

To these methods, drawn from melody, let us join those which harmony furnishes.

If the different instruments regularly strike more forcibly a certain part of the same bar, or musical phrase, or if a larger number of instruments unite to strike this same part, there will be an accent on this note; there will be one also upon the note which, at regular intervals, is struck by a marked dissonance, or by an abrupt passage of modulation.

All synepated notes also form an accent. That part of the note which is necessarily enforced to mark the strong part, has a melodious accent; this accent may be strengthened by the change of the chord which takes place upon the second part of the note. These different examples of accent are susceptible of many gradations and combinations. It is sufficient for us to have indicated their principles. —*Encyclopædie Methodique.*

HUMMEL.

THE musical world has just lost a great genius; one of the stars of its firmament has fallen. Hummel, the great harmonist and improvisatore on the piano, is dead. He was, perhaps, one of the finest extempore performers in the world. When he sat down to the piano, he seemed to forget all that was around him, and passed into a new state of thoughts and things. He wandered away into a region of harmony, and poured out a crowd of the noblest conceptions of music. While his fingers were ranging over the keys, apparently by chance, yet directed by the finest and most habitual skill of science, he created brilliant passages, intricate figures, and daring eccentricities of composition, with the rapidity, richness, and ease of something little short of musical inspiration. Generally taking some simple movement for his theme, he first touched it with delicate and exquisite taste, then dashed off with a bolder outline, and after having fixed this in the mind of his hearers, filled it up with all that was fanciful, and all that was forcible in the resources of science. All this may sound extravagant to those who have never heard Hummel; those who have, will acknowledge that language borrowed from the sister art of painting, is almost the only one appli-

cable to the luxuriant and glowing variety of his powers. It is remarkable that his written compositions were less effective; they are solid, clear, and powerful; but they want the rapid fire and glittering novelty of his extempore performances. If Handel's mighty productions have been compared to the Gothic Cathedral, vast, solemn, and grand, and Haydn's to a Grecian Temple, pure and polished, and at once the work of science and simplicity, Hummel's extempore productions, when he was left free to follow his own thoughts with the piano before him, might be compared to the fantastic beauty of some of those edifices that we see reared upon the stage, formed of the slightest materials, yet picturesque, and though passing away from the eye, yet impressing the memory with a sense of combined elegance and splendour.

Hummel, from his earliest days, was destined for music. It is superfluous to say that he was made master of all the finer secrets of his profession, when we say that he was the pupil of Mozart. He performed, when but nine years of age, at his great master's concerts at Dresden; and when Germany lost that most delicious of all composers, Hummel had the honour of being appointed to direct the music performed at his obsequies. After making the round of Germany, he came to England many years since, and was received with great applause. After remaining in this country for some time, he returned to Germany, and devoted himself to composition. Music for the concert-room, the chapel, and the opera, was the fruit of his study. Four or five years since, he once more came to England, and was received with the homage due to a veteran whose fame had been established. But at this time a new school had been formed in Germany, and become popular in England. Rapidity of execution had superseded delicacy of taste; difficulty was mistaken for science, and extravagance for originality. Hummel was still admired; but younger rivals naturally carry off the honours of the old, among the fluctuating tastes of a singularly fluctuating people. After a residence of one or two years in London, where he gave occasional concerts, he retired to Weimar, where he died at the age of fifty-nine. — *Blackwood's Magazine, January, 1838.*

THE NIGHTINGALE.

CANZONET.

Andante.

Lord Mornington.

Sweet Bird! Sweet Bird that charm'st the hour of Eve, Still mind-ful

Sweet Bird! Sweet Bird that charm'st the hour of Eve, Still mind-ful

Sweet Bird that charm'st the hour the hour of Eve, Still mind-ful

p

of thy an-cient wrong, While list'ning fair - ies learn - - to grieve, to grieve, learn to

p

of thy an-cient wrong, While list'ning fair - ies learn - - to grieve, to grieve, learn to

While list'-ning fair - ies learn to grieve, learn to

grieve, And pay with tears thy plain-tive song; And pay with tears thy plain - tive

grieve, And pay with tears thy plain-tive song; And pay with tears thy plain - tive

song, What e - cho sweet these shades a - long - - a - long, shall kind - ly

song, What e - cho sweet these shades a - long,

What e - cho sweet these shades a - long, shall

f

bear shall kind - ly bear thy dis-tant strain, Where Laur-a while its sounds con-

f

shall kind - ly bear thy dis-tant strain, Where Laur-a while its sounds con-

f

kind - ly bear thy dis - tant strain,

p *f*

vey soft pi - ty for thy ten - der pain, Ah! en - vied bird, shall bless shall

p *f*

vey soft pi - ty for thy ten - der pain, Ah! en - vied bird, shall

p *f*

S *Affettuoso.* *p*

bless thy lay; Sing on sweet bird the maid shall say, Cease cru - el maid the fays re-

p

bless thy lay; Sing on sweet bird the maid shall say, Cease cru - el maid the fays re-

p

turn, nor strains of near - er grief de - spise, E - cho a sad - der

turn, nor strains of near - er grief de - spise, E - cho a sad - der

f *p* *pp* *S*

tale shall learn, thy po - et loves, and weeps, and dies.

f *p* *pp*

tale shall learn, thy po - et loves, and weeps, and dies.

f *p* *pp*