the older viol practice as early as the beginning of the 17th century. Without doubt the most prominent member of the *viola da gamba* ("knee viol") group was the bass viol. Though made in several sizes, this instrument had general dimensions approximating those of the violoncello (and not of the modern double-bass or bass viol).

Christopher Simpson is a prominent representative of the "golden age" of string music in 17th-century England, the period which produced the magnificent examples of fancies (or fantasias) written by most English composers from Byrd to Purcell. Simpson's book, first issued in 1659 under the title *The Division-Violist,* appeared in a second edition in 1665 and 1667, with text in both English and Latin. In it the author discusses the method of playing "divisions," which consisted of improvised variations on a ground bass. He explains that the viol player, "having the said ground before his eye, plays such a variety of descant or division in concordance thereto as his skill and present invention do then suggest unto him." (See also No. 85.)

70. Geminiani, Francesco (1687-1762)

The Entire New and Compleat Tutor for the Violin, containing the easiest and best methods for learners to obtain a proficiency, with some useful directions, lessons, graces, &c., by Geminiani. To which is added a favourite collection of airs, marches, minuets, song tunes, &c. London, printed for John Preston, 178-?.

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Geminiani, the pupil of Corelli (see Nos. 54, 55), was instrumental in transmitting his master's teachings to violinists and composers of the 18th century. Besides the name he made for himself as a composer and virtuoso performer, Geminiani is best known for the valuable contribution he made to the literature of his instrument in the treatise entitled *The Art of Playing on the Violin* (Op. 9, 1751; a facsimile edition, prepared by David Boyden, has recently been issued. The claim is widely made that this is the first method of its kind ever published in any country, an assertion that is disputed by the Portuguese, who maintain that this distinction belongs to Agostinho da Cruz' *Lyra de Arco ou Arte de tanger rabeca* [Lisbon, 1639?]).

Of smaller scope than Geminiani's Op. 9 are several tutors which he wrote for the violin and other instruments, the one exhibited giving a good indication of the nature of such compilations. This copy contains 11 pages of instruction for violin-playing followed by 20 pages of tunes.

71. Mozart, Leopold (1719-1787)

Versuch einer gründlichen Violinschule, entworfen und mit 4. Kupfertafeln sammt einer Tabelle versehen, von Leopold Mozart, Hochfürstl. Salzburgischen Cammermusikus. Augsburg, author's edition printed by Johann Jacob Lotter, 1756.

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Even if Leopold Mozart had not been the father of his famous son, he would have had a small claim to lasting fame as the author of the treatise on the fundamental principles of violin playing which was finished six months after the birth of Wolfgang. The *Gründlichen Violinschule* stands as an important contribution to

the development of violin playing and pedagogy. In his preface Mozart states that it was written "not only for the use of pupils and the benefit of teachers, but . . . to convert all those who, by their bad teaching, are making failures of their pupils." The first edition of 1756 was sold out in 1764. A second one appeared in 1769-70, followed by a third in 1787, the year of the author's death. Leopold lived to see both Dutch and French translations of his treatise, but it was not until 1948 that it came out in an English translation made by Editha Knocker. (EWB)

72. Bach, Carl Philipp Emanuel (1714-1788)

a) . . . *Versuch über die wahre Art das Clavier zu Spielen, mit Exempeln und achtzehn Probe-Stücken in sechs Sonaten erläutert. Erster Theil. Zweyte Auflage. In Verlegung des Auctoris.* Berlin, printed for the author by George Ludewig Winter, 1759.

b) *Ibid., Zweyter Theil, in welchem die Lehre von dem Accompagnement und der freyen Fantasie abgehandelt wird. Nebst einer Kupfertafel.* Berlin, G. L. Winter, 1762.

The two volumes are bound together.

c) *Exempel nebst achtzehn Probe-Stücken in Sechs Sonaten zu Carl Philipp Emanuel Bachs Versuche . . . auf XXVI. Kupfer-Tafeln.* This constitutes Part 2 of Volume 1.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

Emanuel Bach's *Essay on the True Art of Playing Keyboard Instruments,* first published in 1753-62, became famous as an instruction book and was enthusiastically recommended by such notables as Haydn, Mozart, Beethoven, and Clementi. The contents are devoted to questions of performance, fingering, ornamentation, thorough bass, accompaniment, and improvisation. To illustrate his teachings, Bach presented as a supplement to Volume 1 the six sonatas (in 18 movements) that comprise the *Probe-Stücken* (see also No. 52). The work is influenced by some earlier treatises (*e.g.,* Quantz, Couperin); in turn, it also exerted an influence on later works, such as the one written by Türk (see below). The first complete English translation of the *Essay* was published in 1949, in an edition prepared by William J. Mitchell. (ECC)

73. Türk, Daniel Gottlob (1756-1813)

Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen. Leipzig and Halle, printed for the author by E. B. Schwickert, 1789.

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Türk's treatise is another thoroughgoing textbook in the performance of keyboard music (see No. 72). Its six chapters include discussions of basic music theory, fingerings, ornaments (essential and non-essential), and interpretation, after which twelve pieces are presented for instructional purposes. A second edition, enlarged and improved, was published in 1802. (FBC)

74. *The Compleat Tutor for the German Flute containing the best and*

easiest instructions for learners to obtain a proficiency. Translated from the French. To which is added a choice collection of ye most celebrated Italian, English & Scotch tunes. . . . London, printed for Charles and Samuel Thompson, [before 1760?].

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75. CAHUSAC, THOMAS (d. 1798)

Cahusac's Pocket Companion for the German Flute; containing a selection of favorite songs, airs, minuets, marches, allemands, cotillons, dances and duets. . . . London, T. Cahusac, [*ca.* 1795?].

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These are two out of many small compilations of limited scope, containing pieces and brief instructions, that were published for the flute and other instruments during the 18th century. They are similar in nature to Geminiani's violin tutor, No. 70. (EWB)

D. THEORETICAL TREATISES

76. GAFORIO, FRANCHINO (1451-1522)

Practica musicae utriusque cantus excellentis Franchini Gaffori Laudensis. . . . [Colophon: . . . *Impressa novissime Venetiis: multisque erroribus expurgata per Augustinum de Zannis de Portesio bibliopolam accuratissimum. . . .*] Venice, 1512.

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Gaforio (also spelled Gafurio, Gaffurius, etc.) was almost an exact contemporary of the great Netherlands composer Josquin des Prez (*ca.* 1450-1521). The eminent Italian theorist records in this, his greatest work (first published in 1496), the practice of composition and mensural notation during the late Middle Ages and in the period that brings the music of Renaissance times to a first high point of achievement.

77. GLAREANUS, HENRICUS (1488-1563)

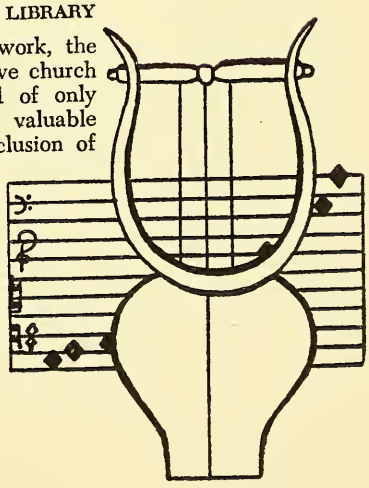
Isagoge in musicen Henrici Glareani Helvetii poe. lau. e quibusque bonis authoribus latinis & graecis ad studiosorum utilitatem multo labore elaborata. Basel, [1516].

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

78. —— *Musicae epitome ex Glareani Dodecachordo. . . .* [Basel, 1559].

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

One of the noted humanists of the Renaissance, the Swiss Glareanus (real name, Heinrich Loris) was adept in the fields of mathematics, philosophy, languages, poetry, theology, as well as music. In 1547 he published his great work, the *Dodecachordon,* in which twelve church modes are recognized, instead of only the usually-accepted eight. A valuable feature of this work is the inclusion of



many examples of music by both famous and lesser-known composers of the 15th and 16th centuries.

Of the two works presented here, the *Isagoge* is an introductory handbook on the theory of music, while the *Musicae epitome* is an abridgment, by J. L. Wonnegger, of the *Dodecachordon.*

79. Vicentino, Nicola (1511-1572)

L'antica musica ridotta alla moderna prattica, con la dichiaratione, et con gli essempi de i tre generi, con le loro spetie. Et con l'inventione di uno nuovo stromento, nel quale si contiene tutta la perfetta musica, con molti segreti musicali. Roma, A. Barre, 1555.

LENT BY THE NEWBERRY LIBRARY

Of the several phenomena resulting from efforts by 16th-century musicians to revive ancient Greek music, that of Nicola Vicentino stands second only, perhaps, to the invention of opera by the group of intellectuals known as the Camerata. This Italian composer and theorist, a pupil of Adrian Willaert at Venice, constructed an instrument which he called the "archicembalo." This was a harpsichord with six keyboards and with strings sufficient to play in all three of the Greek genera — therefore, using intervals that approximated quarter-tones (see items Nos. 4 and 5). Vicentino also invented and described an "archiorgano." The treatise here displayed is Vicentino's defense of his theories, and is partly the result of a famous controversy he had with the learned Portuguese theorist and composer, Vicente Lusitano.

80. Zarlino, Gioseffo (1517-1590)

Le istitutioni harmoniche di m. Gioseffo Zarlino da Chioggia; nelle quali; oltra le materie appartenienti alla musica; si trovano dichiarati molti luoghi di poeti, d'historici, & di filosofi; si come nel leggerle si potrà chiaramente vedere. . . . Venice, 1558.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

Zarlino, an erudite Italian who turned from a promising career in other humanistic disciplines to devote himself to music, studied with Willaert at St. Mark's Cathedral in Venice. Later he succeeded to the post of director of music at St. Mark's, and held that distinguished position until his death. Though only a few of his compositions have survived, his place as one of the great theorists in the history of music is undisputed. One writer has commented that he is "easily the most influential personality in the history of music theory from Aristoxenus to Rameau" (see Nos. 88-93). This reputation was earned by virtue of the three treatises he produced: *Istitutioni harmoniche* (1558, '62, '73, and '89), *Dimostrationi harmoniche* (1571, '73, '89), and *Sopplimenti musicali* (1588). The copy exhibited here is the earliest edition of the first and most important of these works.

81. Zacconi, Giulio Cesare [Ludovico] (1555-1627)

Prattica di musica utile et necessaria si al compositore per comporre i canti suoi regolatamente, si anco al cantore per assicurarsi in tutte le cose cantabili. . . . Venice, B. Carampello, 1596.

LENT BY THE UNIVERSITY OF ILLINOIS LIBRARY

Zacconi is another one of the noted musicians trained in the famous Venetian

school during the 16th century. The greatest distinction of his treatise lies in the clear exposition of the methods of composition employed in the time of Palestrina. It is also an important source book for information on many other aspects of the performance of music in the late 16th and early 17th centuries, and includes discussions on such debatable questions as *musica ficta,* ornamentation, and the character and ranges of instruments.

82. Artusi, Giovanni Maria (*ca.* 1540-1630)

L'arte del contraponto . . . nella quale con ordine, e modo facilissimo si insegnano tutte quelle regole, che à questa arte sono necessarie. . . . Venice, G. Vincenti, 1598.

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Though living in relatively close contact with many of the progressive personalities of music in his time, Artusi was a reactionary composer who attacked Monteverdi and others for the innovations that were being introduced into the art of music around the turn of the 16th century. His works, both theoretical and practical, show him to have been a consistently thorough, though staunchly conservative, musician. The first part of *L'arte del contraponto* was published originally in 1586, and Part Two appeared in 1589. The present edition combines the two books into one.

83. Salinas, Francisco de (1513-1590)

. . . De musica libri septem, in quibus eius doctrinae veritas tam quae ad harmoniam, quam quae ad rhythmum pertinent, iuxta sensus ac rationis iudicium ostenditur, & demonstratur. Salamanca, Mathias Gastius, 1577.

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Like his famous older contemporary Cabezon (No. 48), the Spaniard Salinas was blind from the time of his childhood. He studied at the University of Salamanca, where later he became professor of music, after a stay in Italy lasting several years. While he was in Rome he became acquainted with the famous lutenist Francesco da Milano (No. 45). The chief value of his treatise consists in the many Spanish folk and popular songs which Salinas introduced as incidental illustrations in sections devoted to music in relation to classical prosody.

84. Cerone, Domenico Pietro (1566-1625)

El Melopeo y Maestro. Tractado de musica theorica y pratica: en que se pone por extenso, lo que uno para hazerse perfecto musico ha menester saber: y por mayor facilidad, comodidad, y claridad del lector, esta repartido en XXII. libros. Naples, J. B. Gargano and L. Nucci, 1613.

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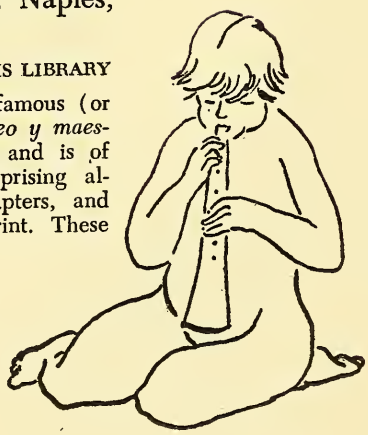
Pietro Cerone, an Italian musician from Bergamo, in 1592 went to Spain where he was a singer in the Royal Chapel of Philip II and Philip III until he returned to Italy in about 1603. After 1610 he held a similar post in the Spanish viceregal chapel in Naples. His famous (or notorious) treatise, *El melopeo y maestro,* was written in Spanish and is of elephantine dimensions, comprising altogether 22 books, 849 chapters, and 1160 folio pages of fine print. These



proportions would seem to belie the assertion made on the title page that "it is so well illustrated and so clear that any person of average ability may, *with little trouble,* attain to this profession [of music]." In the mass of miscellaneous and incompletely digested matter contained in the book there is much of value, particularly in the exposition of the methods of composition employed by the "older" school of musicians represented by such figures as Palestrina, Ingegneri, Victoria, and Morales. Cerone had little sympathy with the moderns of his day: Marenzio's liberties appalled him, and there is not even mention of Monteverdi. Among the curiosities contained in his book is a profusely illustrated section devoted to the solution of puzzle canons.

85. SIMPSON, CHRISTOPHER (*ca.* 1610-1669)

A Compendium of Practical Musick in five parts. Teaching by a new, and easie method. 1. The rudiments of song. 2. The principles of composition. 3. The use of discords. 4. The form of figurate descant. 5. The contrivance of canon. Together with lessons for viols, &c. The 3d editio. . . . London, printed by M. C. for H. Brome, 1678.

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86. PLAYFORD, JOHN (1623—*ca.*1686)

An Introduction to the Skill of Musick, in three books. The first contains the grounds and rules of musick, according to the Gam-ut, and other principles thereof. The second, instructions and lessons both for the bass-viol and treble-violin. The third, the art of descant, or composing musick in parts: in a more plain and easie method than any heretofore published . . . The twelfth edition. Corrected and amended by Mr. Henry Purcell. London, printed by E. Jones for Henry Playford, 1694.

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Christopher Simpson and John Playford were two of the most highly respected personages connected with the musical life of England during the periods of the Commonwealth and the Restoration. While Simpson is best-known for his *Division-Violist* (No. 69), he also was successful as the author of the *Compendium of Practical Musick,* a useful instruction book that ran through many editions during the first hundred years after its original publication in 1665.

Playford, on the other hand, was most active as a publisher; the majority of important musical works published in London during the forty years before his death came from his establishment. The *Introduction to the Skill of Music* (first issued under the title *A Brief Introduction* . . . , etc.) was more successful even than Simpson's *Compendium,* having appeared in about 25 editions by the year 1730. The present one was issued by Playford's son and successor, Henry.

It is interesting to note that the first nine editions of this work contained an "Art of Descant" by the noted Elizabethan physician-poet-composer Thomas Campion (1567—*ca.* 1620), with annotations supplied by Simpson. From the 10th edition of 1683 onward this was replaced by a similar section devoted to the same subject, revised by the great composer Henry Purcell.

87. Descartes, René (1596-1650)

Renatus Des-Cartes excellent compendium of musick: with necessary and judicious animadversions thereupon. London, printed by T. Harper for H. Moseley, 1653.

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Music does not occupy a large place in the production of the great philosopher and scientist, Descartes, yet it is symbolic of the range of his interests that he turned to speculation about this art numerous times during his life. The *Compendium musicae* was written in 1618 when the author was only 22 years of age, but it was published only in 1650, the year of his death. This English translation, made by William viscount Brouncker, appeared anonymously three years later.

Even though this is a youthful work, Descartes' letters to Mersenne reveal that his opinions on music did not change significantly during the remainder of his life. The scientific aspect of the treatise leans largely on Zarlino (No. 80), though the basic outlook expressed shows a sympathy with the newer 17th-century musical idiom rather than with the older contrapuntal tradition. Rameau (see below) was without doubt greatly influenced by Cartesian ideas on method when he formulated his own theories concerning chordal structure and harmonic movement.

88. Rameau, Jean Philippe (1683-1764)

Traité de l'harmonie reduite à ses principes naturels; divisé en quatre livres. . . . Paris, Impr. de J. B. C. Ballard, 1722. [Bound with his *Nouveau systême* (No. 89).]

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89. ——— *Nouveau systême de musique theorique, où l'on découvre le principe de toutes les regles necessaires à la pratique, pour servir d'introduction au Traité de l'harmonie. . . .* Paris, J. B. C. Ballard, 1726. [Bound with his *Traité de l'harmonie* (No. 88).]

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90. ——— *Generation harmonique, ou Traité de musique theorique et pratique. . . .* Paris, Prault fils, 1737.

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91. ——— *Code de musique pratique, ou Méthodes pour apprendre la musique, même à des aveugles, pour former la voix & l'oreille, pour la position de la main avec une méchanique des doigts sur le clavecin & l'orgue, pour l'accompagnement sur tous les instruments qui en sont susceptibles, & pour le prélude: avec de nouvelles réflexions sur le principe sonore. . . .* Paris, Imprimerie royale, 1760. [This copy lacks the 33 pages of examples at the end, and contains instead the *Lettre à M. D'Alembert,* listed next.]

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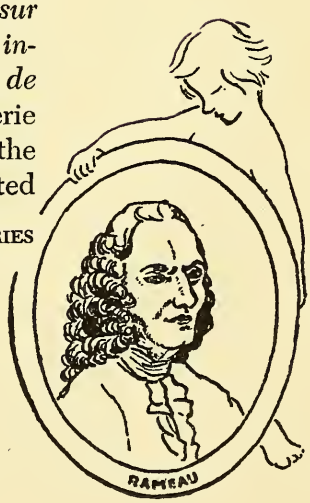

92. ——— *Lettre à M. D'Alembert sur ses opinions en musique, inserées dans les articles Fondamental et Gamme de l'Encyclopédie.* [Bound in at the end of the *Code de musique pratique,* (No. 91).]

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93. ALEMBERT, JEAN LE ROND D' (1717-1783)

Elémens de musique, théorique et pratique, suivant les principes de M. Rameau, éclaircis, développés et simplifiés . . . Nouv. éd., rev., cor. & considérablement augm. Lyon, J.-M. Bruyset, 1762. [Includes "Réponse à une lettre imprimée de M. Rameau."]

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Jean Philippe Rameau is one of the geniuses of music history, a man who combined talents in several directions, most particularly in composition, in organ playing, and in theoretical speculation. One eminent writer of recent times has not hesitated to judge him as the "greatest and most French of composers," continuing with the statement that he "remains a man frequently mentioned as a great thinker, occasionally played as a spirited harpsichord composer, and totally ignored as one of the greatest creative artists of the eighteenth century." Certainly it is true that the pleasant but relatively inconsequential pieces generally heard today (*e.g., La Poule*) was not representative of the creative power displayed in the music of the operas which Rameau wrote beginning in his fiftieth year.

More fortunately, the passage of time has failed to diminish Rameau's stature as an original thinker concerning the materials of music. In his great treatises (represented only in part in this exhibit) he set forth the concepts which revolutionized harmonic thinking and formed the basis for modern functional harmony: the recognition of a tonal center, chord-building in thirds, the progression of chords by a fundamental bass, and the discovery of chord inversions. Rameau's theoretical principles were, on the whole, well received by his contemporaries, but the more analytic among them (notably the Encyclopedists — Diderot, Rousseau, and D'Alembert) resisted his tendency to misuse scientific language and to justify geometrically his acoustical theories. D'Alembert, a mathematician and writer who in 1752 brought out the *Elémens de musique . . . suivant les principes de M. Rameau* as a practical paraphrase of Rameau's theory, sought later to correct certain weaknesses in that theory. In his articles "Fondamentale" and "Gamme" in the *Encyclopédie,* D'Alembert suggested the elimination of the word "scientific" and minimized the importance of geometry to music. He also pointed out flaws in Rameau's claim for the dependence of melody on harmony, and inconsistencies in the fundamental tone theory. Rameau's answer to these attacks is contained in the *Lettre à M. D'Alembert* which is bound together with the displayed copy of the *Code de musique pratique.* D'Alembert was not satisfied, and made his rebuttal in the "Réponse à une lettre imprimée de M. Rameau," included in the text of the *Elémens de musique.*

In summarizing the relative importance of Rameau's theories to the music of composers before and after him, it is worthwhile to quote once more from Paul Henry Lang (see above): "Needless to say, the functional theory was not an invention: musicians of genius use correct harmonies without knowing their scientific foundations; but this indefatigable student of Descartes, Zarlino, Mersenne, Kircher, and other musical scholars was the first to formulate it and to arrange it into a logical system." (RB)

94. Mattheson, Johann (1681-1764)

. . . Grosse General-Bass-Schule, Oder: der exemplarischen Organisten-Probe. Zweite, verbesserte und vermehrte Auflage. . . . Hamburg, Johann Christoph Kissners Buchladen, 1731.

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Johann Mattheson, the eminent musician and writer, had a wide variety of interests, and his activities extended far beyond the field of music. His career was centered in Hamburg, where he was cantor and musical director of the Cathedral, as well as secretary of legation to the English envoy. Mattheson was not only an accomplished composer, but also the author of 88 literary works published during his lifetime, including theoretical, critical, and biographical studies.

The first edition of the *Grosse Generalbassschule* was issued in 1719 under the title *Exemplarische Organisten-Probe,* while further additions and corrections were contained in the author's *Kleine General-Bass-Schule,* of 1735. The three sections of the work listed here include 24 easy and 24 more difficult examples for the student to work out. (FBC)

95. Türk, Daniel Gottlob (1756-1813)

Anweisung zum Generalbassspielen. . . Vierte, verbesserte Auflage. Halle, in Commission bey Hemmerte und Schwetschke, 1824.

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Among the several theoretical works written by D. G. Türk and intended for practical instruction was the *Kurze Anweisung zum Generalbassspielen,* originally published in 1791. The copy displayed is the fourth edition, issued in 1824. (See also No. 73.)

96. Marpurg, Friedrich Wilhelm (1718-1795)

Handbuch bey dem Generalbasse und der Composition mit zwo- drey- vier- fünf- sechs- sieben- acht und mehren Stimmen. Berlin, G. A. Lange, 1757-62.

LENT BY THE SIBLEY MUSIC LIBRARY

97. ——— *Anfangsgründe der theoretischen Musik.* Leipzig, Johann Gottlob Immanuel Breitkopf, 1757.

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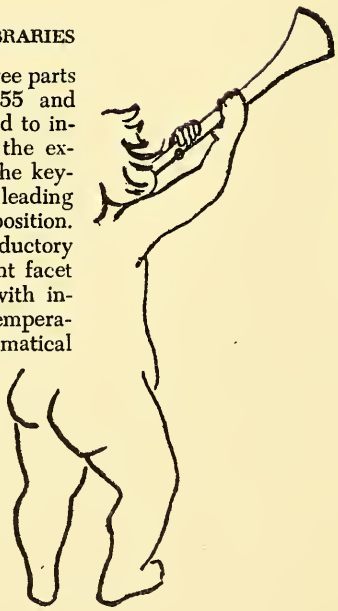
Marpurg was almost as prolific a writer on music as his older contemporary Mattheson (see No. 94), to whom this *Handbuch* is dedicated. Although he was a composer of only mediocre attainments, his theoretical, critical, and historical writings have earned for him a significant place in the history of music. To his credit also is the fact that he adopted and helped to develop and disseminate the new harmonic theories of Rameau (Nos. 88-93), with whom he became acquainted in Paris in 1746-49.

The *Handbuch,* published in three parts with a supplement between 1755 and 1762, is not, as the title might tend to indicate, concerned primarily with the execution of figured-bass parts on the keyboard, but with basic harmony, leading to lessons and exercises in composition. The *Anfangsgründe,* an introductory study, represents another important facet of Marpurg's interests: it deals with intervals, scales, tunings, and temperaments, largely from the mathematical viewpoint. (FBC)



98. Eximeno y Pujades, Antonio (1729-1808)

Dell 'origine e delle regole della musica colla storia del suo progresso, decadenza, e rinnovazione. . . . Rome, Michel'angelo Barbielini, 1774.

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This work of the Spanish Jesuit Antonio Eximeno is much more than an academic treatise on musical theory, for in it he deals with several broader problems of musical aesthetics. The author came into conflict with much of the accepted thinking of his day, and clashed with a number of other musicians, most prominently with Padre Martini (see Nos. 64, 99). In his treatise Eximeno echoes notions that had been agitating musicians and intellectuals two hundred years earlier (*e.g.*, the Baïf Academy and "vers mesuré") as well as anticipates ideas that were to be advanced a hundred years and more after him (Wagner, Pedrell). In protesting against the strict, pedantic rules of counterpoint and harmony, he proposed that these should be abolished and that in their place musicians should follow the rules of prosody in composing music. Eximeno also was an advocate of nationalism in music: his statement that "each people should construct its musical system on the basis of its national song" served as a rallying cry for Felipe Pedrell in his efforts to revive the Spanish musical art in the late 19th century. A Spanish translation of *Dell'origine e delle regole* was published in 1796.

99. Martini, Giovanni Battista (1706-1784)

Esemplare o sia saggio fondamentale pratico di contrappunto sopra il canto fermo . . . da f. Giambattista Martini. . . . Bologna, Lelio della Volpe, [1774-76]. 2 volumes.

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Besides his famous *Storia della musica* (No. 64), the learned Father Martini wrote also a considerable amount of keyboard and sacred vocal music conceived after the Roman polyphonic tradition. In order to illustrate the technique and ideal beauty of this older practice, he published the two volumes entitled *Esemplare o sia saggio fondamentale . . .*, containing examples of contrapuntal writing from celebrated Italian and Spanish masters of the 16th and 17th centuries. Each volume of this model collection includes a preface in which the author outlines the elements and rules of counterpoint and fugue.

100. Keeble, John (1711-1786)

The Theory of Harmonics: or, an illustration of the Grecian Harmonica. In two parts. . . . London, printed for the author, 1784.

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Keeble was a little-known organist, harpsichordist, and composer who succeeded the talented composer Thomas Roseingrave as organist of St. George's Church, Hanover Square. His book is an attempt to explain the Greek theories regarding music, based largely on Euclid, Aristoxenus, and other Greek and Roman writers. Included also in the discussion are more recent ideas, such as Guido's hexachord system and Rameau's fundamental bass theory.

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