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Easy and
FUNDAMENTAL
Instructions

Whereby either vocal or instrumental Performers
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knowledge of the most common intervals in Music,
learn how to introduce

Extempore Embellishments or Variations;

as also

ORNAMENTAL CADENCES,

with Propriety, Taste and regularity.

Translated from a famous Treatise on MUSIC, written

by

John Joachim Quantz,

Composer to his Majesty the King of Prussia.

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EXTEMPORE EMBELLISHMENTS

1

OF

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Variations on simple Intervals

The Graces and Embellishments to be treated of in this Place, are the Productions of a momentary Invention or Fancy of the Performer, and in this Respect are different from those common Graces that are distinguish'd by particular Marks, such as Shakes and Beats &c.

Few, and perhaps no one that professes Music, content themselves with those common Graces, but the greatest part discover an Affectation for Embellishments of their own Invention, which, however commendable in itself, yet if introduced by Persons entirely ignorant of the Principles of Harmony, are seldom proper, but rather apt to destroy the Intention and original Beauties of the Composition, than to improve it; such Performers would always do better to play the Notes simply as they are written, and to prefer the Invention of the Composer to their own.

It is unquestionable, that for want of proper Instructions the Progress in this Art has been greatly retarded; to remedy which in some Measure, I shall impart some usefull Instructions to those that are deficient in this Point, and shew in how many different Ways most common Intervals may be varied without Prejudice to the fundamental Harmony; for which Purpose I have collected together most Intervals with their proper Bases figur'd, to shew what Chords belong thereto.

The Intervals above the Bases are the Examples for Variation, each being number'd according as they refer to their respective Variations in the subsequent Pages, produc'd by means of the different Harmonies contain'd in the Bases, which the Learner afterwards may easily transpose into any other Key.

To those Examples in the Table, as are inclos'd, the same Variations may be applied, as having one and the same Base for their Fundamentals, except where the Base has a Sharp, in which Case the uppermost Part must have the same.

TABLE

Ex. 1. Ex. 2. Ex. 3. Ex. 4. Ex. 5.

Ex. 6. Ex. 7. Ex. 8.

Ex. 9. Ex. 10. Ex. 11. Ex. 12. Ex. 13.

Ex. 14. Ex. 15.

Ex. 16.

To avoid Prolixity I shall give Examples only in the Major Mood, it being an easy matter to transpose them into a Minor, only it will be requisite in that Case to be perfectly acquainted with the Nature of the different Moods in respect to their Sharps and Flats, lest contrary to the Rules of Modulation one might mistake a whole for a half Tone, or a major Third and Sixth for a minor Third and Sixth and vice versa.

Such mistakes are easily made, and particularly in such Cases as in the 13th. and 14th. Example.

However I do by no means pretend by this small number of Examples, to have exhausted all Variations that possibly might be made on those Intervals, but offer them rather by way of a Specimen for the Instruction and Encouragement of the young Beginner; those that are advanced so far as to be able to introduce them properly according to the Rules laid down in this Treatise, will not find it difficult to invent more of the kind.

It is a principal Rule with regard to Variations, that they must have a just reference to the plain Air, the Variation is made upon, thus; that the original Notes may be heard at proper Intervals of Time, as for Instance: in varying Notes equal to the Value of a Crotchet, the first Note of the Variation must for the most Part be the same with the original or plain Note, and thus one proceeds with all other Notes of equal Proportion; or any other Note may be chosen instead of it from the Harmony of the Bass, provided the Principal or plain Note be heard immediately after it, all which will be sufficiently explain'd in the Examples.

Brisk and lively Variations must not be introduced in an Air that is soft, tender and mournful, unless the Performer knows how to render them more suitable and agreeable in the manner of executing them.

Variations are only to be introduced after the simple Air has been heard first, otherwise it will be impossible for the Hearer to distinguish the latter from the former; nor does an Air, composed in a pleasing and graceful Stile, require any such additions, unless one was sure to improve still more upon it, they being used for no other end, than to render an Air in the Cantabile Stile more melodious, and Divisions in general more brilliant.

Those that consist in a continual series of swift Notes or quick Passages, though ever so much admired by some, in general are not so pleasing as those of the more simple kind, the latter being more capable of touching the Heart, a Point, that certainly is most to be aim'd at, and indeed at the same time the most difficult Part in Music; for which reason a young Beginner is advis'd to be cautious and moderate in the use of Embellishments and Graces, and rather to endeavour to perform a simple Air with correctness, in an easy, noble and distinct Manner, for if he indulges his Taste too early in a superfluity of Graces, before it is form'd to some degree of Perfection, it will in time grow vitiated to such a Degree, that he can no more relish a plain simple Melody, than the Palate a simple and wholesome Diet, if once accustomed to high season'd Dishes, and most certainly if the Performer is not affected by a noble simple Air, the Hearer will be much less so.

Though the Examples themselves might serve for a sufficient Explanation, by shewing the many-fold Variations on the same Intervals, yet for the further Illustration and Satisfaction of the Studious, I shall be particular in explaining every Example.

I now proceed to the first Example as specified in the foregoing Table, together with its different Variations.

The Chords immediately following each Example, represent the Harmony above and below it.

The Intervals that are distinguish'd in the middle by a Stroke upwards, form the simple Air, or Example to be varied; the Notes above it are counted upwards, & those below it downwards from the Example, and the Letters shew the different Variations to one and the same Example.

Those that are entirely Ignorant in regard to the Rules of Harmony and Thorough Bass, and vary only by the Ear, for whose sake chiefly this Treatise is calculated, it will be proper to learn to know the Intervals at least, by Sight, according to the manner as in Ex. 28. Yet I would rather refer them to some good Thorough Bass Book, where they may be more fully instructed in that Article.

Example 1

Example 1 consists of four staves of musical notation, each containing several measures of music. The staves are labeled with letters A through U. The notation includes various rhythmic values such as quavers and semiquavers, and some notes are marked with flats (b). The music is written in a single melodic line on a treble clef staff.

Explanation to the foregoing Example

When the Bass either continues on the same Degree, or gradually descends, as in the first Ex. of the Table, the Unison admits of no other Variations but such as are form'd entirely upon its Chord, as may be seen in those above, but when the Bass consists of melodious Notes, that ascend or descend either Gradually or by Skips, by Quavers or Semiquavers, then no other Variations are proper but those as at A, H, S, T, U. to avoid Diffonancy.

Example 2

Example 2 consists of four staves of musical notation, each containing several measures of music. The staves are labeled with letters A through R. The notation includes various rhythmic values such as quavers and semiquavers, and some notes are marked with flats (b). The music is written in a single melodic line on a treble clef staff.



Explanation. The first of those 3 Notes, that passes from the Fundamental by a Second upwards into the Third, has a Third and Fifth above it, and a Fourth and Sixth below it (as may be seen by the Chords next following) the latter being only a Repetition of the Fifth and Third; and as the Chord confists of a Third, Fifth and Eight, the Repetition is made by an Eight either above or below it, which is to be remember'd once for all.

The second Note D. has a Third and Fifth (the latter being properly the fundamental Note) below it, and a Fourth and Sixth above it.

The third Note E. being a third to the Fundamental, requires a third and Sixth above and below it.

In this manner Variations are made, that at N. is a Variation taken from the Intervals above, and that at Z. from those below it.

Example 3

Explan: The first Note is a Fifth to the Bass or Fundamental, descending gradually into the Third, & has a Third and Fifth below it, and a Fourth and Sixth above it.

The second Note C. has a Third, an imperfect Fifth and Seventh (the latter being the same Note as the Fundamental) below it, and an extream Sharp Fourth and Sixth above it.

The third Note B. being a Third to the Bass, has a Third and Sixth above and below it.

That at V. is a Variation on the Intervals above, and that at W. on those below the Chord.

Example 4

Explanation. Though this Example may appear to be similar to the second Example above, yet it proceeds by Intervals quite different from the other, for the latter begun with an Eighth, with a Fourth below it, (see the Variation at E. in that Example) whereas in this, every Note requires a 3^d above and below it, (see A. B.) for which Reason every Note must have a different Variation.

The fourth Note A. in the Example above, has a Third above it, and a Third, Fifth and Sixth below it, because the Interval A. B. counted backwards forms a Seventh, of which I shall say more hereafter.

Example 5

Explanation. The first Note A. though a third to the Bass Note F. is rather to be considered as a Sixth to the principal Note C. because the Modulation properly is in C. for if it was in F. the intermediate Note between A and C. must have been B flat instead of B natural, See C.

At L. the Chords belonging to each Crotchet appear in four Semiquavers.

Example 6

Explanation

Though these three Notes seem to proceed in the same manner as those in the fourth Example, yet there is a material difference in respect to Modulation; for here the principal Key, which is C. changes to that of G. by means of F Sharp, being an extreme Sharp fourth to the fundamental Note C. whereas in the fourth Example the Modulation continues in the principal Key.

As the Bass continues on the same Degree, whilst the upper Part ascends by the third to the fourth, the Sixth or Second may be taken instead of the Fourth, above or below it, they being part of the harmony the Bass requires. See at H. and LL. but the first Bass-Note may be accompanied either by its own Chord, i. e. the third and fifth, or that of the fifth and sixth, without prejudice to the Varia-

tions, in which Case the first Note E. will require a third, fifth and sixth below it, and a third, fourth and sixth above it; the second Note F. Sharp, a third and sixth below and above it, and the third Note G. a fourth and sixth below it, and a third and fifth above it, the two Notes G and A. in the Chord of the first Note, form that Chord known in Thorough Bass by the signature of $\frac{6}{5}$. the fifth whereof is treated like a Discord, and in consequence of the nature of Discords must resolve, by descending to the next Note, as may be seen at Q.

As the extrem sharp Fourth (reckon'd from the Bass) is generally accompanied by a second and sixth, such Variations as on the Note F. sharp, may be introduced on all similar Occasions; observing only that they must be regulated in proportion to the Value of the Bass Note, and according to that be play'd either faster or slower, or where it is practicable, the Notes also may be repeated, for which purpose those, as at C. F. G. L. T. U. V. seem to be proper.

The Chord of the 2. 4 and 6. may readily be known, by taking notice only, that those Intervals are either in the two successive Spaces, or on three successive Lines, or at the equal Distance of two Thirds; for that Note above, which is on the Line, will, when it is to be an Octave lower, be in a Space, as appears from the Notes placed under one another.

These Intervals, exclusive of the Bass, form a perfect Chord, but inclusive of the Bass, a Discord; as the Bass stands one Note below the Chord, and afterwards resolves by descending one Note, whilst the upper Parts ascend.

Example 7

Explanation. By varying the first Note we must break its Harmony, as at C. and E.

If the first Note B. was a longer Note, for Instance a Minum instead of a Crotchet, then in that Case the Notes of the Variation may either be play'd so much slower in proportion, or repeated; as to the

Letter Case I refer to the Variations at A. B. C. D. E. F. G. H. I. K. L. LL. M. N. O. for further Illustration.

Example 8

The musical score for Example 8 consists of 20 variations, labeled A through LL, arranged across ten staves. Each variation is a short melodic phrase, often with a repeat sign. The variations are arranged in four groups: A-F (first staff), G-L (second staff), M-O (third staff), and P-LL (fourth staff).

Explanation

Though the three Examples included in a Bow, begin with as many different Intervals, viz. a fifth, seventh and eighth, yet all have but one Bass or Fundamental, and consequently one and the same Harmony, as plainly appears from the Chords next to it, except that with a seventh, which at the close of the Variations is to be introduced instead of the Eighth; those excepted, any of the Variations above may properly be applied to one as well as to the other Interval, however for regularity sake I have subjoin'd six Variations to each Example, those at A. B. C. D. E. F. will be proper for the first Example, beginning by a fifth, those at G. H. I. K. L. LL. for the Example with the seventh, and those at M. N. O. P. Q. R. for that with the Eighth.

If instead of the fifth Crotchet G. there should be a Rest or Pause in any of those Examples, the second Crotchet at D. E. and G. will nevertheless have the same Harmony, by leaving out those Variations which otherwise would have belonged to the First, and choosing those only that belong to the second Crotchet, according as they refer to their respective Intervals, See those at S. T. U. V. W. X. as proper Variations for the first Example, those at Y. Z. AA. BB. CC. DD. for the second, and those at EE. FF. GG. HH. II. KK. for the third Example.

Example 9

Explanation

The two first Notes have one and the same Harmony as the Bass remains on the same Degree. In respect to its Variations they are equally of the same Nature as the seventh Example.

Example 10

Explan: The two first Notes are in the Key of F. both having also the same Bass, and as the first Note C. is a fifth to the Bass, it requires a third and fifth below it, and a fourth and sixth above it.

Example 11



Explanation

The Notes in this Example proceed by Intervals different from those in the preceding .
 The first Interval is a rising fifth and the second a falling third, the first being taken from the fundamental Harmony, the second Note G. cannot have the same Bass with the first, but in the regular way must be a sixth, and the succeeding Note E. a third to the Bass; these two last Notes are of the same nature as the two last in Ex. 8. and consequently admit of the same Variations.

Example 12



Explanation

Of these two Notes that form a falling sixth, the first is a fifth, and the second a third to the Bass.
 If the first Note of such an Interval happens to be in a space, then the principal Notes which are to fill up those Intervals, must equally be in spaces, See B. and in the same manner if the former happens to be on the Line, the latter must be on Lines also.
 These intermediate Notes constitute the Harmony, and in this respect are called principal or essential in opposition to those which are called passing.
 The Examples at I. and N. shew the manner of filling up this Interval by threes.

Example 13



Explan: These two Notes A. & B. being a descending seventh are thirds to their Fundamentals, the former of which most commonly is accompanied by a sixth and fifth, as may be seen in the Table above.

Here it will be necessary to remark, that it is common in that Case to find the Bass Note mark'd with a Sharp, in which Case the upper Part necessarily requires the same, as it would be a great Discord to join a natural with a sharp Note of the same name. See the Examples at M. and N. with E. natural and F. sharp.

If the Notes of this Interval should happen to be in a Space, its intermediate essential Notes that constitute the Chord, must equally be in Spaces, and if otherwise, on Lines. See A. and C.

To fill up this Interval six Notes gradually descending are required. See K.

It also may be fill'd up by two threes as at LL. or by Skips of thirds as at I.

Example 14

Explanation

This Example with respect to the Interval is the same as the preceding Example, and differs from that only, by being in a minor Mood, whereas the other was in a Major.

As the two Intervals in both Cases have one and the same Bass, the same Variations will serve for both, but if the first Note in the Bass should be rais'd half a Note as at T. whereby the major Sixth will be chang'd to a Minor, then we must raise not only the 8. but also the minor 3^d in the upper Part half a Note higher. See U.

By a proper Attention to this and the preceding Example, as well as to the following Observation, this Interval, frequently used in Composition, may more perfectly be known:

If two such Notes falling a third, as in the Example above, happen to be on Lines, the principal Notes of the Variations must be on Lines, or if in Spaces, the principal Notes must be in Spaces.

The first Bass Note regularly requires a sixth for its Harmony, if the latter should be a Major, and the Bass ascend by a whole Tone, then the upper Part has a minor third and fifth above it.

But if the sixth is Minor, and the Bass by means of a Sharp, should ascend half a Tone, then the said minor Fifth must be made perfect by raising it half a Note. See U.

All which different kinds are peculiar to the minor Key only, But in the Major the Embellish-

ment of the Note in the upper Part always requires a major third and a perfect fifth.

Example 15

Explan: In Syncopations, when in the upper Part the seventh resolves either into a sixth or third, which in this respect is the same thing, the first Progression after the tied Note may be made by a skip upwards to the fourth which will be a third to the Bass, and may be repeated after the next tied Note, but after the third tie a sixth must follow instead of the fourth, See A. also a seventh or fifth below may be taken instead of the fourth, See E. K. for the oftener such Intervals taken either above or below it, are thus inter-chang'd, the more pleasing it will be to the Ear. The Intervals of those Embellishments may also be fill'd up by its intermediate Notes; as to the remaining Variations, they may be introduced at Pleasure.

Example 16

Explanation

This Passage, being a Sequence of the Intervals of a 5th and 6th without any variety would at last become tedious to the Ear, and in order to avoid that sameness, such Variations as those from A to E, may be introduced: the Examples at the same time will shew, that in the Repetition of one and the same Passage the Variations ought to be different; which is to be observ'd as a general Rule.

For Instance, if one was to make Variations on an Example as at F, the same kind of Variation must not be carried on thro' the whole, but a new one must be chosen to observe variety in Melody, as may be seen at G. H. I. K.

The same is to be observ'd on such Occasions, when the Thema or Subject is continued by Transposition, where, notwithstanding the appearance of Regularity in the sameness of Repetition, which only may please the Eye, Variety will be deem'd by far the most pleasing to the Ear, which indeed is the chief Object in Music: for the Ear is far more delighted with being agreeably surpris'd or deceiv'd, than from what it may naturally expect from the regular and common Course.

Ex. 17

The musical notation for Example 17 consists of two staves of music. The first staff contains six measures labeled A through F. The second staff contains six measures labeled G through M. Each measure shows a sequence of notes with various rhythmic and melodic variations.

Explanation

Several Semiquavers gradually ascending in flow time as in the Example above at A. and C. may have occasionally a little Note added after the first and third Note, as thereby the Melody is render'd more pleasing: the manner of performing which is explain'd at B. and D. but those at E. and F. are the Variations on the same Example.

The same is to be understood in regard to descending Notes as at G. and I. in the same Example, which are executed in the manner as at H. and K. and those at L. LL. M. are Variations on the same Example.

Ex. 18

The musical notation for Example 18 consists of three staves of music. The first staff contains six measures labeled A through F. The second staff contains six measures labeled G through LL. The third staff contains six measures labeled M through R. Each measure shows a sequence of notes with various rhythmic and melodic variations, including the use of Apoggiatura.

Explanation

In slips of thirds whether descending as at A. or ascending as at I. every Note may have a little one (Apoggiatura) added to it. see B. and K. those from C. to H. are Variations on the descending, & those from L. to P. are Variations on the ascending Thirds.

Notes like those, whether they be of more or less Value, provided it is in a Cantabile Stile, may always be varied in such like manner.

I only speak here of such Intervals as are most used in that Stile, a Sequence of such Notes without any further addition must at last tire the Ear.

The two Notes at Q. being exactly the same as the two last Semiquavers in the Example at A. may, (so far only as it regards those two last Notes) be varied in the same manner as those from A. to H. and those two Notes at R. like those from I. to P.

Ex. 19

The image shows two staves of musical notation. The first staff contains measures labeled A, B, and C. Measure A shows a sequence of eighth notes. Measure B shows a sequence of eighth notes with a Mezzo Trillo (a group of three notes) over the first two. Measure C shows a sequence of eighth notes with a triplet of eighth notes. The second staff contains measures labeled D, E, F, G, H, I, and K. Measure D shows a sequence of eighth notes with a different triplet. Measure E shows a sequence of eighth notes with a Mezzo Trillo. Measure F shows a sequence of eighth notes with a Mezzo Trillo. Measure G shows a sequence of eighth notes with a Mezzo Trillo. Measure H shows a sequence of eighth notes with a Mezzo Trillo. Measure I shows a sequence of eighth notes with a Mezzo Trillo. Measure K shows a sequence of eighth notes with a Mezzo Trillo.

Explanation

Threes in flow time gradually ascending or descending, where either the third Note of the preceding, and the first of the succeeding three happen to be on the same Line or Space, or where the first Note of the succeeding three is one Degree higher than the preceding, may have an Apogiatura on its first Note. see A. But where there is a succession of descending threes, then every first Note may have a Mezzo Trillo, or short Shake, and the two following Notes must be flur'd. See B.

Threes likewise may be varied by changing them to quicker Notes, as for Instance in the Example at C. where the Quavers have been chang'd into Semiquavers, see D. and thus one may proceed in different kinds of threes, according to the different Nature of Intervals.

In Notes that do not descend altogether gradually, but when two of them remain on the same Degree, and the first whereof is unaccented, every accented Note may be play'd with an Apogiatura, see E. & G. or with a short Shake, If with the latter the two following Notes must be flur'd, see F. and H.

But when all Notes descend gradually, then every Note accented or unaccented may be grac'd by an Apogiatura, see I. but if we apply a Shake, it must be on the accented Note, see K.

Ex. 20

The image shows two staves of musical notation. The first staff contains measures labeled A, B, C, and D. Measure A shows a rising fourth. Measure B shows a rising fourth with a chromatic progression. Measure C shows a rising fourth with a chromatic progression. Measure D shows a rising fourth with a chromatic progression. The second staff contains measures labeled E, F, G, H, and I. Measure E shows a rising fourth with a chromatic progression. Measure F shows a rising fourth with a chromatic progression. Measure G shows a rising fourth with a chromatic progression. Measure H shows a rising fourth with a chromatic progression. Measure I shows a rising fourth with a chromatic progression.

Explanation

If in flow Time a Piece begins with a rising fourth on the unaccented part of the Measure, while the Bass rests, such Variations may be used as at A. B. C. D. E. and if in a Minor Mood, one may pass upwards to the fourth by a Chromatic Progression, as at F. and G.

In such kind of Notes as in the two last Examples, a little Note may be added to it as at H. and I.

Of the double Note at the End of those Examples, either the upper or lowermost may be consider'd as the finishing Note.

Ex. 21

Explanation

In such Places where the Melody breaks off by a Rest, which in Composition is call'd a Stop, and may be signified either by a single Note as at A, or by two, as at B, being a descending third which may be either Major or Minor.

That which consists of a single Note only as at A, must besides an Apogiatura have a Shake, which in like manner is to be understood with regard to the Example at B, observing only in that Case, that the Shake must rather be, what is call'd a Common, and not a turn Shake.

It will be necessary on all similar occasions to fill up those skips of a third by its intermediate Note, as in slow Time they are deem'd rather unmelodious.

If such a Rest is mark'd with a Bow, signifying a general Pause, (*Ital. Fermata*) to be held out ad Libitum, being us'd both in the *Allegro* and *Adagio*, then the Shake may be continued somewhat longer according to the discretion of the Performer, and finish'd without the usual turn at the End of it, the succeeding Note not admitting of the same. See C.

The expression of such Notes ought to be rather soft and passive than brilliant, and therefore are to be perform'd much in the same manner as it is explain'd at D, where it is to be observ'd that the last two Notes must end with a *Piano*, growing softer and softer by Degrees.

As for the remaining Examples at E, F, G, and H, that for the most Part require only Apogiatura's or Shakes, they may, if it be in slow Time, also be varied in the same manner as will be shew'd in the 22^d, 23^d, and 24th Examples.

Ex. 22

Explanation

This Example being the same as that at E, in Example 21. the Variations as above will equally serve for both, allowing only for a proper Proportion in the Value of Notes.

To those Notes at E, in the same Example that fall a 2^d only, all the Variations above, except those at A, B, F, and O, may equally be applied, by changing only the simple Note C, to D, and with a little

Alteration those also at F, and O, may be used by changing the Note D, to F, as above.

Ex. 23

A. B. C. D. E. F.
G. H. I. K. L. LL. M.
N. O. P. Q.

Explanation

These Variations are equally applicable to such Notes as at G, in Example 21. as the Bass for the most part continues in the Harmony of the first Note F.

Ex. 24

A. B. C. D. E. F. G.
H. I. K. L. LL. M. N.
O. P. Q. R. S. T. U.

Explanation

The Variations on this falling 5th are likewise applicable to those Notes at H, Example 21.

By introducing those three last Examples successively in one melody, such Variations may be chosen from the Examples as are of the same kind.

As to the second Note C, in those Intervals, it may be embellish'd whenever it is required, by repeating only the intermediate Notes of those Intervals; For Instance, the Crotchet C, at E, in Example 22. and Ex. 23. and at D, in Ex. 24. may be varied thus.

EX. 22.E. EX. 23.E. EX. 24.D.

(*)

In this manner all these Variations may properly be applied, by choosing such only as seem to be the most suitable for our purpose, and the varied Melody thereby will be more properly connect-

Ex. 25

Explanation

Pointed Semiquavers in flow Time, especially if *Concords*, as 3^{ds} 5^{ths} 6^{ths} and 8^{ths} found rather too languid without they are intermix'd with *Discords*, as a 2^d 4th 7th or 9th from which chiefly the *Apoggiatura* takes its rise, which sometimes end by mezzo Trillos or Beats.

This Example shews how such Notes, tho' otherwise more peculiar to the elevated, sublime and heroic Style, than to the tender, pathetic or Cantabile, are to be perform'd in a more pleasing manner. The short Note after the Point is always to be play'd very quick.

An *Apoggiatura* prefix'd to a pointed Note, must be play'd exactly to the time of the larger or principal Note, and the latter to the time of the Point, and be play'd softer than the former, See A.

Of the 3 little Notes at B, being the same as a Beat, the first or pointed is to be held out the time of the next larger Note, and the other two together with the larger Note to the time of the Point.

The 4 little Notes at C, being a *Grace* called a *Turn*, are to be play'd exactly to the time of the Point. The same is to be understood in regard to the Examples from D, to LL, except those at E, and F, where mezzo Trillos are introduc'd.

In the Examples at M, and N, a *Turn* has been applied before the *Cadence*, being very proper on such Occasions.

Ex. 26

Explanation

Those *Graces* as in the Example above, consisting of two Notes taken in the distance of a 3^d not improperly term'd double *Apoggiaturas*, are commonly used by Singers, in order to enable them to hit the larger Intervals more easily, and may be introduc'd on all rising Intervals, and on any long Note, whether accented or unaccented, in Case no other Ornament is intended to be applied.

They are to be play'd quick, and softer than the principal Note.

If applied on *Discords*, for Instance a 2^d 4th or 7th it will be more pleasing to the Ear, than on any other Interval, See A. C. F.

This *Grace*, tho' in general very pleasing, must notwithstanding be used sparingly, for the same Reason which has been mention'd before in this Treatise with respect to *Repetitions* being used too frequently, which always must tire the Ear.

Ex. 27

Musical notation for Example 27. The top staff shows a sequence of notes with a double bar line and a repeat sign. The notes are labeled A, B, C, D, E, F, G. The bottom staff shows variations B through G, each consisting of a series of notes with stems and beams, representing different ways to fill the interval between the principal notes.

Explanation

In long Notes proceeding by Skips, where no other Variations are intended to be made, its Intervals may be fill'd up by all such intermediate principal and passing Notes as are contain'd within that Space; See A, where the passing Notes are figur'd by little Quavers and Semiquavers, and the Principal, as parts of the Chord, by Crotchets; the former belong to the preceding Note.

The Examples from B, to G, shew in what manner those at A, are perform'd; observe also, that the intermediate Notes of a 3^d and 4th are not principal, but only passing Notes.

Ex. 28

Musical notation for Example 28. The top staff shows a sequence of notes with a double bar line and a repeat sign. The notes are labeled A, B, C, D, E, F, G. The bottom staff shows variations B through G, each consisting of a series of notes with stems and beams, representing different ways to fill the interval between the principal notes.

Explanation

This is an Example on descending Intervals, in which Case the passing Notes most properly refer to the succeeding Note, but those within the Interval of the 4th rising or falling, always belong to the preceding; all such little Notes that are us'd only by way of filling up the Vacancies as in the Example above, where there is not sufficient time left to dwell on any particular Note, nor any room for a Shake, are allways play'd quick, and in this respect are an exception to the common Rule concerning those Apogiatura's that are half as long as their principal Note.

All those Instructions concerning Variations are chiefly calculated for the Adagio, the most proper and convenient Stile for that purpose, where in general most room is left for Embellishments; yet there are many among the Examples above, which with equal Propriety may also be introduced in the Allegro, the proper Choice however is entirely left to the Discretion of the Performer.

But in order to shew in what manner some of the Variations above may properly be applied in an Adagio, I shall subjoin one entirely compos'd for the Occasion, as a Specimen, where it is to be noticed, that the Figures and Letters mark'd above and below the Stave, denote from whence the several Variations were taken, the Figures refer to the Examples, and the Letters to the particular Variations, the uppermost Stave contains the simple Air without Ornament, and the middlemost exhibits the same Air with all its Embellishments according to the Rules laid down in this Treatise.

20 Adagio

C. LL. D. I. E. AA. E. A. F. K. V.
Ex. 26. 9. 28. 8. 26. 8. 26. 28. 3. 7. 3. 8.

C. G. B. T. V. D. LL. M. A. G.
6. 6. 23. 8. 6. 20. 25. 25. 20. 20.

H. K. B. L. X. C. P. C.
2. 2. 23. 14. 8. 13. 18. 5.

R. Z. E. A. K. DD. FF.
22. 8. 14. 8. 8. 8. 8.

P. I. U. E. O.
14. 19. 3. 11. 8.

System 1: Treble and Bass staves. Treble staff contains notes with slurs and accents. Bass staff contains notes with slurs. Fingerings are indicated by numbers 5, 6, and 5. Labels G., D., G., M., N., D., G. are placed above the treble staff. Measure numbers 5, 5, 25, 13, 13, 21, 20 are placed below the treble staff.

System 2: Treble and Bass staves. Treble staff contains notes with slurs and accents. Bass staff contains notes with slurs. Fingerings are indicated by numbers 6, 6, 6, 6, 5. Labels I., O., F., S., CC., C. are placed above the treble staff. Measure numbers 9, 24, 27, 1, 8, 15 are placed below the treble staff.

System 3: Treble and Bass staves. Treble staff contains notes with slurs and accents. Bass staff contains notes with slurs. Fingerings are indicated by numbers 6, 6, 5, 6, 7, 6, 7, 7. Labels KK., H., M., O. are placed above the treble staff. Measure numbers 8, 4, 25, 14 are placed below the treble staff.

System 4: Treble and Bass staves. Treble staff contains notes with slurs and accents. Bass staff contains notes with slurs. Fingerings are indicated by numbers 6, 6, 5, 6, 5, 6, 5, 6, 5, 6. Labels M., LL., B., D., G., E., A., HH. are placed above the treble staff. Measure numbers 23, 8, 20, 16, 16, 26, 16, 8 are placed below the treble staff.

System 5: Treble and Bass staves. Treble staff contains notes with slurs and accents. Bass staff contains notes with slurs. Fingerings are indicated by numbers 5, 6, 5, 6, 6, 6, 4, 6, 6. Labels M., N., A., O. are placed above the treble staff. Measure numbers 5, 22, 18, 5 are placed below the treble staff.

of CADENCES

The Cadences to be treated of in this Place are properly those Embellishments commonly introduced at the End of a Solo Part or Air on the last Note but one, mostly on the Fifth of the Key, and are the Productions of the momentary Invention of the Performer.

It is perhaps not much above a Century ago, when those Cadences were first introduced amongst the Italians (*) which afterwards were adopted by the Germans and others that copied after the Italian Taste, but the French alone forbore to follow their Example.

Some, with more probability fix the Date of their first rise to the time after Correllis 12 Solos for the Violin were first Publish'd, but the most certain Account, possible to be given concerning it, is, that some Years before the last Century, and the first ten Years of the present, it was customary to close a Solo Part by a short Passage and a Shake during a continued Motion of the Bass, but the Cadences in the manner they are perform'd now a Days, while the Bass rests, became in Vogue between the Year 1710 and 1716. or thereabouts; but the so call'd Fermatas, or General Pauses ad libitum are without doubt of a much older Date.

Whether the Cadences at first were form'd upon certain Rules, or whether they were the Productions of an extempore Invention of some ingenious Masters, I cannot ascertain, though I am rather inclin'd to believe them to be the latter, For

About Forty Years ago the Italian Composers very much inveighed against the frequent Abuses committed in their Operas by indifferent Singers in respect to Cadences, to prevent which, they thought it necessary to close their Airs by Passages in unison with the Bass.

Those Embellishments, for want of proper Judgement, are often, not only ill put together, but also improperly chosen and ill placed, which happens if used in quick and merry Pieces, such as are compos'd in the Time of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{12}{8}$ and $\frac{6}{8}$; whereas they should be introduced only in the pathetic and slow, or in serious quick Pieces; or also, when in brisk and lively Pieces, such are chosen as are mournful, and on the contrary in mournful Pieces, such as are lively.

The principal Reason for introducing flourish'd Cadences, should be, once more to surprize, and to leave behind a particular Impression in the Minds of the Hearers at the conclusion of the Piece, to answer which End one single Cadence in a Piece might be deem'd sufficient, and therefore the introducing of two Cadences in a first, and another in the second Part of an Air, which together with the Da Capo or repetition, would amount to five Cadences in one Air, must needs be a superfluity, not only tiresome to the Ear, especially if, as it often happens to be the Case, there should be too much sameness, but also would be the ready means of the sooner exhausting the store of Invention in a Singer or Performer, that naturally does not abound with it.

(*) The Author publish'd this Treatise in the Year 1752.

Though it would be a difficult Task to fix certain Rules for forming them, they being rather the result of unbounded Fancy, without any formal Melody or fundamental Part, where the Compass in point of Modulation is but narrow, and which in general must appear as it were *ex abrupto* & surprizing, yet there are some useful Hints to be drawn from the Principles of Composition, the Observance of which will serve as a proper Guide.

In general it is requisite they should be expressive of the predominant Character of the Piece, and comprehend in a short Compass a Repetition or Imitation of the most pleasing Passages contain'd therein, the application of which Hint will at all times be a proper means not only for supplying the want of ready Invention, but also for preserving an uniformity with the whole.

Cadences are either single or double; those of a single Part are more unbounded and arbitrary, and ought to be short, new and surprizing, in the same manner as a *bon mot*, for which reason the Performer should take care not to be too lavish in the use of them, especially if he should frequently Perform before the same Auditory.

Their Compass, as was already mention'd, being naturally short, and for that reason the Invention of the Performer the sooner exhausted, it will in some measure be difficult to avoid a sameness, and therefore it will be necessary for the Performer to avoid running into a multiplicity of Fancy's or Passages.

To avoid offending the Ear, neither those Passages nor those simple Intervals the Cadences begin and end with, should be repeated by Transposition more than twice.

The two following Cadences, both being of the same kind, will serve for an Example.

Example 1



Ex. 2



In the first Example there appears to be only two different Passages, but as each is heard four times successively, it disgusts the Ear. But

In the second Example the same Passages are repeated but once, and succeeded by new ones, which is more pleasing and consequently preferable to the former; for the more the Ear is surpriz'd by new Inventions, the more it is pleas'd.

Besides this fault there appears another in the first Example no less material, which is, that from beginning to end it is form'd on a regular and exact measure of Time, which is contrary to the Nature of extempore Cadences.

This Cadence in Example 2, though chiefly calculated for an *Allegro*, may also easily be adapted for an *Adagio* by reducing it only to its original or simple Intervals, which may be done by choosing only the first Note of every Figure or Passage in the manner following.

Ex. 3



If Passages or Divisions must not be repeated too often in Transposition, they must of Course be left so if in one and the same Key.

But in general Care must be taken, not to repeat the first Notes of a Cadence, they being capable of making a greater Impression in the Ear than others, too often, especially at the Conclusion, where it is usual to dwell for some time on the 6th or 4th of the Key, which in effect would appear equally as absurd, as if an Orator was to begin and end every Sentence with one and the same Word.

Though Cadences chiefly depend on Fancy, and are perform'd (according to the usual Term) *ad libitum*, nevertheless the Intervals must duly resolve, especially in case we pass by Discords into other Keys, which Transposition may be effected by means of a Skip to the Minor or imperfect Fifth, or that of an extream Sharp Fourth. See

Ex. 4



With regard to **Modulation**, care must be taken not to remove to such Keys as are foreign and in no relation to the Principal.

A short Cadence admits of no change of Key.

In one that is somewhat longer, the most natural Digression may be made from the Principal to the Fourth of the Key; but in one that is longer still, to that of the Fourth and Fifth.

In a **Major Key** we pass from the Principal to that of the Fourth by means of a Minor Seventh, See the Example at A. and to that of the Fifth by an extream Sharp Fourth, See B. and then return to the Principal by a perfect Fourth, See C.

Ex. 5



In a **Minor Key** we may pass from the Principal to that of the Fourth by means of a Major Third, See the next Example at A. but in the removal to the Fifth, as well as in the return to the Principal,

we proceed in the same manner as we have done in the major Key. See B. and C.

Ex. 6

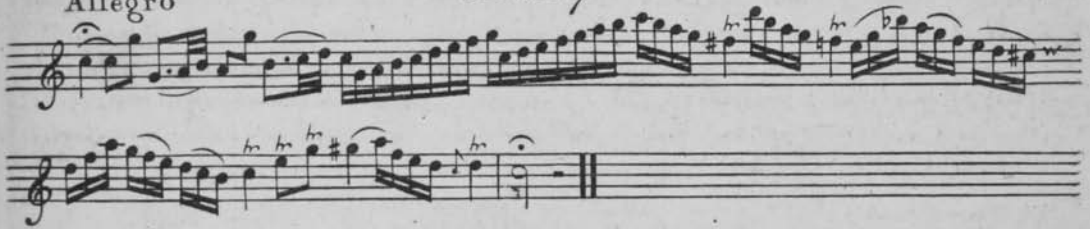


The Major Key may be chang'd to a Minor of the same Name, provided the latter be soon quitted again and Caution us'd, so as to return again to the Principal imperceptibly & with good Grace.

In Minor Keys one may ascend or descend gradually by Semi-tones, observe however that not above three or four at a time must follow one another, as otherwise it would be displeasing to the Ear in the same manner as all such Passages are, where there is too much sameness.

Lively Cadences, such as may properly be us'd in an Allegro may be form'd by large skips, and all sorts of brisk Passages with thirds and Shakes intermix'd.

Allegro *Ex. 7*



But Cadences in a slow and pathetic Style, and such as are proper for an Adagio, may consist of gradual Notes ascending or descending, intermixt with Discords, as in

Adagio *Ex. 8*



Regular Time is seldom to be observ'd in Cadences, for the Melody of the latter must be different in that respect from that of any other regular and connected Composition, and be void of all appearance of a previous Contrivance; and therefore must appear rather as a mixture of detached Passages, such however as entirely correspond with the distinguishing Character of the Piece.

Those for the Voice or Wind Instruments ought to be short and so manag'd that they may be perform'd in one Breath, but those for String Instruments are not limited, but the Performer has as much Latitude given him, as his own Skill and fruitfulness of Invention will permit, but notwithstanding will gain more Applause from the Judicious by a moderate length than otherwise.

Double Cadences are less capricious and more confin'd than the Single, being more subject to the Rules of Composition, and therefore it is requisite for the Performer to be acquainted at least with the Rules for preparing and resolving Discords, as also those of Imitation, without a sufficient knowledge whereof, it will be impossible to invent proper Cadences of this Kind.

The Singers, according to common Practice, generally study them beforehand, and learn them by rote, since it is very rare to meet two Singers together, that know any thing of Harmony and Composition.

With regard to their extent, they have a greater Compass than the single; for in the first Place, there is more Harmony in them, which prevents the Ear from being tired so soon, and 2^{dly} there is more Room left for taking Breath.

Those who are but superficial in Harmony, generally are confin'd to Progressions by Thirds and Sixes only, not trusting to venture any farther; but Cadences of that sort, are not always sufficient to answer the desir'd Effect.

As I chiefly confine myself to Extempore Inventions in this Treatise, I shall draw out some Examples by way of a Specimen, and as a rough Sketch, to shew the regular Construction of Doubtful Cadences, but what relates to the Embellishment thereof, is a matter entirely left to the discretion and Taste of the Performer.

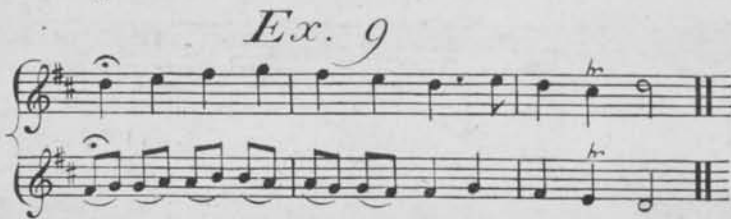
Besides those common Progressions of successive Thirds and Sixes, mention'd already, Double Cadences chiefly consist of Imitations, where one Part proposes and the other answers, in which Syncopations or Bindings bear a chief Part.

As to the latter one proceeds in various ways, as for Instance, by binding a second prepar'd by a third, and resolving it into a third or sixth, See the Example at A. or in the reverse, by binding a seventh prepar'd by a sixth, and resolving it into a sixth or third, See B. or by passing from the 3^d to the extreme sharp fourth, See C. or in the reverse, from a sixth to an Imperfect fifth, See D. or the resolution of the imperfect fifth into the third may be retarded in the upper Part, whereby it will be chang'd to a perfect fifth, that afterwards resolves into the third, See E. and the reverse of that by passing from the extreme sharp fourth upwards to the perfect fifth, resolving into a sixth. See F.



All which if perfectly understood by the Parties, they may thus proceed from Discord to Discord without any previous Agreement between themselves, and in strict Conformity to the Rules of Composition.

In a Progression of Sixes, where no Discord is to intervene, a Note, whether rising or falling must be taken by way of Anticipation in either Part, which is to serve as a Guide to the other, as may be seen from the lowermost Part in the following Example, which directs the upper Part to rise in the first Bar, and to fall again in the second.



Note. Those Examples mark'd with an Asterisk were not in the original Treatise, but added only in this for sake of a fuller Explanation.

In the next Example we find the movement of the lowermost Part of the foregoing, introduced in the uppermost.

If in either of these Examples we should invert the Parts, i. e. change them, thus, that the uppermost becomes the lowermost & vice versa, a succession of Thirds will follow. See A. B.

Ex. 10

The Progression of successive Sevenths resolving into Sixes, is of two kinds: rising or falling. In the former, the uppermost Part rises into the Eighth, and the lowermost falls from the Sixth to the Seventh. See Ex. 11

In the latter, the lower Part binds, and the upper Part resolves. See Ex. 12

The lowermost may also both bind and resolve, as will appear from the second Bar at C. D. in the last Example.

Ex. 11

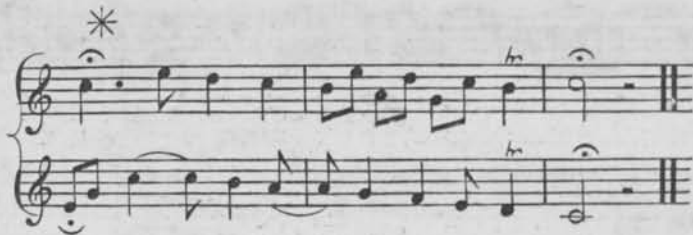
From the Inversion of the preceding Example, a succession of 2^{ds} prepar'd by 3^{ds} will follow.

The lower Part, according to the Rules of Inversion passes upwards to the Unison.

Ex. 12

By inverting the Parts in the last Example, a regular Progreffion of Seconds resolving into Thirds or Sixes will be produced.

The lower Part in this Case both prepares and resolves the Discord.



The first proposing Part must not only point out the proper Opportunity for the second to introduce the Imitation, and allow sufficient time for the same, but also for Variety sake must frequently know, before the Answer is finish'd, to introduce a different Interval, such as may lead to another Syncopation different from the former, as will be shewn in the next Example, where you will find the first Syncopation to be that of the Minor 2^d E. F. and the next following that of an extream flat seventh, G[#]. F. and whilst the second Part imitates the Passage of the first, the latter prepares by the Note B. for a Major Seventh, C. B. resolving into the Sixth, A. which prepares again for a Minor 7th B. A.

The second Part afterwards proceeds by an imperfect Fifth C[#]. G. to the Syncopation of the Fourth D. G. whereby the Bar is deceived in different ways.

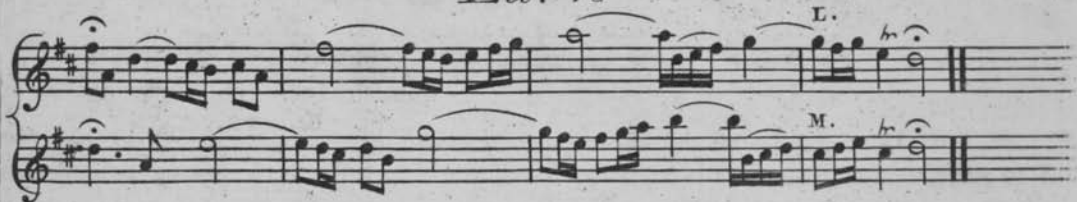
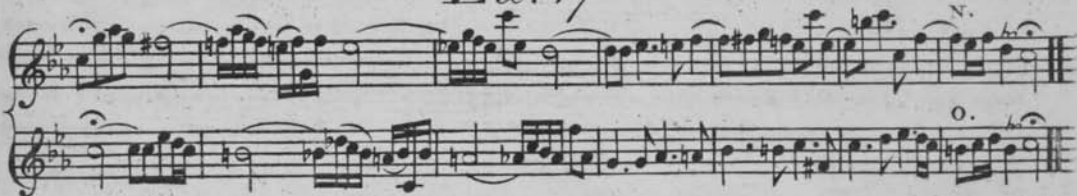
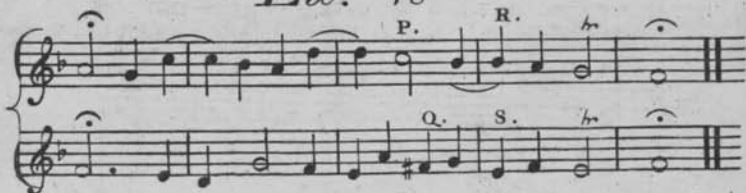
Exc. 13



Cadences likewise may be form'd in the manner of Canons, as will appear from Ex. 14. where the Imitation follows in the fourth below it; In Ex. 15. the Imitation begins with a 5th & 6th In Ex. 16. by a second exceeding the upper Part resolving into a third; In Ex. 17. the Imitation proceeds alternately by an extream sharp 4th & imperfect 5th as also by a 5th and 6th In Ex. 18. a second prepar'd by a third, and a seventh by a sixth, is introduced: the former resolves into a sixth, and the latter into a third; but such a Passage must not be introduced by Transposition above twice, for Reason of the Skip of the Fourth.

Exc. 14



Ex. 15*Ex. 16**Ex. 17**Ex. 18*

All the foregoing Examples contain most Passages that may be properly used by the Parties without the necessity of any previous Study or Contrivance, and it will chiefly depend on the first Part that begins, to regulate his Proposition in such a manner, that the other may be enabled not only to answer him duly and distinctly, but also particularly in a proper Compass in respect to Gravity & Acuteness.

For unless the Leader perfectly understands the requisite Rules of Harmony, the other that follows, let him be ever so skillfull can do nothing, and the only way left for the latter to extricate himself in such a Case, is to follow the other as much as possible by thirds and sixes, and to avoid the use of Discords, since it must be offensive to the Ear, to hear Discords unresolv'd.

The End or Close of a Cadence is generally denoted by the fourth to the Final, or the seventh to the fundamental Note of the Cadence, (both being the same) in the uppermost Part, when by a third the Cadence finishes in Unison.

Accordingly the second Part answers to this fourth by an imperfect fifth, in order to prepare for the Close by a Resolution into the third, in the same manner as was shewn in the foregoing Examples, as at A.B. in Ex. 11. C. D. in Ex. 12. E. F. in Ex. 13. G. H. in Ex. 14. I. K. in Ex. 15. L. M. in Ex. 16.

N. O. in Ex. 17. also at P. Q. & R. S. in Ex. 18. where you will find the Shake to follow immediately after the Resolution.

But where the Cadence Note, or the last Note before the Final, is a sixth, and the Final, or finishing Note an eighth to the Fundamental or Bass Note, See A. then the former is accompanied in the second Part by the Fourth of the Key, which, with that on the last Note but one in the uppermost Part will constitute an extrem Sharp fourth, See B. or if inverted an imperfect Fifth. See C.

(*)

The Variations in the several Propositions and Imitations, as also in the Preparations and Resolutions of Discords may be either lengthend or shortend at Pleasure, as will be explain'd in Ex. 19 & 20. both being form'd on Ex. 16. which in the former is enlarg'd by means of additional Variations, and abridg'd in the latter, by reducing the Embellishments to its simple and original Notes.

And thus one may proceed with all others, as then the same Passages thus diversified will always appear again in a new and different Form.

Ex. 19

Ex. 20

A regular measure of Time need not to be observ'd in double Cadences any more than in the single, for the same reason already given concerning the latter, except in Imitations, where it is necessary the other Part should answer the first exactly in the same measure and number of Notes.

What still remains to be treated of is the so called **half Cadence** where the Antepenultima, (the last Note but two) has a major seventh in the upper Part, which resolves and descends to a sixth on the Penultima (the last Note but one) and afterwards closes with a rising Eighth on the Ultima, or the last Note; the last Note is to be consider'd as the fifth to the Principal Minor Key, and as such always requires a major Third in its Accompaniment.

This sort of Cadence is commonly used in the minor Key, in the middle or at the end of a flow Piece. See Ex. 21

In former Times and especially in Church Music it was used to such an excess, that it became at last disgustful, which is the Reason it is used so very sparingly at the present Time, in which Case only, and if introduced with Judgement it cannot fail of having a good Effect even in our modern Practise of Music.

Embellishments introduced on single Cadences of this kind have but a very small Compass.

Its principal Notes must be taken from the Chord of the Seventh counted upwards which are a 3^d & 5th below the Seventh in the upper Part, and a 4th & 6th above it, and may be taken either way. See Ex. 22.

Ex. 21

Ex. 22

In such Cases one proceeds according to the intended length of the Cadence, if short, fewer Notes, as for instance those only from the Letter C. to the End will serve; if longer, those from A. B. to the End may be added thereunto, and in Case of a farther extent, one may descend down to the Seventh according to the Example above, wherein the principal Notes of the Harmony are shewn, which also may be varied by additional Embellishments in different ways.

Double Cadences of this kind frequently occur in **Trios**, where its Ornaments are constructed upon the same Principles as those of the Single: observe only that Part that begins with the Seventh must likewise begin the Proposition, and that the other Part is to rest on the Third, until the former has almost finish'd it and is ready to shake on the Sixth, and then the second Part is to begin by imitating the Notes of the first Part by a Fifth below it.

Ex. 23

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All that has been observ'd concerning the first Part in the foregoing Example, is equally to be applied to the Second if it was to begin with the Seventh, which will be exemplified by the same Example inverted.



Concerning the *Fermata* (an Italian Word) or *Pausa ad libitum*, sometimes used in Vocal Music at the beginning of a Song, but seldom in a Solo Part for an Instrument, except in an *Adagio*, still remains to be observ'd, that it chiefly consists of two Notes, that constitute a Fifth whereof the First has a Bow mark'd over it, See Ex. 24. and it is used to denote that the Singer is to introduce some Embellishment on such a Note, on occasion of some Word or Syllable, for Instance, *Vado, Parto*, that seems to be particularly adapted for it which must consist of such Notes only as constitute the fundamental Chord of that Note, and admits of no change of Mood.

The Ex. 25 may serve as a Specimen which the Singer may easily transpose to his own particular Cliff.

Ex. 24

Ex. 25



The first Note is to be held out with a Swell, as long as his Breath will admit of, reserving however as much as will be sufficient to finish the whole Cadence.

The latter may also be shortened at Pleasure, by leaving out more or less of the Passages it contains. For Instance, either of those as at A. B. or A. B. C. D. or those from A. to E. or also from A. to F. may be left out, and the Cadence made so much shorter.

In respect to its Construction it may also be observ'd, that it may be form'd not only on the ascending Intervals of the Chord, as in the Example, but also on the descending, provided it be regulated thus, that the first Note is heard again at least after the Embellishment, in order properly to prepare the last Shake on the Third, the nature of that Shake requiring to be prepar'd by a preceding Note descending to it.

The Shake at the End of a Cadence in a Minor Mood, is sometimes, yet chiefly in Vocal Music, made on a Sixth instead of a Fifth, in this Case one proceeds in the same manner as was shewn in Ex. 21. D. in the first Part of this Treatise.

This manner of finishing a Cadence, if it is done with Propriety and Judgement, may have its proper effect in some Cases, yet it should not be used too frequently, as some Singers are apt to do, when almost in every second part of a Song that closes in a minor Mood they apply such a Shake, the chief Reason to be assign'd against it, is because such a Note commonly requires a 6th & 4th for its Accompaniment.

Now as the Cadence Note according to the regular way is accompanied by a common Chord, i. e. the major Third and perfect Fifth, a Harmony totally opposite to the other, and consequently Discord, the Ear from the Jarring occasion'd by such a Dissonance, would retain a disagreeable Sensation at the End of a Piece.

FINIS