PART III.

THE EARLY COMPOSERS FOR INSTRUMENTS OF THE PIANOFORTE CLASS.

Music, poetry, painting, architecture, and sculpture, included by our æsthetic philosophers as one fine art, are united in the closest ties, and might be supposed to have always flourished in unison; but a knowledge of the histories of the several arts show us that this was not the case. Although music was that art in the cycle which first revived in the early period of the middle ages, and is therefore entitled to be considered the eldest of the sisterhood, it at no period ever made the same advance as the other arts. The dogmas of the Grecian schoolmen surrounded music, and ages passed away before men dared shake off the fetters with which it was encircled.

As regards the first music of the pianoforte class, and indeed all music *unconnected* with the church, we are indebted for it to that important body of men in the middle ages,—the troubadours and minstrels.

"In all countries and in all ages the first and principal application of music has been uniformly to the purposes of religious worship; and in order to provide a competent succession of persons capable of singing the different portions in the church service, and to guard it from corruptions, in consequence of the ignorance of those by whom it was sung, it was found necessary that music should form a part of the clerical education. It was therefore taught in the schools belonging to the monasteries, to such of the children of the neighbourhood as were sent thither for education; the system of instruction in which appears to have consisted of learning the psalms, probably by heart, and acquiring the principles of music, singing, arithmetic, and grammar. By this method, boys were, from time to time, procured for the service of

the choir, and a succession of singers secured to fill up such vacancies as might be occasioned by deaths; for some of these boys, when their voices broke, perhaps betook themselves to the church as their profession, embraced the monastic habit and rule, and became ecclesiastical members of the foundation where they had been educated. Others, on the contrary, disliking the monastic restraint, and availing themselves of their musical education, applied to music as their profession, and were occasionally employed in the monasteries, to assist in the choir on saints' days and high festivals, when a more solemn service was performed, and a greater number of performers required.

"In the intermediate space, these laymen subsisted by travelling about the court or palace of one prince or nobleman to that of another, to entertain the lord and his guests in the character of a minstrel, by singing legends of the saints in verse, historical ballads, romances in verse, and other vocal compositions, written and set to music by themselves, and which they also sung, accompanying themselves at the same time on some musical instrument.

"Between the common 'violar' and the character of the minstrel there existed this wide difference, that, while the former might be justly ranked with the lowest order of the people, the latter had the benefit of such a regular education, as would have qualified him for a profession of comparative learning and elegance. In the schools of the monasteries, the minstrel had learnt something of the theoretical principles of music, the practical part of singing, and the elements of grammar; including also, perhaps as much knowledge of poetry as was sufficient for the composition of a song or ballad. Persons already acquainted with the principles of music, could find little difficulty in acquiring sufficient skill to play, on the viol, the clavichord, or some other 'minstrel' instrument, a simple melody; and the whole of this together formed a sufficient body of theoretical science and practical skill, to enable them to compose and play a variety of simple tunes. Like the ecclesiastics, these men must have been disgusted with the monotony of the *plain chant;* and that disposition to hilarity and merriment which they appear to have possessed, would naturally lead them to the composition of gay and lively melodies. These they no doubt produced by making variations on the church melodies; a method known to those skilled in

church music, by the name of Descant. Extending their skill still further, they at length formed melodies of more originality, and became in time the sole authors of the music, as well as of the words, of the compositions which they sung and played.

" Thus qualified by their education to teach what, it must be confessed, none were likely better to understand, it is no matter of surprise, that the minstrels and monks should have been, for some centuries, the only teachers of music in Europe. Travelling from place to place, and from the court of one prince to that of another, as the minstrels particularly did, they had the opportunities of disseminating the principles of musical erudition; and in proportion to the degree of elegance and politeness to which their auditors had arrived, would be the disposition of those who heard their performances, to cultivate and practise the arts of music and poetry.

" In point of politeness and elegance of external behaviour, in gallantry towards the female sex, and in poetical compliments on their perfections, which were often set to music, the French have always professed to lead the way to the other nations of Europe; and probably for this reason it was, that the first efforts towards raising these arts to the rank which they merited, and from which they had fallen during the ignorance and barbarity of the middle ages, appear to have been made in Provence and the kingdom of Navarre. When once the inclination had been excited, the means of accomplishment were not difficult, as itinerant minstrels might easily be procured to teach the principles; and in this manner, no doubt, was that science obtained, which gave birth to the class of Provençal poets.

" The time of their first appearance in the world has been stated, and apparently on the authority of Crescentini, to have been in the tenth century; but this is believed to be much too early. The most authentic account of them, written by Le Monge des Isles d'Or, who lived about 1248, and Henry de Saint Cezari, who flourished about 1435, two members of their own body, carries it no farther back than the twelfth century; the earliest writer whom it mentions being Geoffry Rudel, Sieur de Blieux in Provence, who, according to their own account, lived in 1161.

" That the Provençal poets, who are also sometimes called Troubadours, were indebted for their instruction to the monks and minstrels, is perfectly clear; because at that time when this class of men first arose, whether it were in the tenth, or with

more probability the twelfth, century, the monks and the minstrels were the only teachers of music, and they alone understood the art."*

From the time of the revival of the sciences in the fourteenth century, music also, as one of the number, was much encouraged; and its influence was particularly manifest when, towards the end of the fifteenth century, the effects of printing (an invention assigned to the year 1440) began to make itself powerfully prominent. Choirs of music were instituted in Italy and other countries towards the close of the fifteenth century. Ferdinand I of Naples founded one about the year 1470; and three highly accomplished Belgians (Joannes Tinctor, Gulielmus Guarnerius, and Bernardus Hycaert) were contemporary teachers in that monarch's capital. Somewhat later, Duke Sforza opened one at Milan, at the head of which was the highly celebrated Franchinus Gafurius, whose works were the first musical ones that issued from the press after the invention of printing.

It was in the fourteenth century that particular attention was first paid to the clavichord, and foremost among the musicians who cultivated it was Francesco Landini, called also *Francesco Cieco*, from his blindness, and *Francesco degli Organi*, from his skill on the organ. He was descended from the illustrious Landini family, and his father was a celebrated painter. He excelled on many instruments, and was a poet of no mean eminence. He visited Venice in 1364, when several superb fêtes were given in honor of the King of Cypres; upon which occasion he was crowned with laurel. He died at Florence in 1390.

Contemporary with Landini was Nicolo del Proposto, Jacopo di Bologna, and some others, who were not only skilful performers, but also distinguished for their compositions. Specimens of their vocal works are preserved in the Imperial Library at Paris. None of their organ or clavichord music having descended to our times, it is impossible to form any idea of its excellence. The Italian authors of the fifteenth century speak in flattering terms of their talents in this respect; it was therefore, doubtless, highly creditable for the early stage of the art.

---

* These excellent remarks, by the late J. S. Hawkins, F.S.A. are from an unpublished MS. in the author's possession. They have been partly reprinted in the Introduction to Stafford Smith's *Musica Antiqua*, and in Dr. Rimbault's *Little Book of Songs and Ballads from Ancient Musick Books*.

The next great player on record was Conrad Paulmann, who was born blind at Nuremberg in the early part of the fifteenth century. He performed on the organ, clavichord, violin, guitar, flute, trumpet, and several other instruments. He was greatly honoured by the princes and nobles of his time, particularly by Albert III, Duke of Bavaria, and the Emperor Frederick III. The latter presented him, on one occasion, with a sword with a golden blade, and a chain of the same material. He died at Munich in 1473, and was buried in the church of Notre Dame in that city. On his tomb he is represented performing upon the organ.

Antonio Squarcialupi, surnamed *Antonio degli Organi*, was also eminent in the same century. He was organist in the Cathedral of Florence, and lived in the reign of Lorenzo il Magnifico, about the year 1450. His pieces have not been printed; but Doni informs us that he possessed more than ten volumes of tablatures for the organ, clavichord, and lute, composed by Antonio di Bologna (*Squarcialupi*), Julio di Modena, Francesco di Milano, and Giacomo da Busa. The reputation of Squarcialupi was such that, after his death, a bust to his honour was erected in the Cathedral of Florence, with an inscription, in which his merits were celebrated in very flattering terms.

Among the most able performers on the clavichord of the sixteenth century, we may class Fattorini, Francesco Corteccia, Alessandro Striggio, and Claudio Merulo. The latter held the important posts of organist to the Duke of Ferrara and the Cathedral of Venice. The works of these masters consist in *ricercari* on the themes of madrigals or motetts, in variations on French or Italian songs, and in dances more or less ornamental. Some collections of these compositions have reached us, and are preserved in MS. in libraries and private collections.

Andrea Gabrielli was one of the most celebrated composers of the sixteenth century, and renowned for his compositions and performance on the organ and harpsichord. He lived at Venice, and was one of the organists of the Cathedral of Saint Mark in that city.

The number of other organists and players on the clavichord, harpsichord, and organ, who distinguished themselves at this epoch is very considerable. Among the most eminent we may cite Paul Hoffhaimer, born at Radstat in Stiria, and who was

knighted by the Emperor Maximilian; Johann Buchner of Constance; Johann Kotter of Berne; Conrad of Spire; Schachinger, organist at Padua; Johann von Cologne, in Saxony; Melchier Neysidler, Valentine Greff, Enrico Rodesca da Faggia, of Turin; Bindella of Treviso; Vittoria of Bologna; Giulio Cesare Barbetta of Padua; Claudio di Correggio, Andrea de Canareggio, Paulo de Castello, Alessandro Milleville, &c.

England was not behind its neighbours in the production of music for keyed-stringed-instruments; and the sixteenth century—viz. from 1530 to 1570—introduces us to the names of Hugh Aston, Alwood, Redford, Shelbye, Newman, Heath, Farrant, Shepperd, Edwardes, Mundy, Carleton, Taverner, Johnson, Dr. Tye, Blitheman, Tallis, &c.; specimens of whose "virginal" music have descended to our times.*

The improvements of the harpsichord, in the following century, could not fail to excite a corresponding degree of emulation in the performers and composers for this instrument, and to produce a beneficial effect upon their talent. The first book of instruction published on the art of performing on the harpsichord, &c., dates from the commencement of the seventeenth century; it was the production of Geronimo Diruta, a member of the order of Friars Minor, who was born at Perugia, about the year 1580, and filled the situtiaon of organist in the principal church of Chioggia, a small town in the Venetian State. His work is entitled *Il Transilvano, dialogo sopra il vero modo di suonar organi e stromente da penna.* Parte prima, Venezia, 1615, folio. The work is dedicated to a prince of Transylvania, who had been a pupil of the author, and to this circumstance it owes its title of *Il Transilvano.* Besides the didactic part, which treats of the method of fingering keyed instruments, and contains

---

* The volume containing the virginal music of these writers is a small oblong MS. in the original binding, on the sides of which are impressed, in a tooled border, H. R. (Henricus Rex), the portcullis and other badges of Henry VIII. It consists of Airs, Galliards, Voluntaries, Fantasias, In Nomines, &c. written on a staff of 12, 8, 7, and 6 lines, by the composers whose names are given above. On the fly-leaf is the MS. note—"Sum Liber Thomæ Mullineri, Johanne Heywoode teste." It was from this valuable and interesting MS. that Sir John Hawkins derived the pieces for the Appendix to his History of Music. On one of the leaves is the memorandum—"J. S. Smith, Lent to Sir John Hawkins, 1774." Upon the dispersion of J. S. Smith's Library. it came into the Author's possession. The celebrated *Virginal Book* of Queen Elizabeth has already been described.

a series of exercises for that purpose, bearing considerable analogy to those which still find a place in the greater part of modern books of instruction, we find a variety of *toccate*, and other pieces by Diruta, Claudio Merulo, Andrea Gabrieli, Luzaschi, Paulo Quagliati, Giuseppe Guami, and other celebrated composers. The second part of *Il Transilvano* was published at Venice in 1622, in the same form as the first. It is divided into four books; the first treats of *tablatura*, or the art of writing music for the organ and other keyed instruments; for the imperfect state of printing and engraving at this period rendered it necessary to make use of particular signs for representing notes and their comparative value. The second book relates to the rules of composition; the third, to the church tones and their transposition; and the fourth, to the mixed use of organ stops. A work of this kind is highly important as regards the history of the art; for it may be viewed as a summary of the knowledge possessed by the artists of that remote period. It is to be regretted that copies of the work are of the greatest rarity.

A great impetus was given to organ and harpsichord music in the early part of the seventeenth century by Girolamo Frescobaldi, organist of St. Peter's at Rome, and who was born at Ferrara, in 1591. His name was famous throughout Europe, and his works, which are still admired, have survived a multitude of other productions of that period. He was the scholar of Milleville, of Ferrara, and may be considered as the founder of the harpsichord school; for, before his time, there was no difference between the music written for the clavichord, spinet, and harpsichord, and that composed for the organ. He was the first who wrote exclusively for the harpsichord, and his compositions were published under the title, *Toccate d'intavolatura di Cembalo.* Rome, 1615, 1628, 1637, &c., folio. It may be remarked that the term *toccata* was the common one employed in the earlier part of the seventeenth century to designate pieces of music for keyed instruments. We agree with M. Fétis, who says, in his remarks upon Frescobaldi, "that true test of genius, expression, is perceptible in many of the compositions of this celebrated man, particularly in a song with variations under the name of *La Romanesca.* The character of melancholy which predominates in this piece, is, perhaps, one of the earliest examples in the monuments of art of the expressive style applied to instruments. As for the rest, the music of Frescobaldi

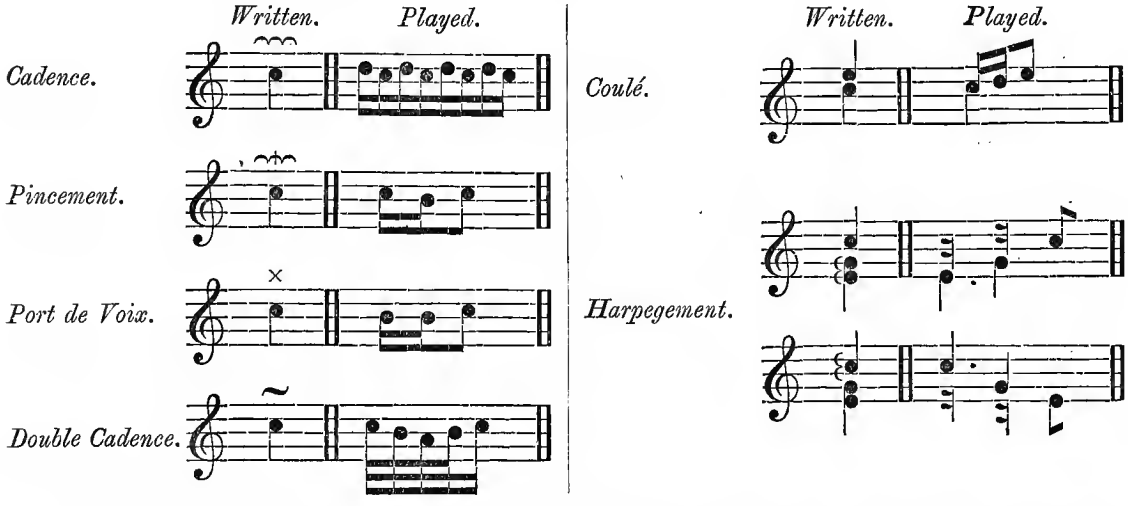
abounds with ornament, and with elaborate passages, which would not be without their difficulties even to the most skilful of modern pianistes."

Frescobaldi formed several pupils, who carried into different parts of Europe the results of his excellent method of performance on the harpsichord, and which powerfully contributed to the rapid progress of this instrument. One of the most distinguished among them was Froberger, a young German, who was sent to Rome by the Emperor Ferdinand III, to profit by the instructions of the great Italian organist. No distinction had hitherto been made in Germany between compositions for the organ, and those for other keyed instruments. Froberger, having completed his musical education under this celebrated master, travelled through the greater part of Europe, and excited admiration wherever he went. After encountering various romantic adventures, and running several risks of his life, he happily terminated his career in the court of the Emperor of Austria, where he held the post of imperial organist. His influence, with respect to the progress of the harpsichord in Germany, was equal to that of his countryman and contemporary, Johann von Kerl, in regard to the organ. Two of his works remain as monuments to attest the degree of perfection to which he had carried his art. The first is entitled *Diverse curiose e rarissime Partite di Toccate, Ricercate, Caprici e Fantasie, &c.; per gli amatori di cembali, organi, e istrumenti.* Munich, 1695, folio. The second has for title, *Diverse ingeniosissime, rarissime e non mai più viste curiose Partite di Toccate, Canzone, Ricercate, Allemande, Correnti, Sarabande, e Gigue, di cembali, organi e istrumenti.* Munich, 1714, folio. These works were printed some time after the author's death, and the pompous titles given them prove the high degree of estimation in which they were held.

The residence of Froberger, at Paris, had a very important influence on the progress of the harpsichord among the French, about the middle of the seventeenth century. The most celebrated among the performers on this instrument, at this period, was Jacques Champion, son of Antoine Champion, who had been organist to Henry IV, and was the father of André Champion of Chambonnières. So lively was the impression made upon the latter by the performance of Froberger, that he at once caught his manner and spirit. He changed his style, which before had been

bad, and adopted the more large and noble manner of the Italians, of which his model was a perfect master. The six books of harpsichord pieces which Chambonnières published at Paris in the beginning of the reign of Louis XIV, are proofs of his ability. These, like all the collections of that period, consist of a series of allemandes, gigues, and other dances, the harmony of which is pure, and the airs elegant and flowing. The principal difficulties of the harpsichord music of this period consisted in the obligation of playing four distinct parts. A profusion of shakes, beats, and other ornaments, compose the brilliant part of Chambonnières' music.

It will be interesting to extract here a few of the graces and embellishments in use at this period, which we are enabled to do from a copy of *Les Pièces de Clavesin de Monsieur de Chambonnières*, Paris, 1670, now before us:



The elder Couperin (Louis) was introduced at Court by Froberger, about the year 1665. Hardelle, Richard, La Barre, and, at a later period, D'Anglebart, Gautier, Buret, and François Couperin, were formed in the school of Chambonnières, and enjoyed considerable reputation in their time. François Couperin, whose name we have just mentioned, was remarkable for his noble and brilliant style of performance, as well as for the facility with which he overcame difficulties hitherto unknown on his instrument.

In Italy, several great writers for keyed instruments succeeded Frescobaldi. We may particularly point out Ercole Pasquino, Bernard Pasquino (the master of

Gasparini), Zipoli, and Domenico Scarlatti of Naples. The latter was one of the most gifted of the early writers for keyed instruments, and his works are listened to with pleasure to this day.

The great John Sebastian Bach was, as we have seen, one of the first artists who played the pianoforte, and brought it into vogue*; but it was his son, Carl Philip Emanuel, who contributed the most to the success of the instrument, by his elegant and graceful style of touch, as well as by his delightful compositions. As M. Fétis remarks, "the sonatas, concertos, and fantasias, published by this excellent musician, do not abound in any very great difficulties. It is true that the greater part of modern pianists would consider the various ornamental and other passages of these compositions as mere child's play; but it is not less true that the essential object of the art is better felt than in that multitude of notes with which modern pianoforte music is overloaded. As for the rest, it can well be conceived that the first pianoforte school did not regard the surmounting of difficulties as the ultimate object of music, and that the gradual march of showy and elaborate execution is the result of the necessity felt by the artist of distinguishing himself in proportion as ability becomes greater." Or, rather, as it has been remarked, the performer is now obliged to make up in rapidity of execution for want of invention and taste in the composition.

The Bachs had their followers and imitators; but they have long since been forgotten. Nevertheless they paved the way for the great schools of Mozart and Beethoven, Clementi and Dussek; for the great names of Ries, Weber, Moscheles, Mendelssohn, and Bennett; and for the more marvellous schools of Thalberg, Henselt, Chopin, and Liszt.

---

* "Though the French taste for frippery, in place of solid science, and the Italian instinct for rhythmical and easy melody, so o'erswept the European schools of instrumental music for a time, that even some among the family of the grand old fuguist did not escape the infection, and his "Well-tempered Clavier" was forgotten for the flimsier works of Hullmandel, Schobert, and Paradies,—it was but for a time. The honest old organist was, after a period of usurpation and famine, sought for and found—like the champions of the Swiss superstition—with grave patience awaiting in his tomb the moment when he should come forth and assist in the recovery of his olden heritage: and to-day he stands before us, vigorous, gigantic, and as undamaged by time as the youngest enthusiast who hastens to do him honour." This excellent remark is taken from a charming article on the *Pianoforte Composers* by H. F. Chorley, Esq. which appeared some few years ago in one of the monthly or quarterly magazines. We have the article, but have unfortunately mislaid the reference.

These few remarks are intended only as introductions to the following selection of ancient pieces for keyed-stringed-instruments. For believing in Sir Joshua Reynolds's remark, that "art is best taught by examples," we have been at some pains to select only such pieces as will show the progress of what may be termed "pianoforte" playing at different epochs of the art. Most of the pieces are of the utmost rarity, and we have been careful to give them in all their original integrity.

They comprise—

1. Gloria Tibi Trinitas.....William Blitheman.

(Gentleman and Organist of Queen Elizabeth's Chapel. His epitaph is given in Stow's *Survey of London*, edit. 1633, from which it appears that he died in 1591.)

From Thomas Mulliner's Booke for y^e^ Virginalls, collated with another copy in Lady Neville's Virginal Book; both MSS. in the possession of the author.

2. Sellenger's Round.....William Byrd.

(Gentleman and Organist of Edward the Sixth's Chapel; born about 1538, died July 4, 1623.)

From Queen Elizabeth's Virginal Book in the Fitzwilliam Museum, Cambridge, collated with another copy in the Earl of Leicester's Virginal Book in the possession of the author.

3. The King's Hunting Jigg.....Dr. John Bull.

(Born about the year 1563. He succeeded Blitheman as Organist of the Chapel Royal in 1591, and died March 12 or 13, 1628, at Antwerp.)

From a MS. volume of Virginal Music, transcribed by Sir John Hawkins, in the possession of the author.

4. Les Buffons.....Dr. John Bull.

From the same MS.

5. Courante Jewell.....Dr. John Bull.

From a Dutch MS. of Dr. Bull's compositions, written between 1621 and 1628, formerly in the library of Queen Caroline, Consort of George II.

6. Capriccio del Soggetto sopra l'Aria di Roggiero.....Girolamo Frescobaldi.

(Organist of St. Peter's, at Rome. Born about 1591, died in 1640.)

From *Toccate e partite d'intavolatura di Cembalo.* Rome, 1615. Folio.

7. Suite de Pièces.....H. Dumont.

(Born at Liege in 1610, died in 1684. He was Chapel Master to Louis XIV.)

From *Meslanges à* 2, 3, 4, *et* 5 *Parties,avec la basse-continuée, contenant plusieurs Chansons, Motets, Magnificats, Preludes, Allemandes, &c.* Paris, 1657. 4to.

8. Suite de Pièces. ....Chambonnières.

(André Champion of Chambonnières was born about 1610, and died in 1670.)

From *Les Pièces de Clavesin de Monsieur de Chambonnières.* Paris, 1670. Oblong 4to.

9. Suite de Pièces. ..... Jean Baptiste Lully.

(Born at Florence in 1634; died at Paris on March 22nd, 1687.)

From *Lessons for the Harpsichord or Spinnet. Printed by Daniel Wright, next the Tun Tavern, corner of Brook Street, Holborn* (1698). Ob. folio.

10. Prelude and Airs.....Henry Purcell.

(Born in 1658, died in 1695.)

From *A Choice Collection of Lessons for the Harpsichord or Spinnet. Printed on Copper Plates for Mrs. Frances Purcell, Executrix of the Author.* London, 1696. Small oblong.

11. Variationes super Cantilenam .. ..F. X. A. Mürshhauser.

(Born at Alsace in 1670; died at Munich in 1733.)

From *Octi-tonium Novum Organicum, octo Tonis Ecclesiasticis, ad Psalmos, et Magnificat, adhiberi solitis, respondens.* Augsburg, 1696. Ob. folio.

12. Sonata. .....Johann Kuhnau.

(Born, at Geysing, on the frontiers of Bohemia, in 1667; and died at Leipzig in 1722.)

From a MS. entitled *Histoires tirées de la Bible, avec les explications, en six sonates.* 1700.

13. Suite de Pièces..... John Mattheson.

(Born at Hamburg, September 28, 1681; died at the same place in 1764.)

From *Sonates pour le Clavecin.* Hamburg, 1713. Folio.

14. Sonata in A minor. .....Domenico Scarlatti.

(Born at Naples in 1683; died at Madrid in 1757.)

From a magnificently written MS. volume of pieces (mostly unpublished) in the possession of the author, entitled *Libro de XLIV Sonatas modernas, para*

Clavicordio. Compuestas per il Senor D. Domingo Scarlatti, Cabaliero del Orden de Santiago, y Maestro de los Reyes Catolicos, D. Fernando el VI, y Dona Maria Barbara.

15. Sonata in G.....Domenico Scarlatti.
From the same MS.

16. Suites de Pièces.....François Couperin.
(Born in 1668; died in 1733.)
From *Pièces de Clavecin.* Paris, 1713-19. Folio.

17. Capriccio.....J. Seb. Bach.
(Born in 1685; died in 1750.)
From C. F. Becker's *Hausmusik in Deutschland in dem* 16, 17, *und* 18. *Jahrhunderte.* Leipzig, 1840. 4to.

18. Capriccio in G.....Handel.
(Born in 1685; died in 1759.)
From a beautiful MS. volume in the hand-writing of Smith; said to have been written for the Princess Amelia. Many of the pieces (including the one now published for the *first* time) are unknown.

19. Fantaisie.....Theofilo Muffat.
(Clavecin Master to the Imperial Family at Vienna, at the end of the seventeenth century.)
From *Componimenti musicali per il Cembalo.* Vienna, 1727. Oblong folio.

20. Air.....Theofilo Muffat.
From the same work.

21. Allemand.....Theofilo Muffat.
From a MS. in the author's library.

22. Introduction and Toccata.....De Mondonville.
(Born at Narbonne, December 24, 1715; died in 1773.)
From a contemporary MS. presented to the author by the late J. B. Cramer.

23. Rondo in E flat.....Carl Philip Emanuel Bach.
(Born in 1714; died in 1788.)
From *Clavier Sonaten und Freye Fantasien nebst einigen Rondos fürs Forte-piano, &c.* Leipzig, 1787. Oblong folio.

24. Fantasia.....C. P. E. Bach.
From the same work.

A COLLECTION OF SPECIMENS

Illustrating

The Progress of Music

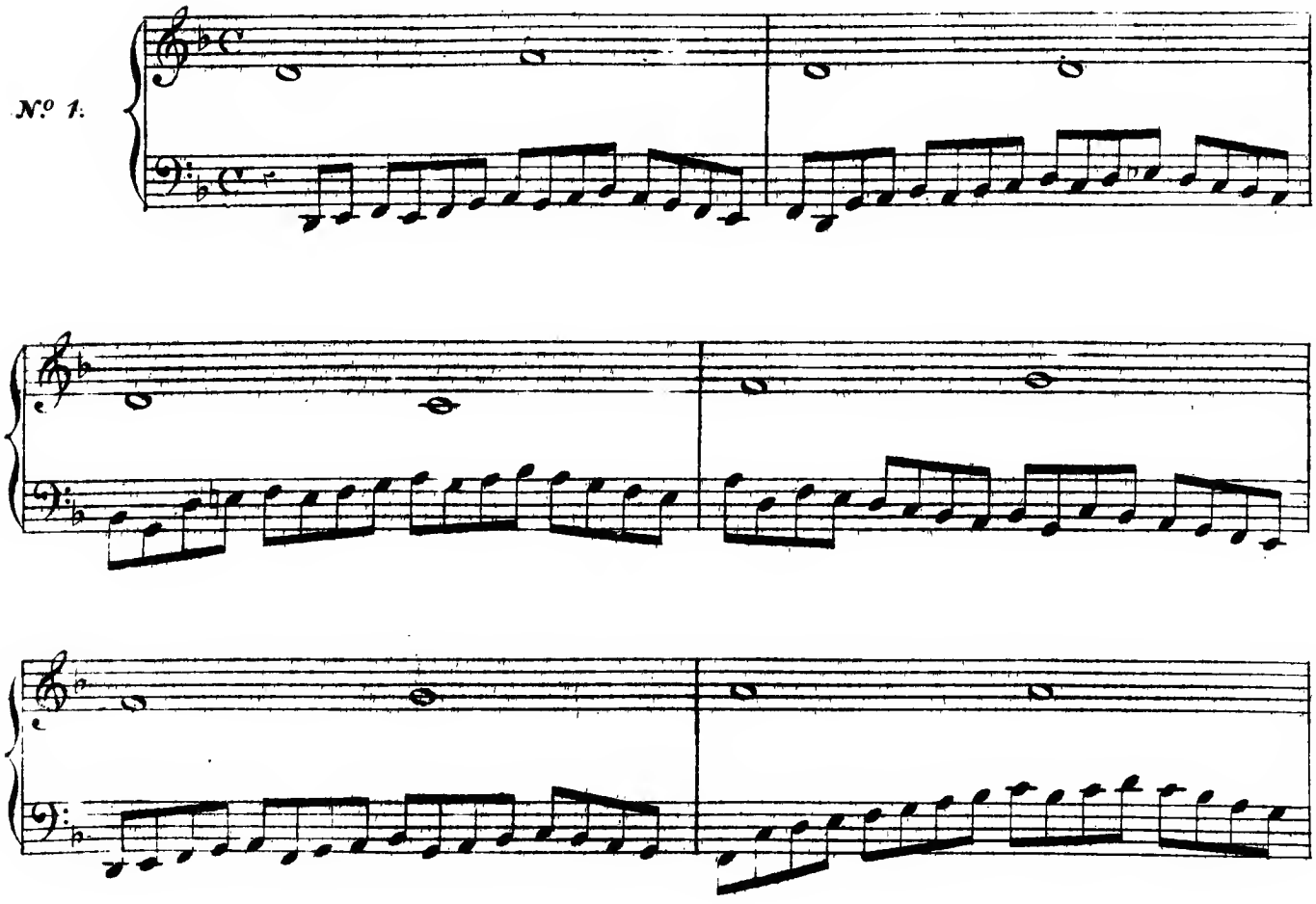
FOR

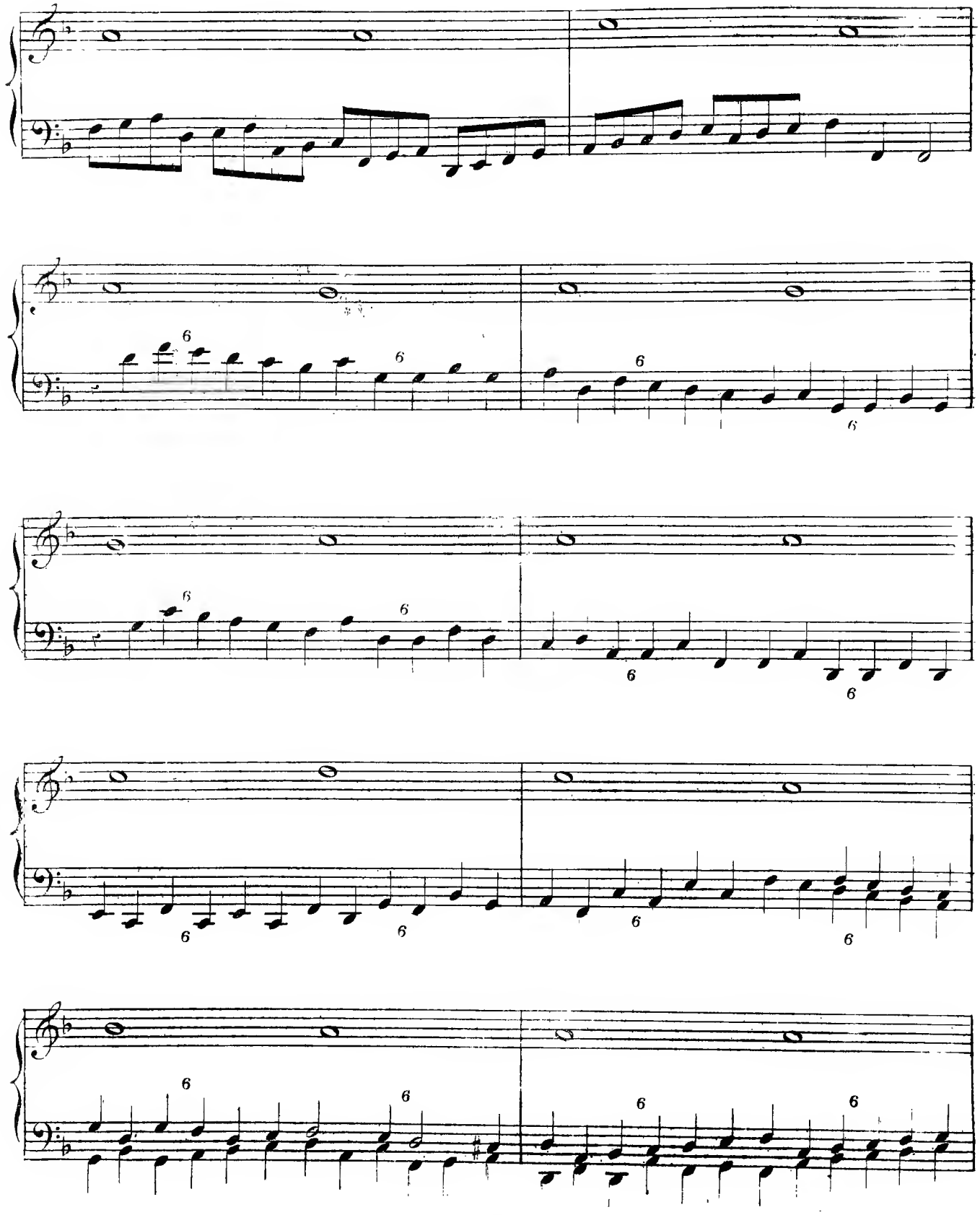
KEYED-STRINGED INSTRUMENTS.

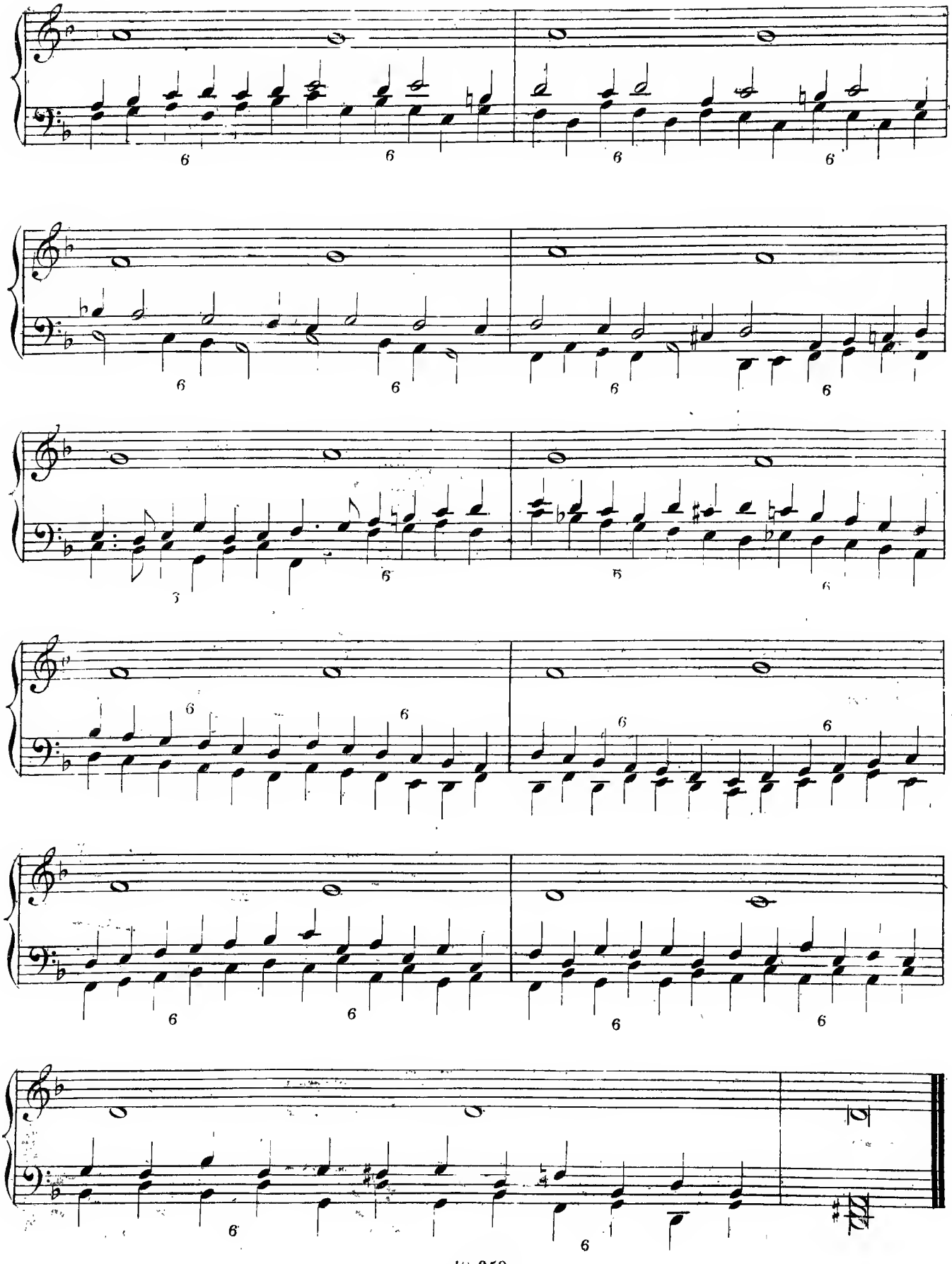
"GLORIA TIBI TRINITAS."

WILLIAM BLITHEMAN, 1555.

No. 1.

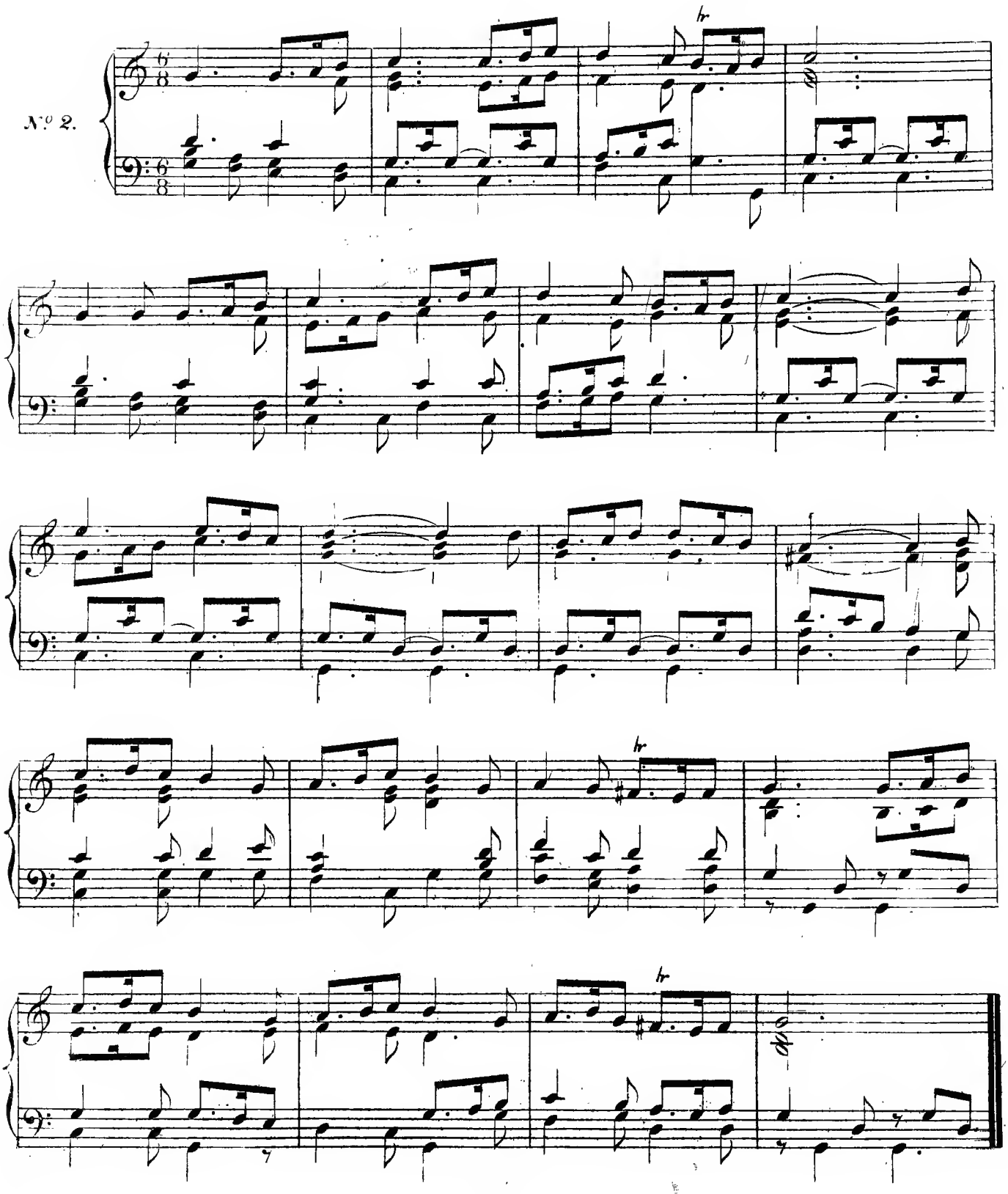




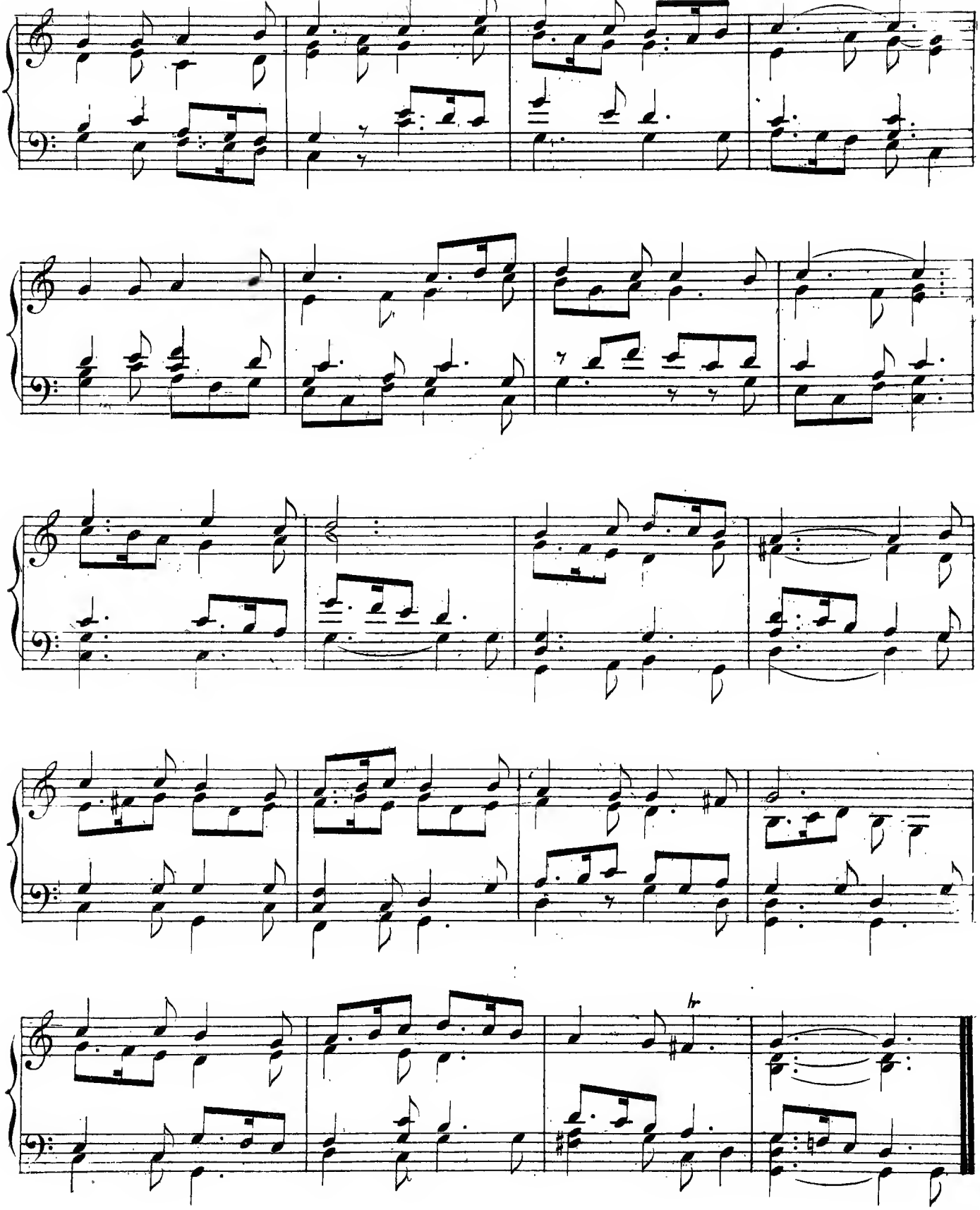


"SELLENGER'S ROUND."

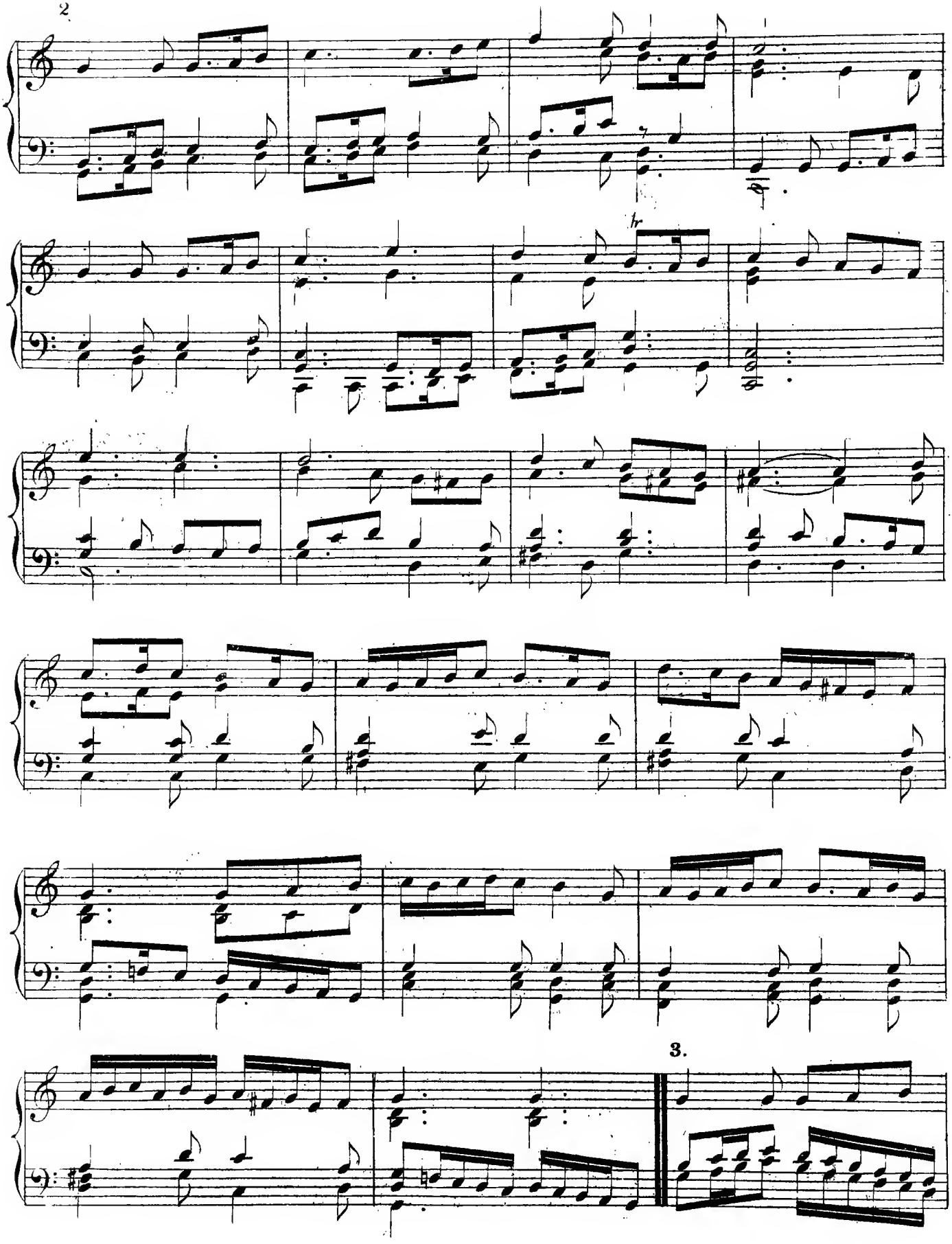
WILLIAM BYRD, 1580.

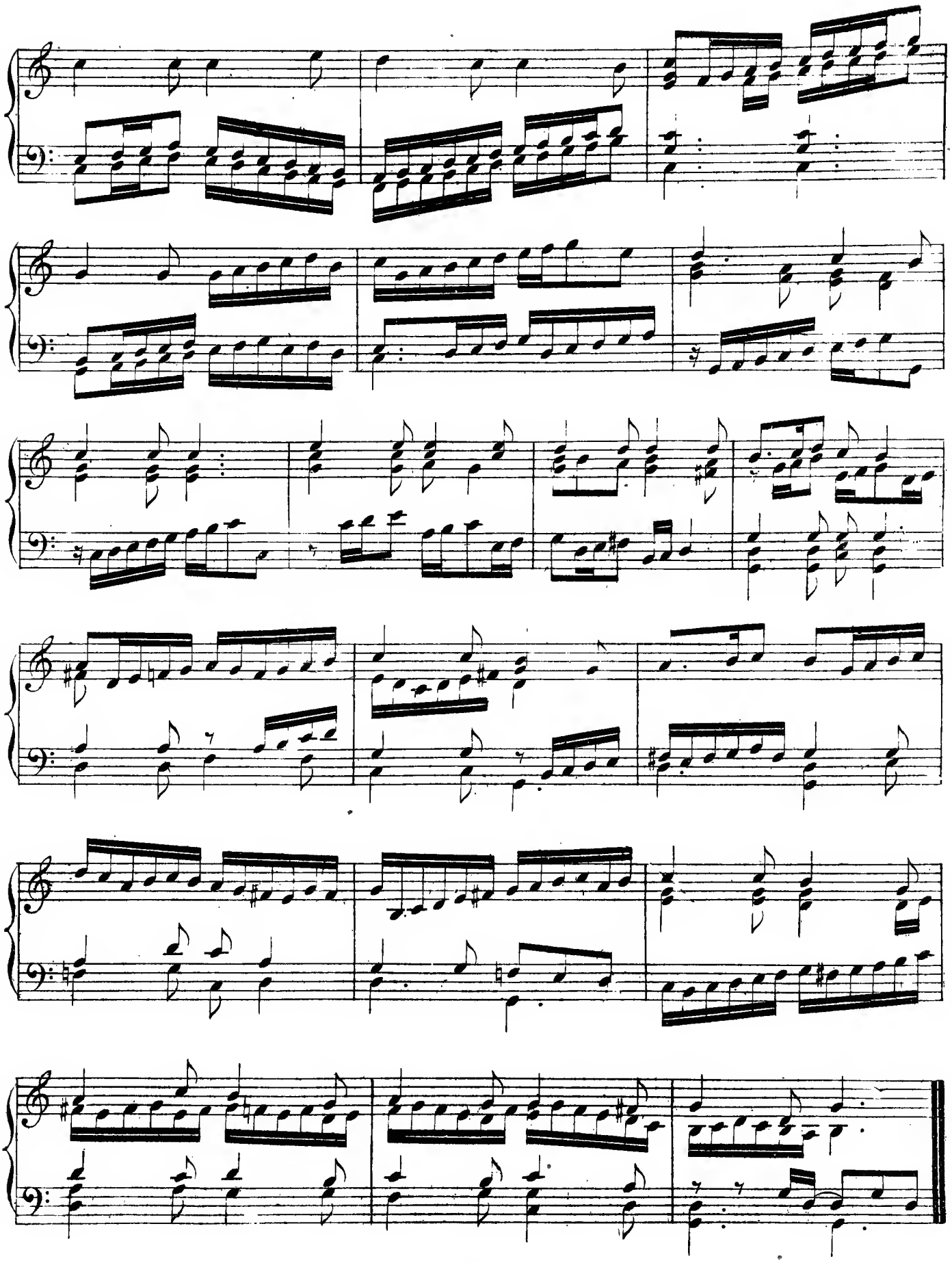


1.

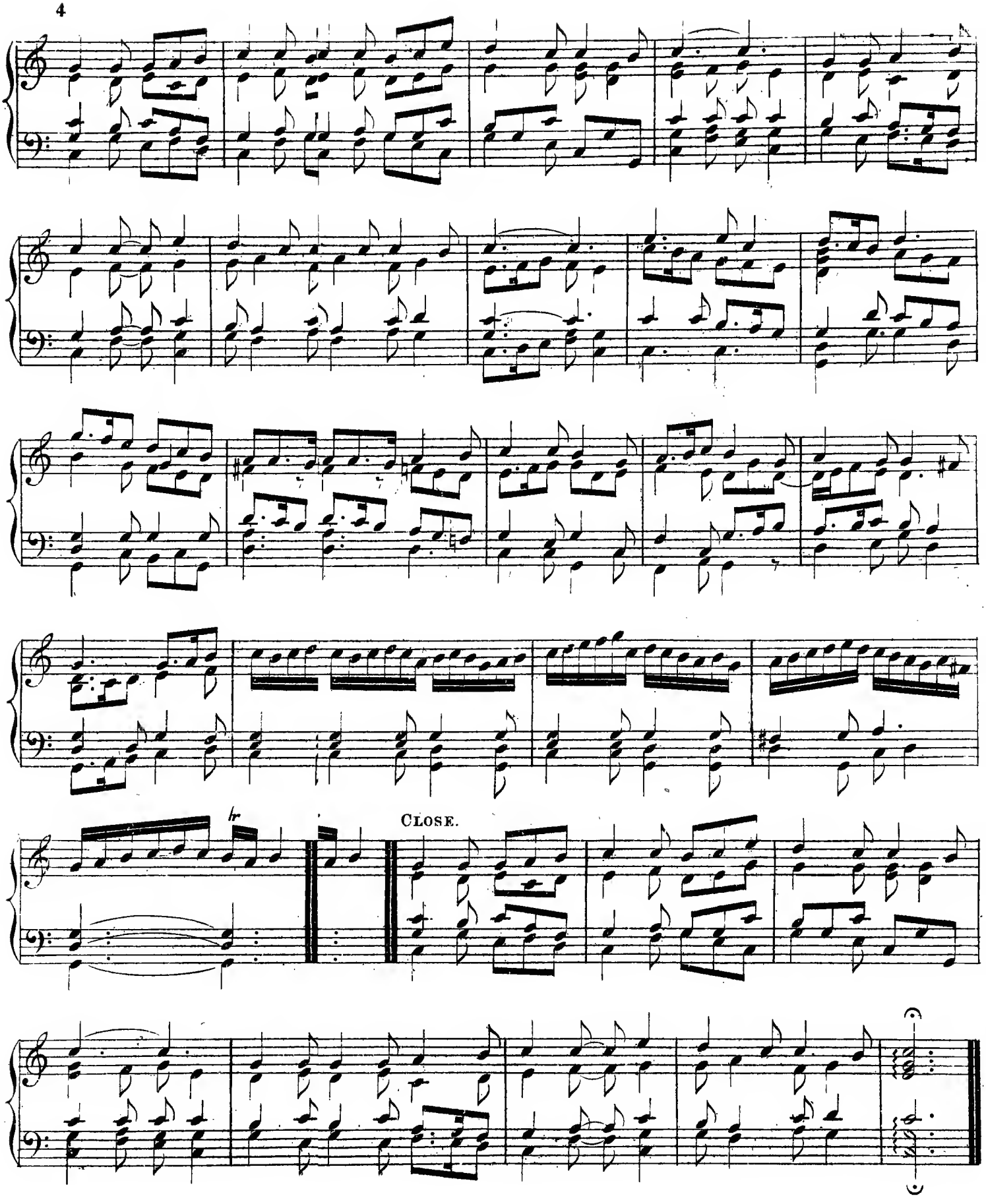


2





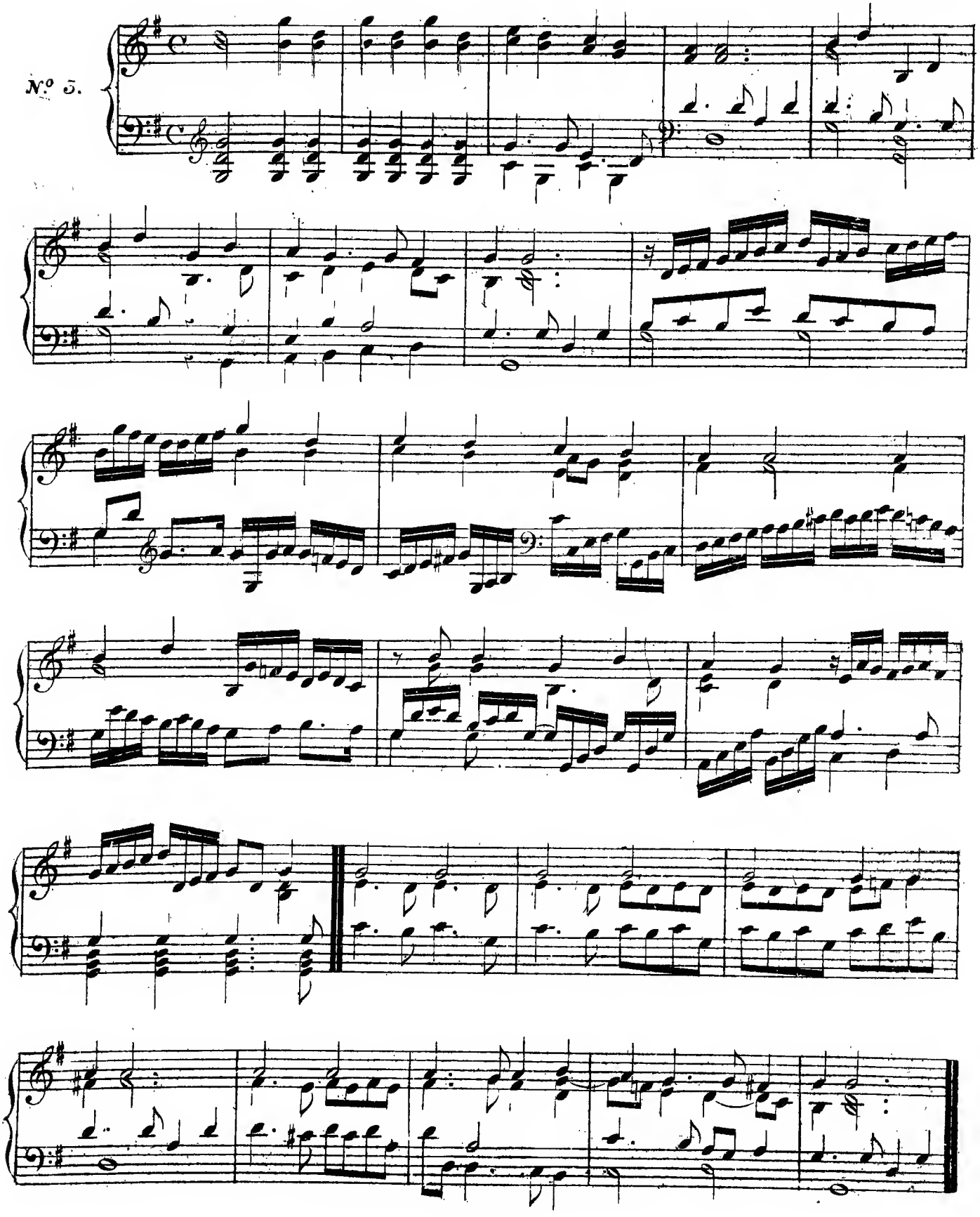
4

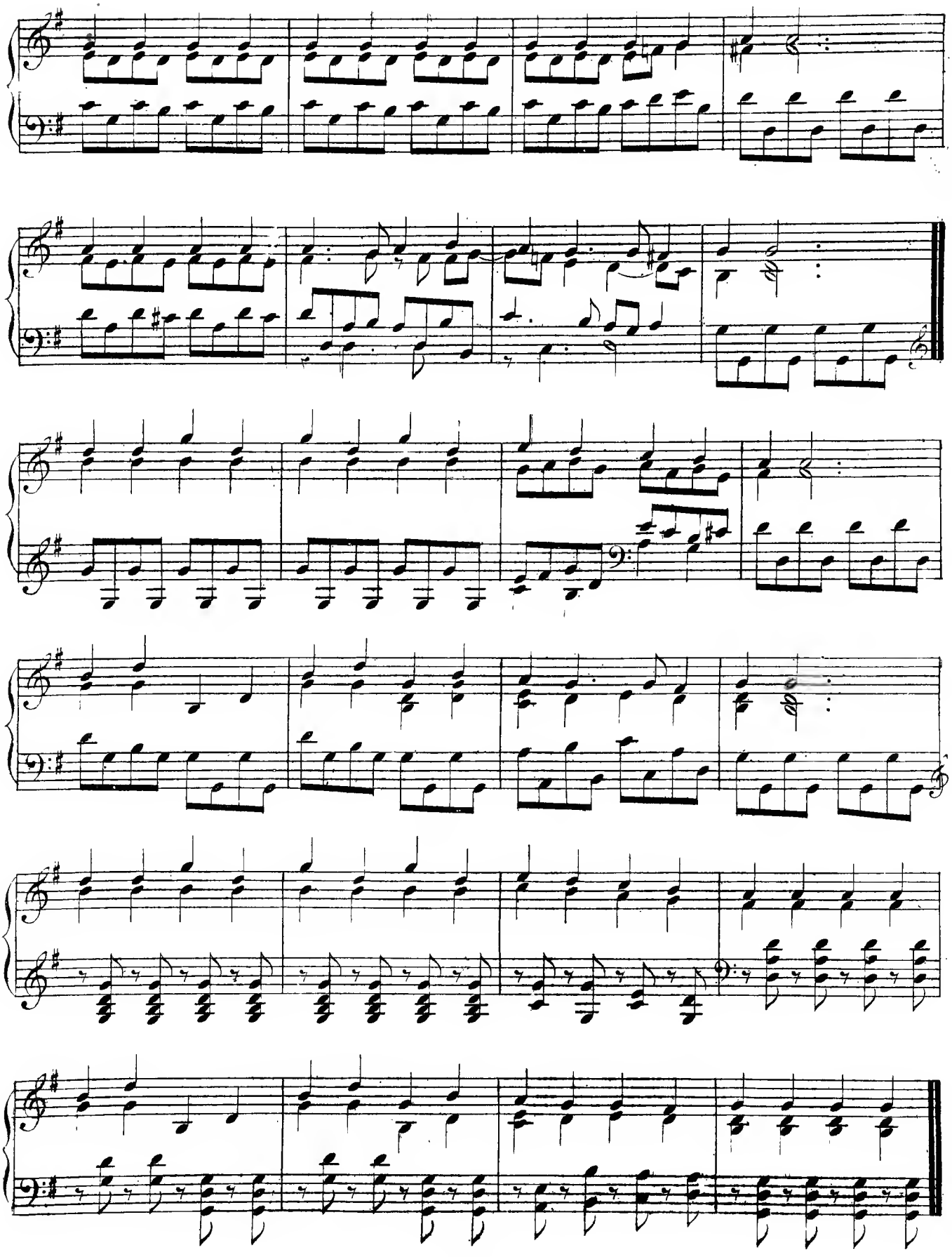


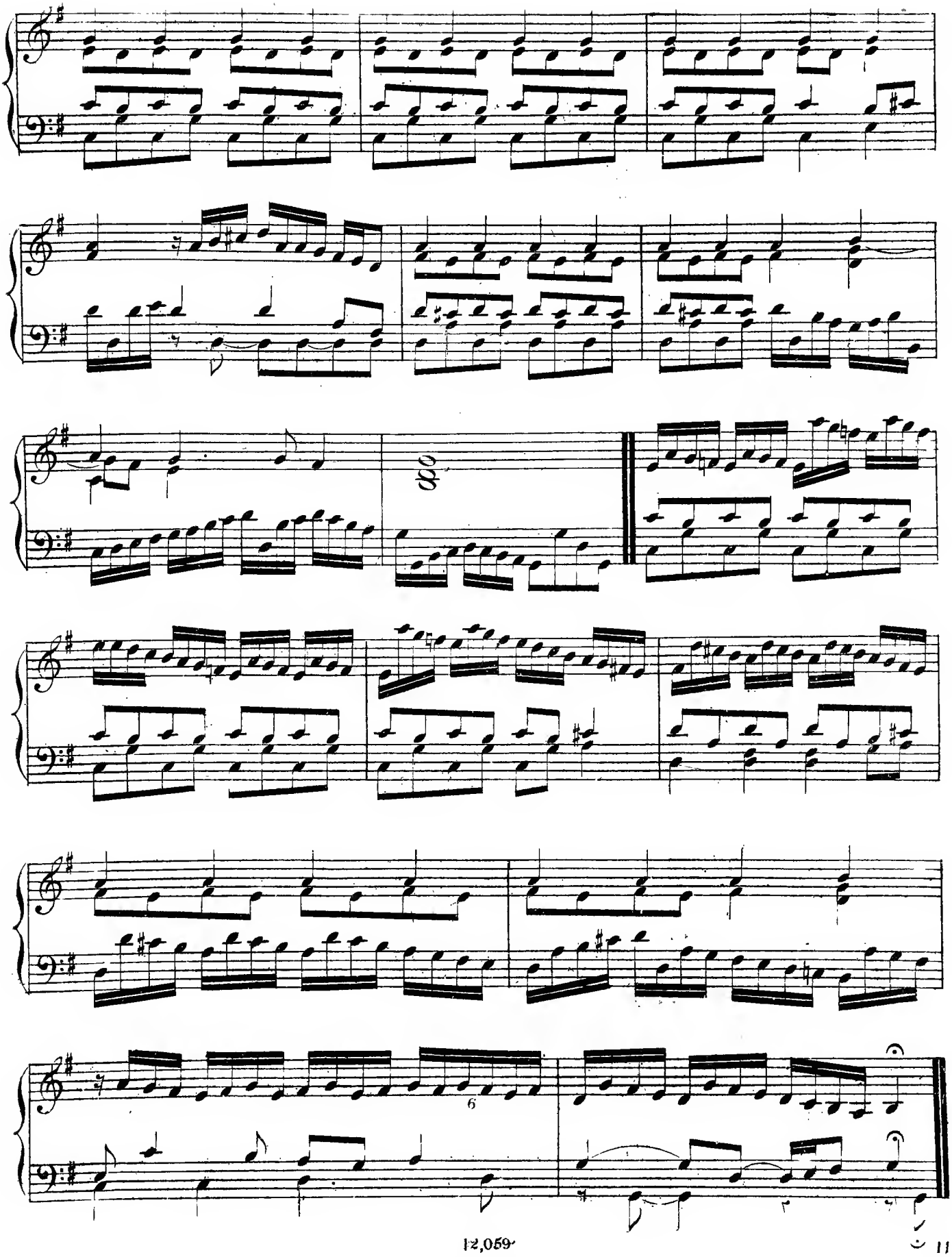
"THE KING'S HUNTING JIGG."

Dr. JOHN BULL, 1604.

No. 5.



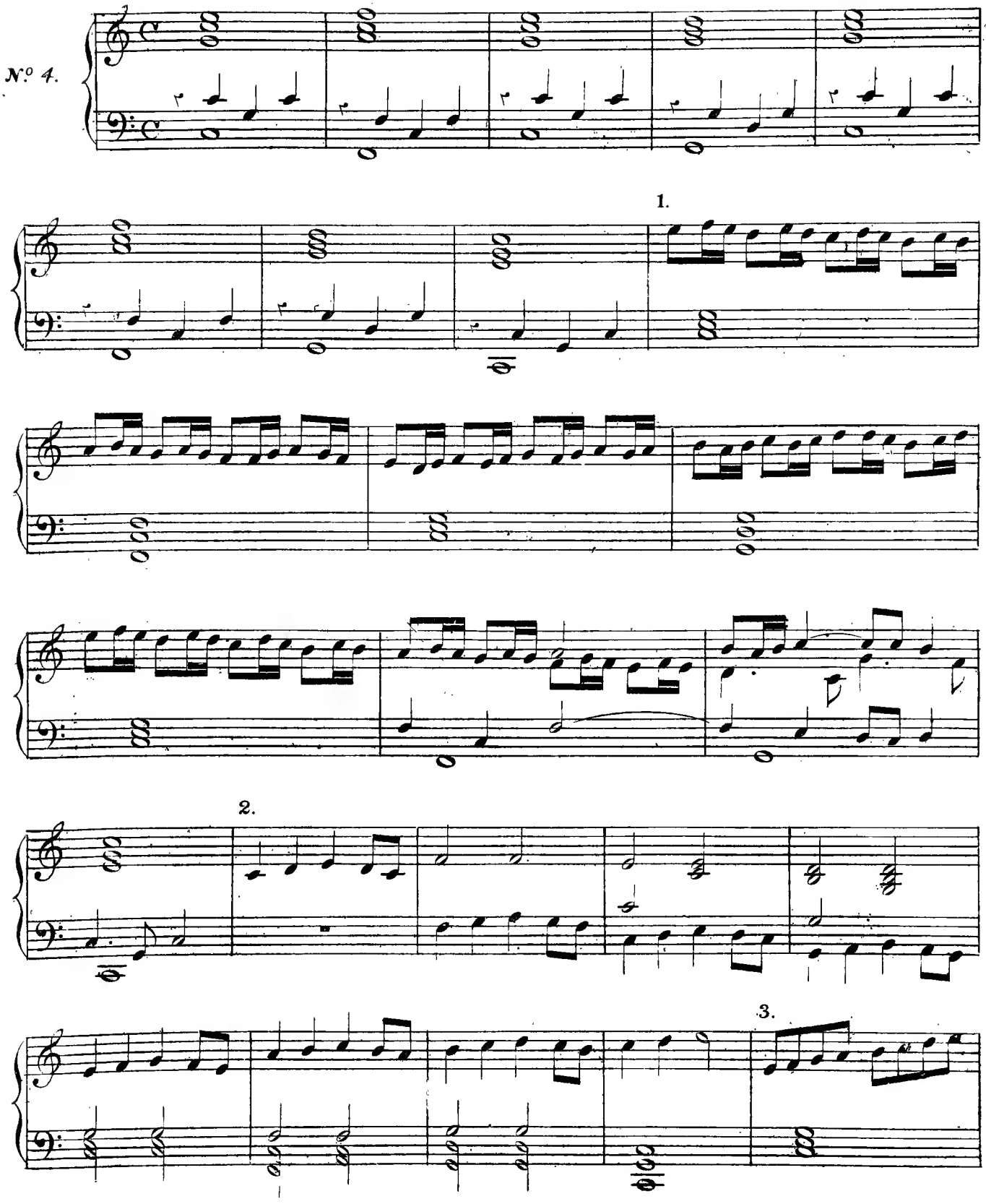


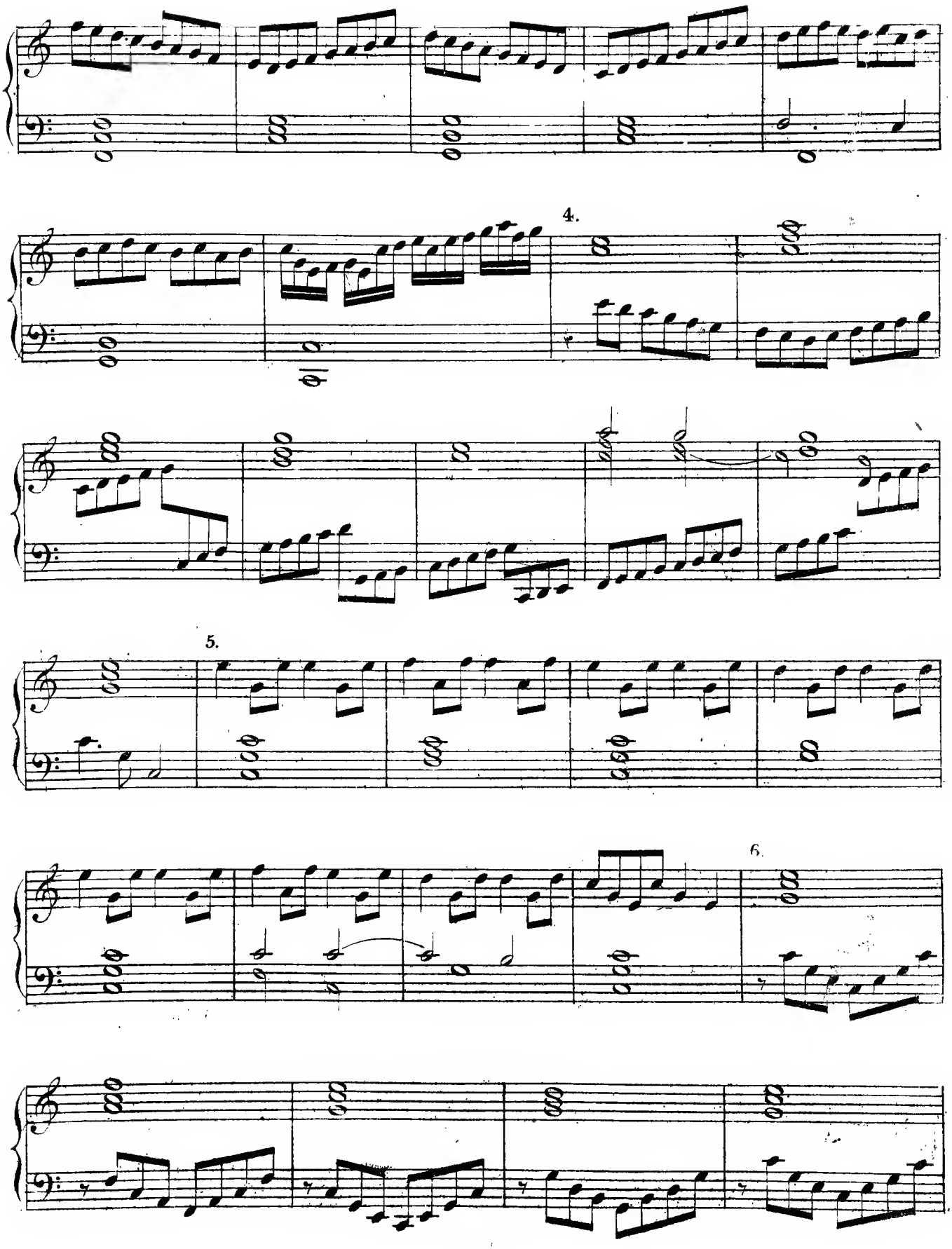


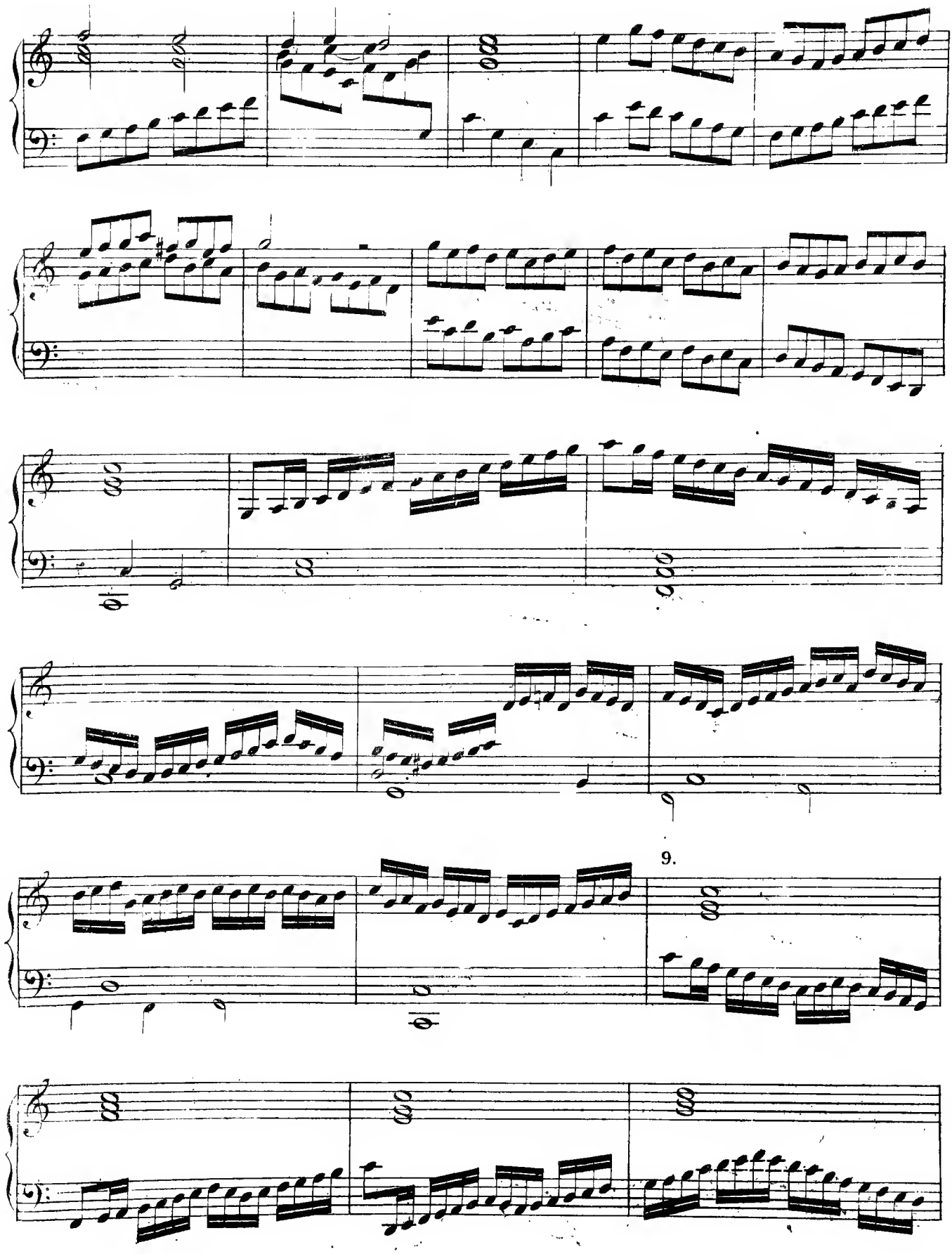
"LES BUFFONS."

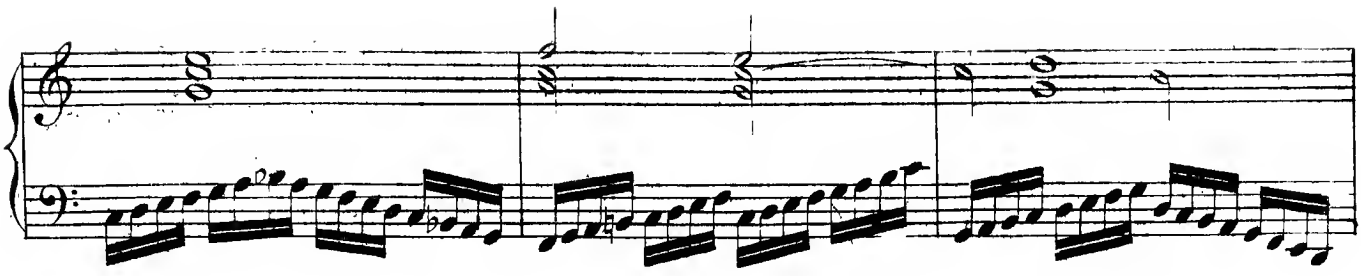
Dr. JOHN BULL, 1628.

N.º 4.

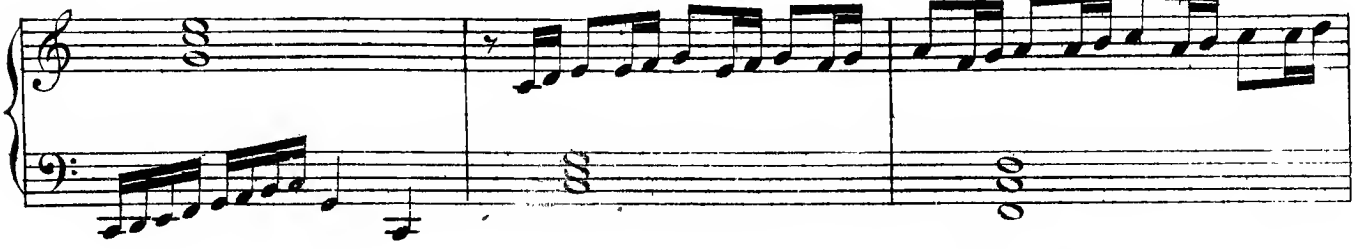


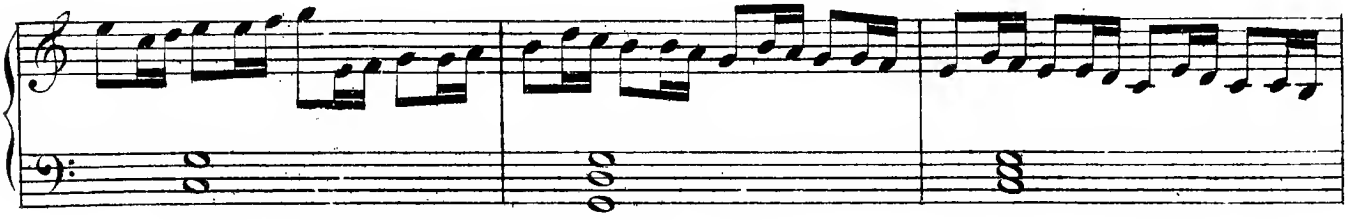

4.
5.
6.

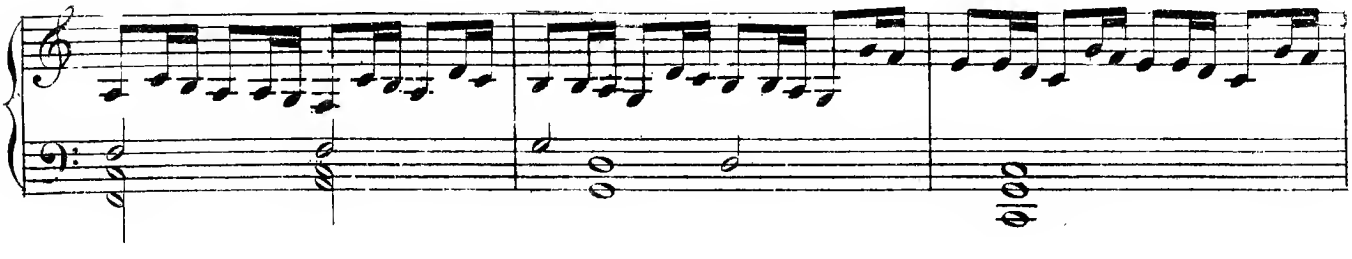

9.



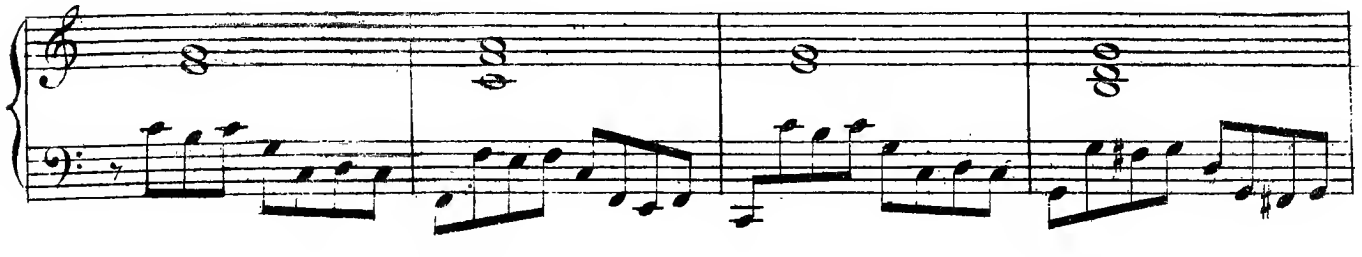
10.

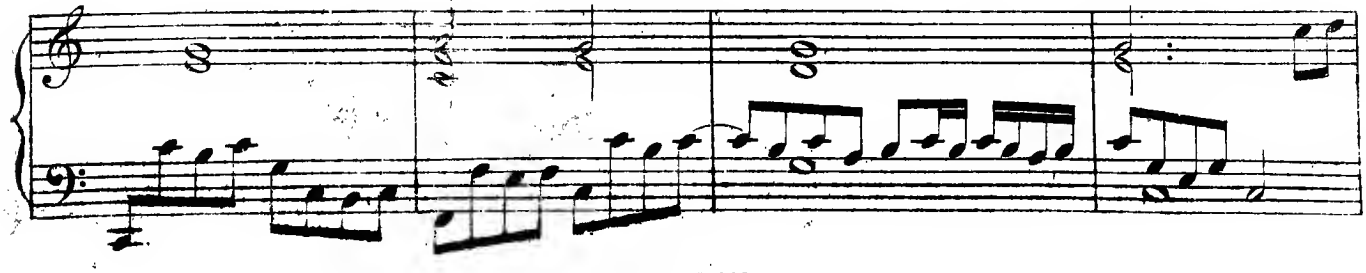




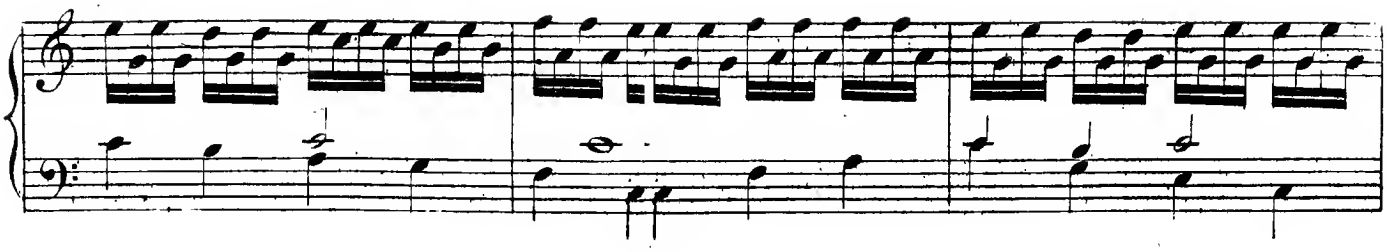


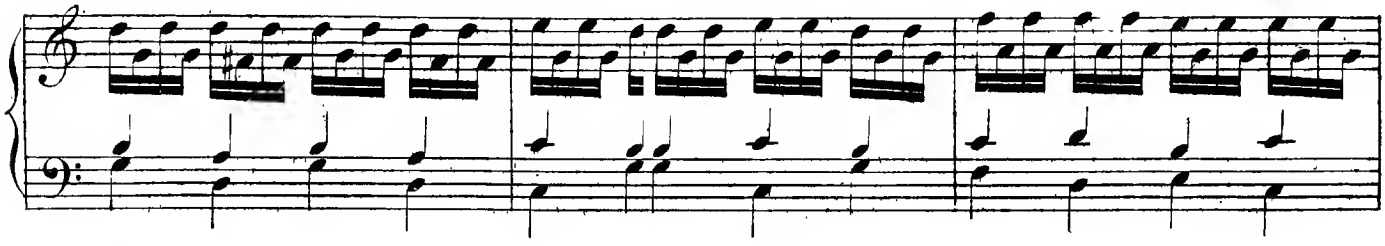
11.



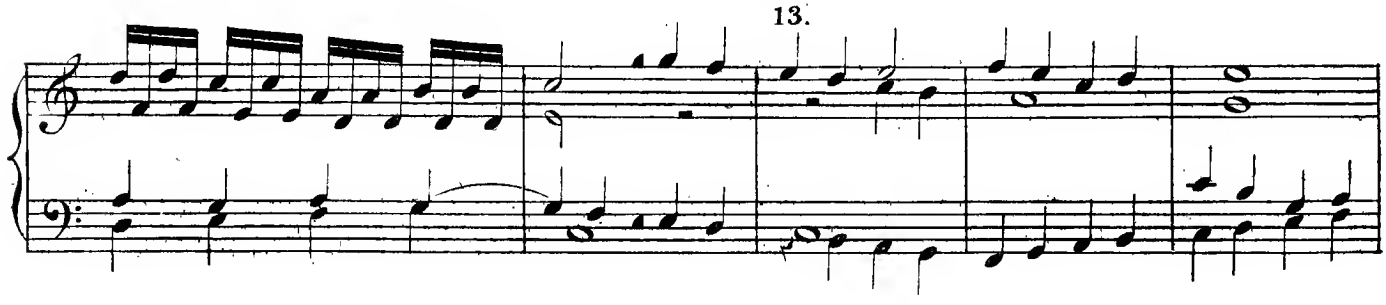


12.

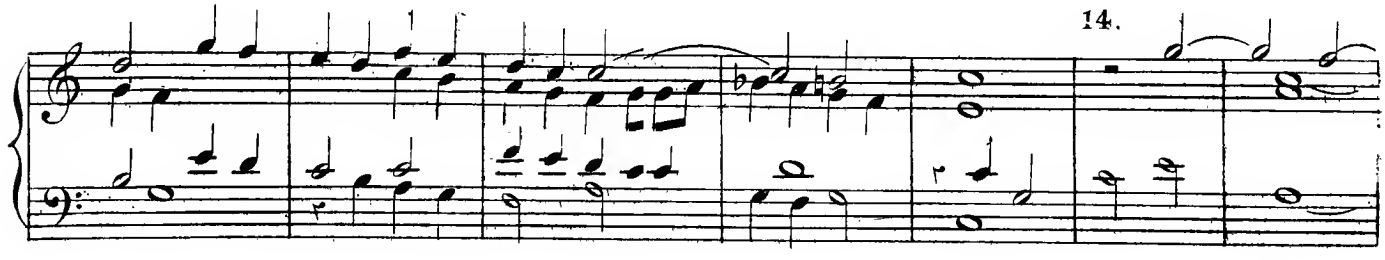


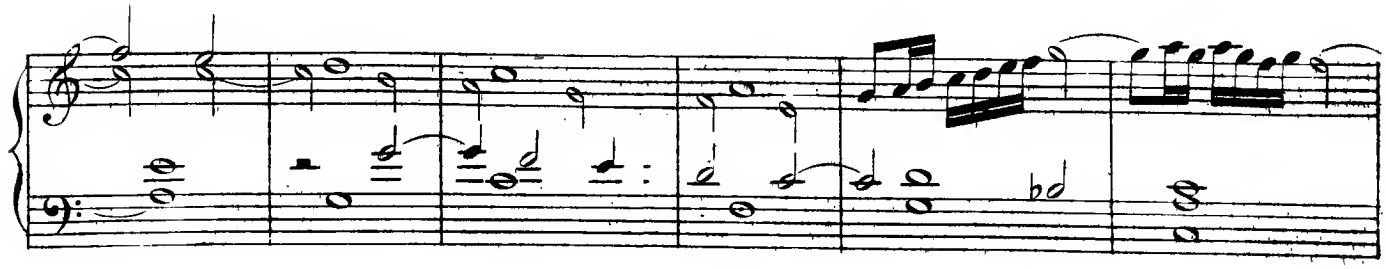


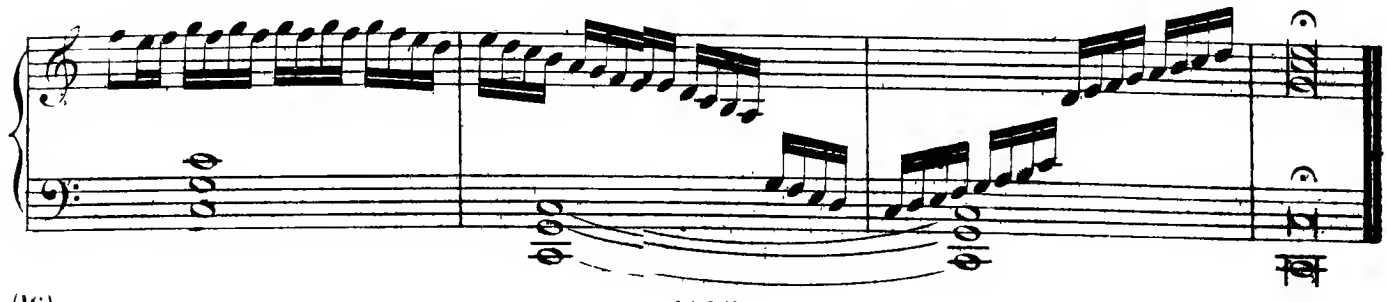
13.



14.



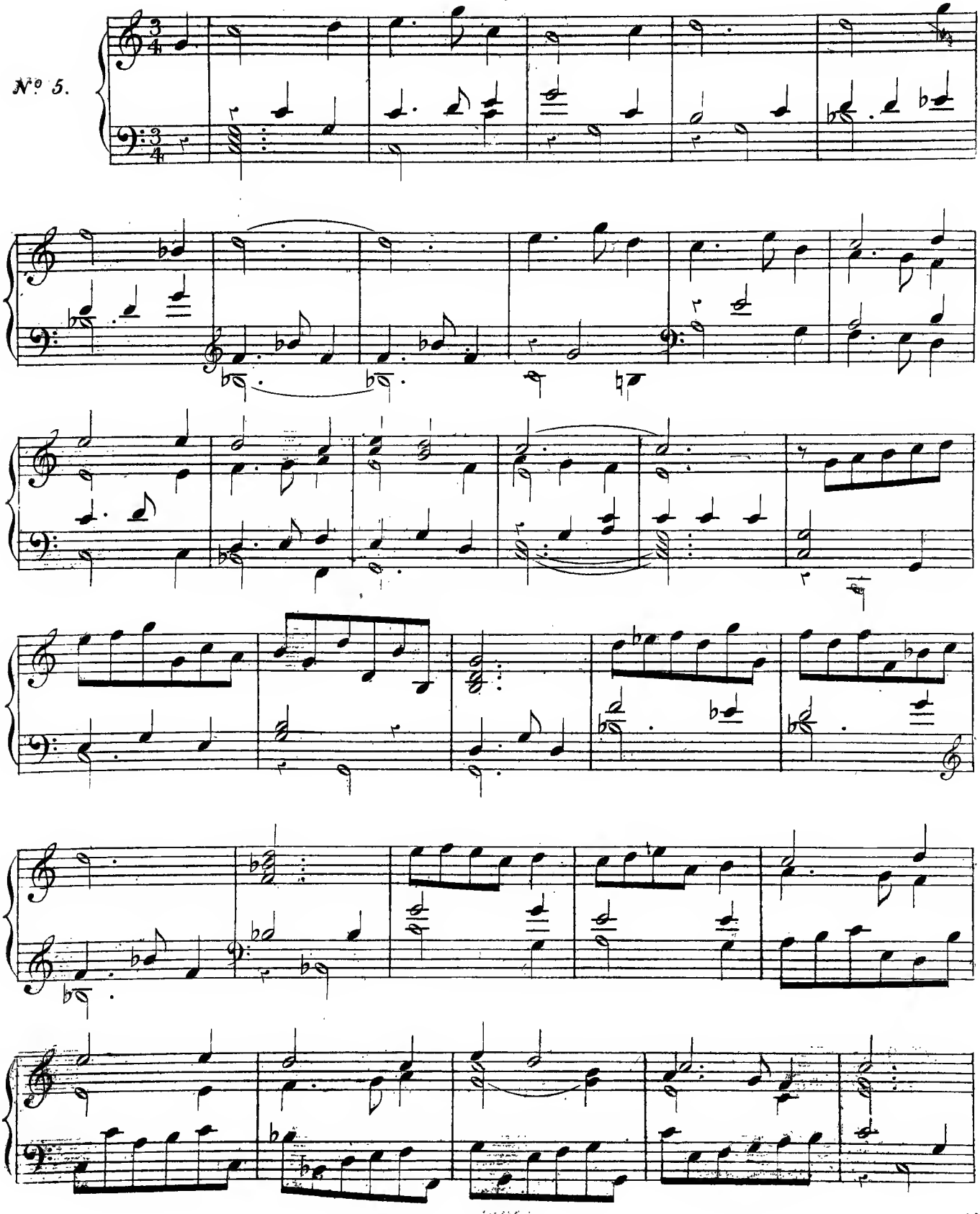


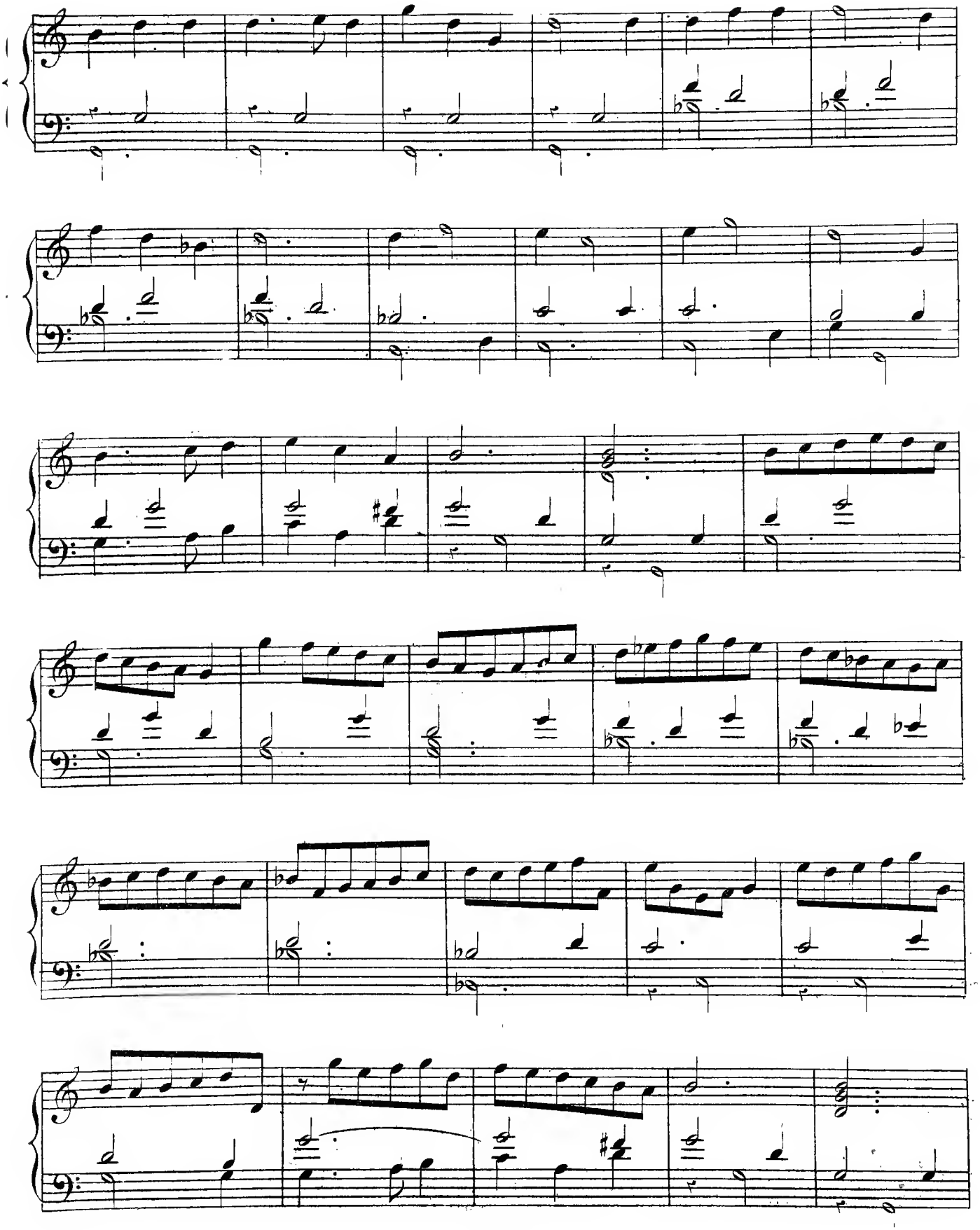


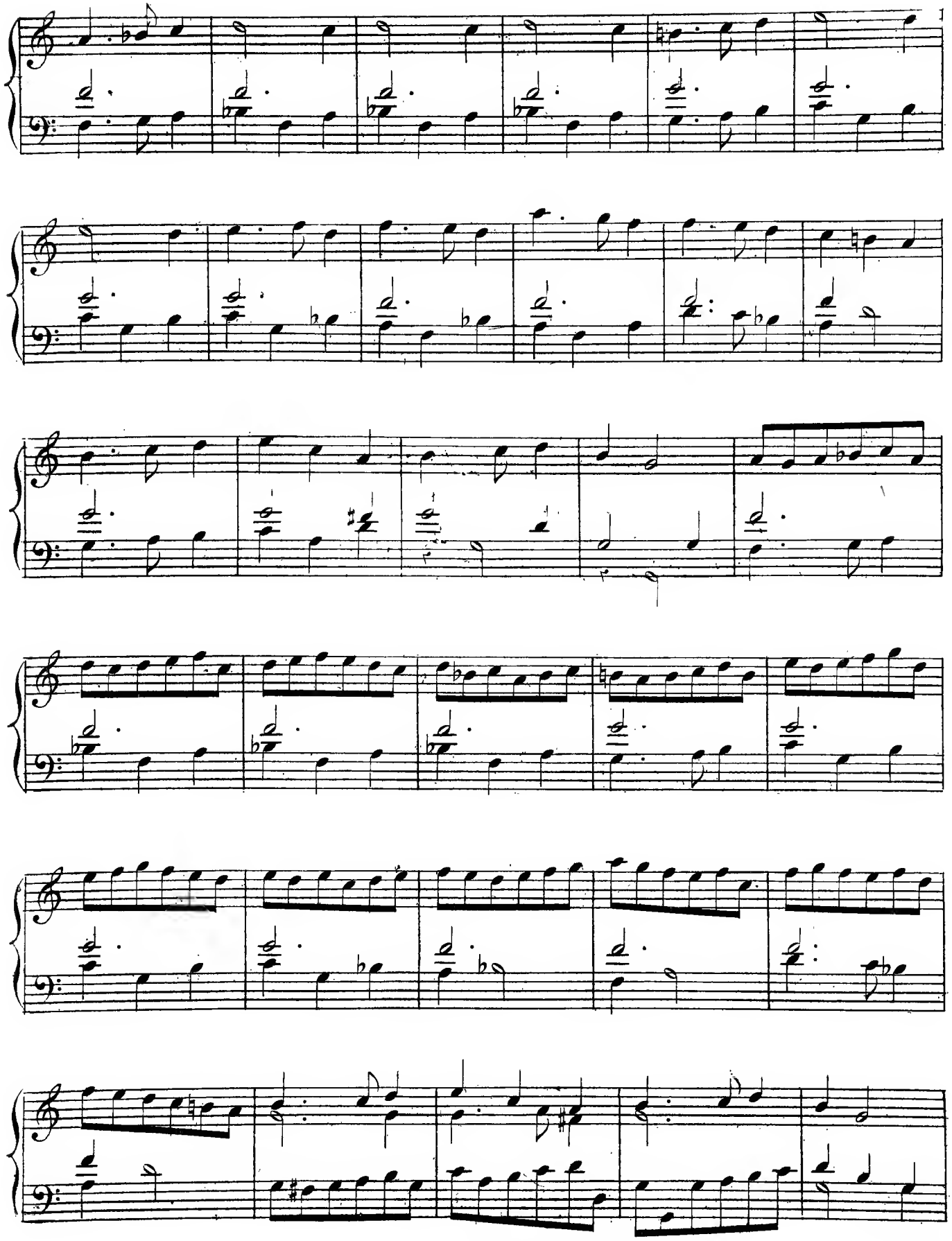
"COURANTE JEWEL"

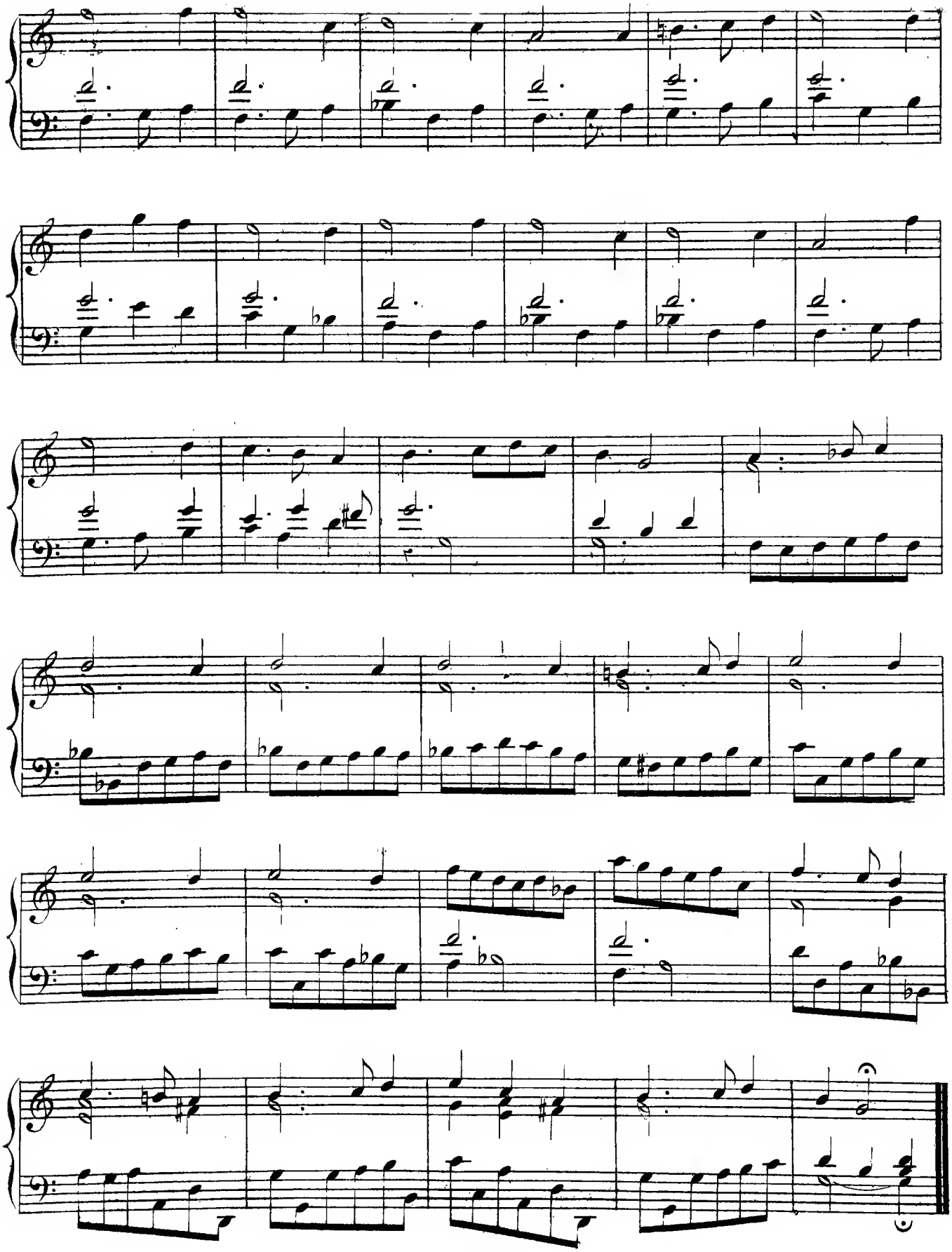
Dr. JOHN BULL, 1628.

No. 5.







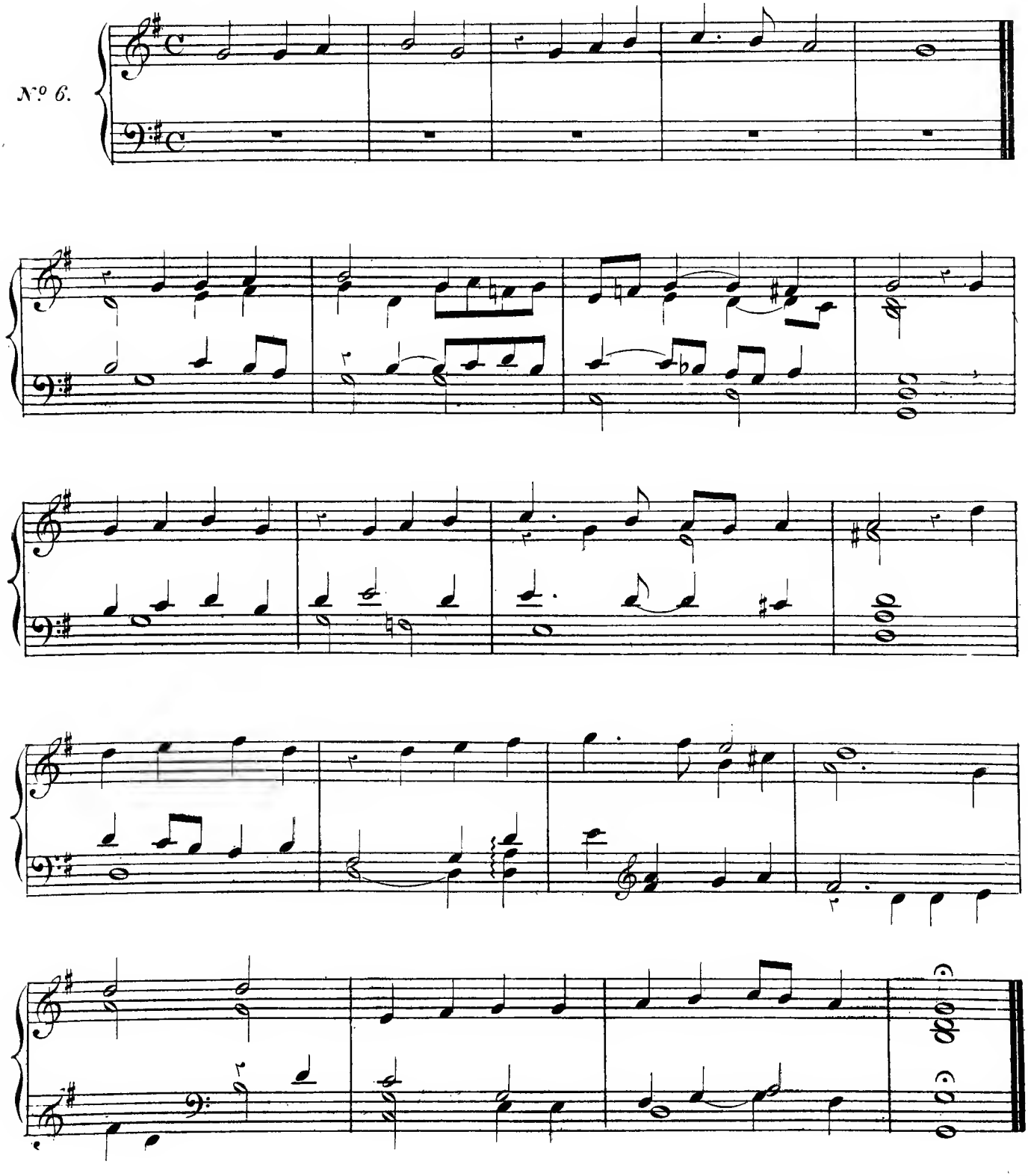


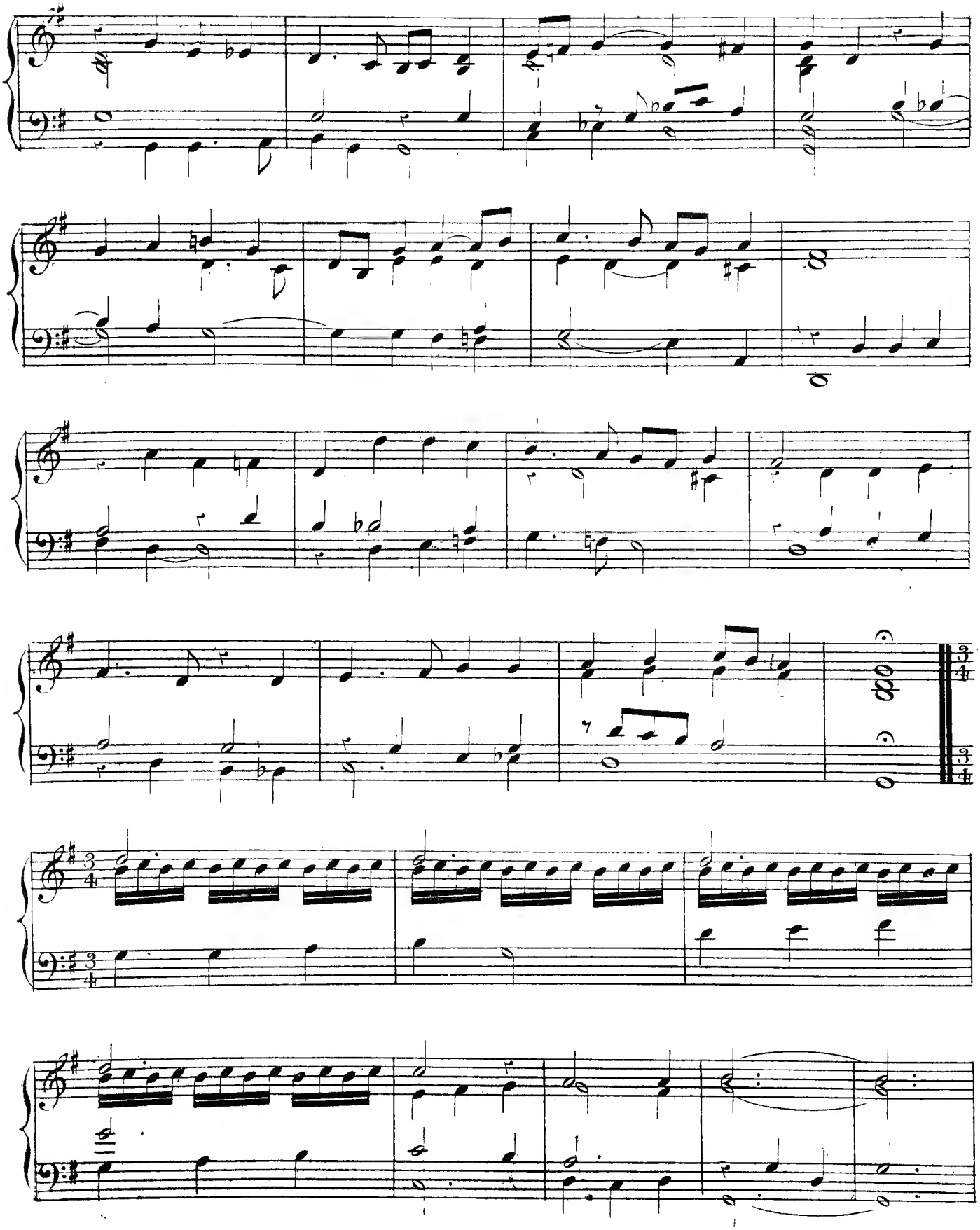
CAPRICCIO DEL SOGGETTO SOPRA L'ARIA DI ROCCIERO.

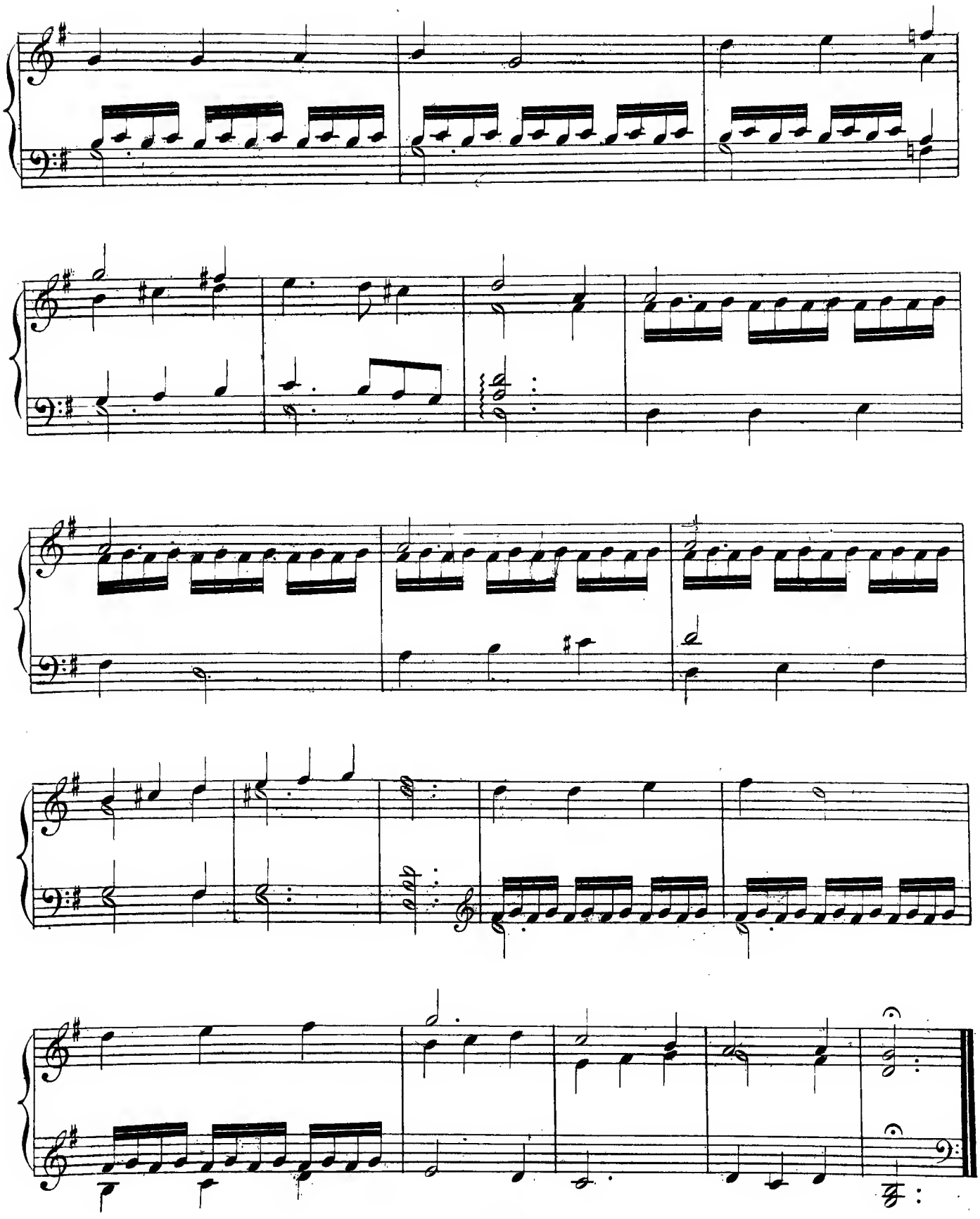
GIROLAMO FRESCOBALDI, 1616.

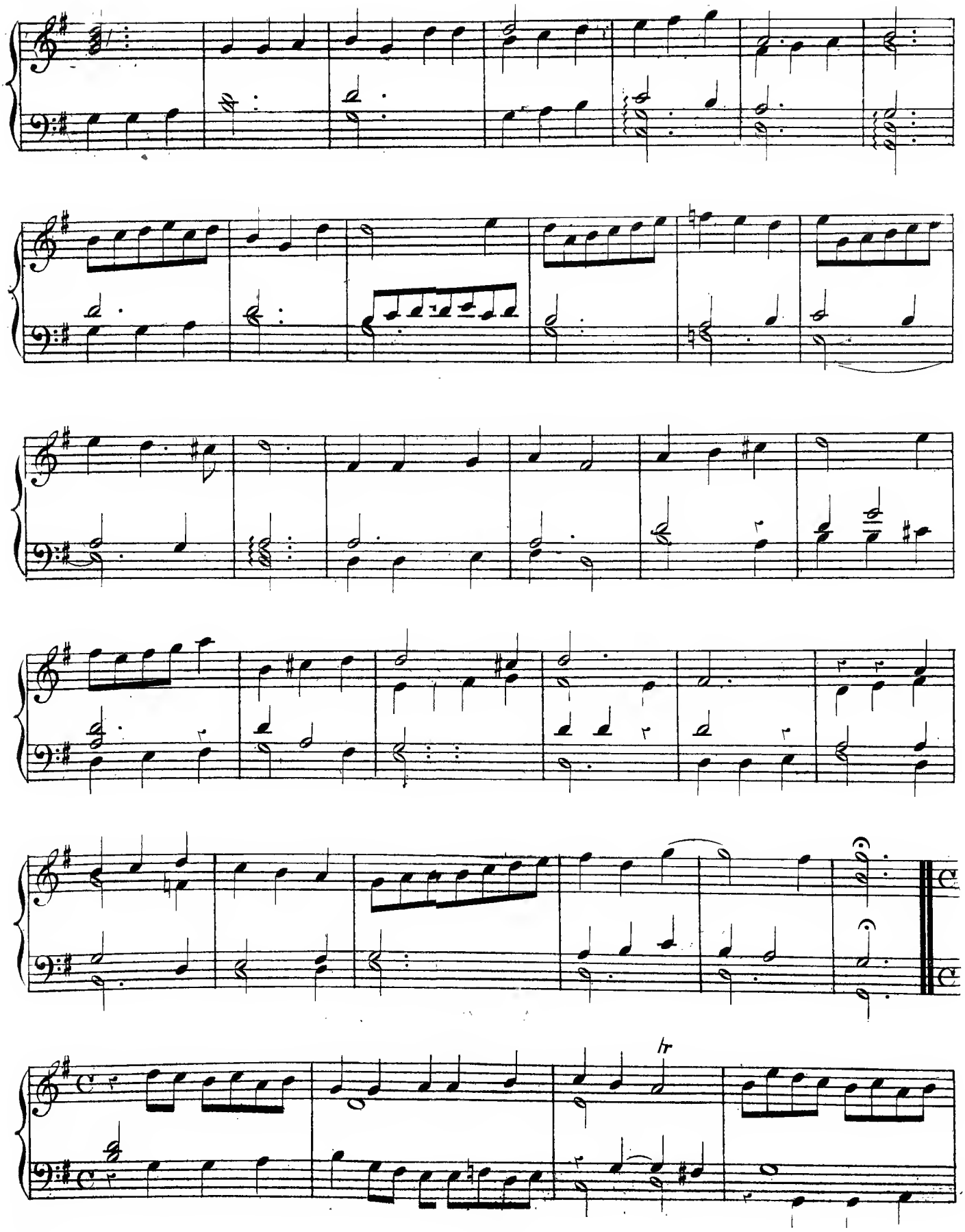
(*FRA JACOPINO.*)

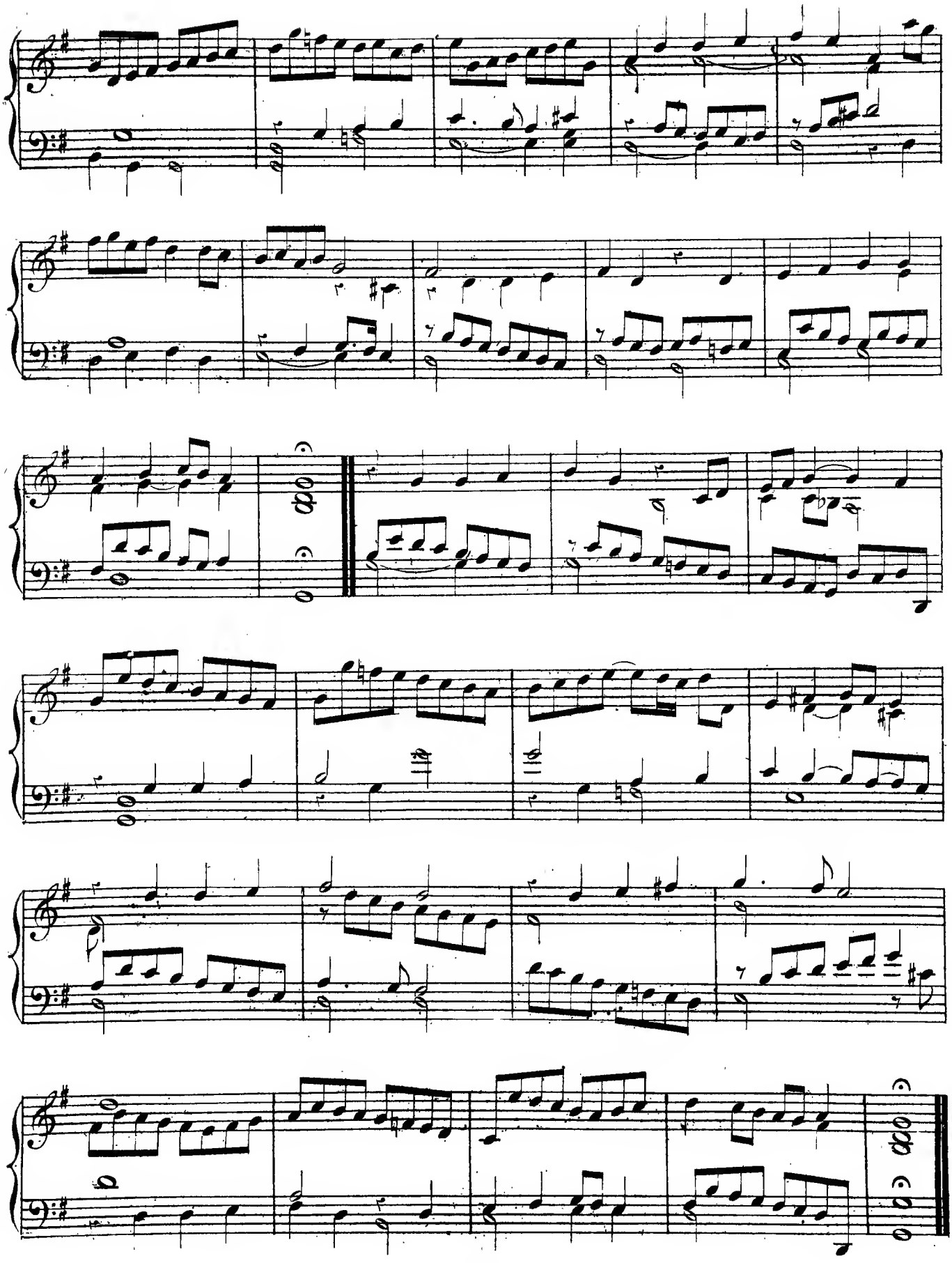
N.º 6.








hr

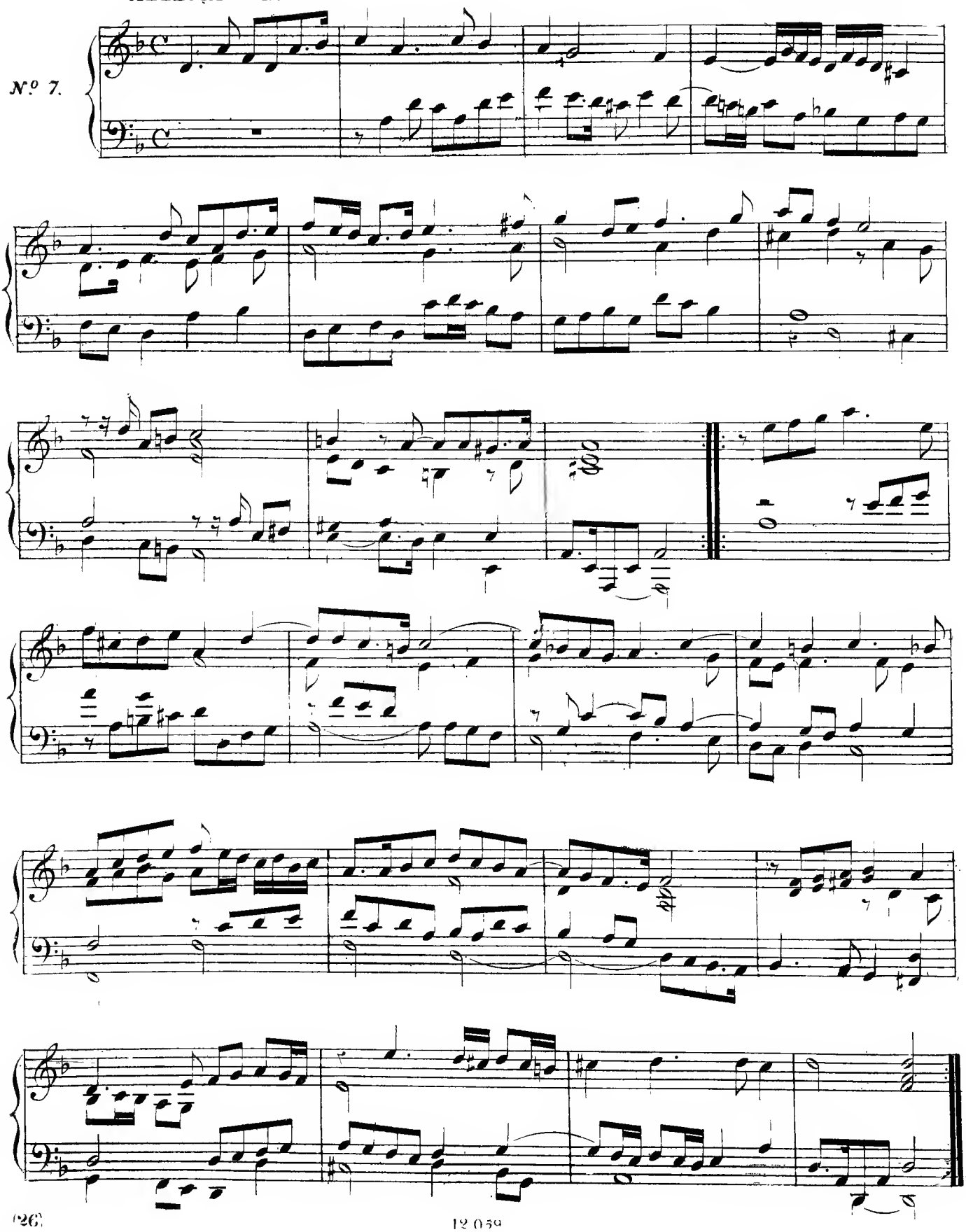


SUITE DE PIECES.

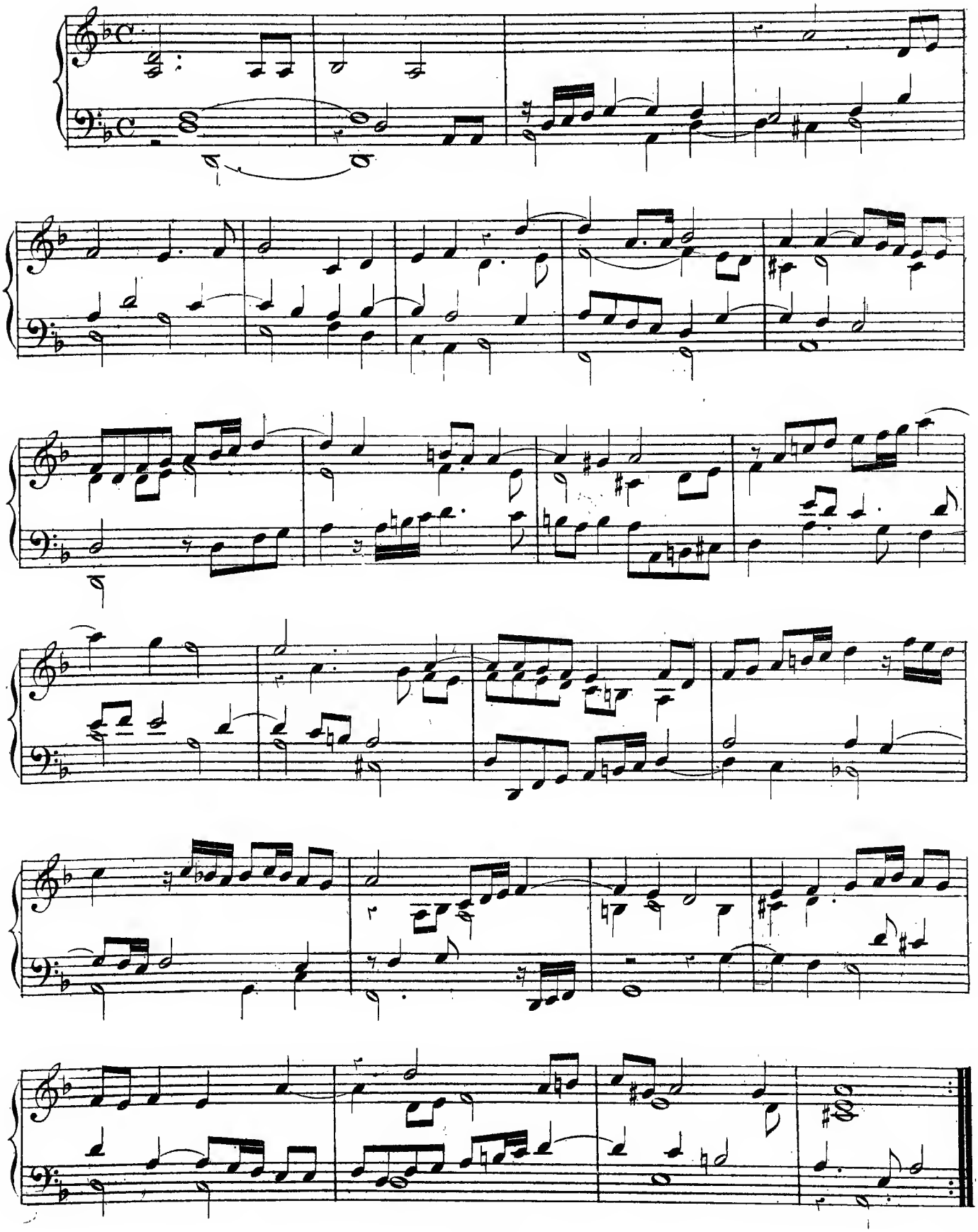
H. DU MONT, 1657.

ALLEMANDE.

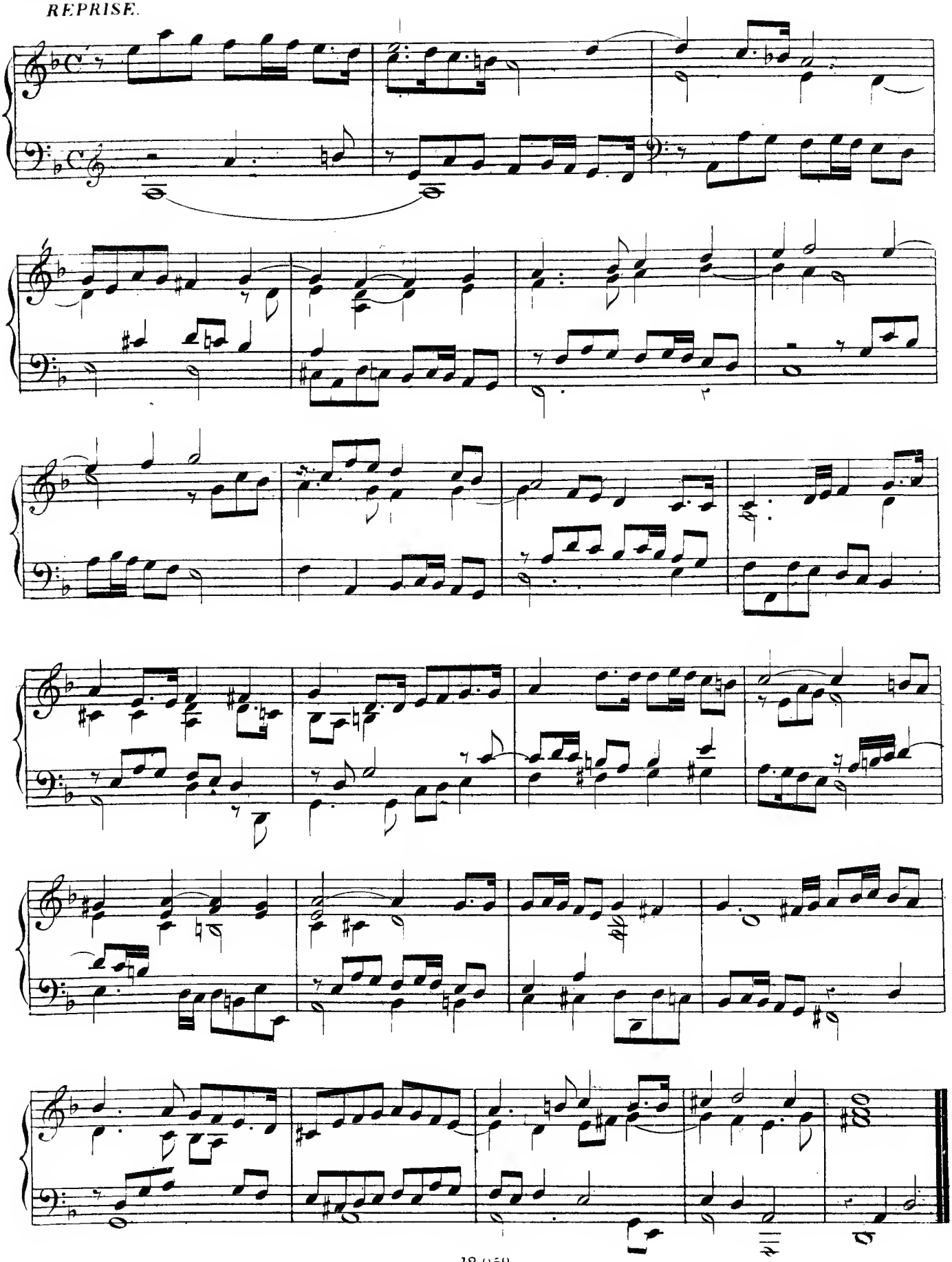
N.º 7.



ALLEMANDE GRAVE.



REPRISE.

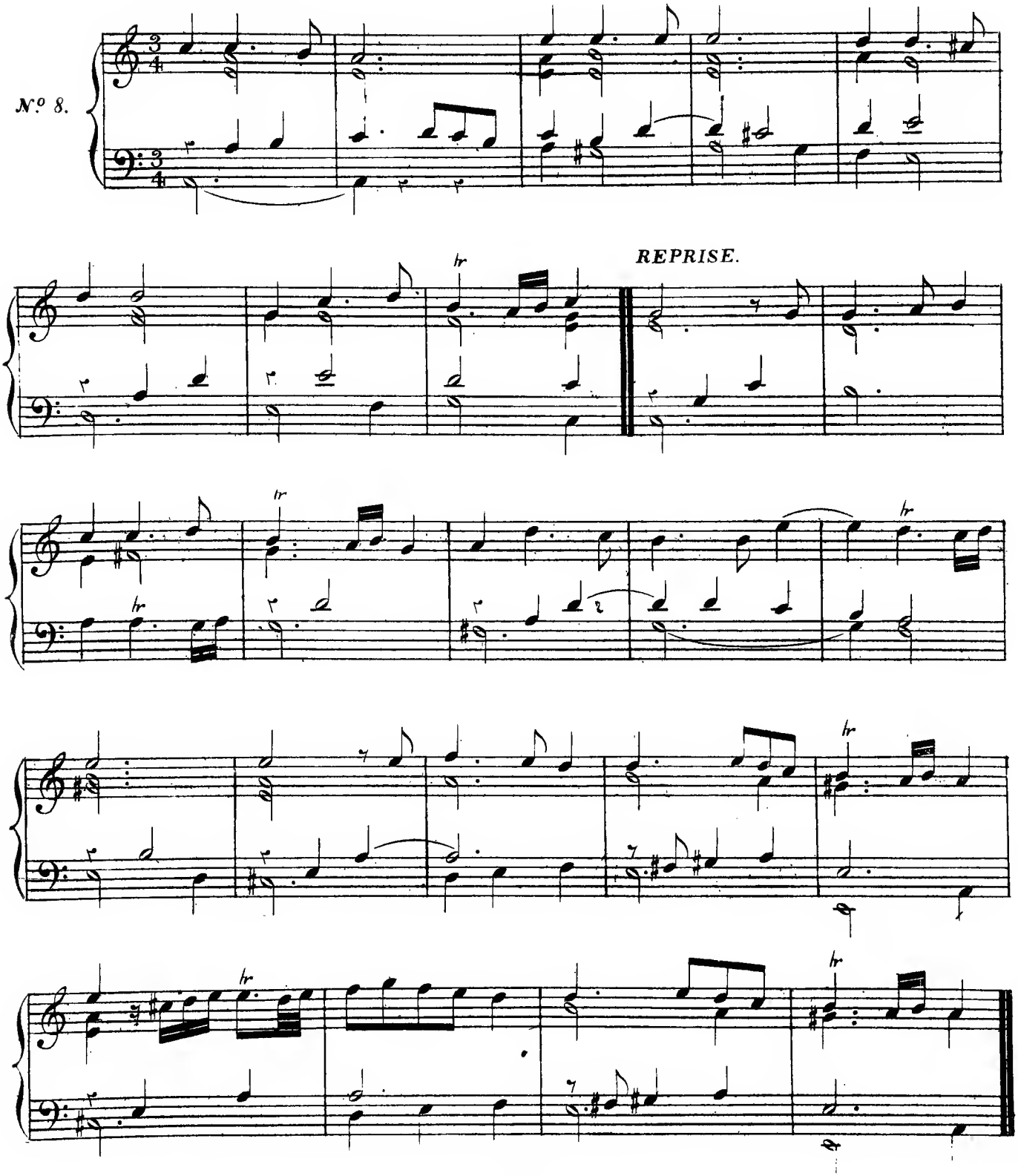


SUITE DE PIECES.

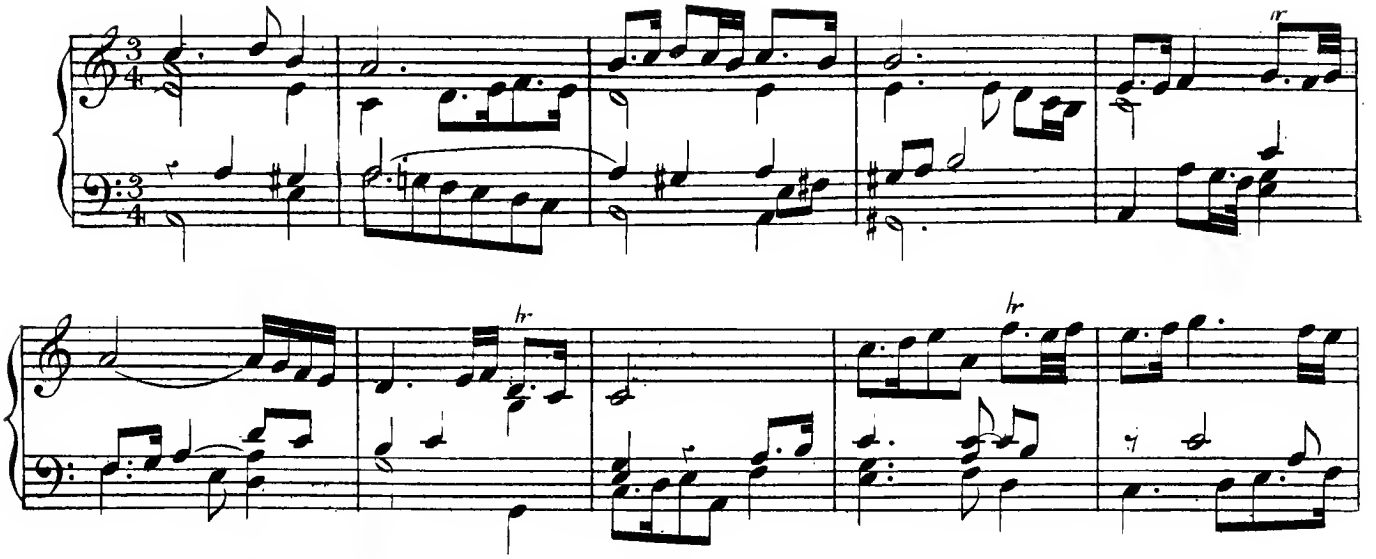
CHAMBONNIÈRES, 1670.

SARABANDE.

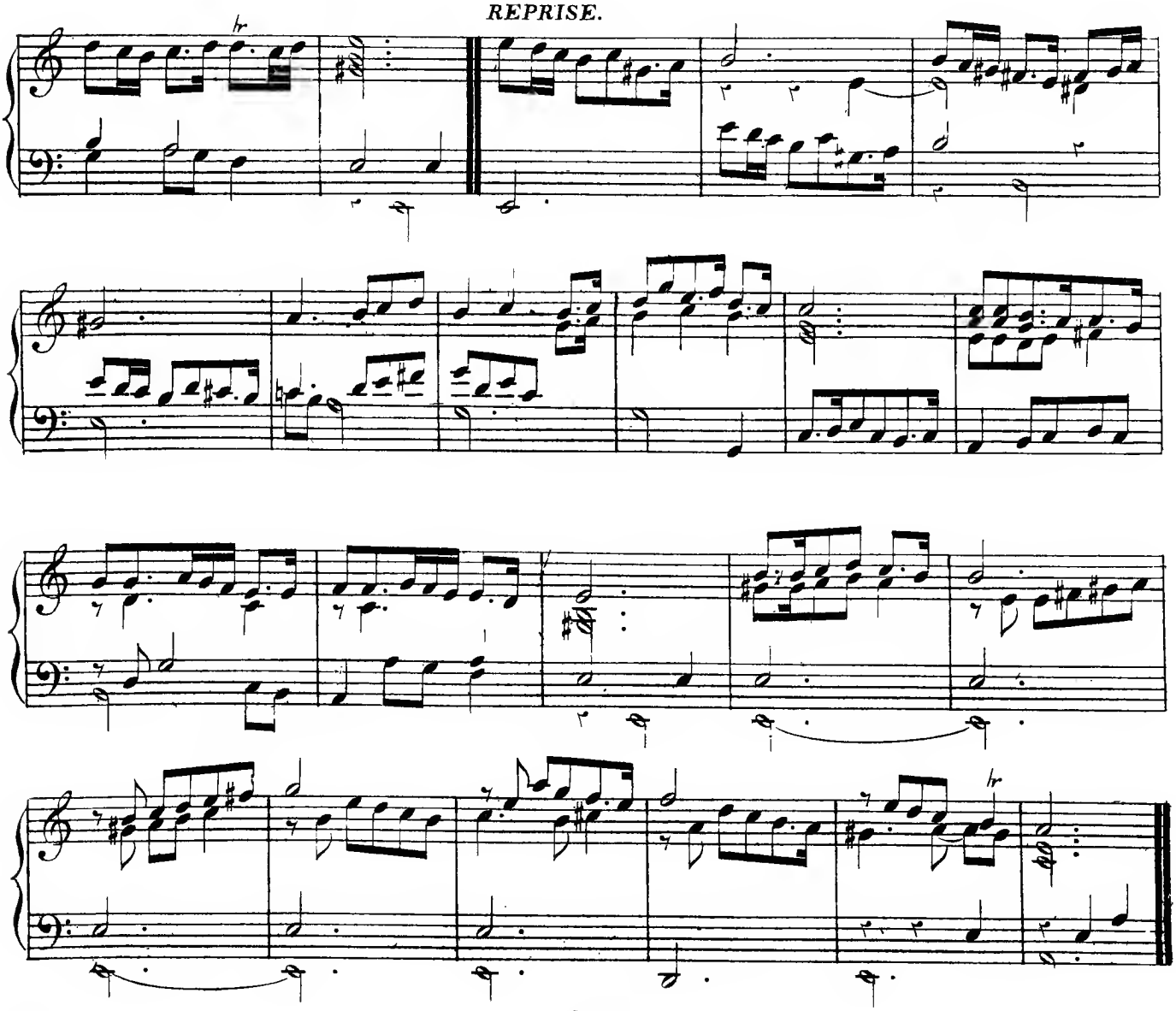
N.º 8.



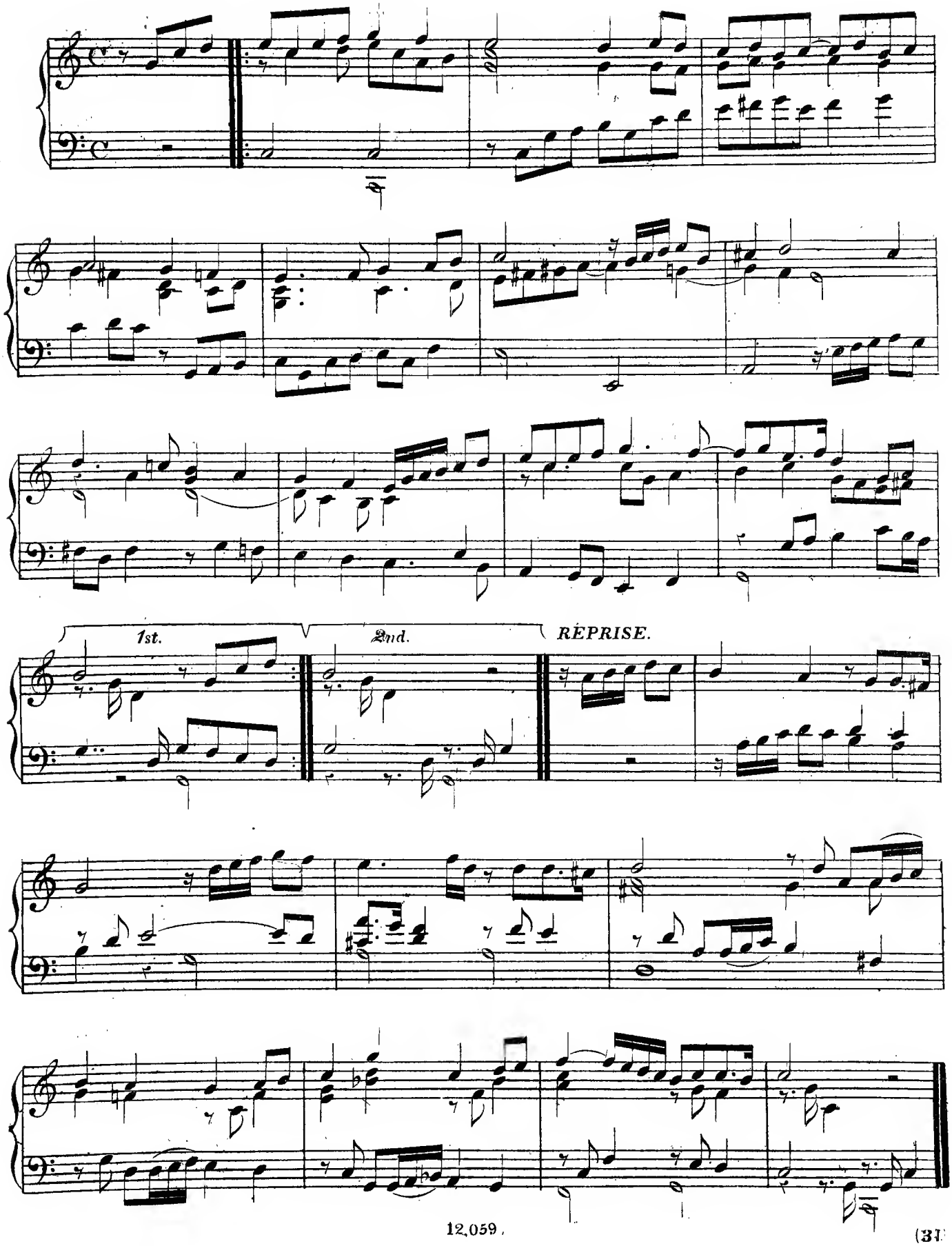
GALLIARDE.



REPRISE.



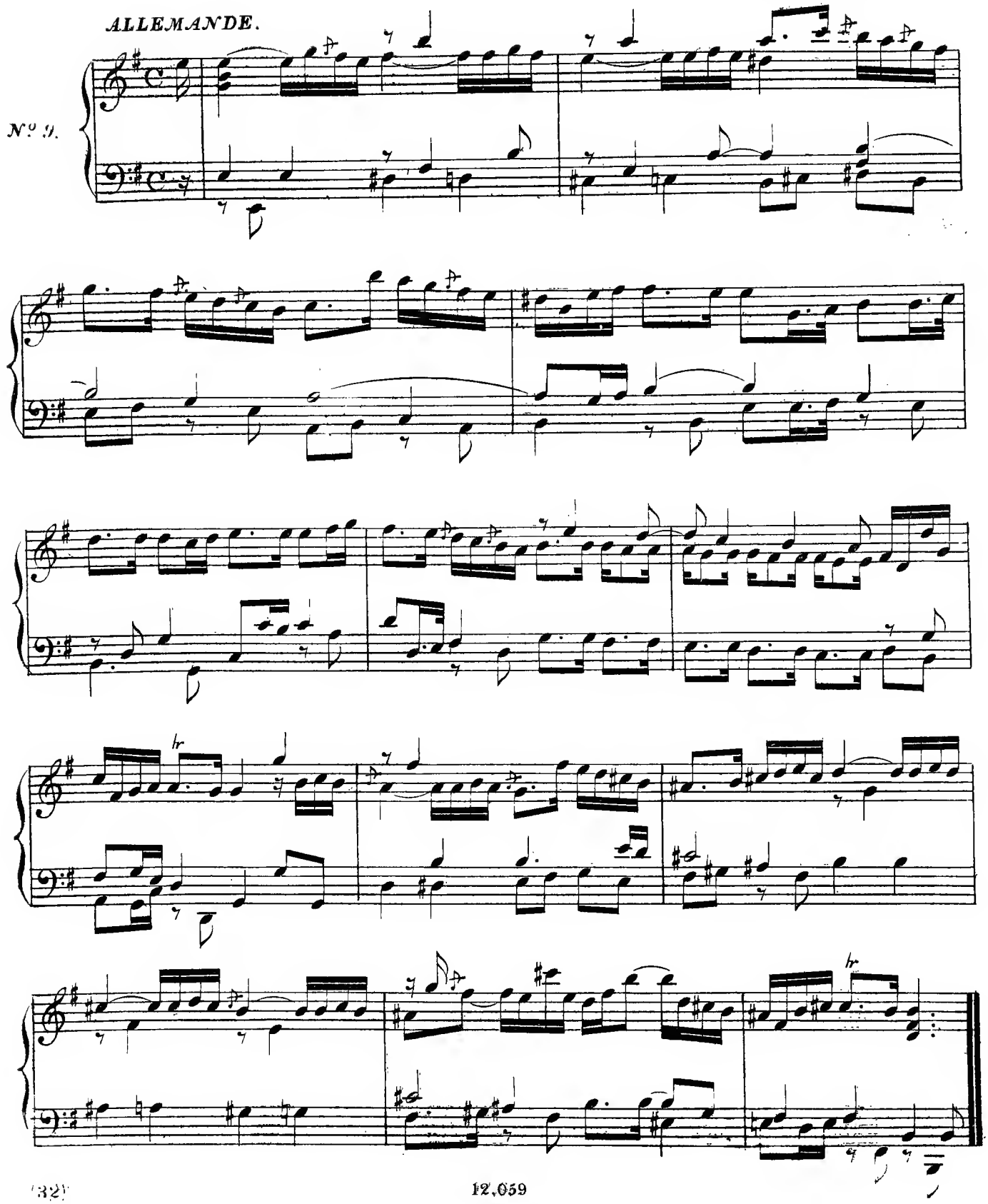
ALLEMANDE LA DUNQUERQUE.

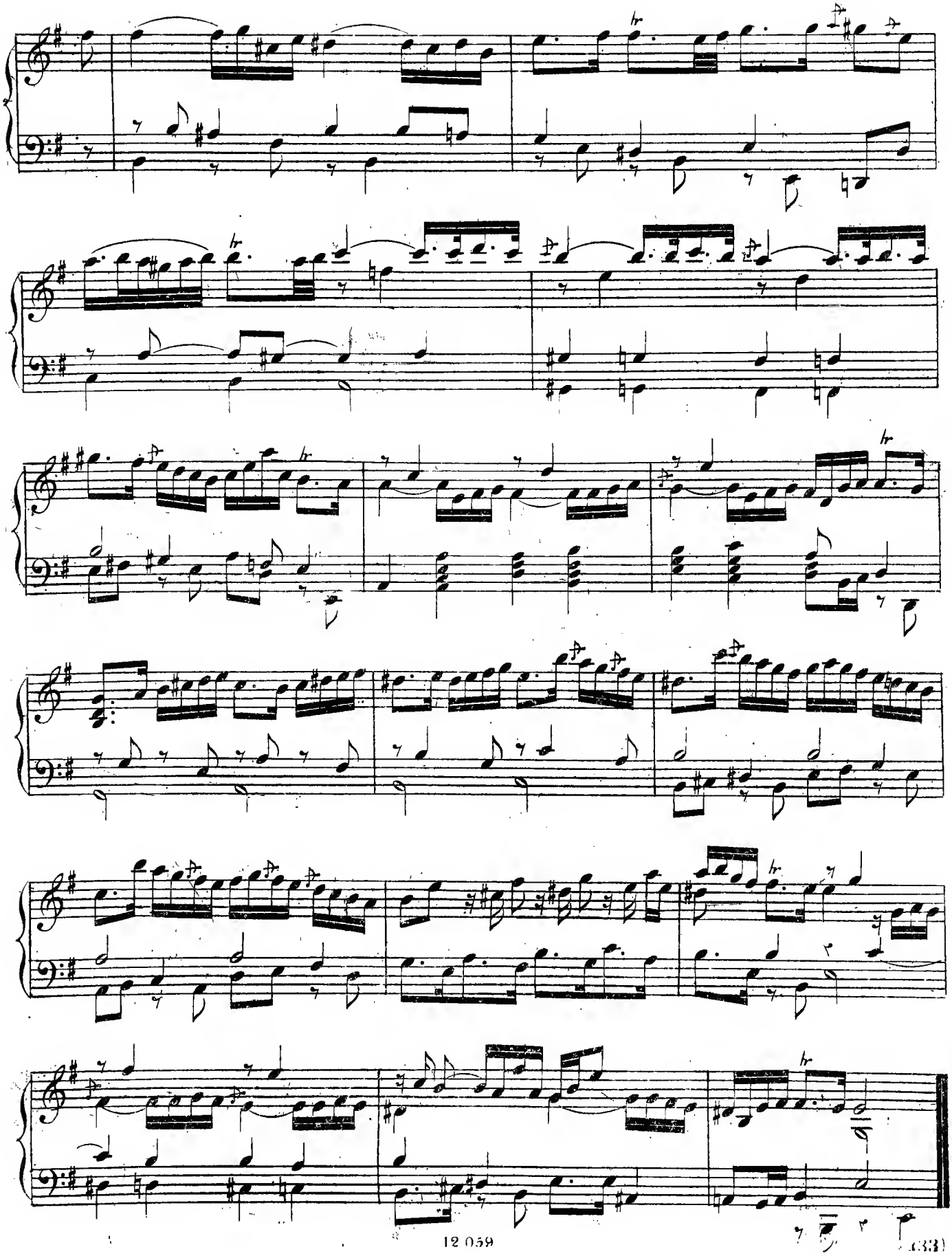


SUITE DE PIECES.

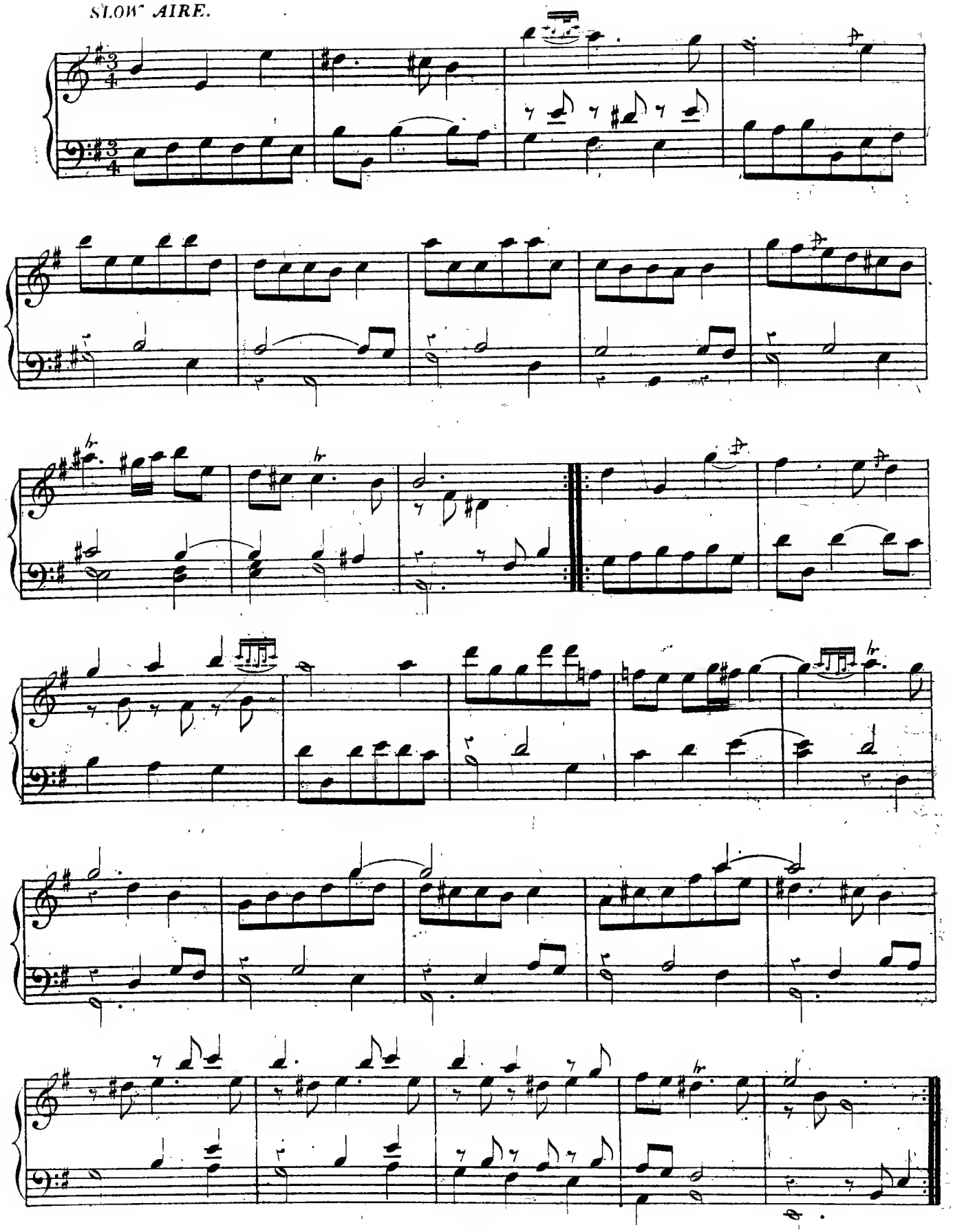
JEAN BAPTISTE LULLY, 1670.

ALLEMANDE.

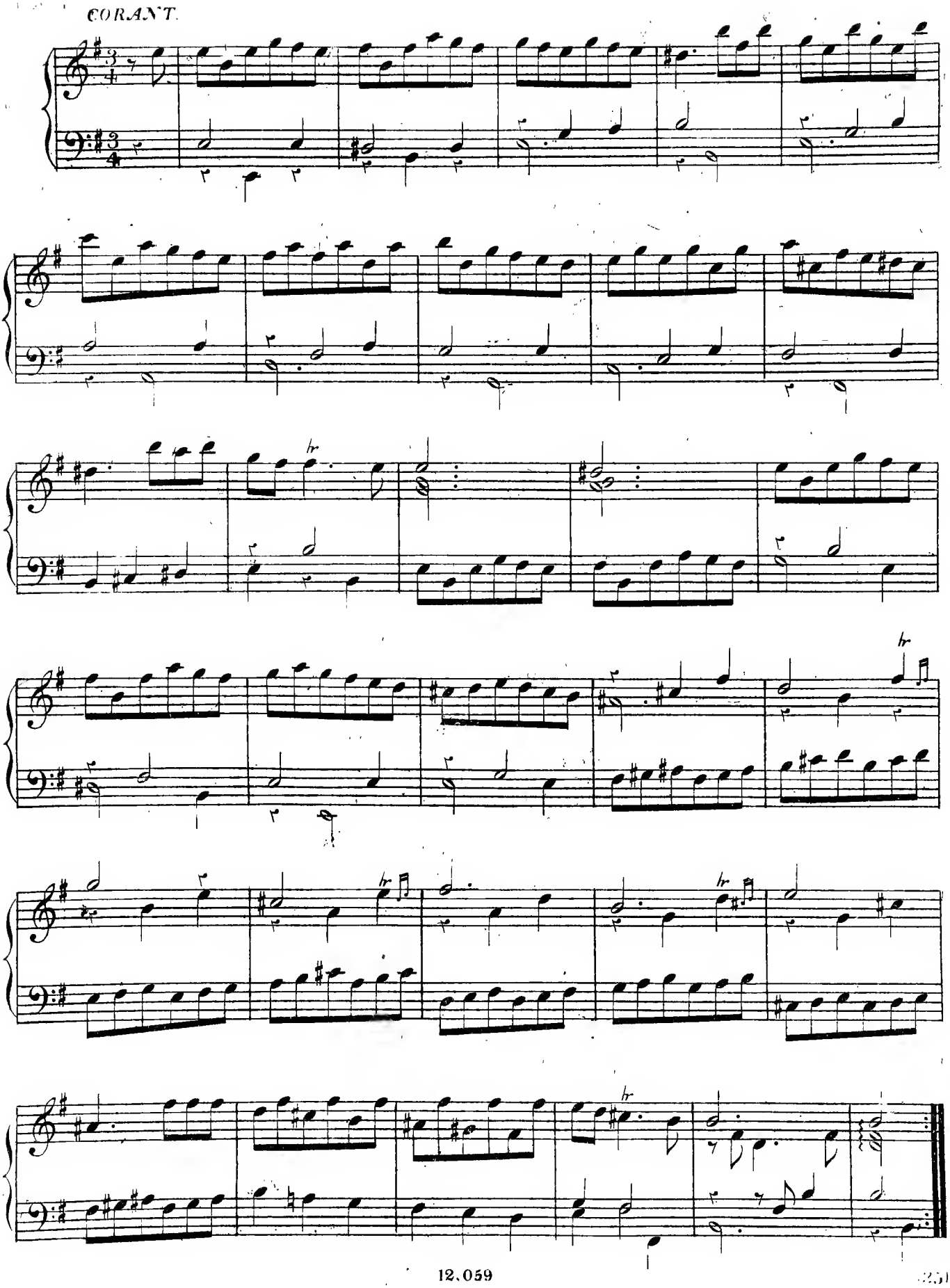


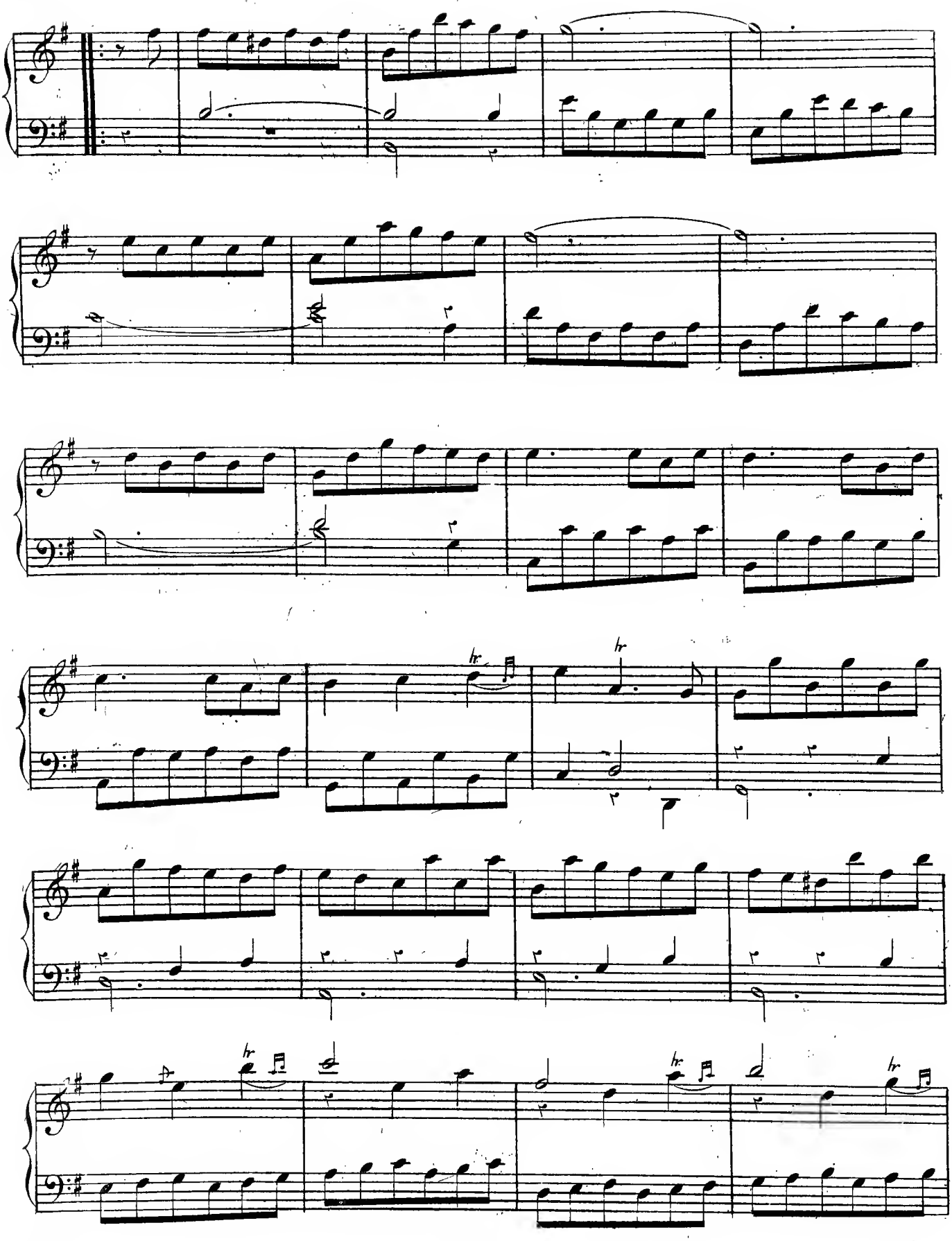


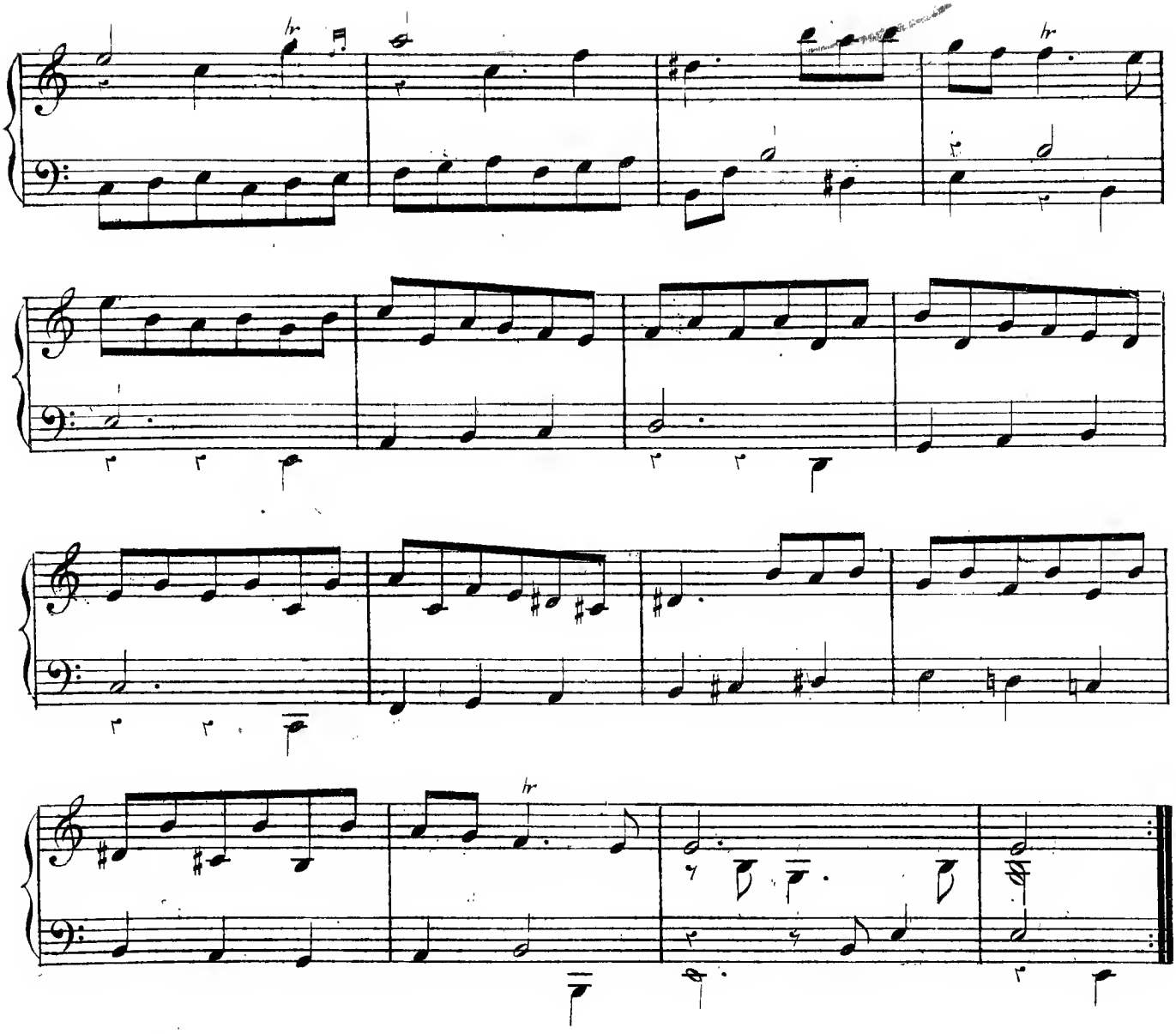
SLOW AIRE.



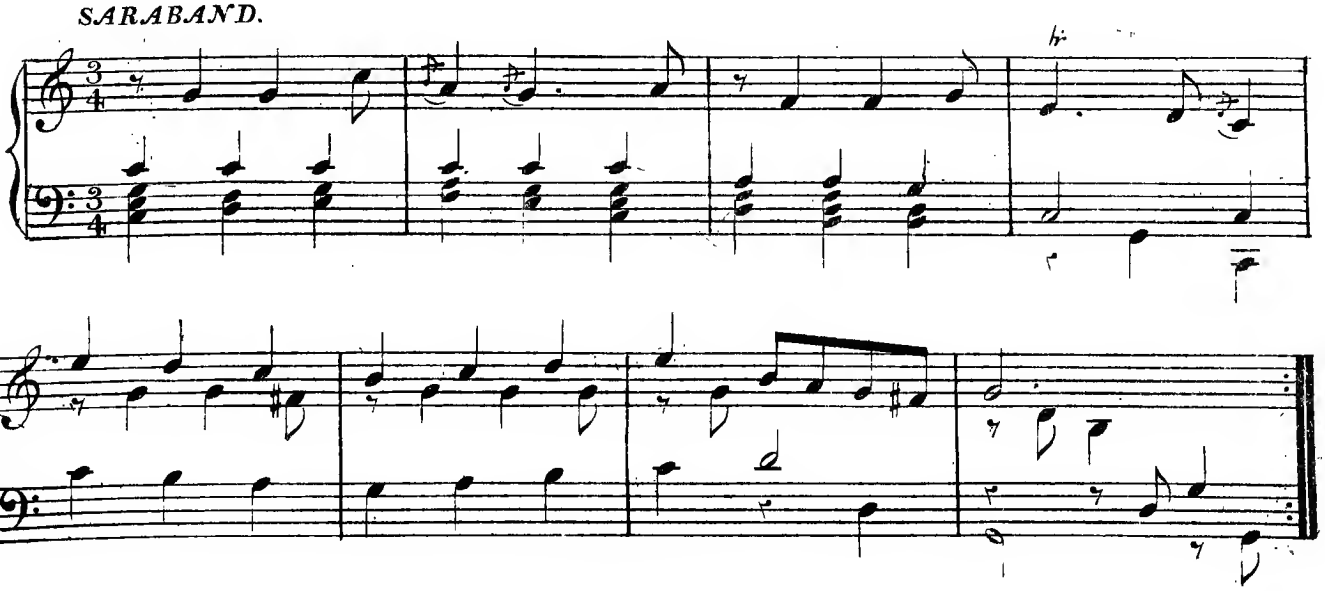
CORANT.

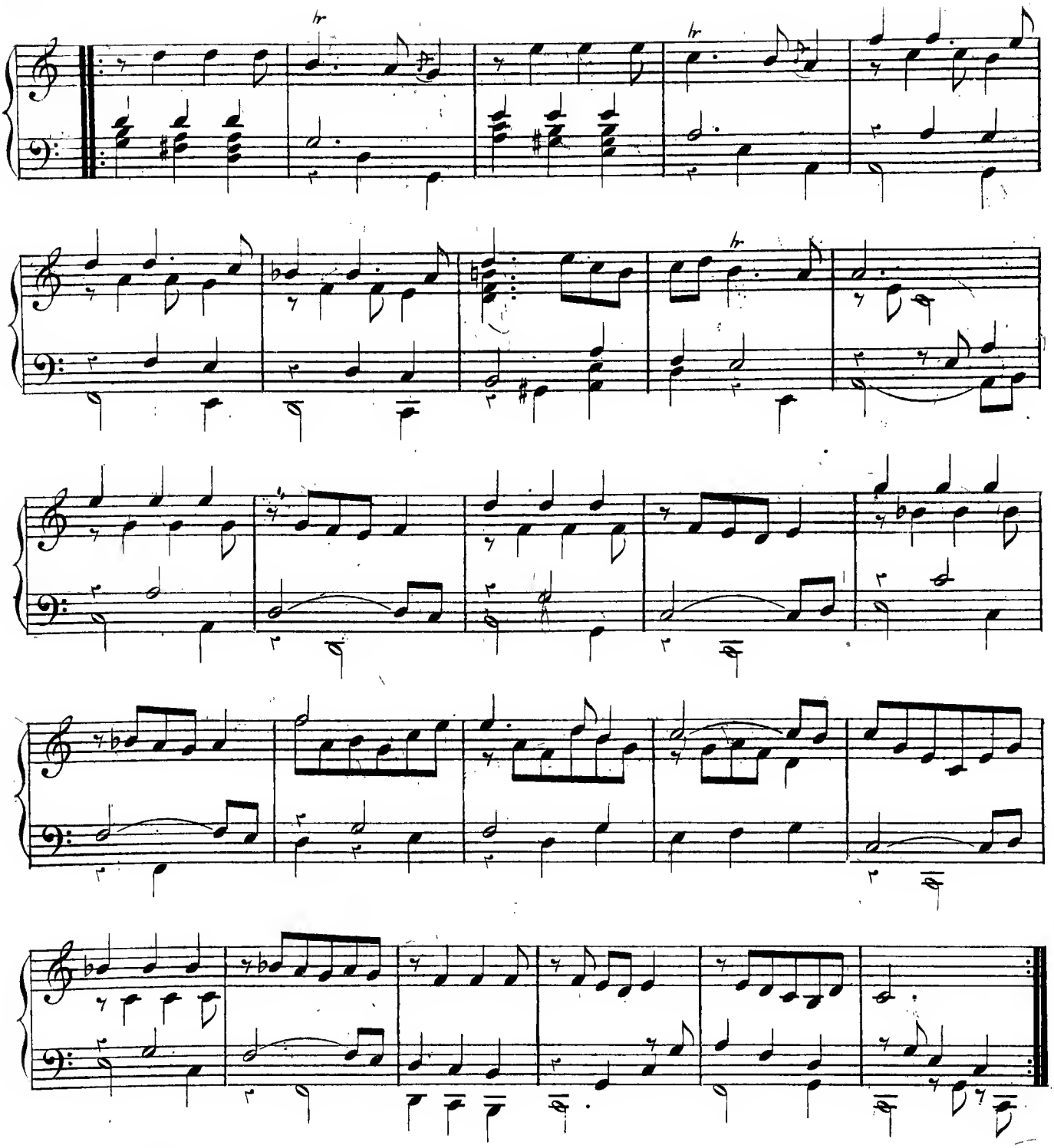




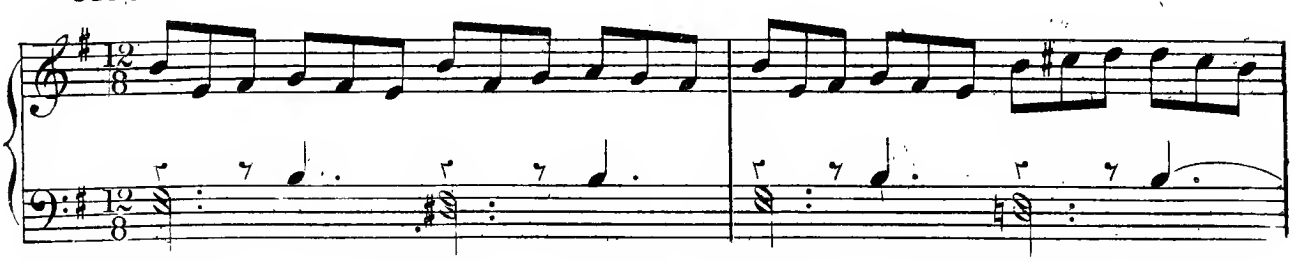


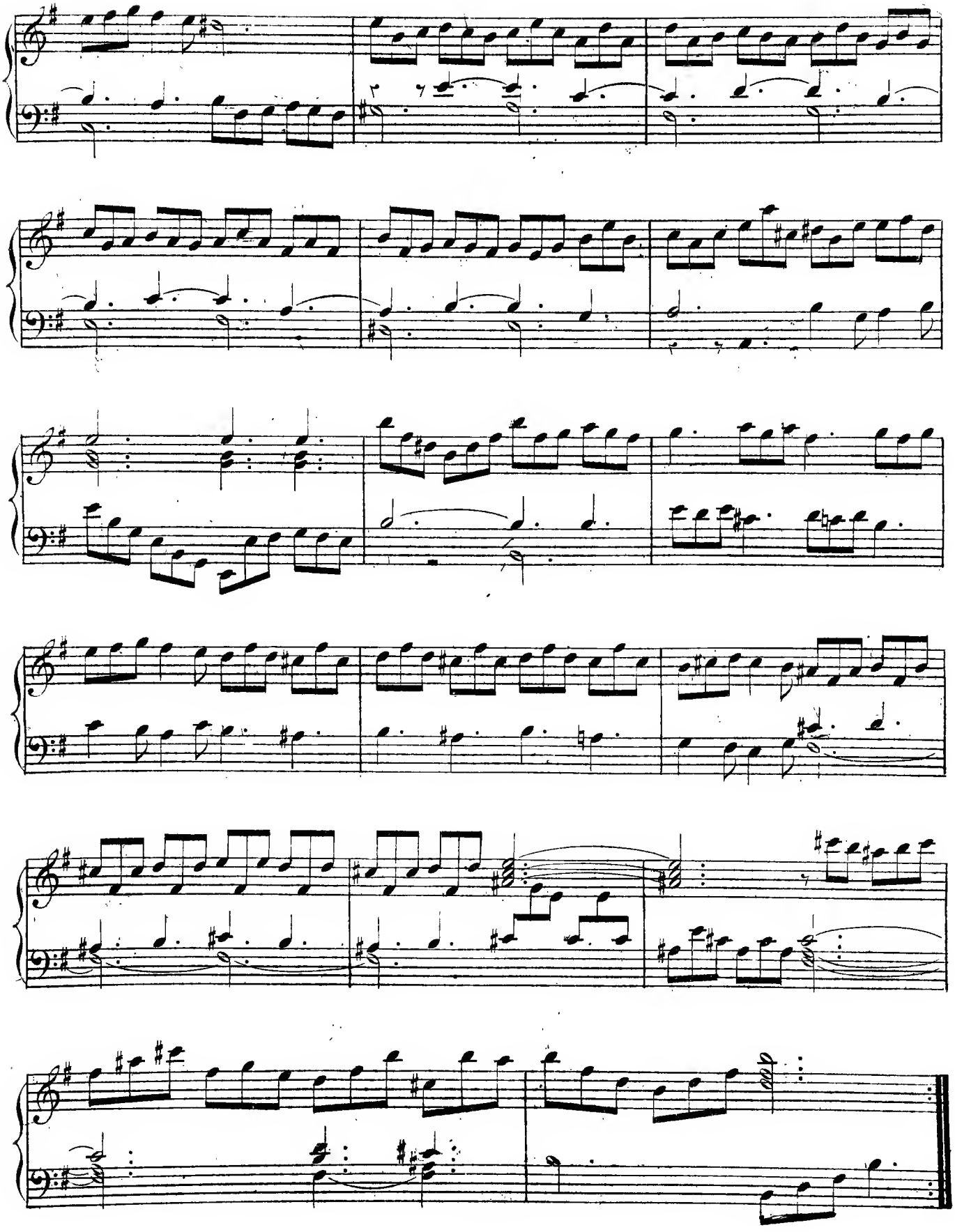
SARABAND.

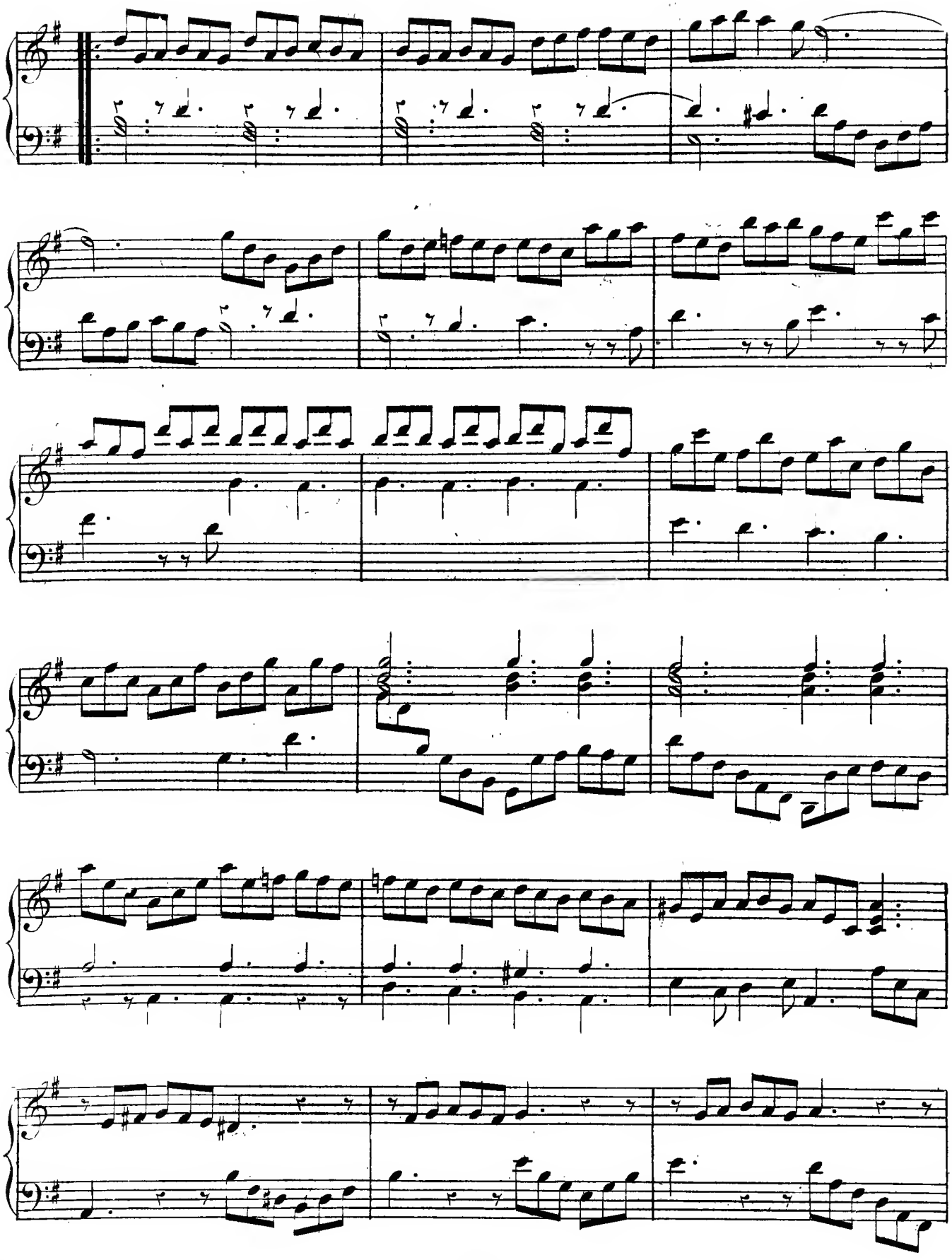


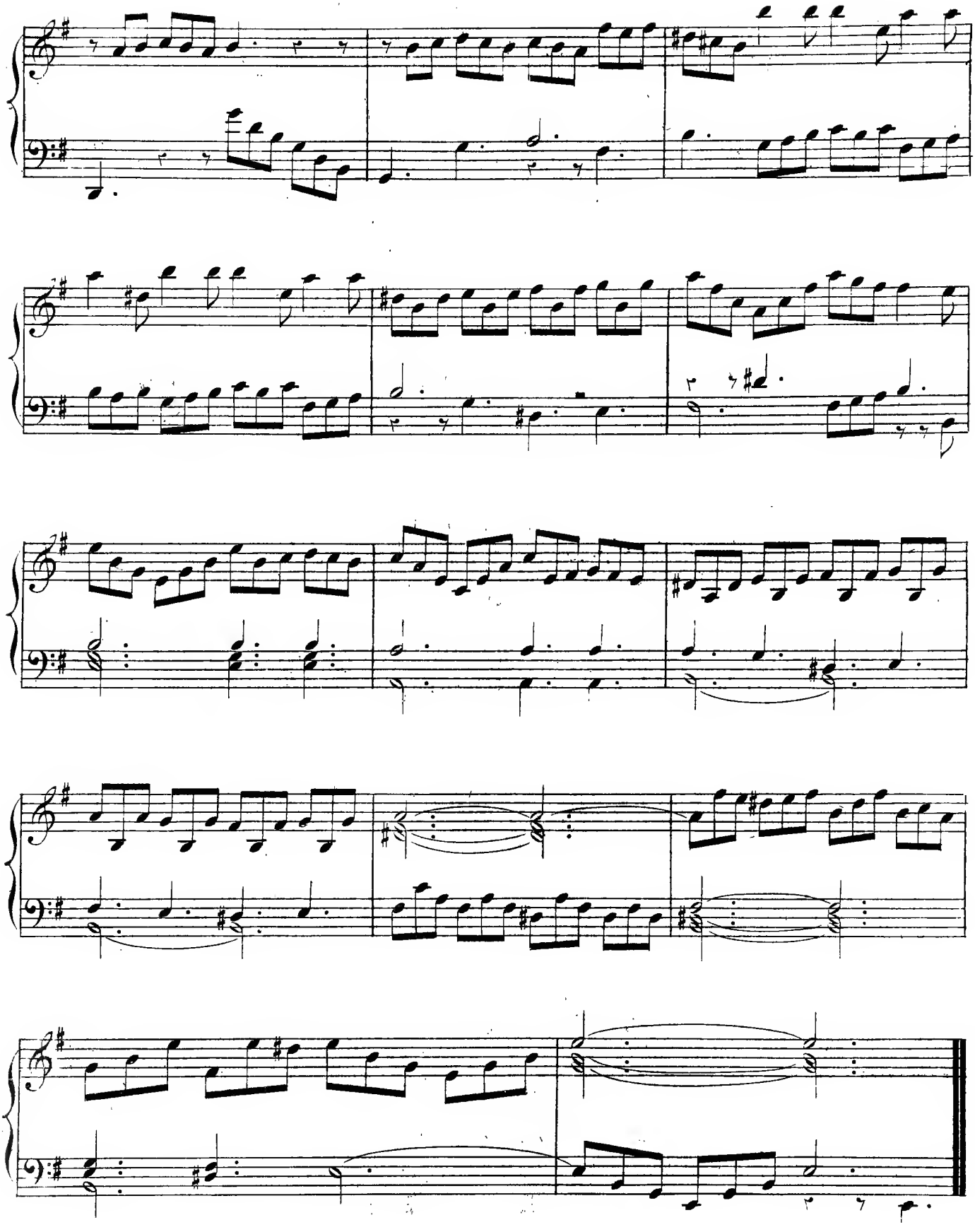


JIGG.







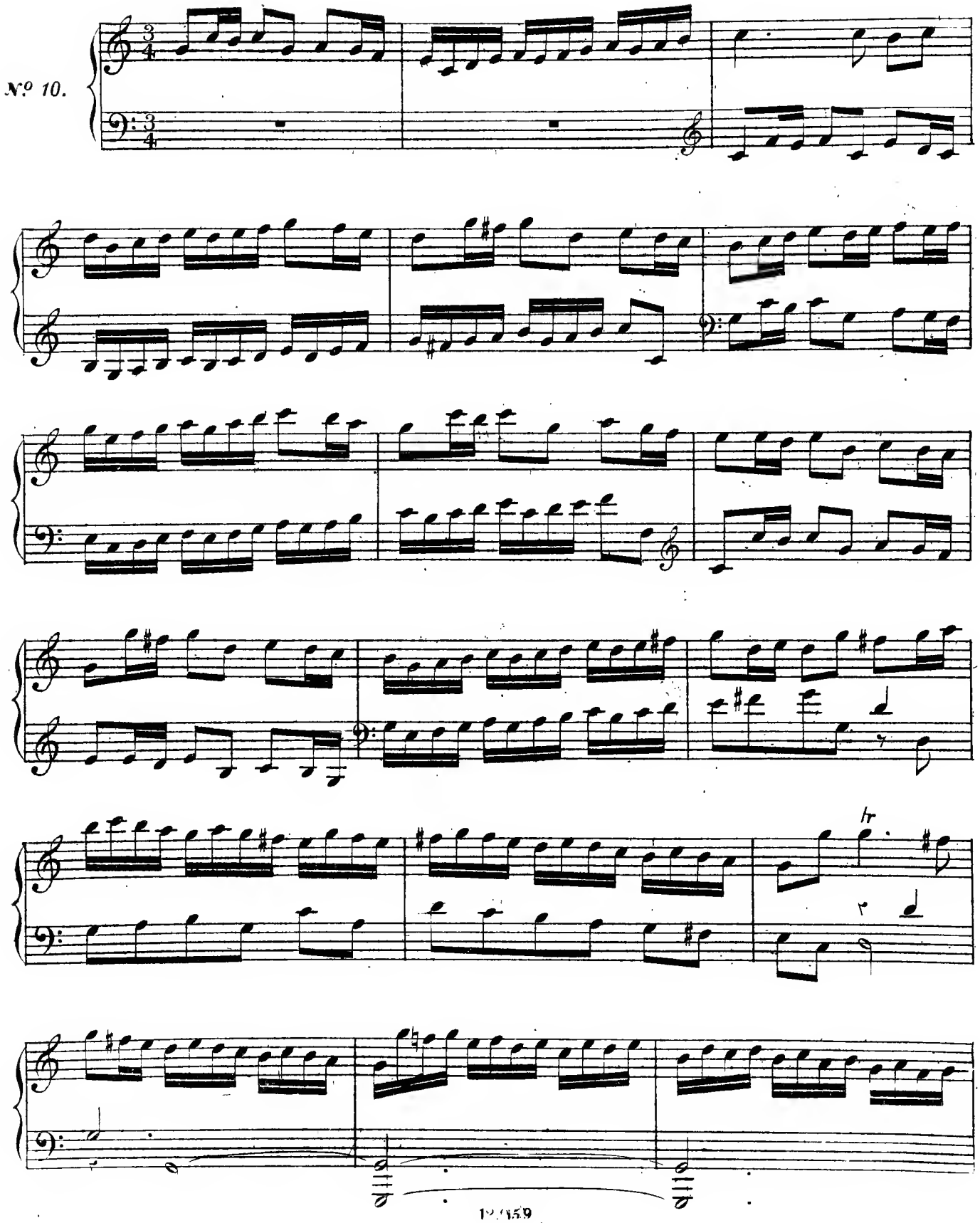


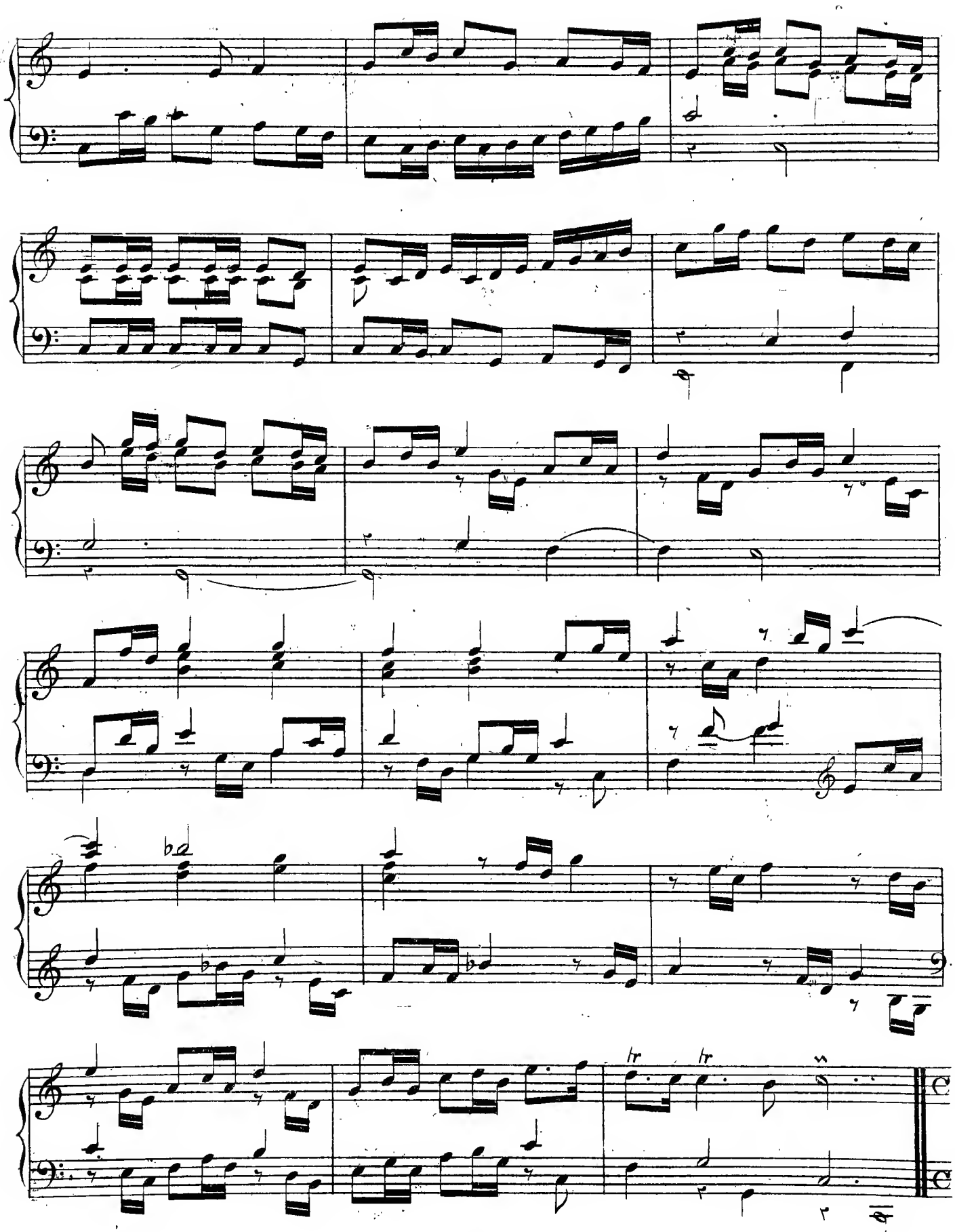
PRELUDE AND AIRS.

HENRY PURCELL. 1690.

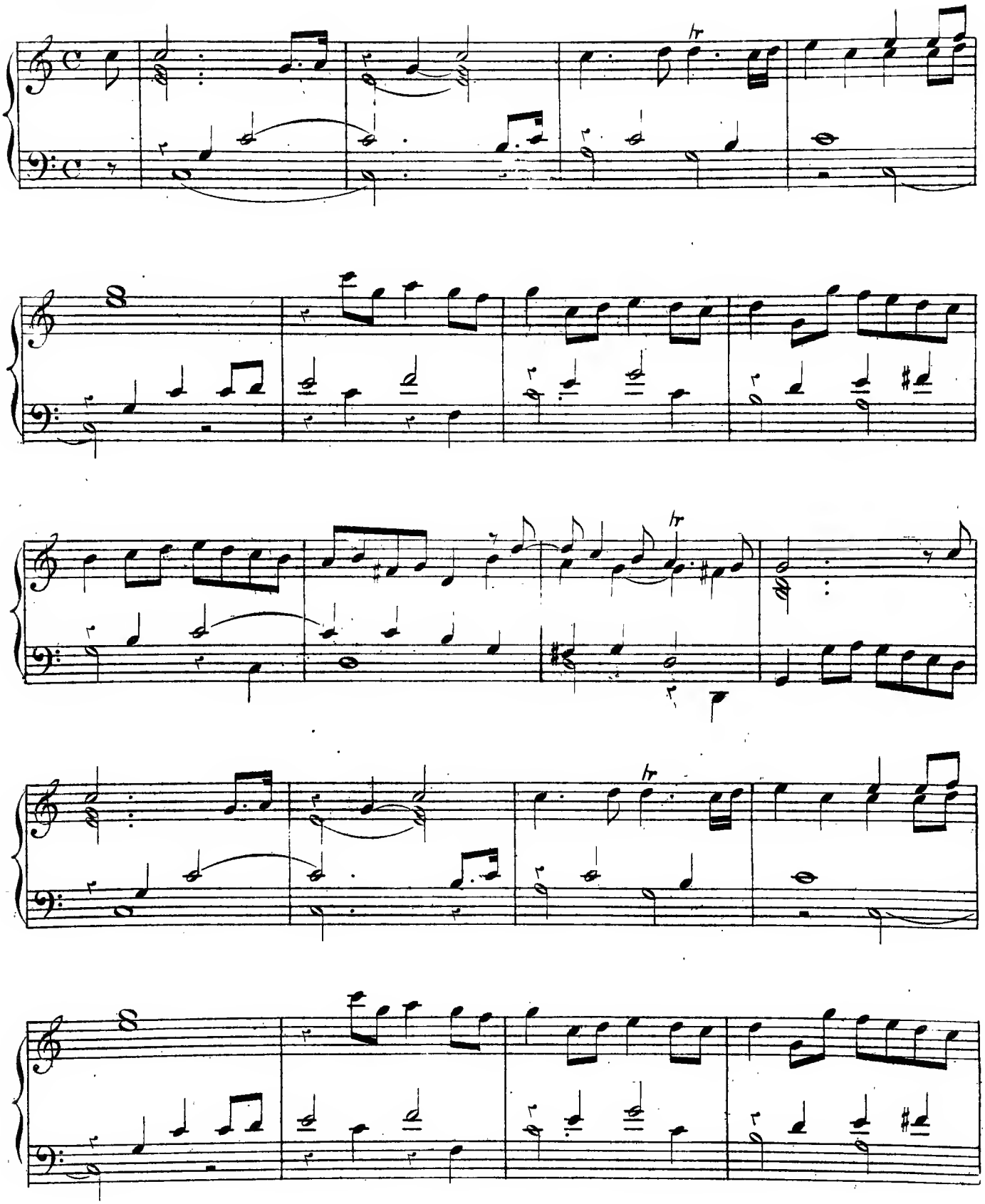
PRELUDE.

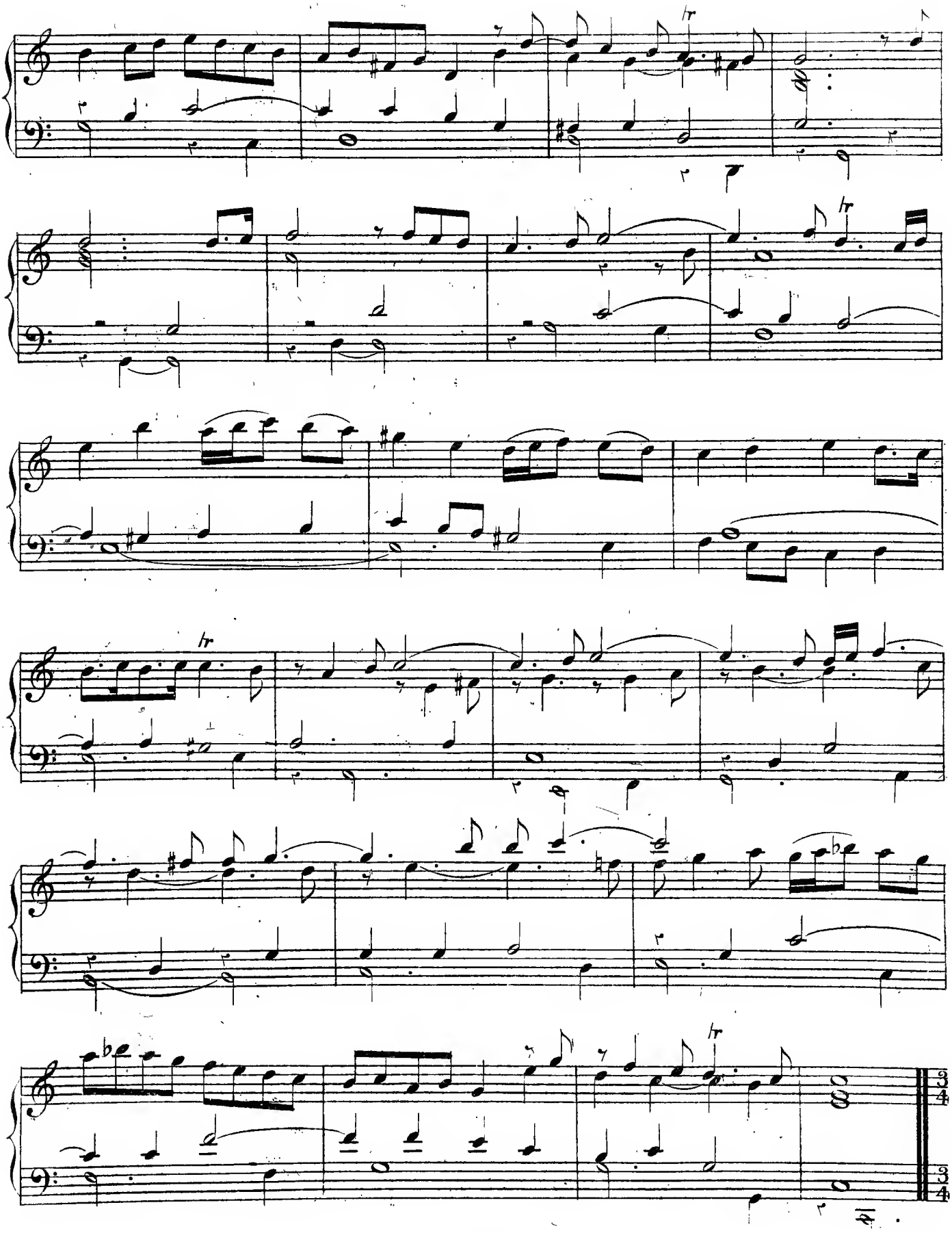
N.º 10.



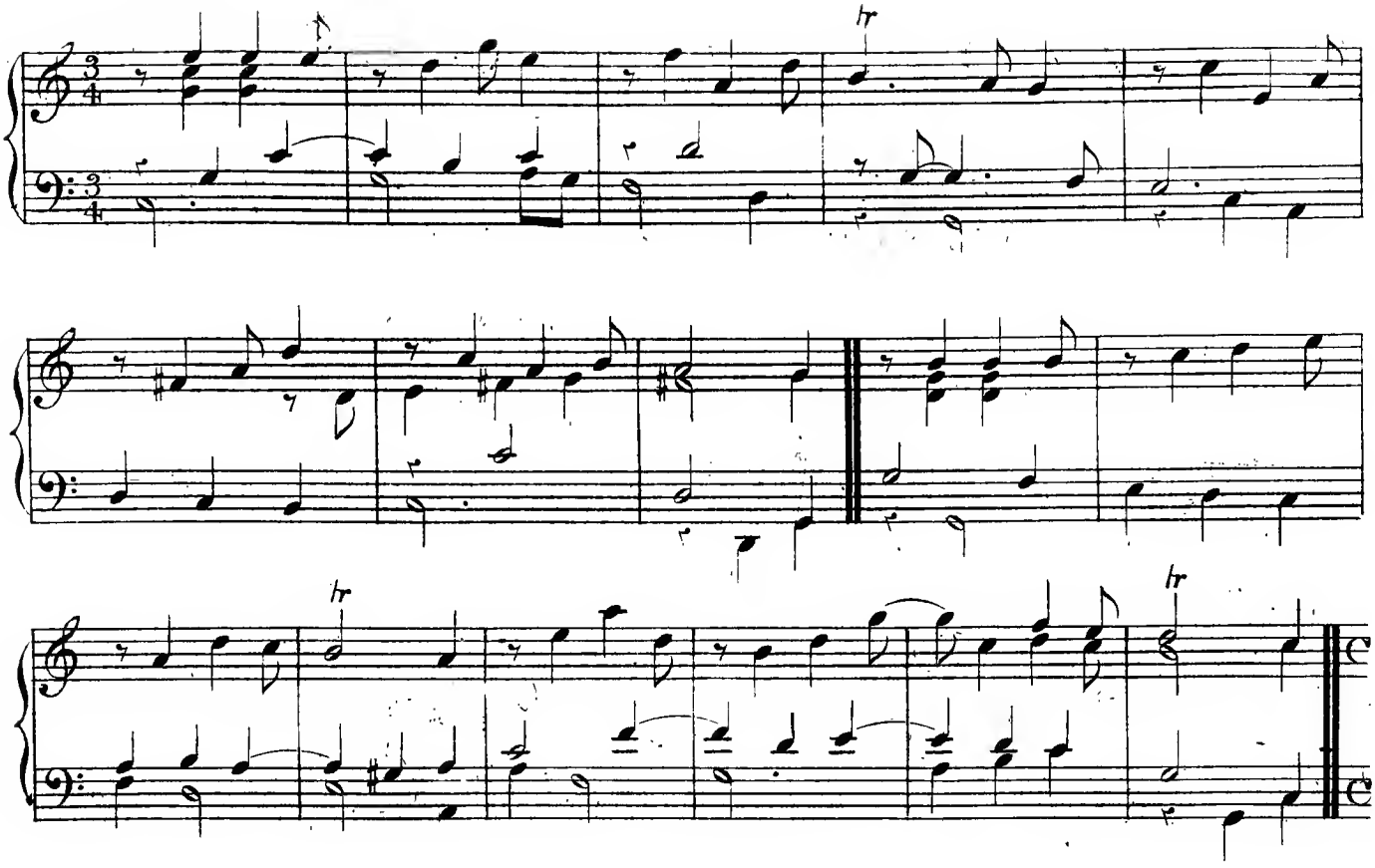


ALMAND.

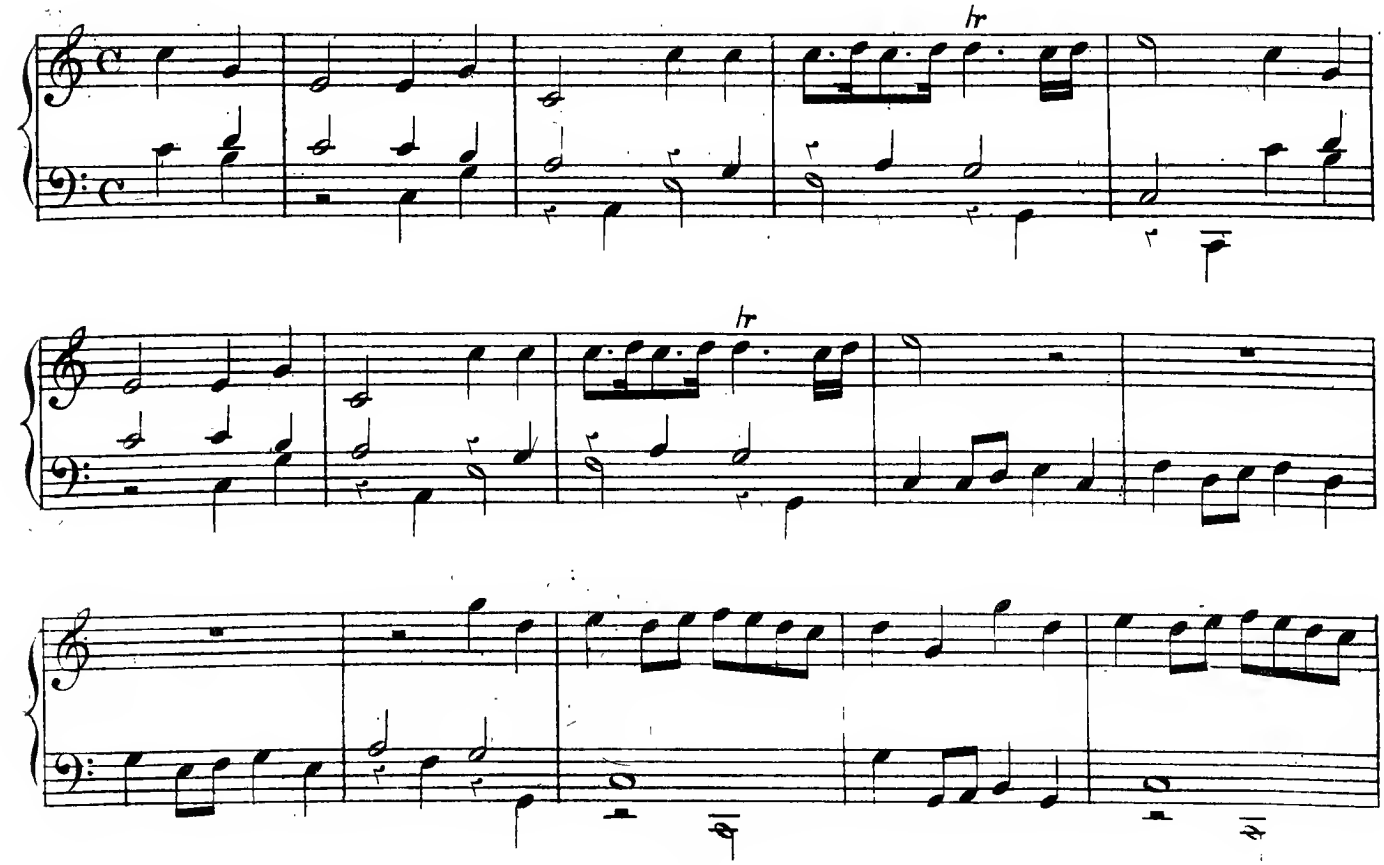


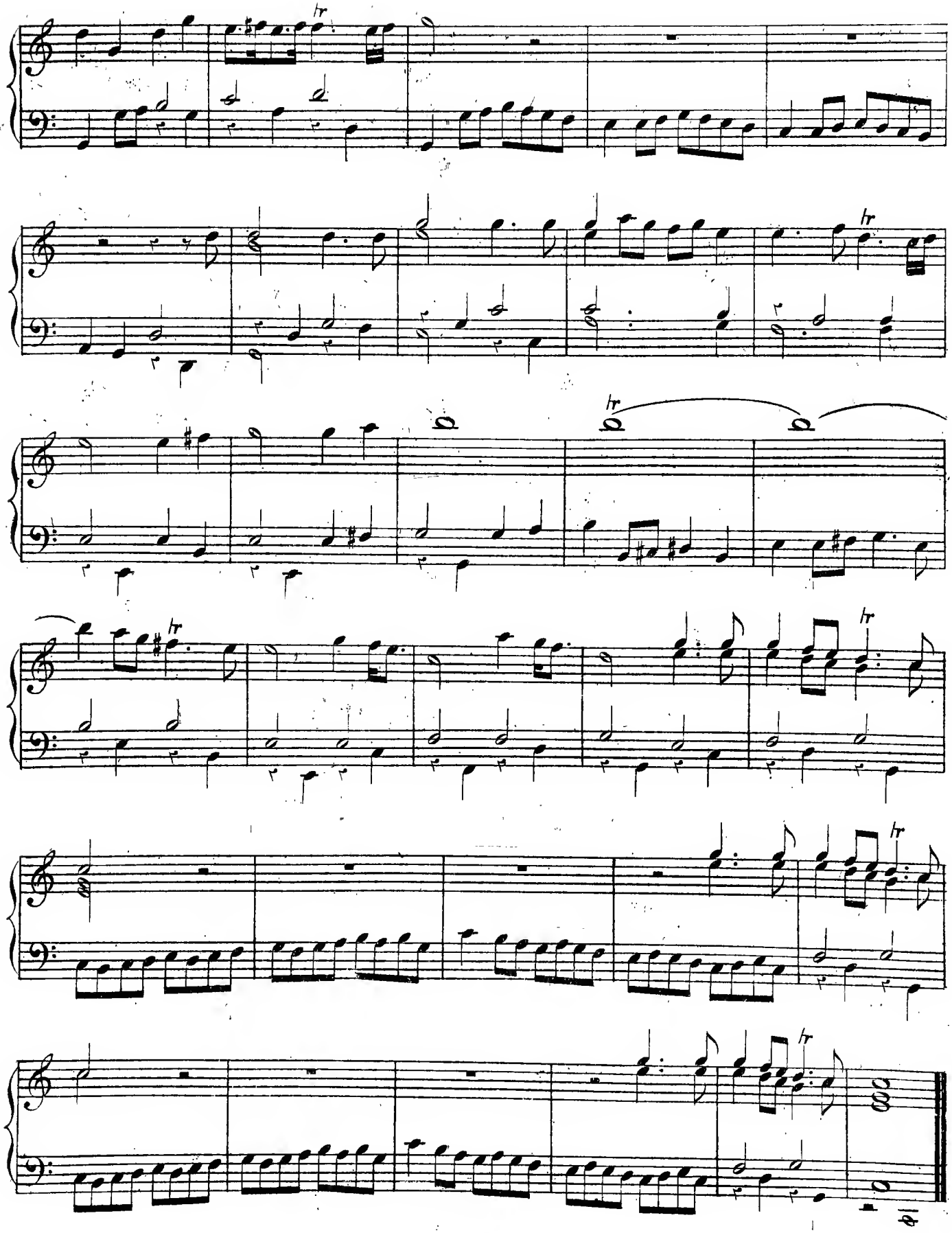


SARABAND.



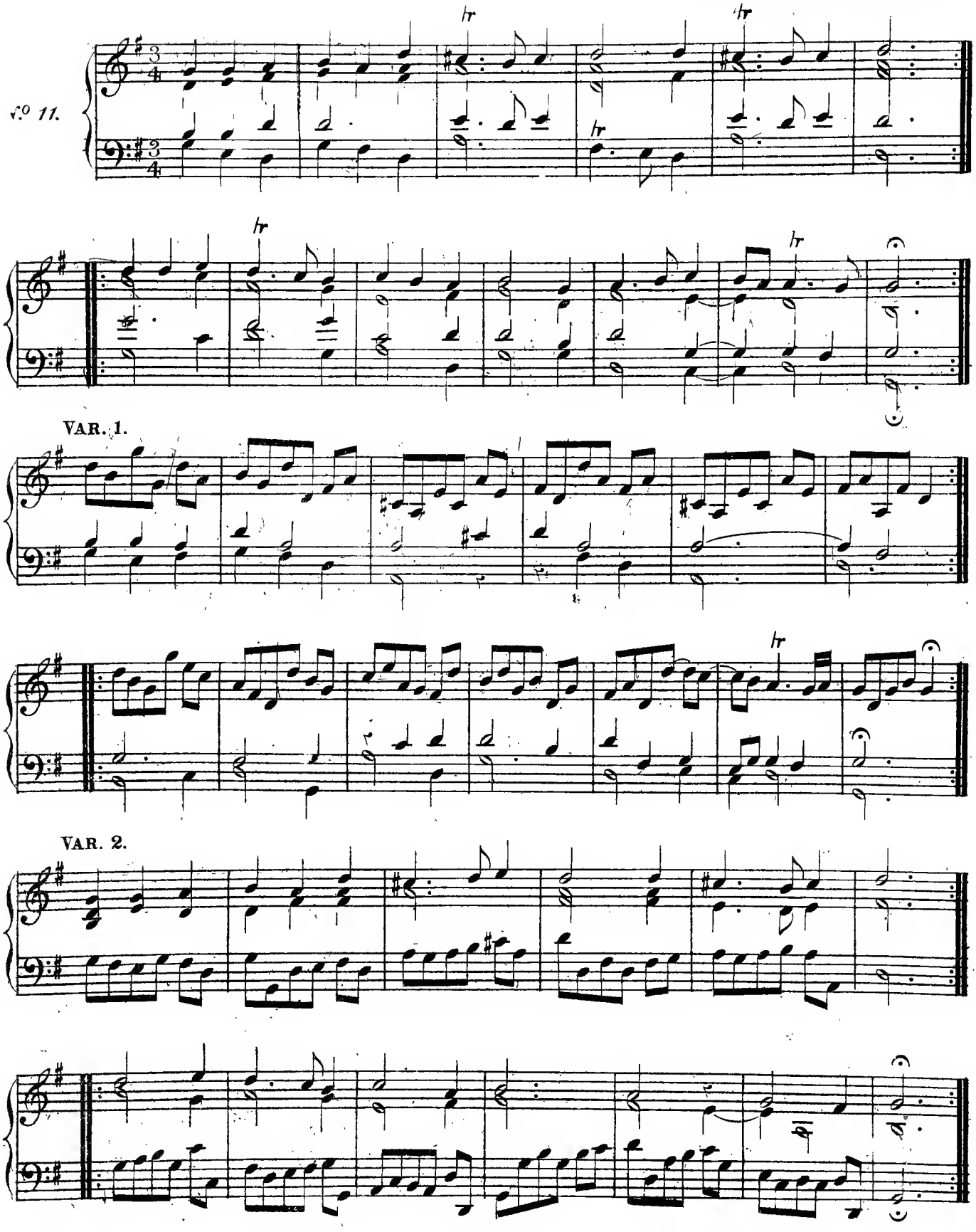
CEBELL.



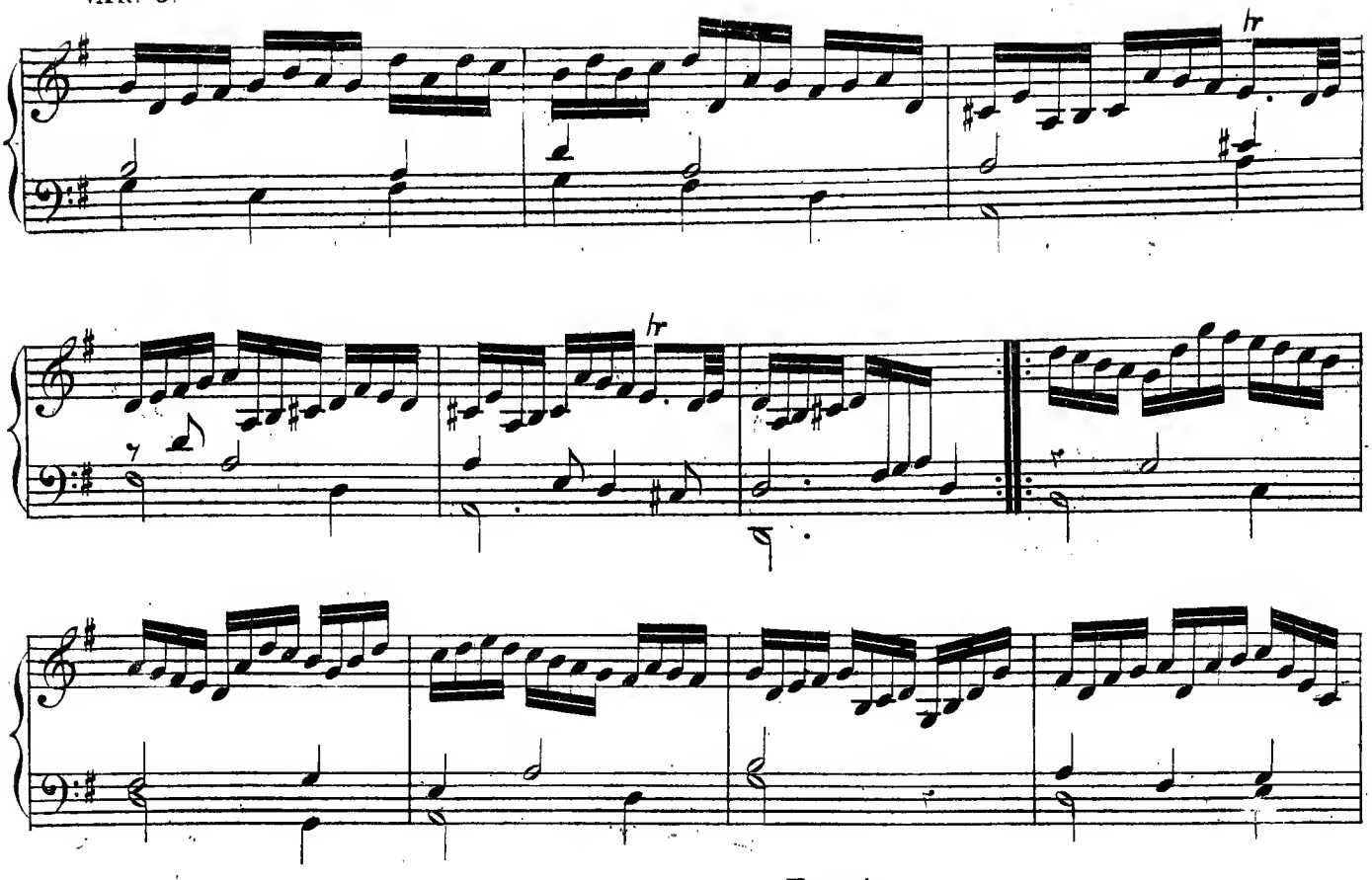

hr
hr
hr
hr
hr
hr

VARIATIONES SUPER CANTILENAM.

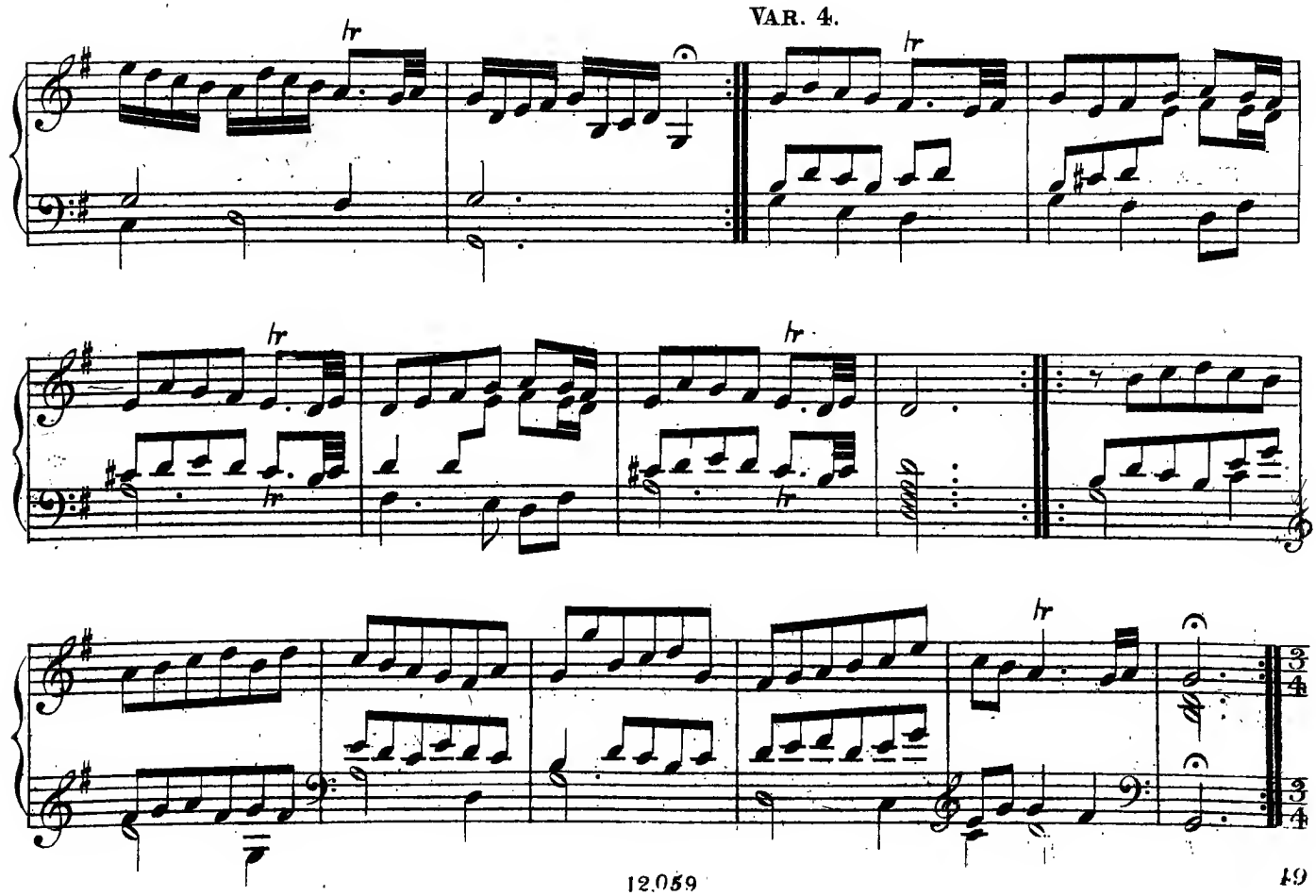
F. X. A. MURSHHAUSER, 1696.



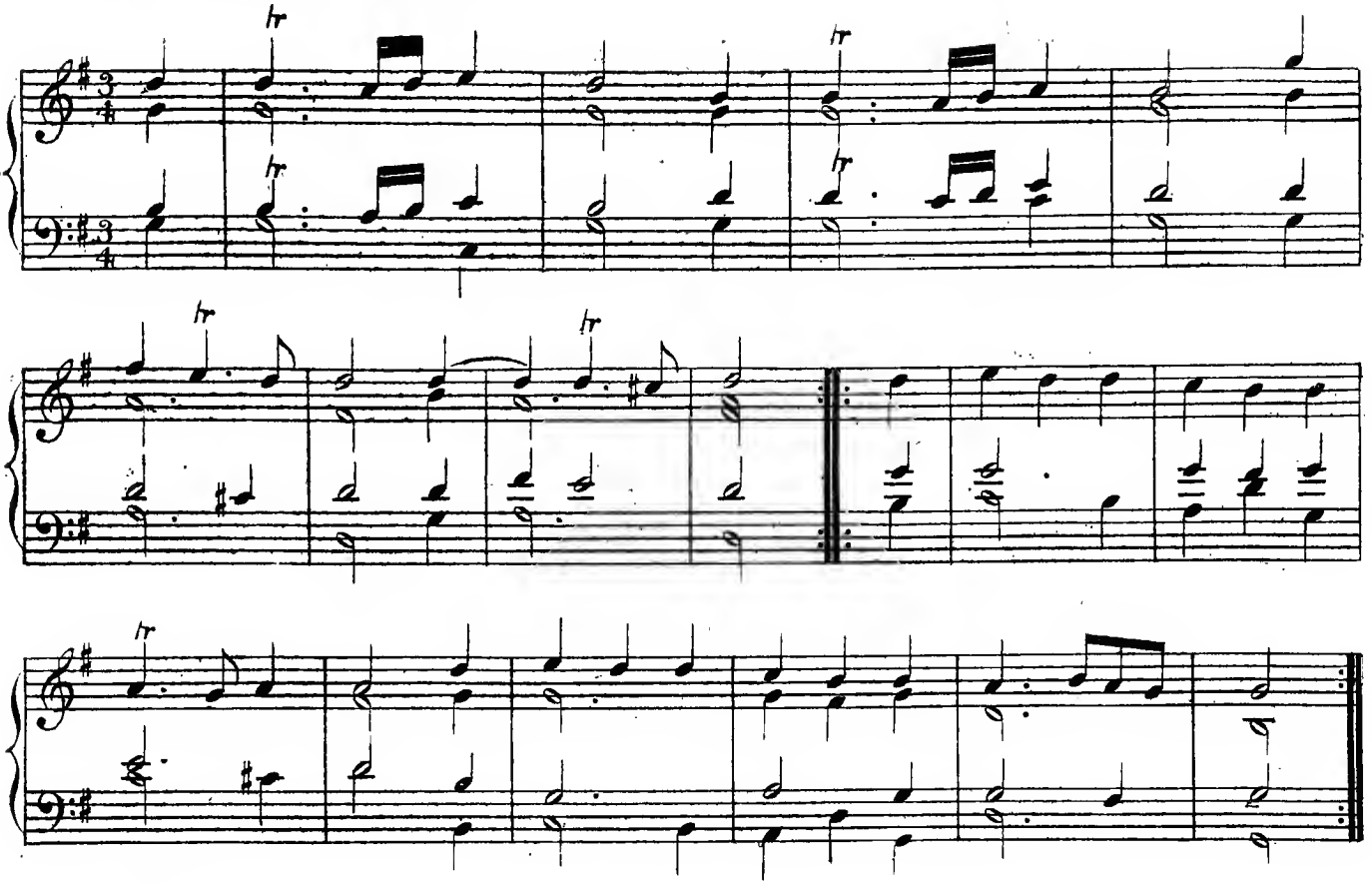
VAR. 3.



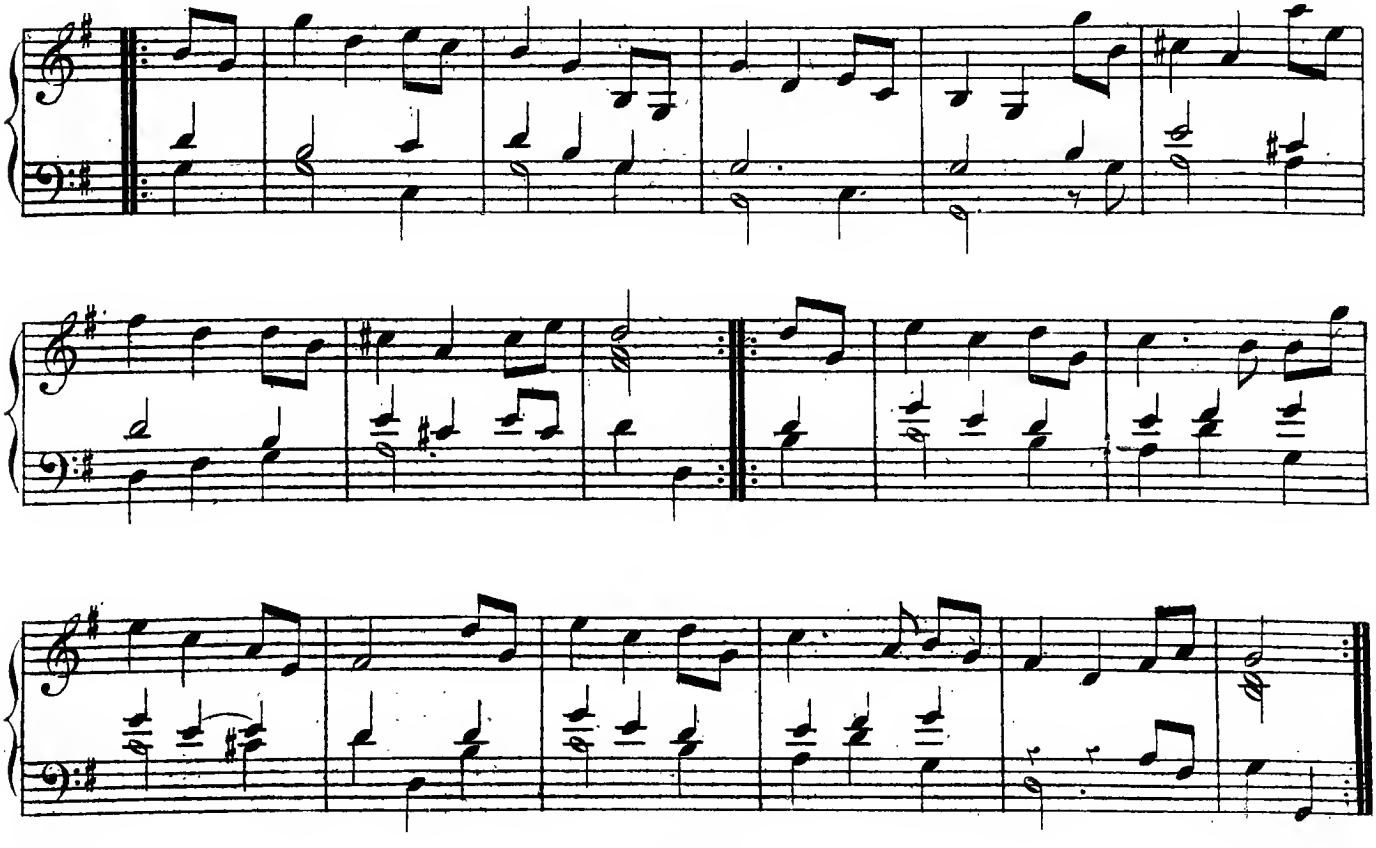
VAR. 4.



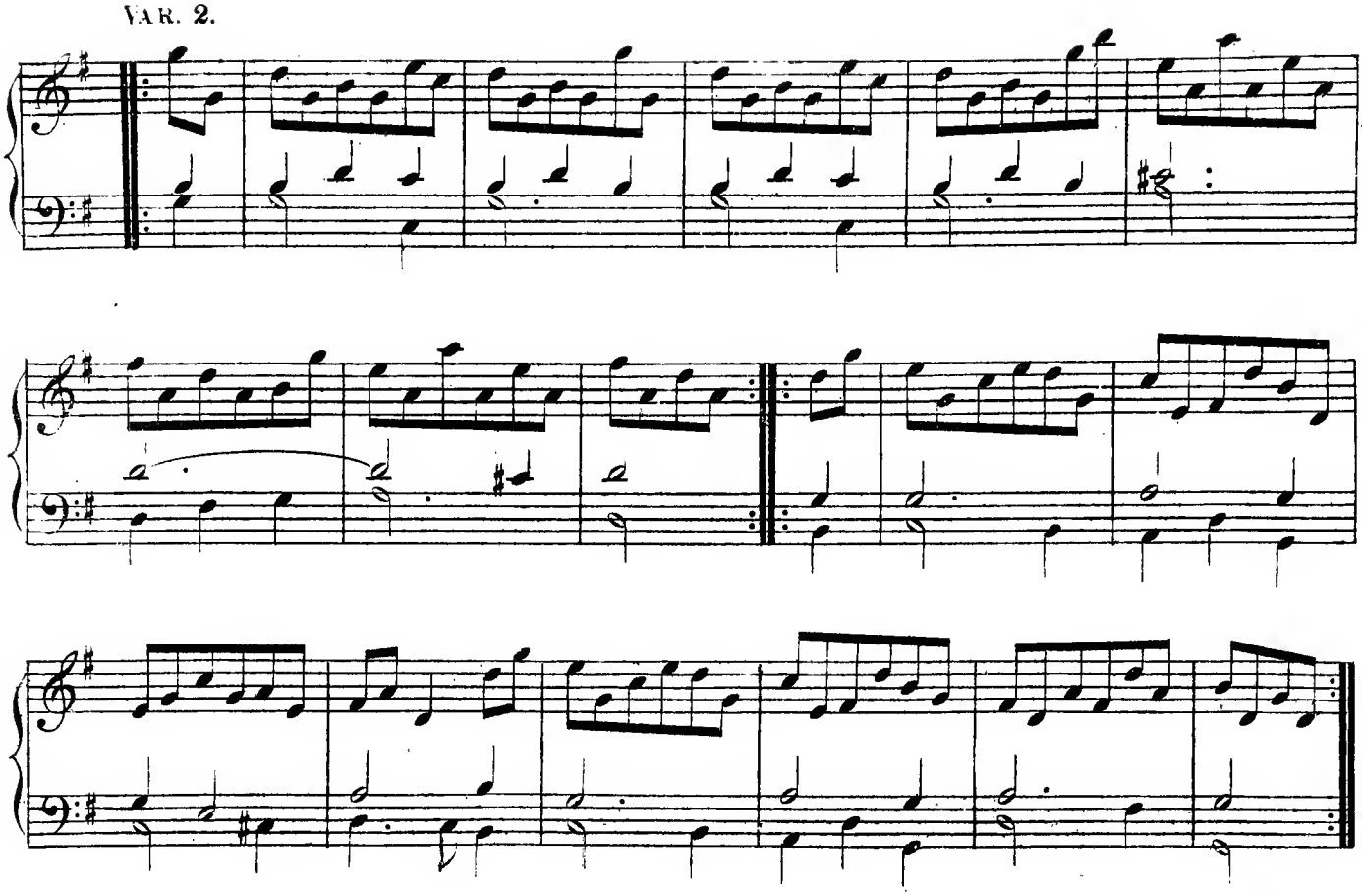
ARIA PASTORALIS VARIATA.



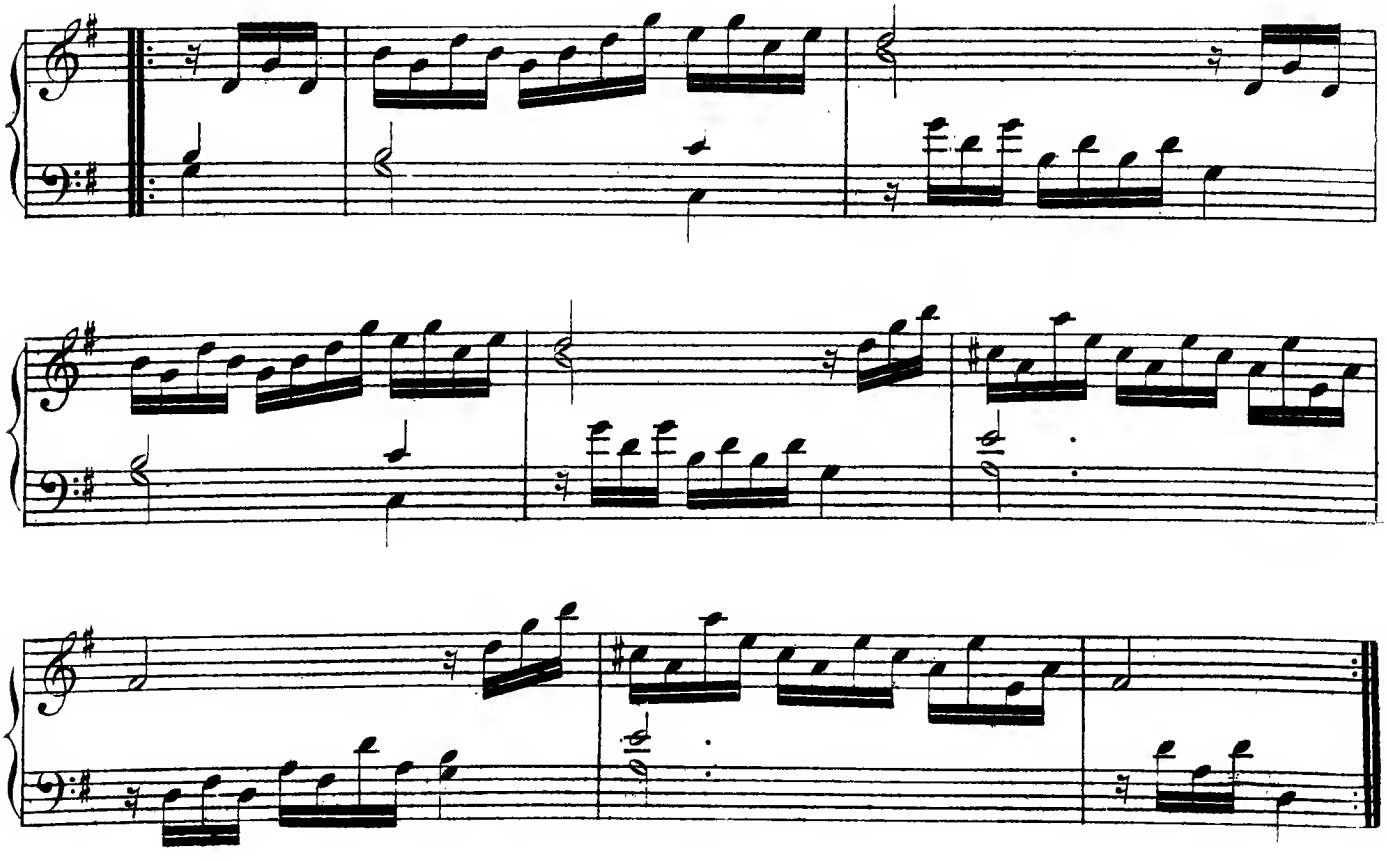
VAR. 1.

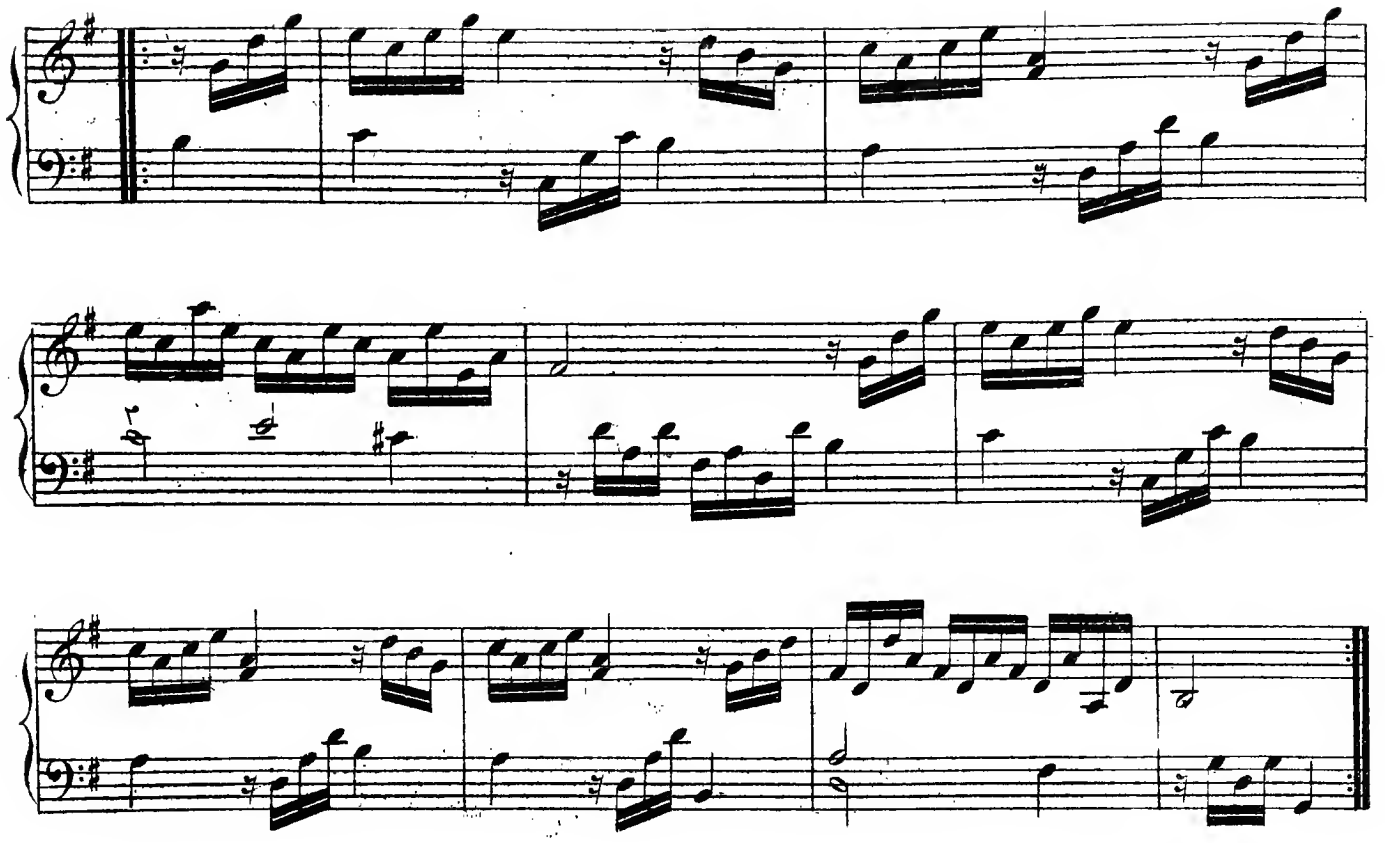


VAR. 2.

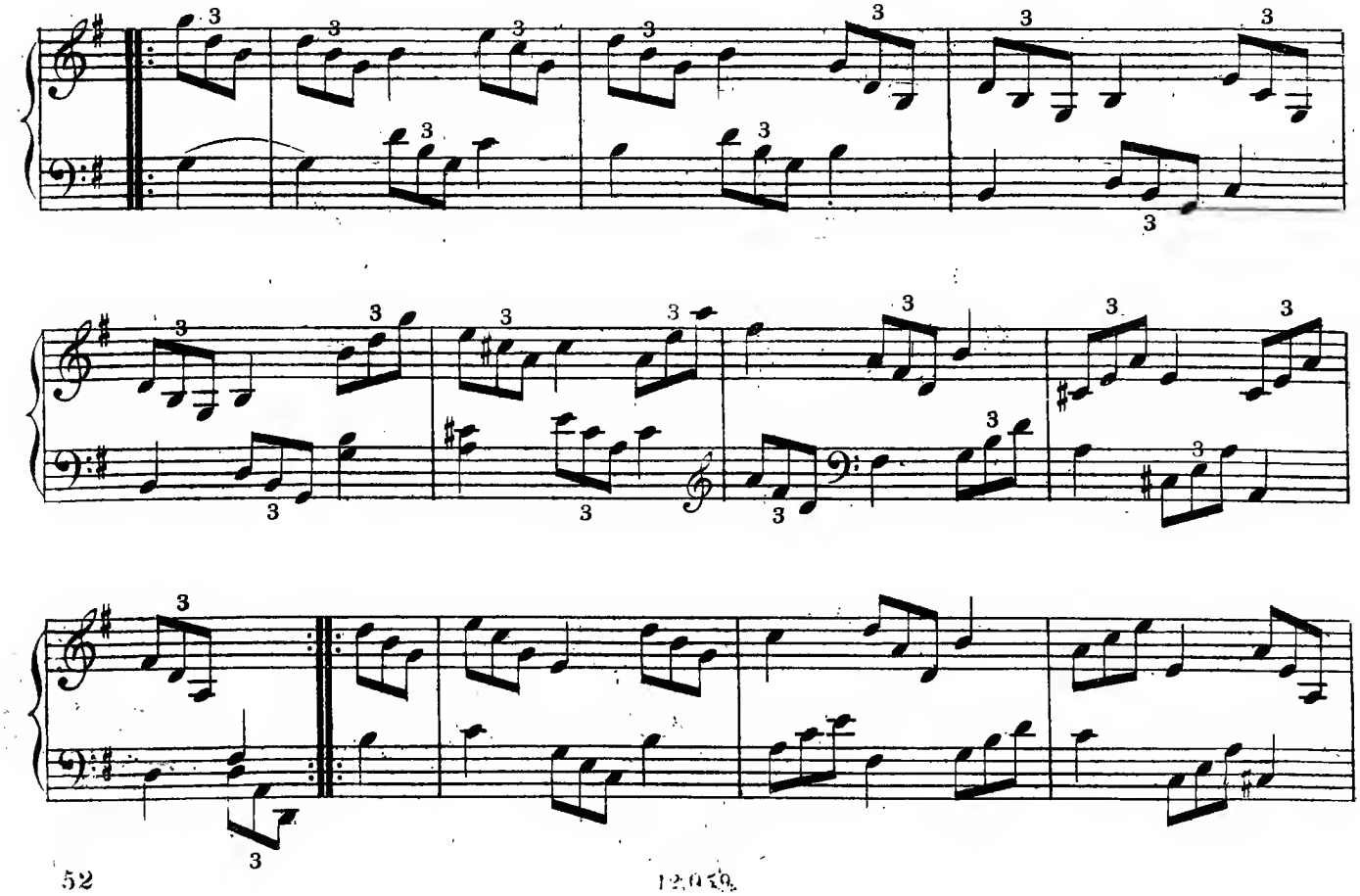


VAR. 3.



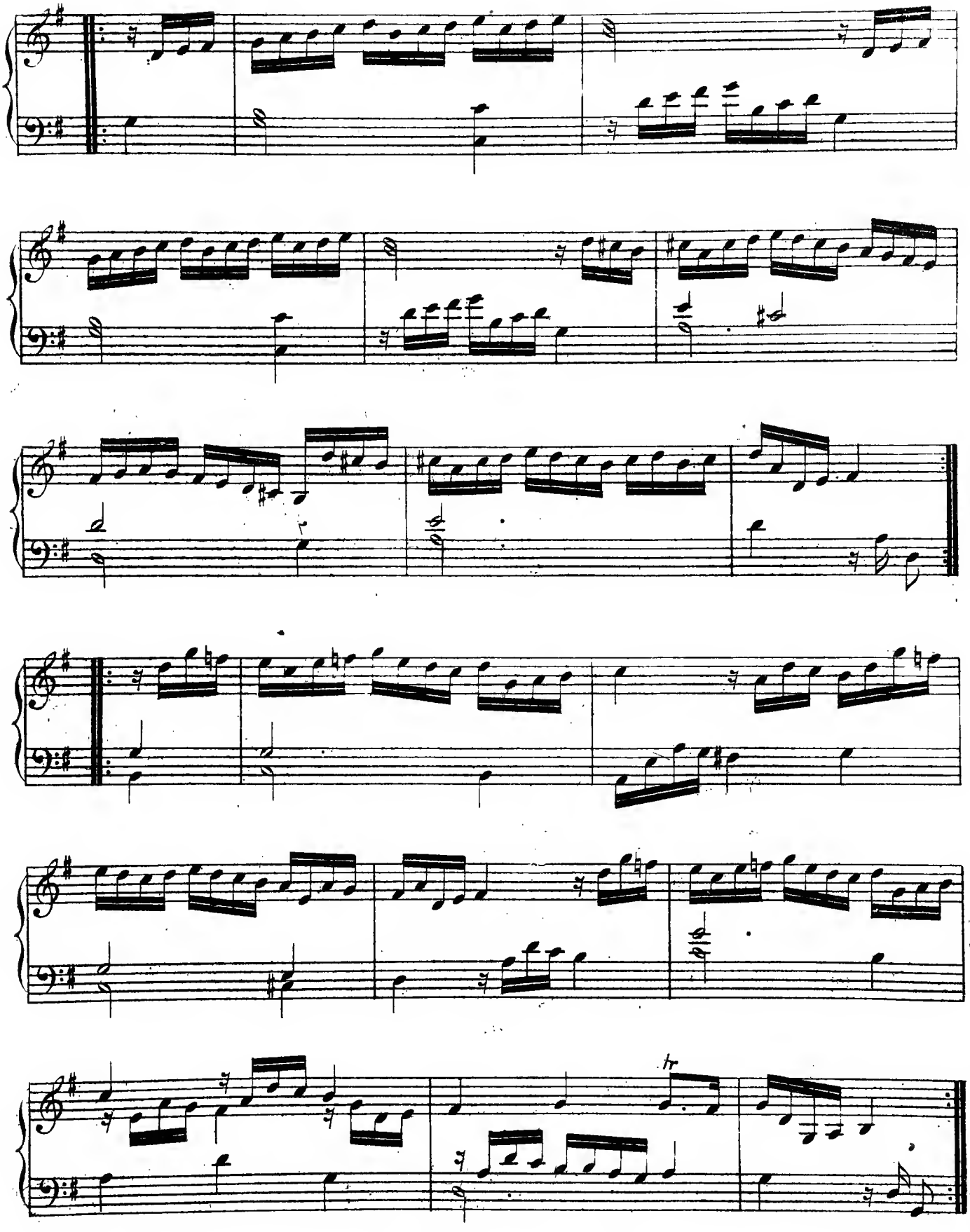


VAR. 4.

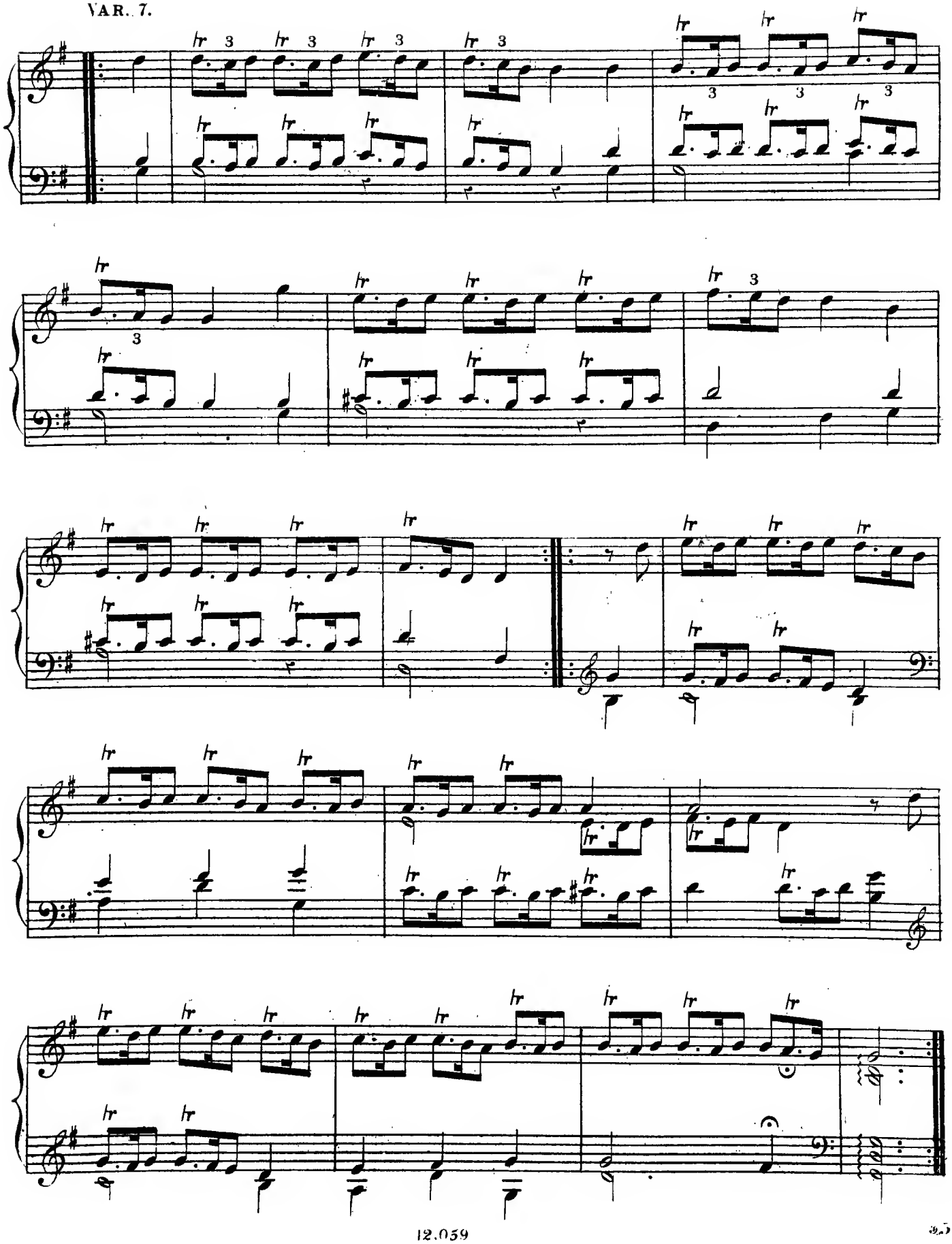


VAR. 5.

VAR. 6.



VAR. 7.

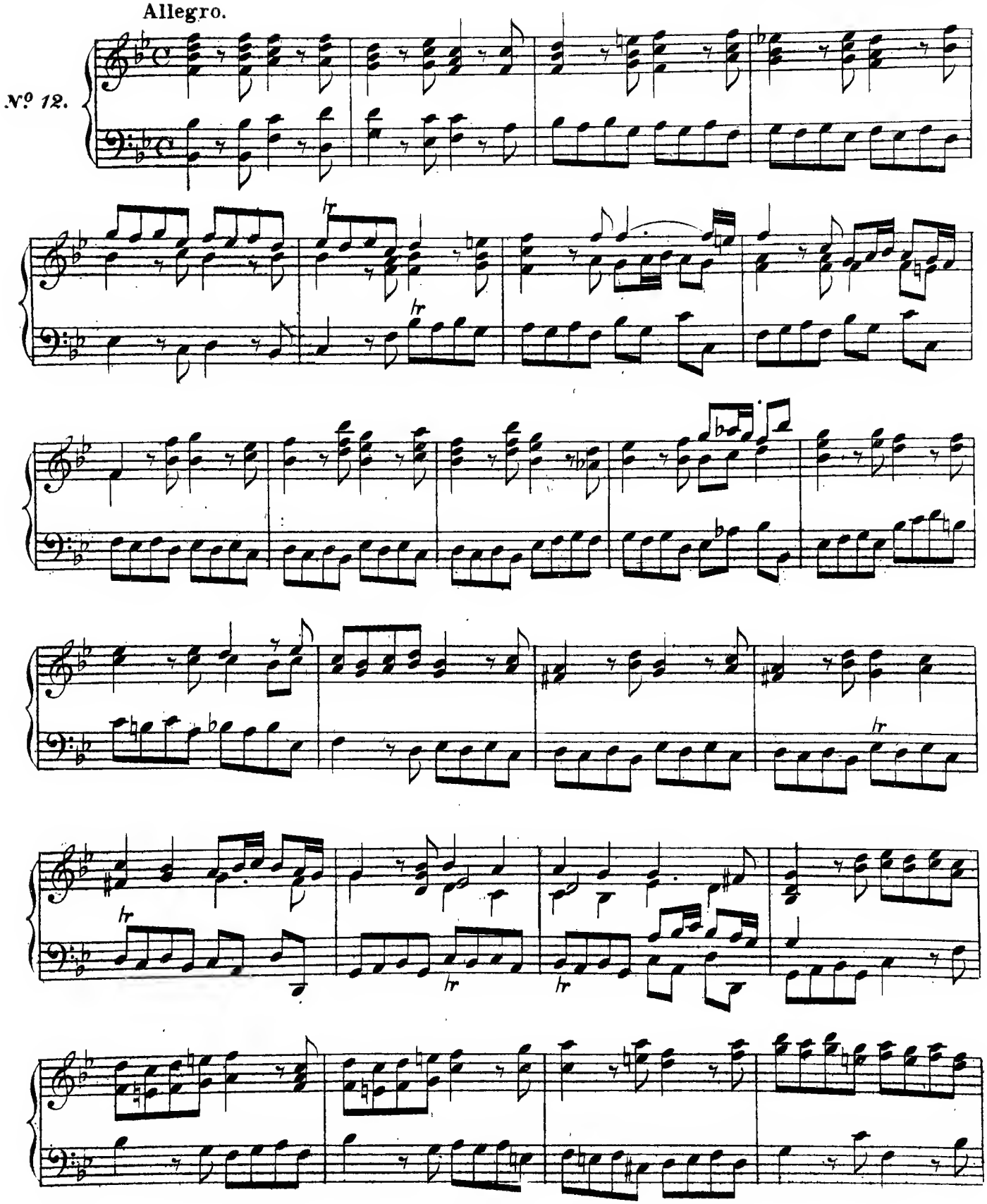


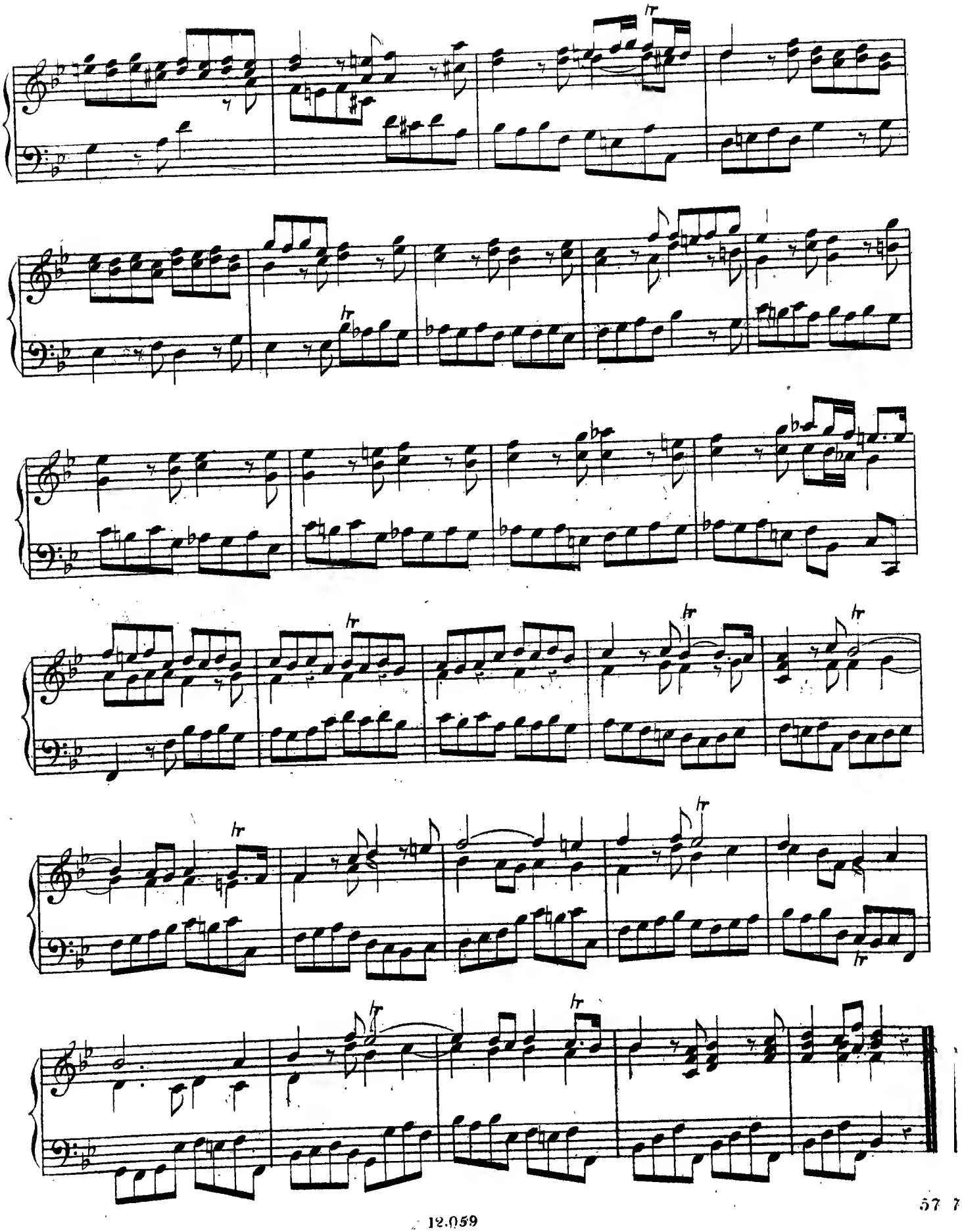
SONATA.

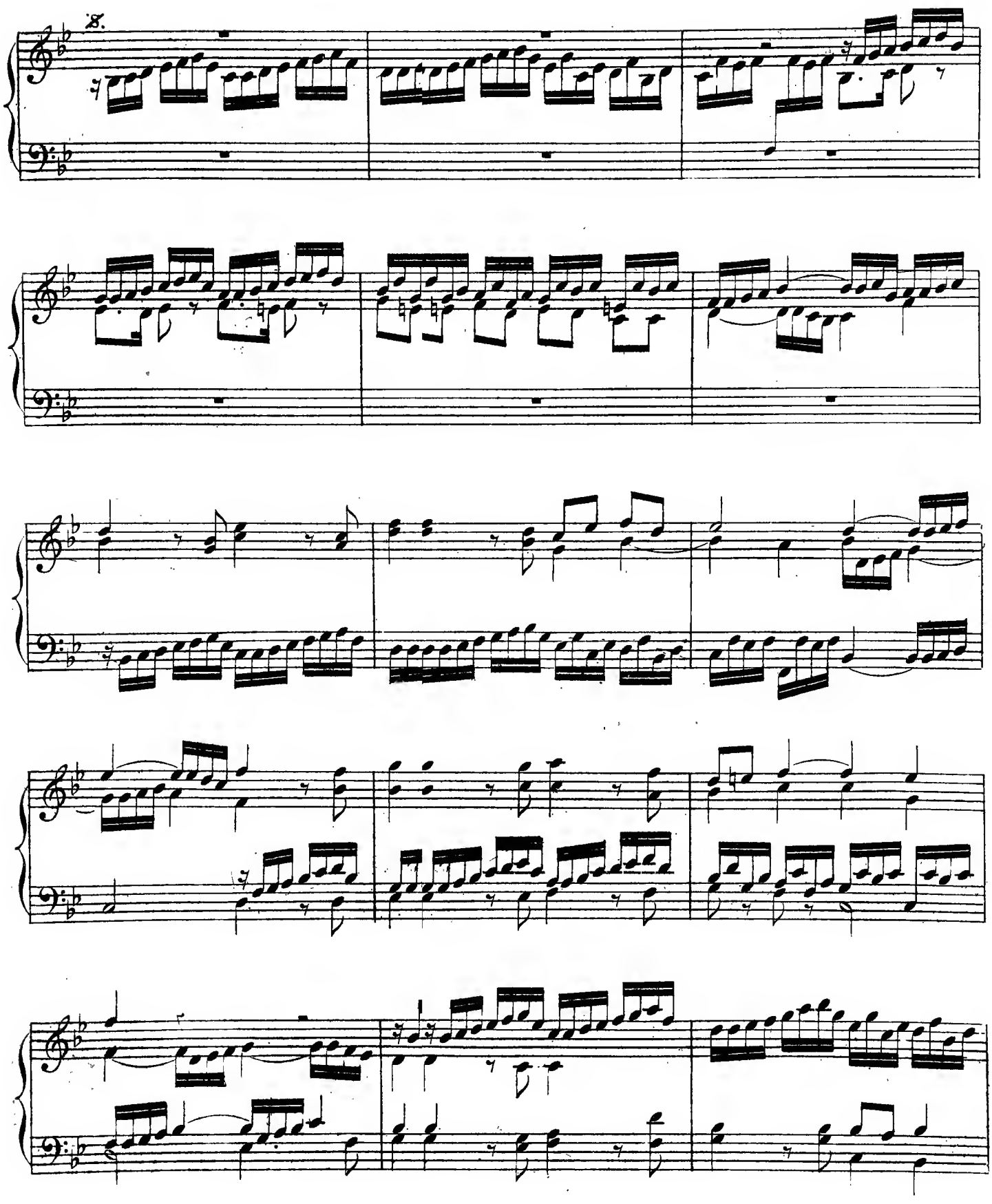
JOHANN KUHNAU, 1700.

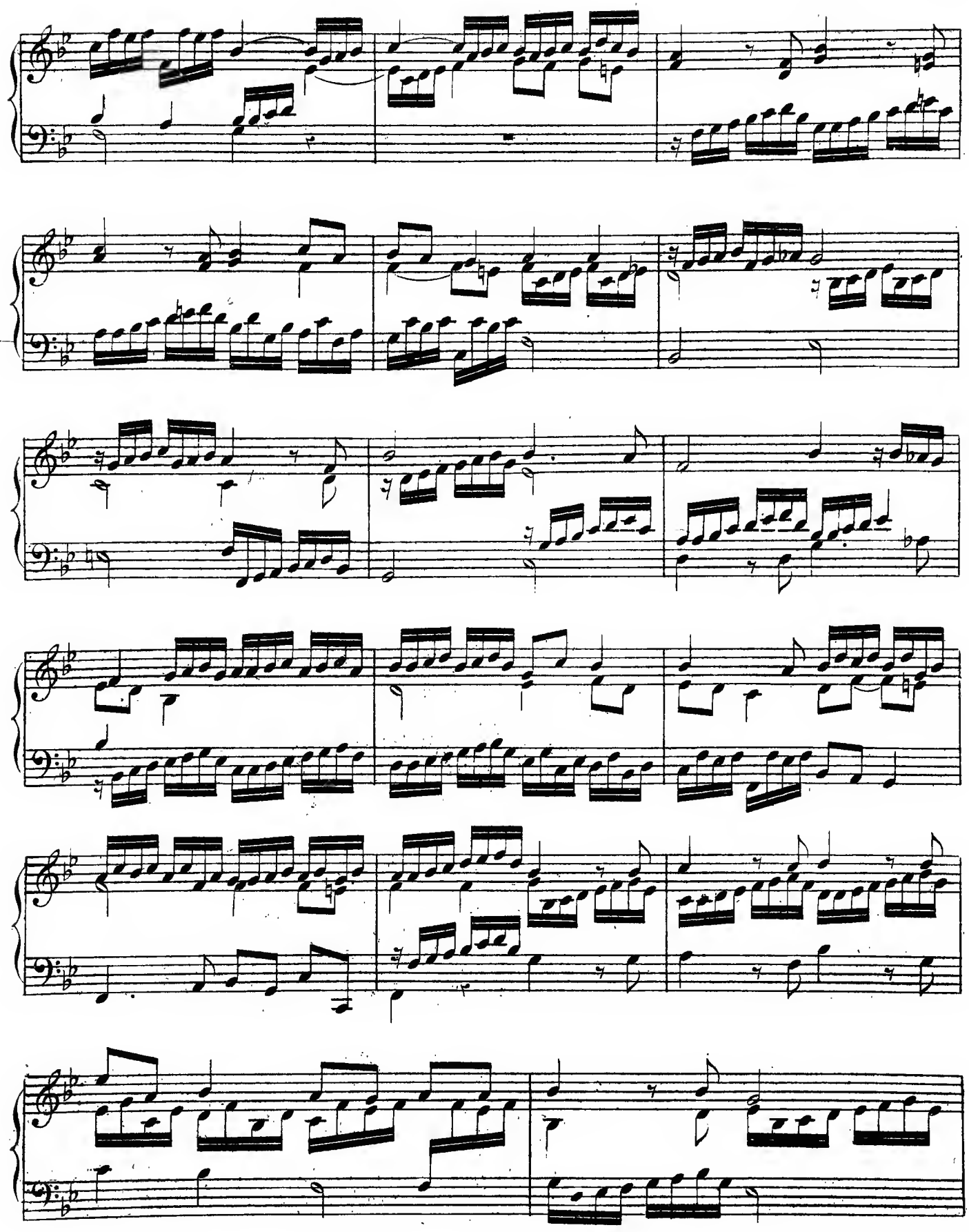
Allegro.

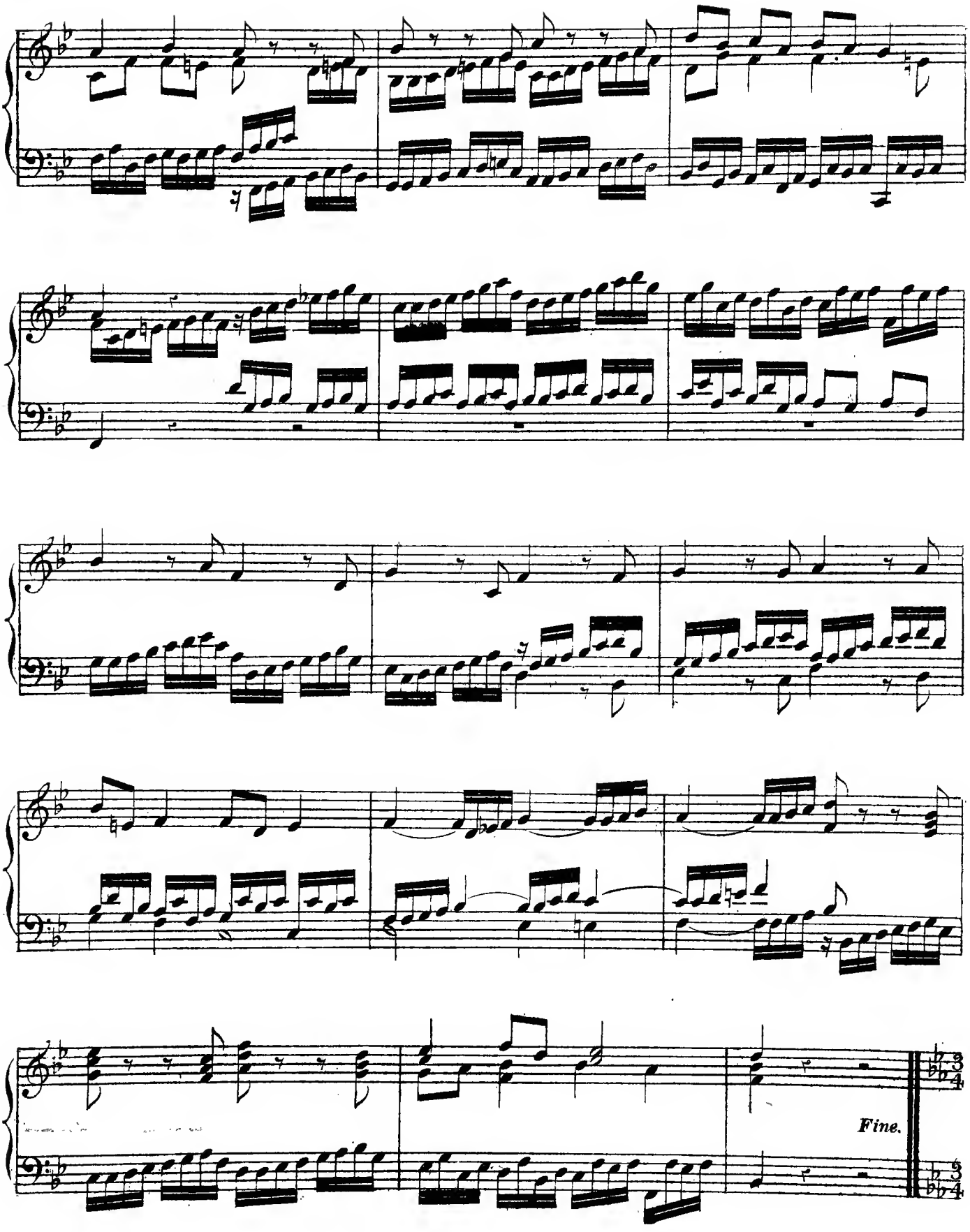
№ 12.



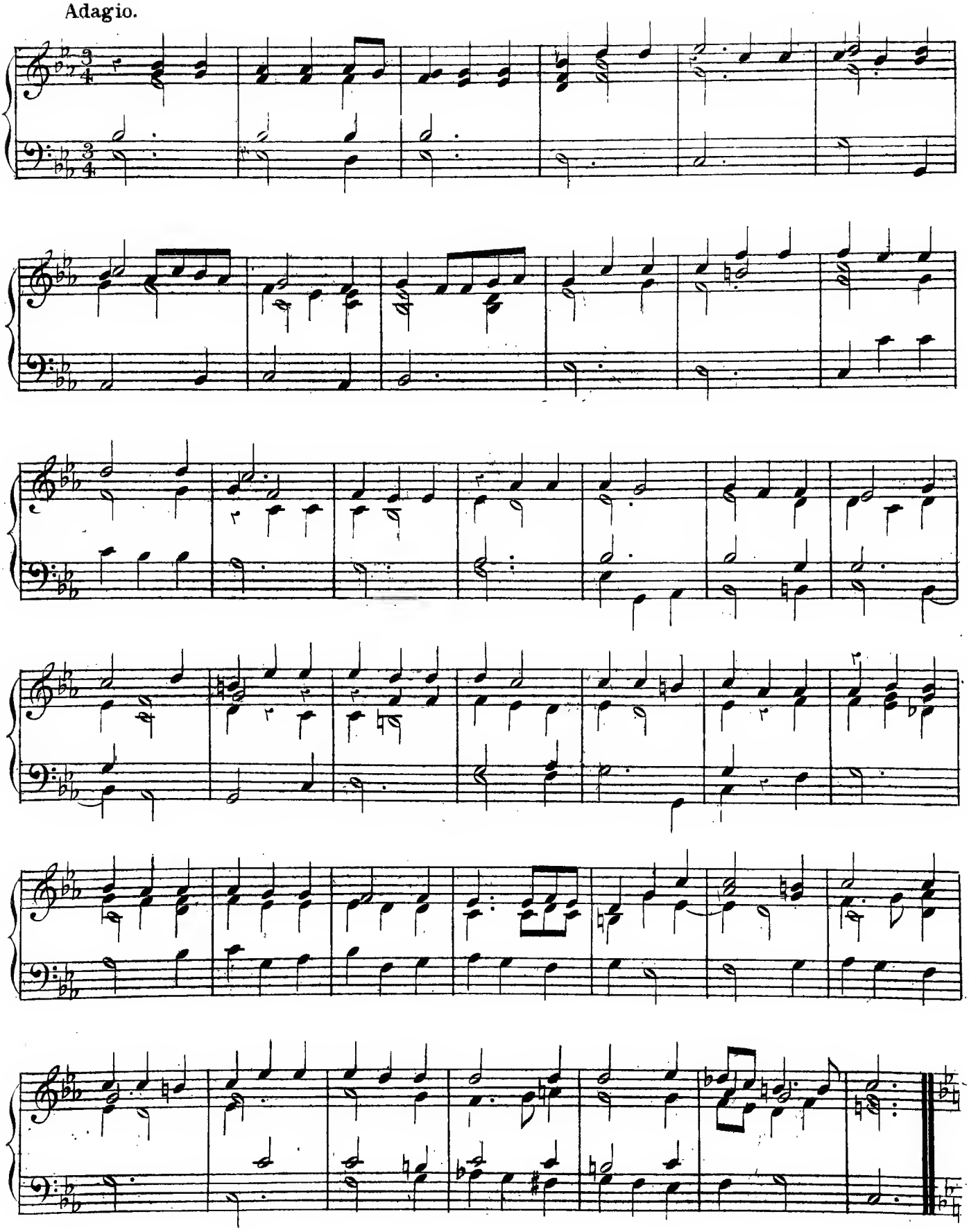




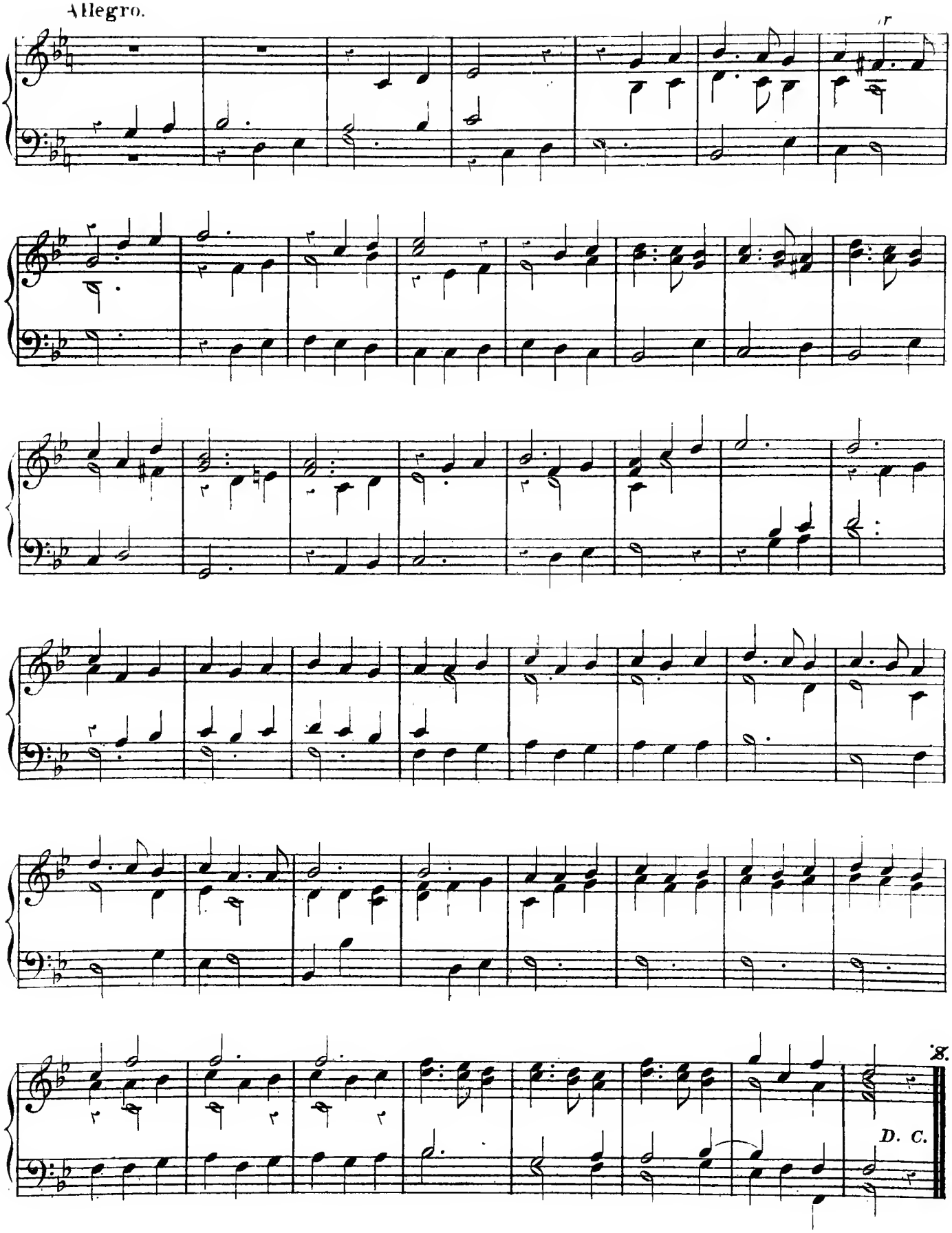



Fine.

Adagio.



Allegro.



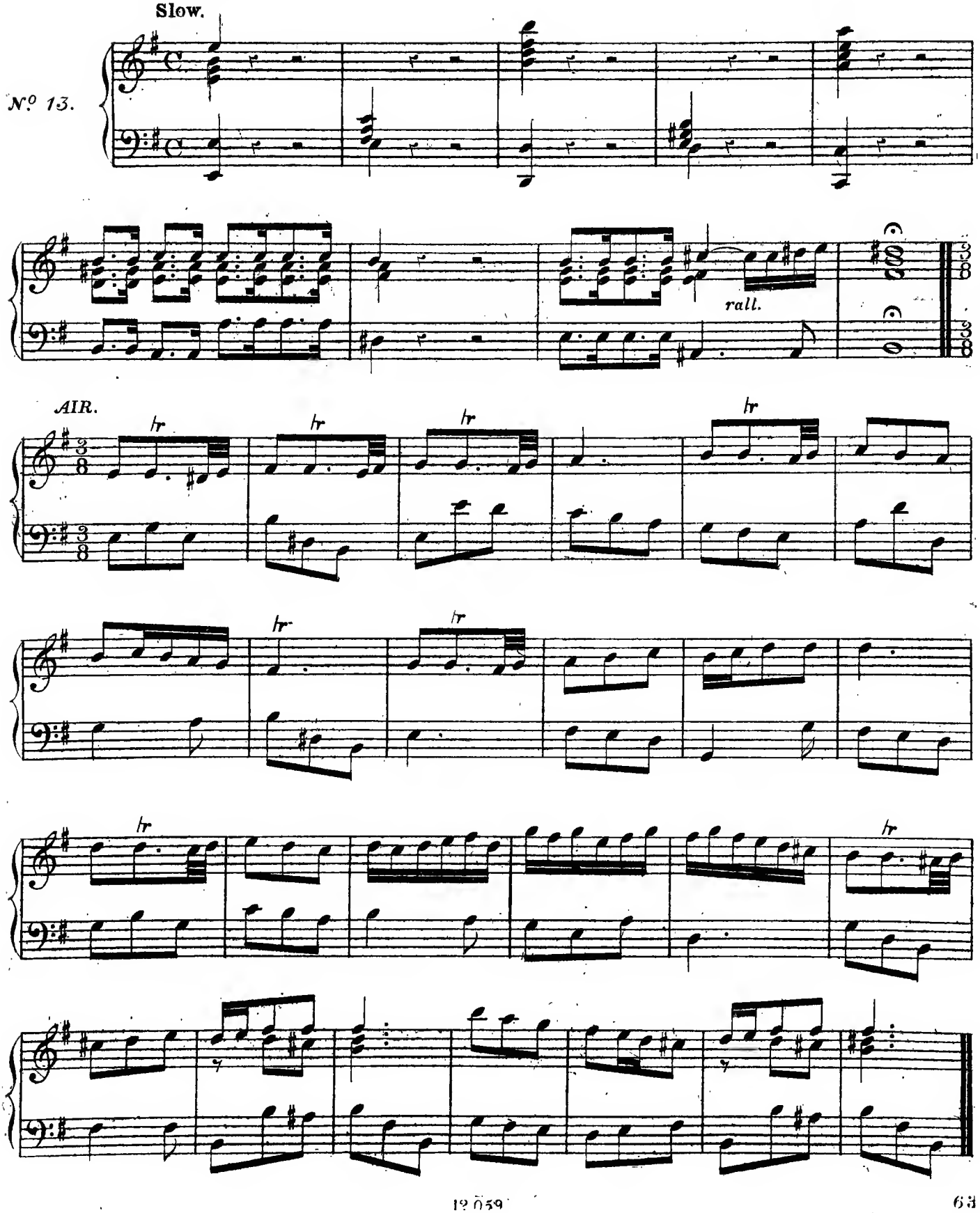
SUITE DE PIECES.

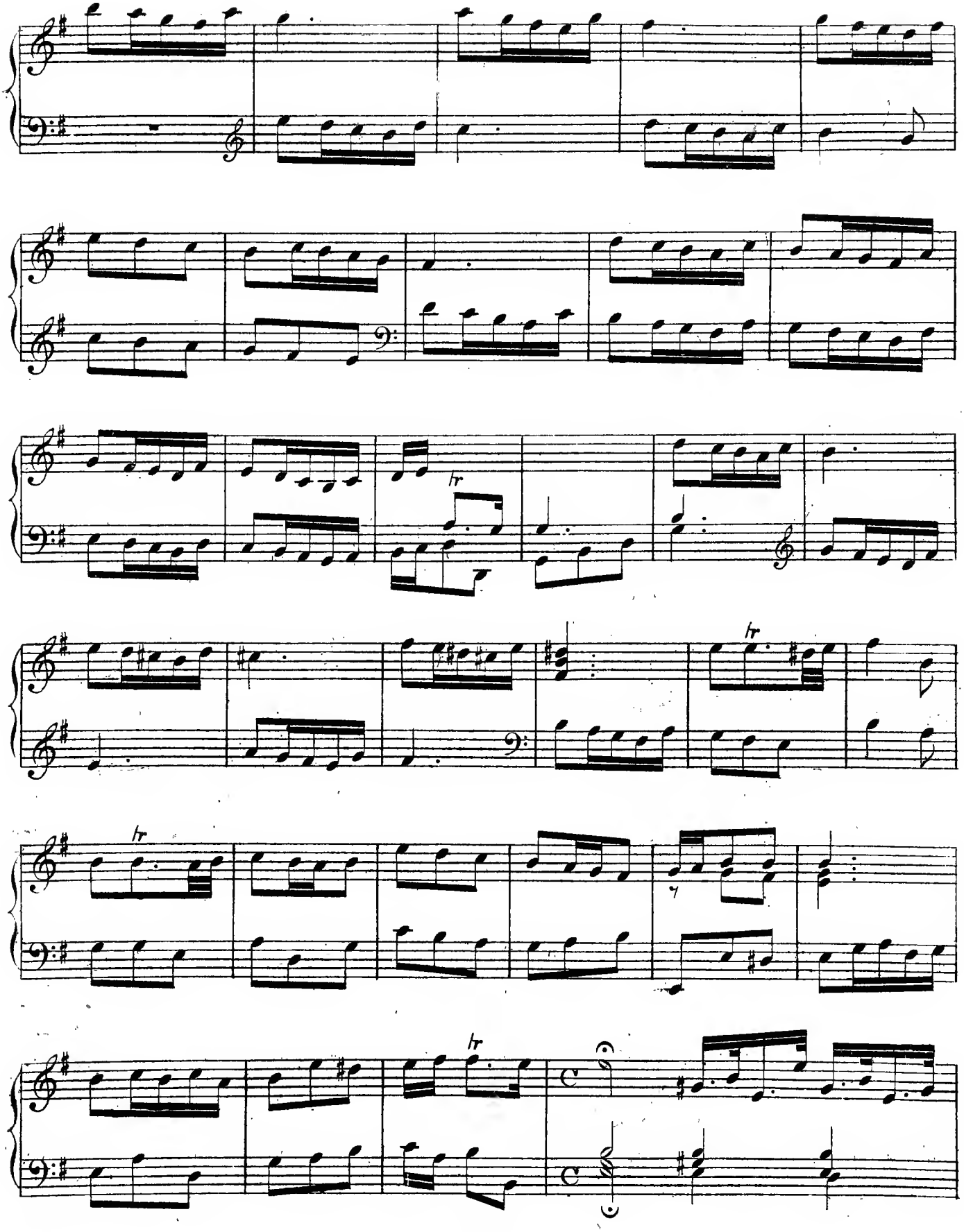
JOHN MATTHESON, 1703.

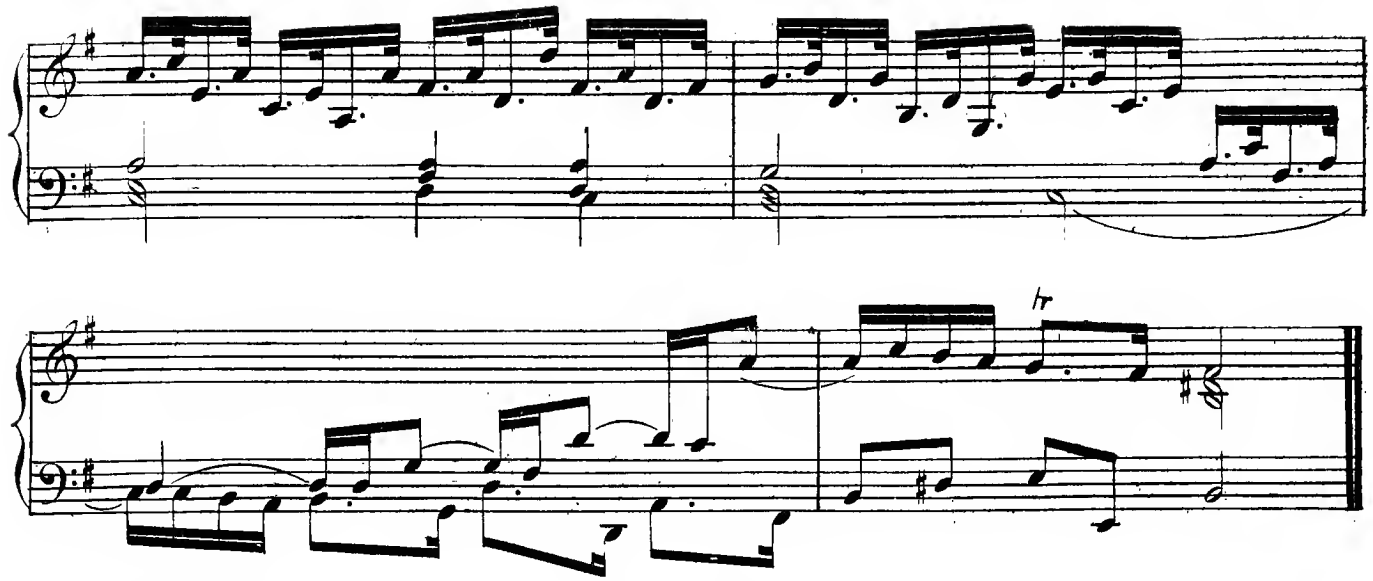
SYMPHONY.

Slow.

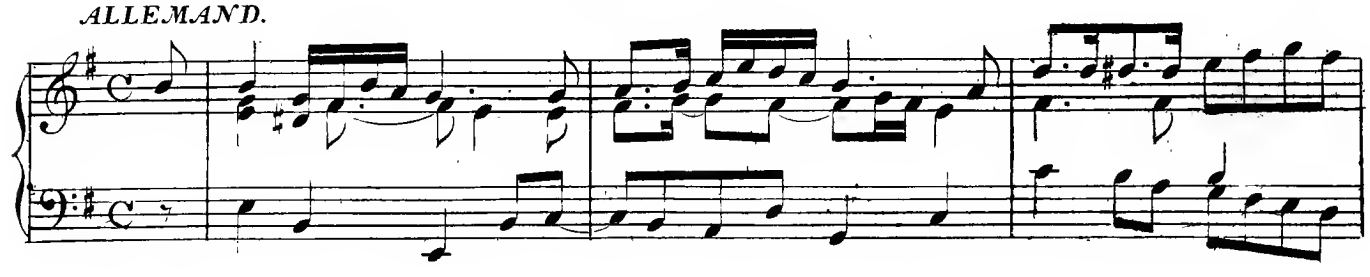
N° 13.

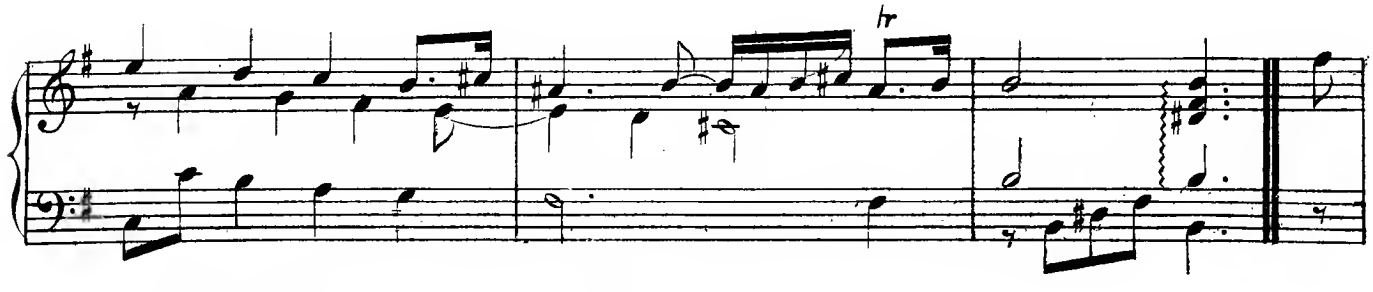


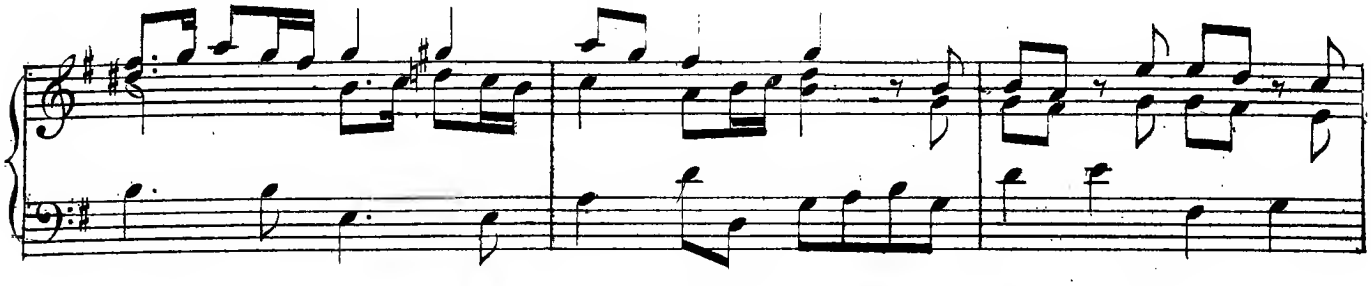

hr
hr
hr
hr

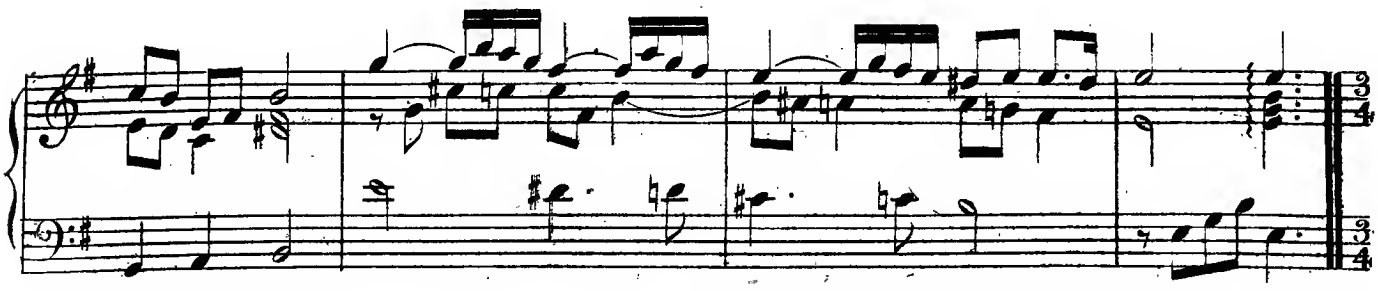


ALLEMAND.

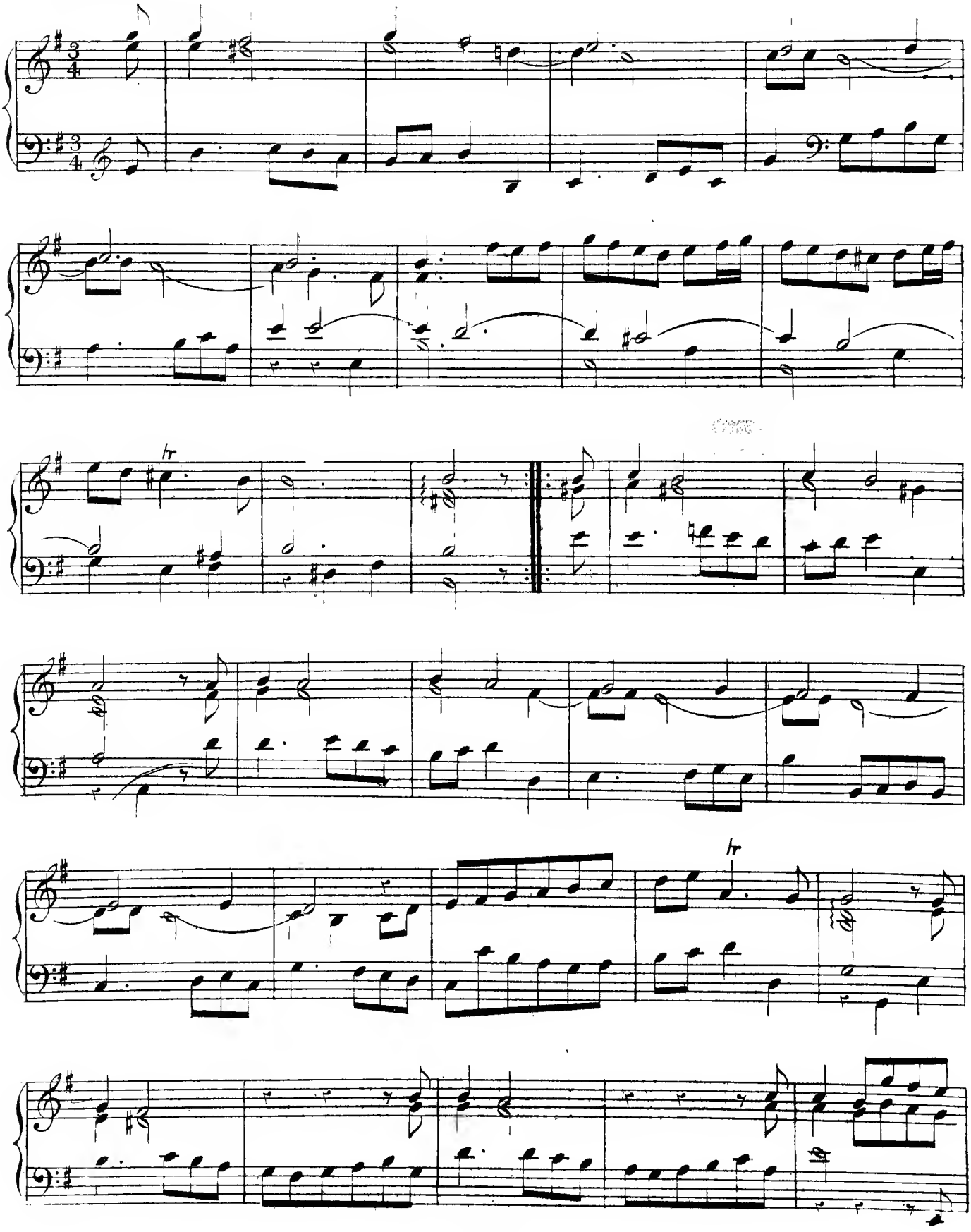


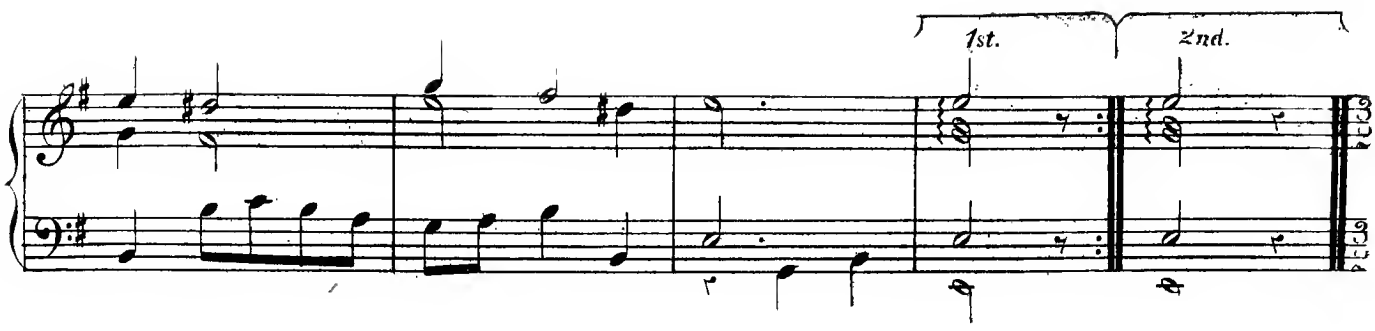




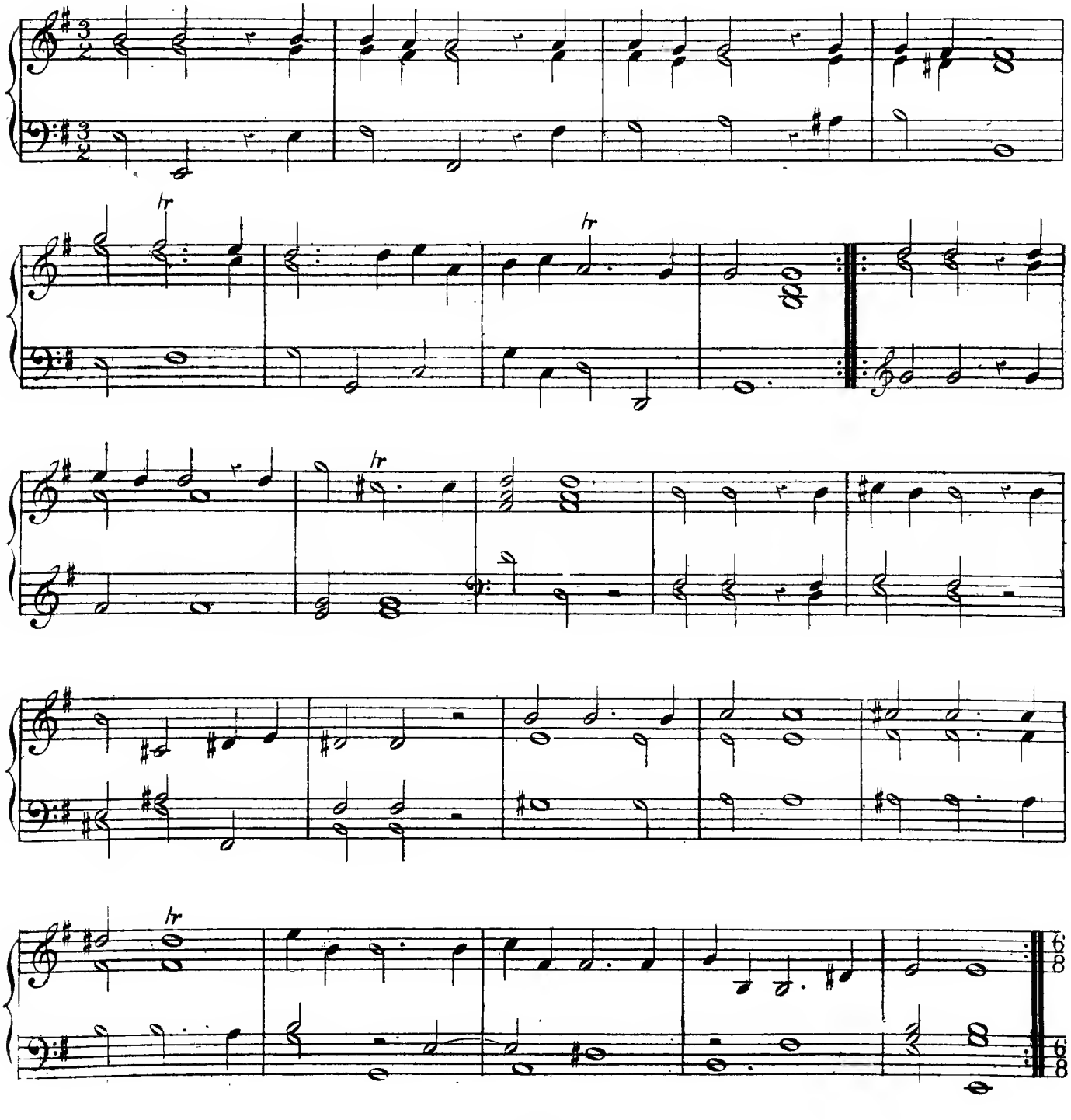


COURANT.

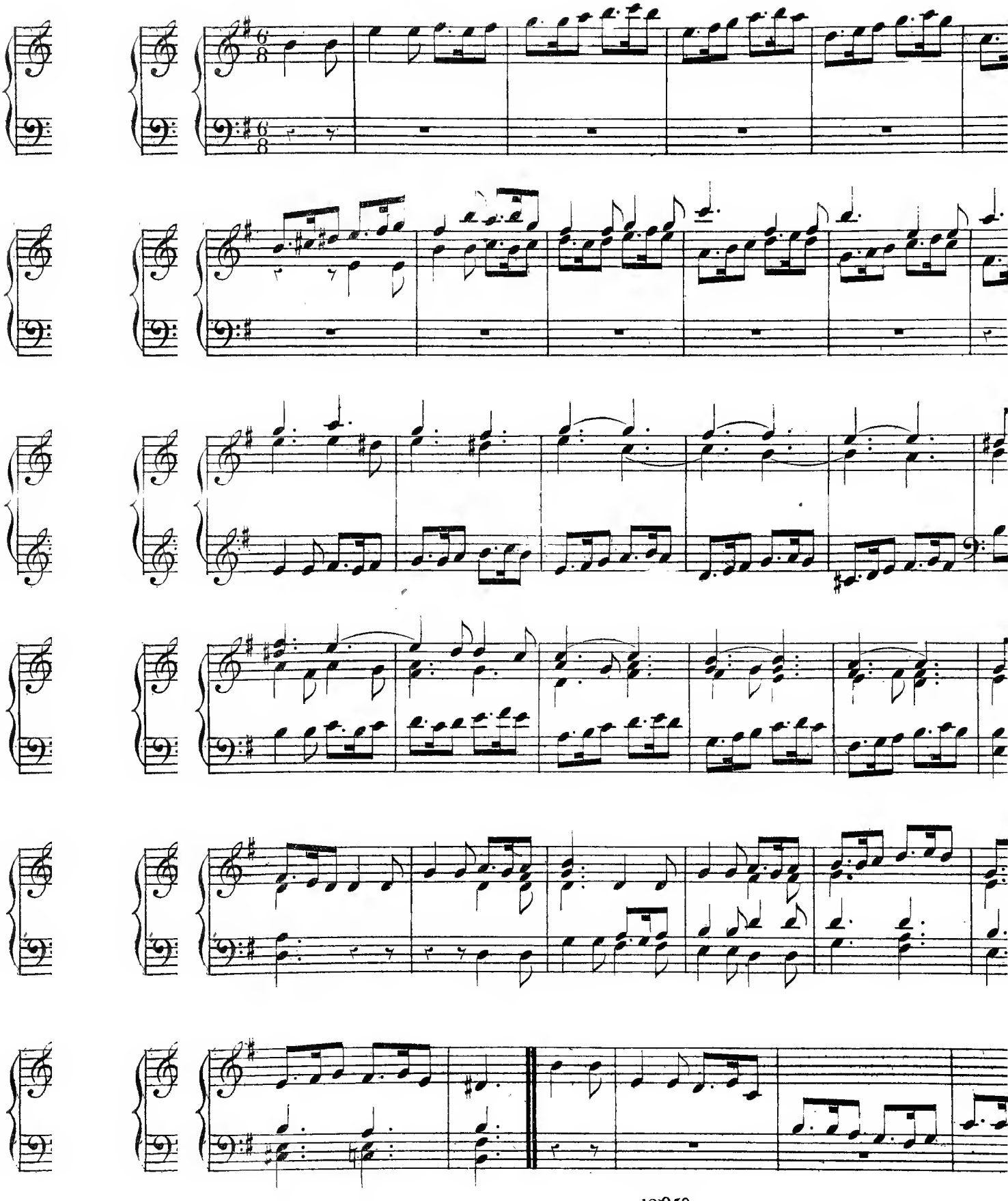


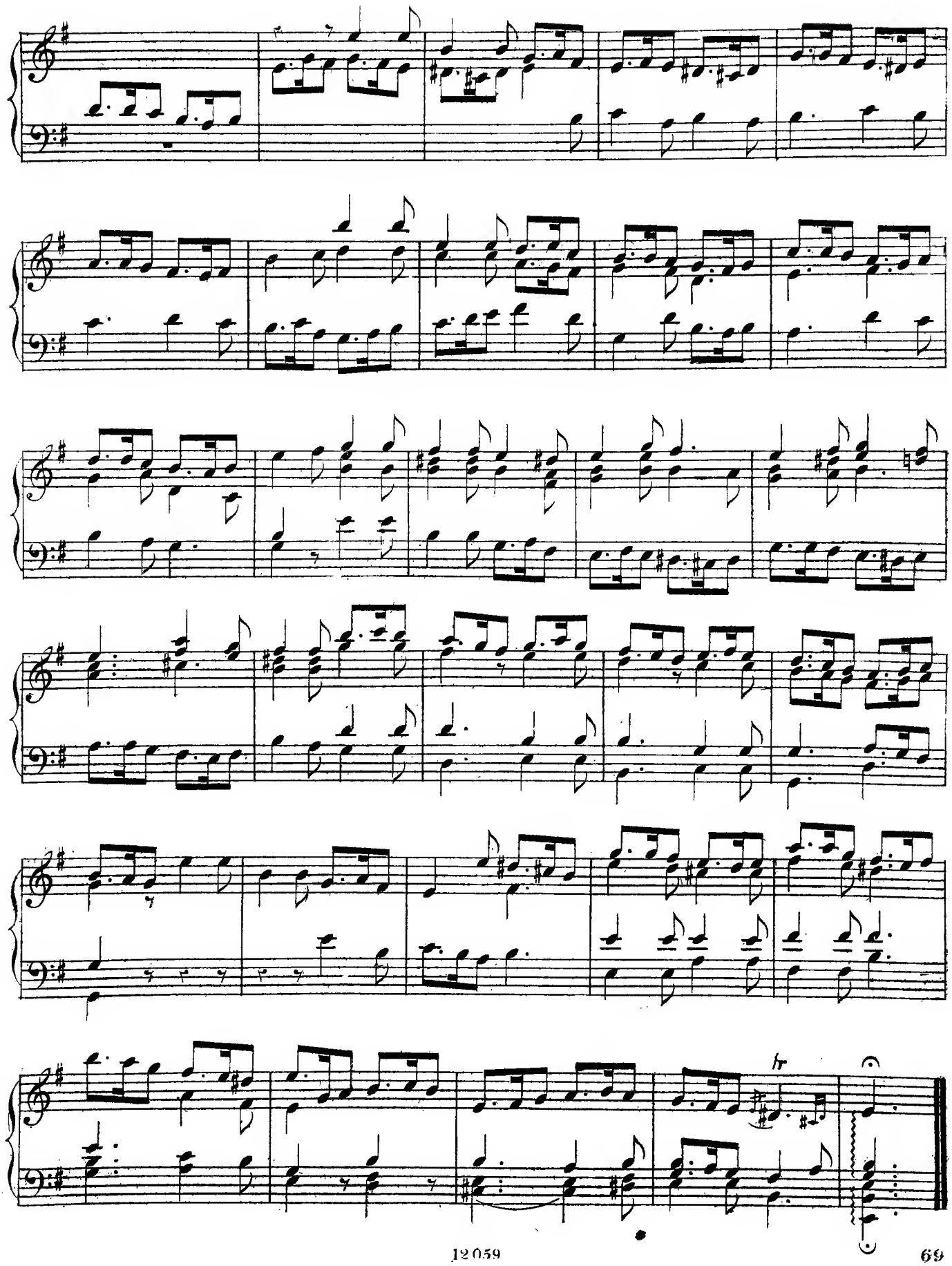


SARABAND.



GIGG.



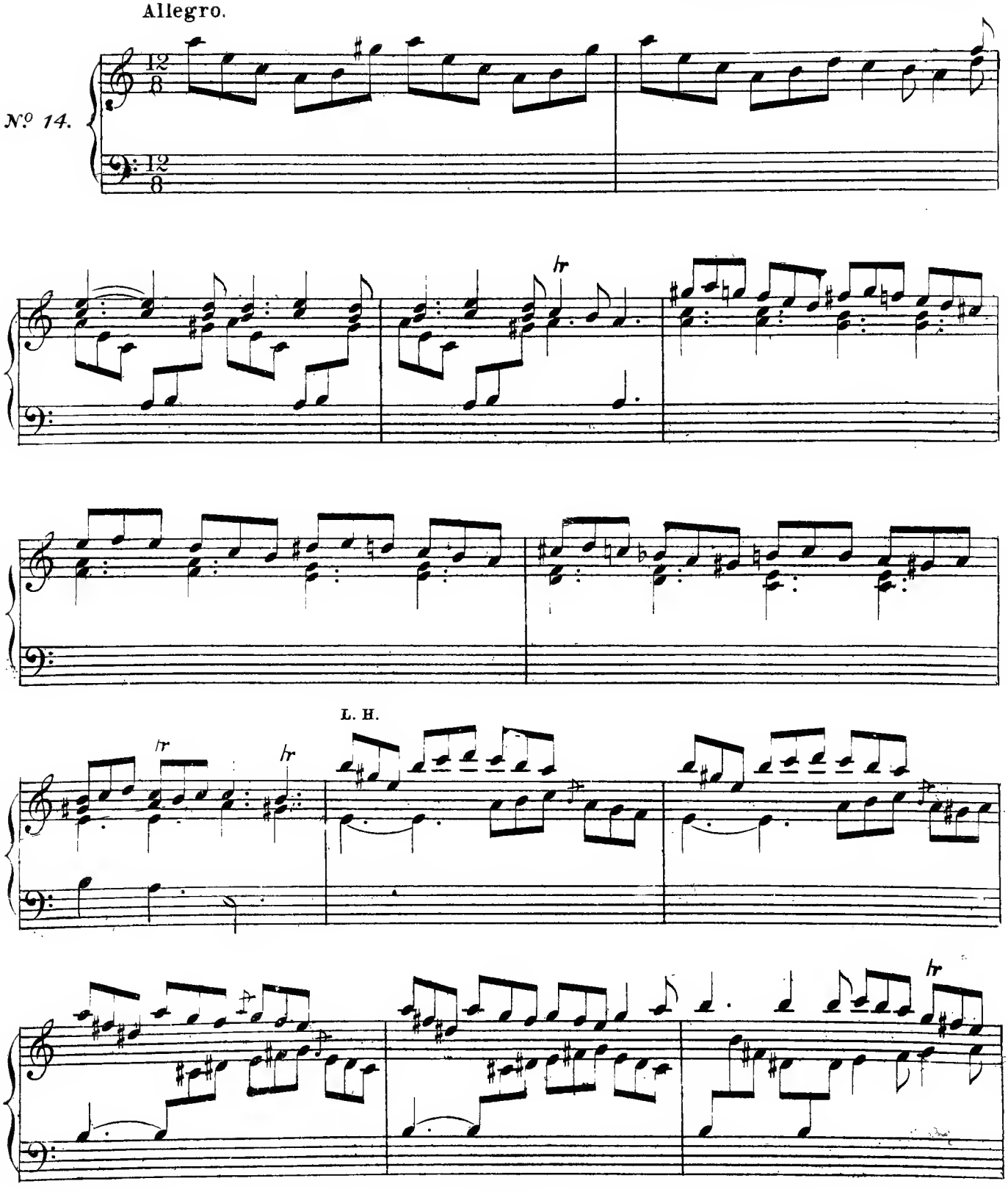


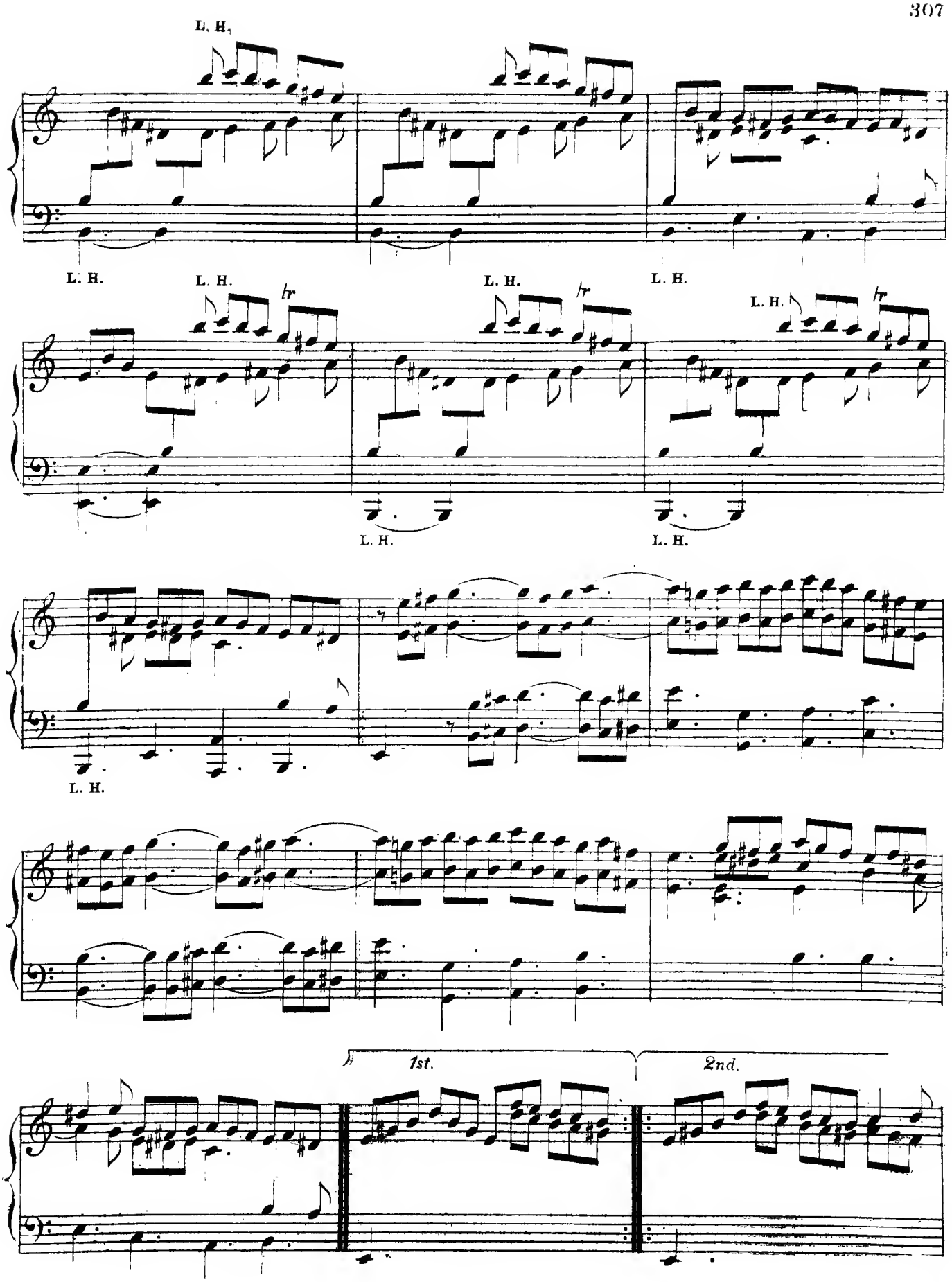
SONATA.

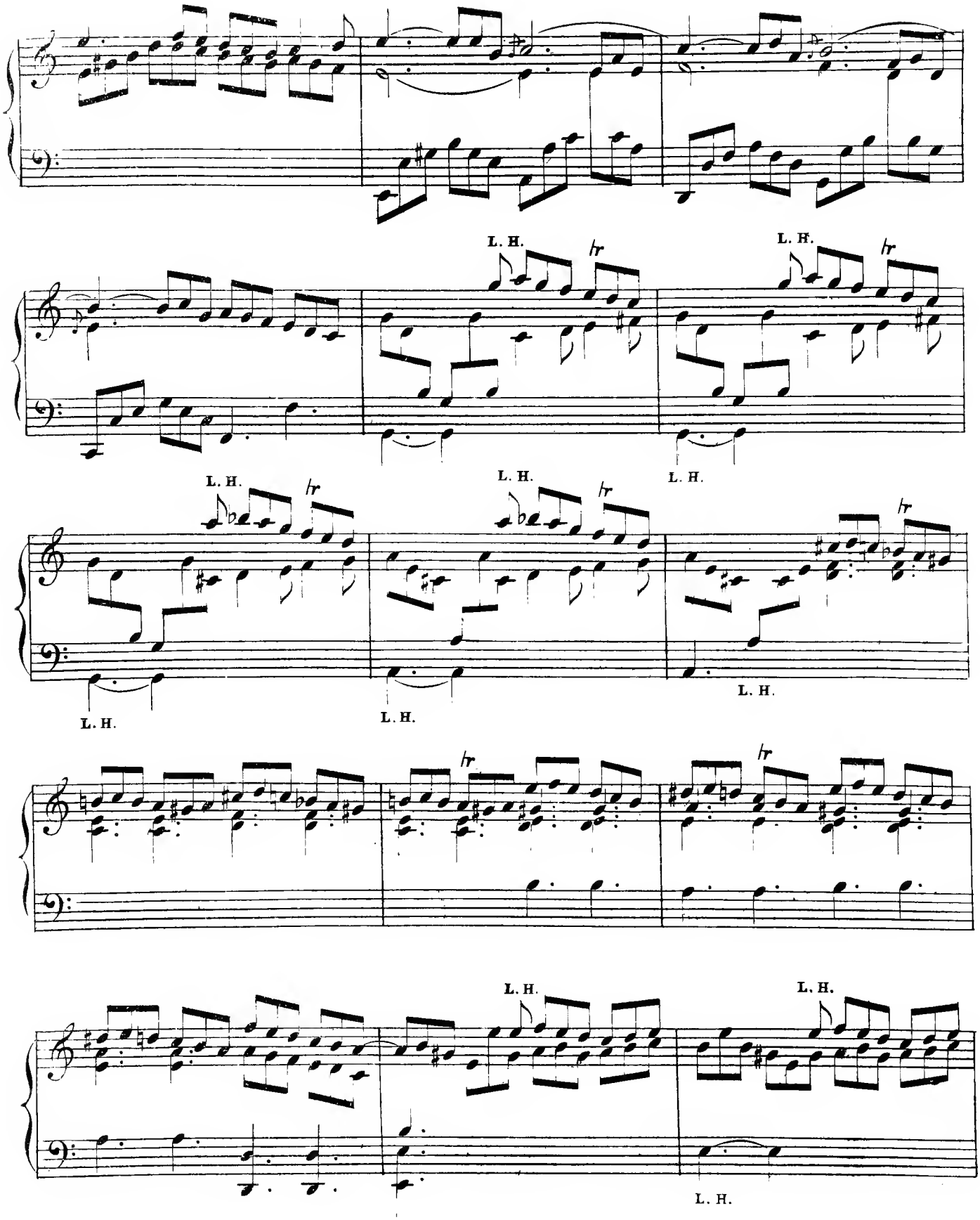
DOMENICO SCARLATTI, 1710.

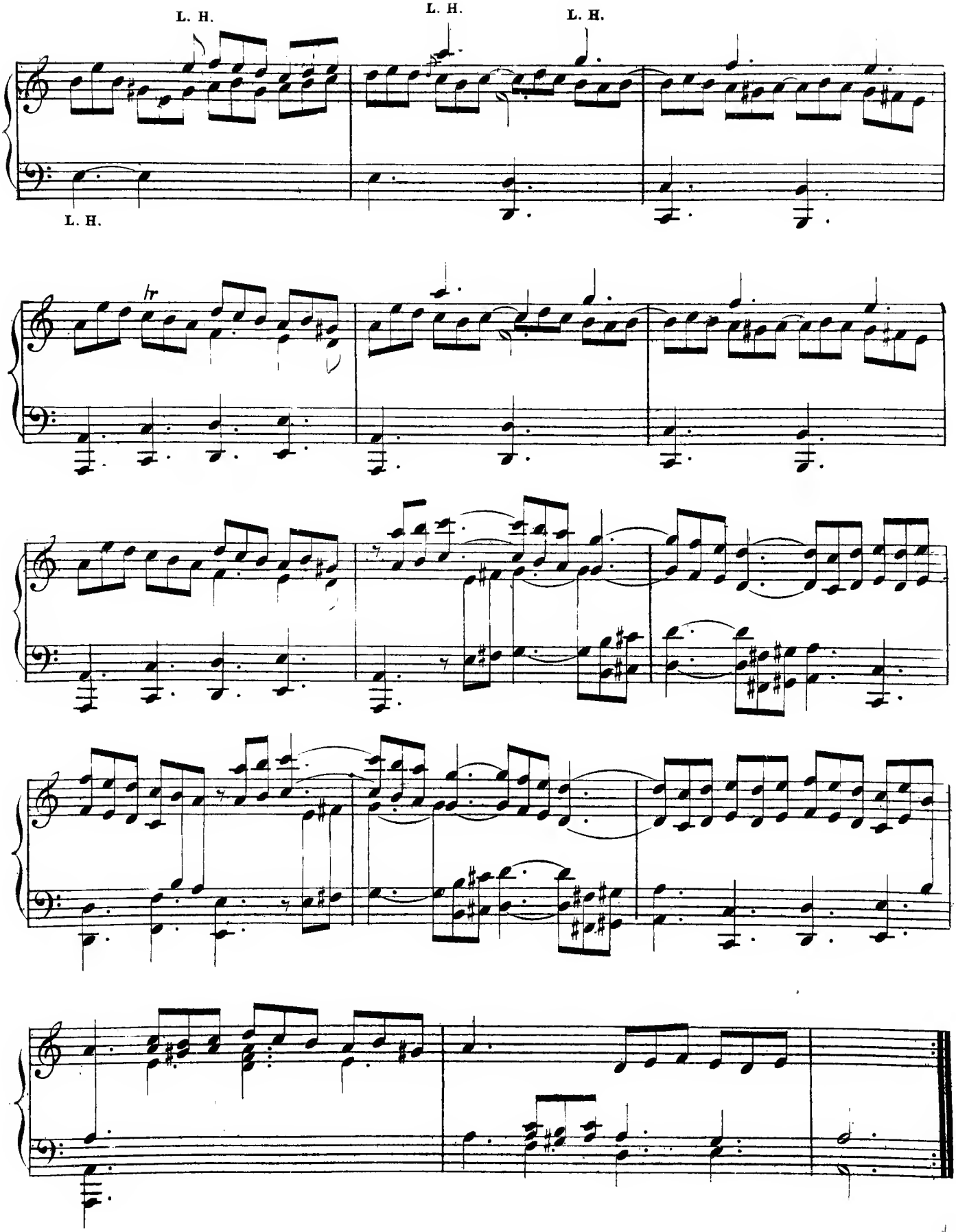
Allegro.

N.º 14.




L. H.
L. H.
L. H.
L. H.
L. H.
tr
L. H.
L. H.
tr
L. H.
L. H.
tr
L. H.
L. H.
1st.
2nd.


L. H.
hr
L. H.
hr
L. H.
L. H.
hr
L. H.
hr
L. H.
hr
L. H.
hr
L. H.
L. H.
L. H.

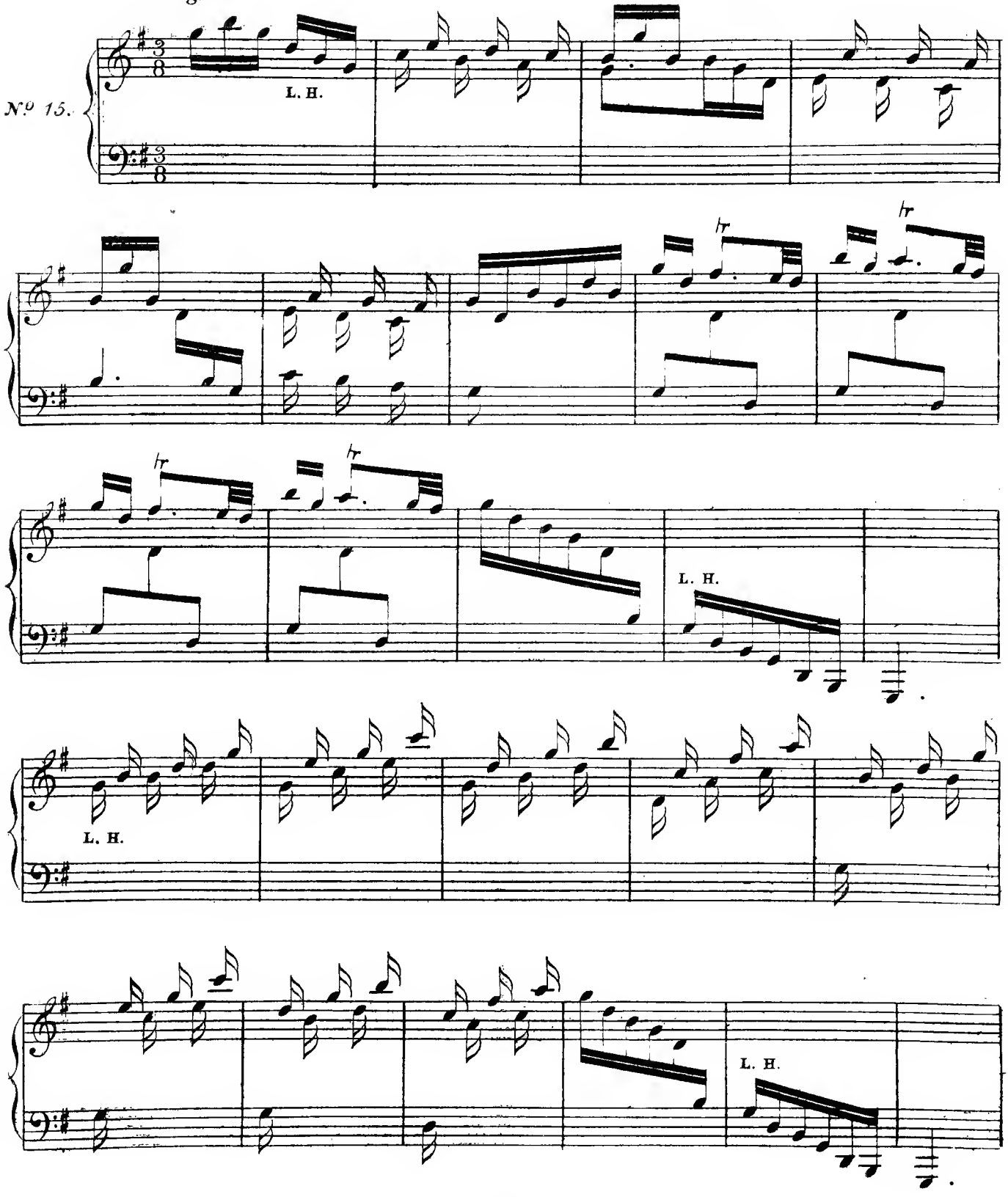

L. H.
L. H.
L. H.
L. H.
hr

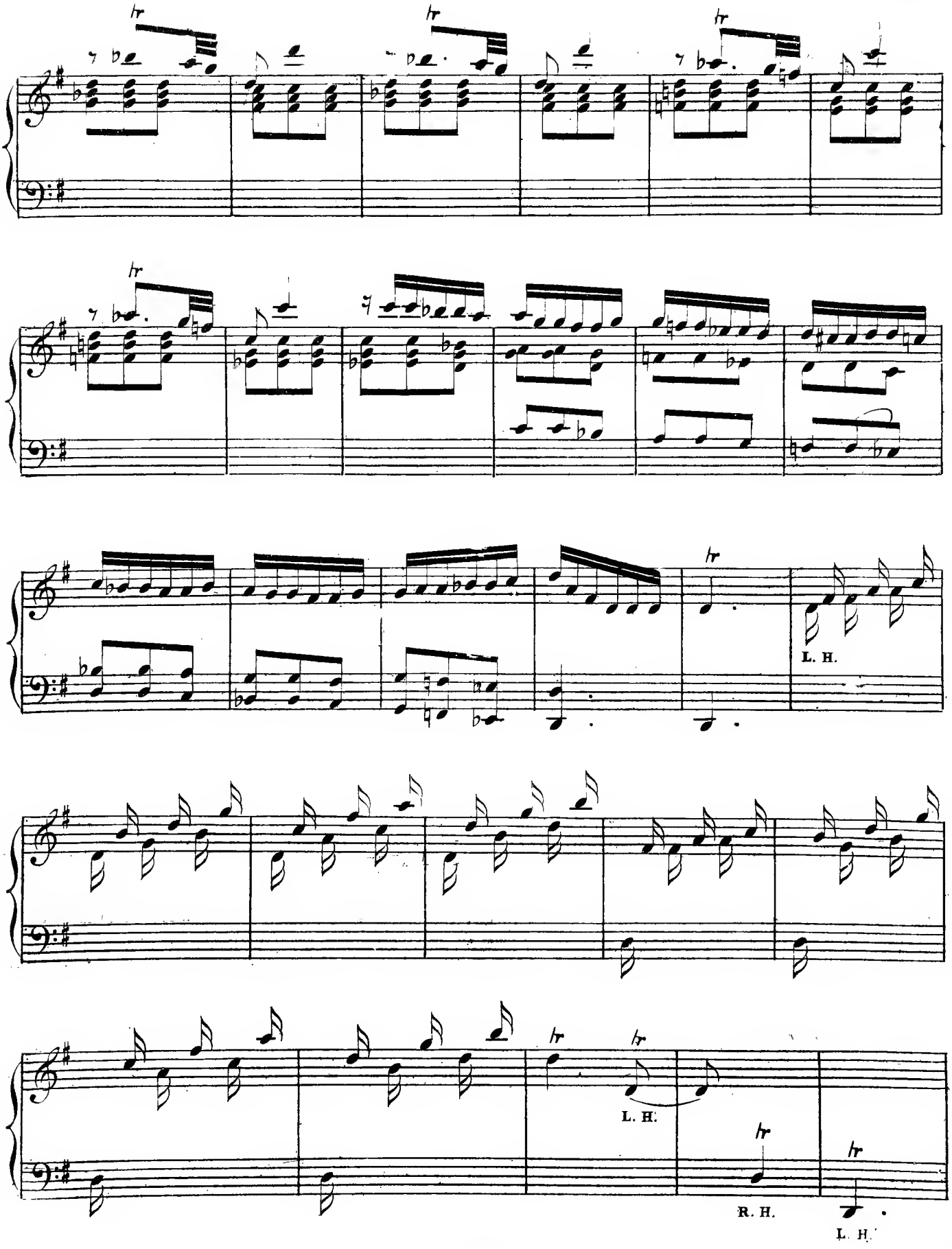
SONATA.

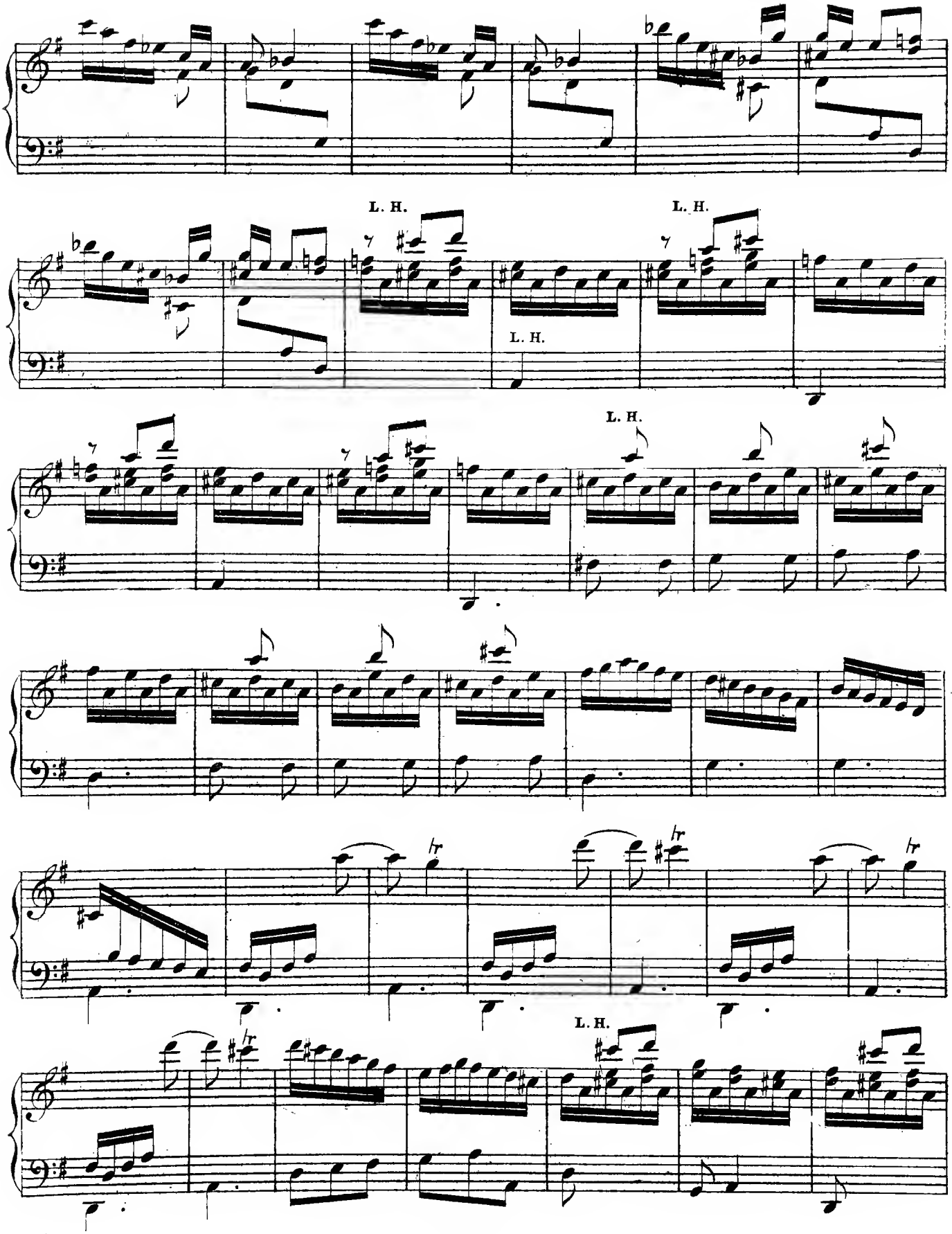
DOMENICO SCARLATTI, 1710.

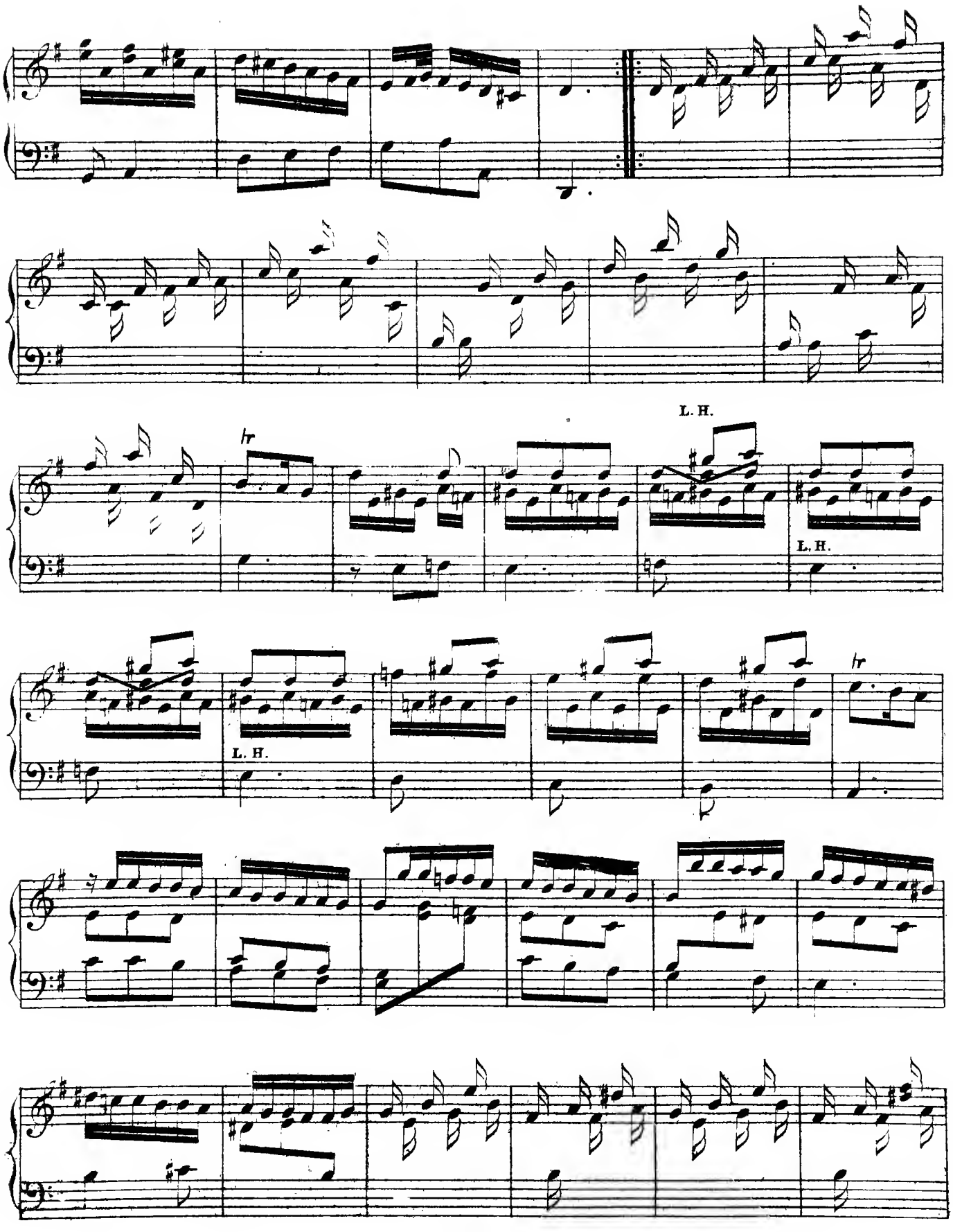
Allegro.

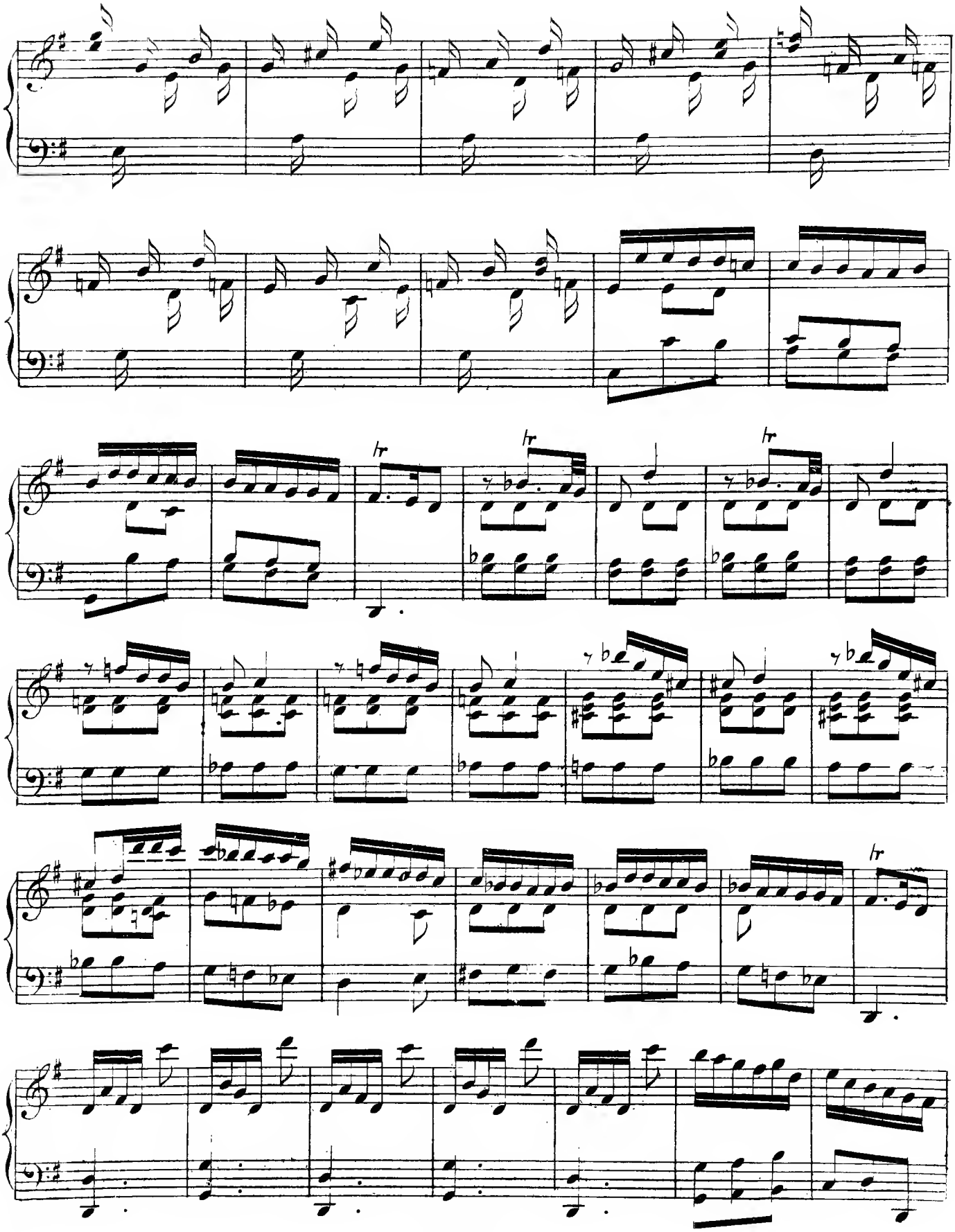
N.º 15.

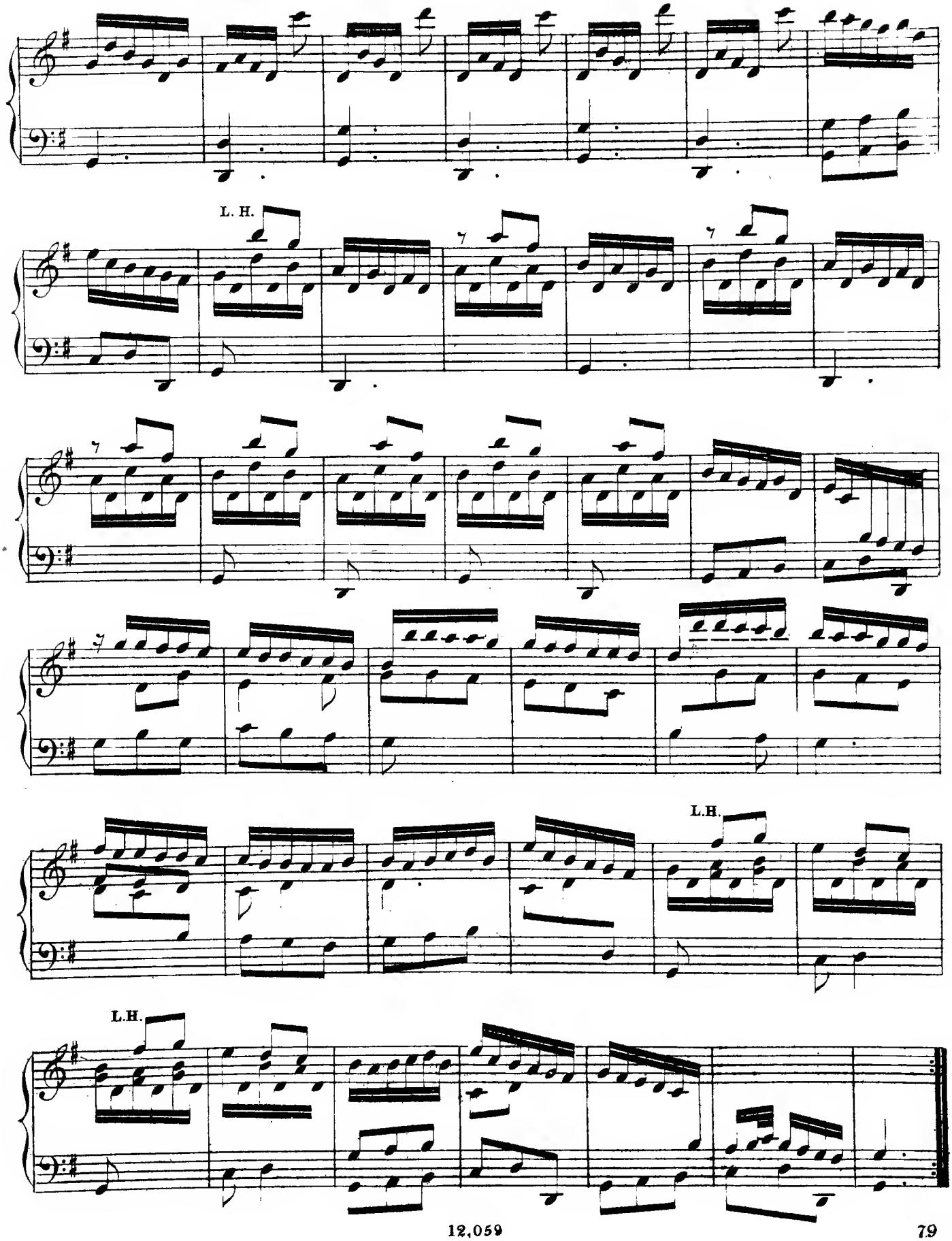



hr
L. H.
L. H.
R. H.
L. H.


L. H.
L. H.
L. H.
L. H.
L. H.
hr
hr
hr
hr


tr
L. H.
L. H.
L. H.
tr


hr
hr
hr
hr

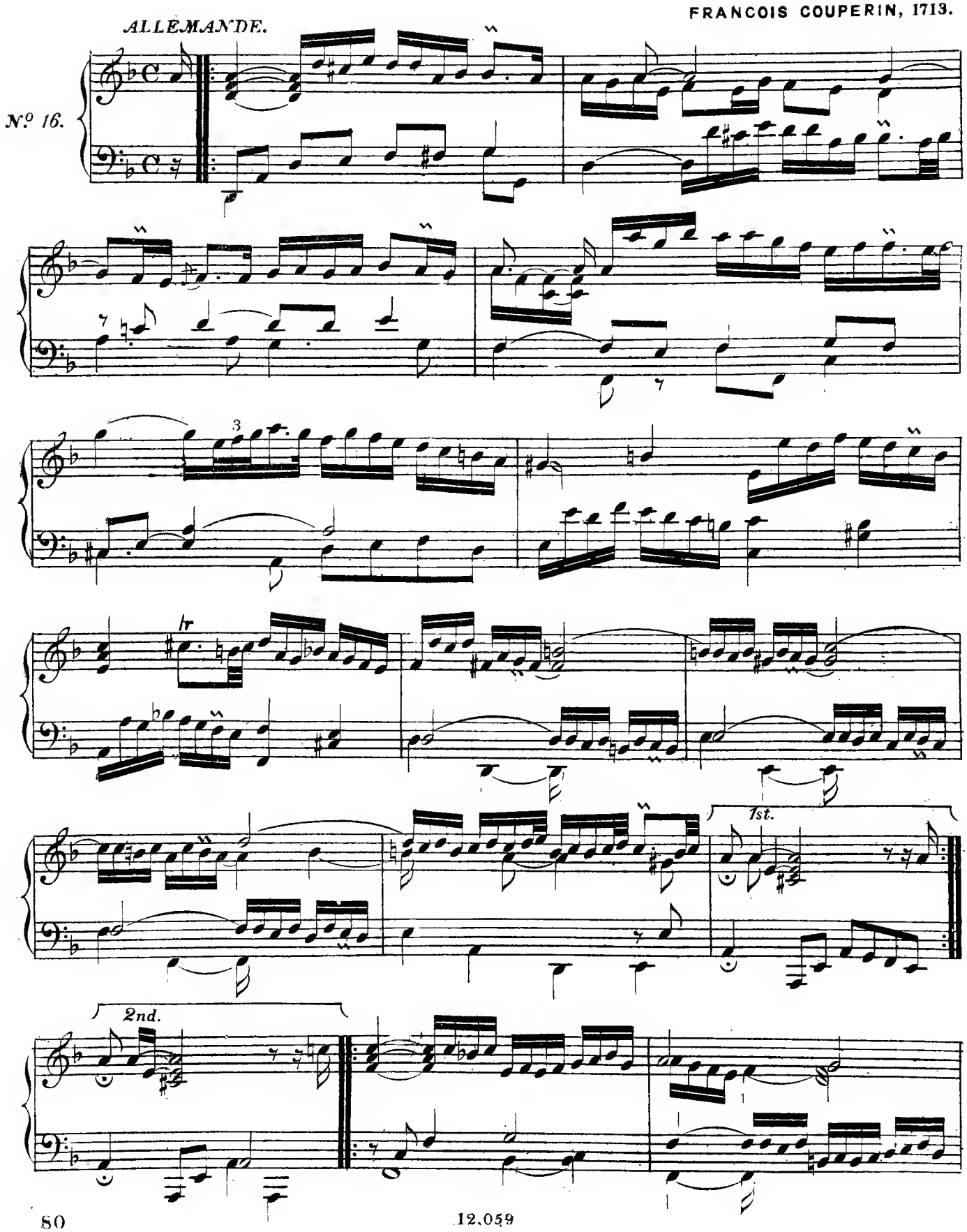

L. H.
L.H.
L.H.

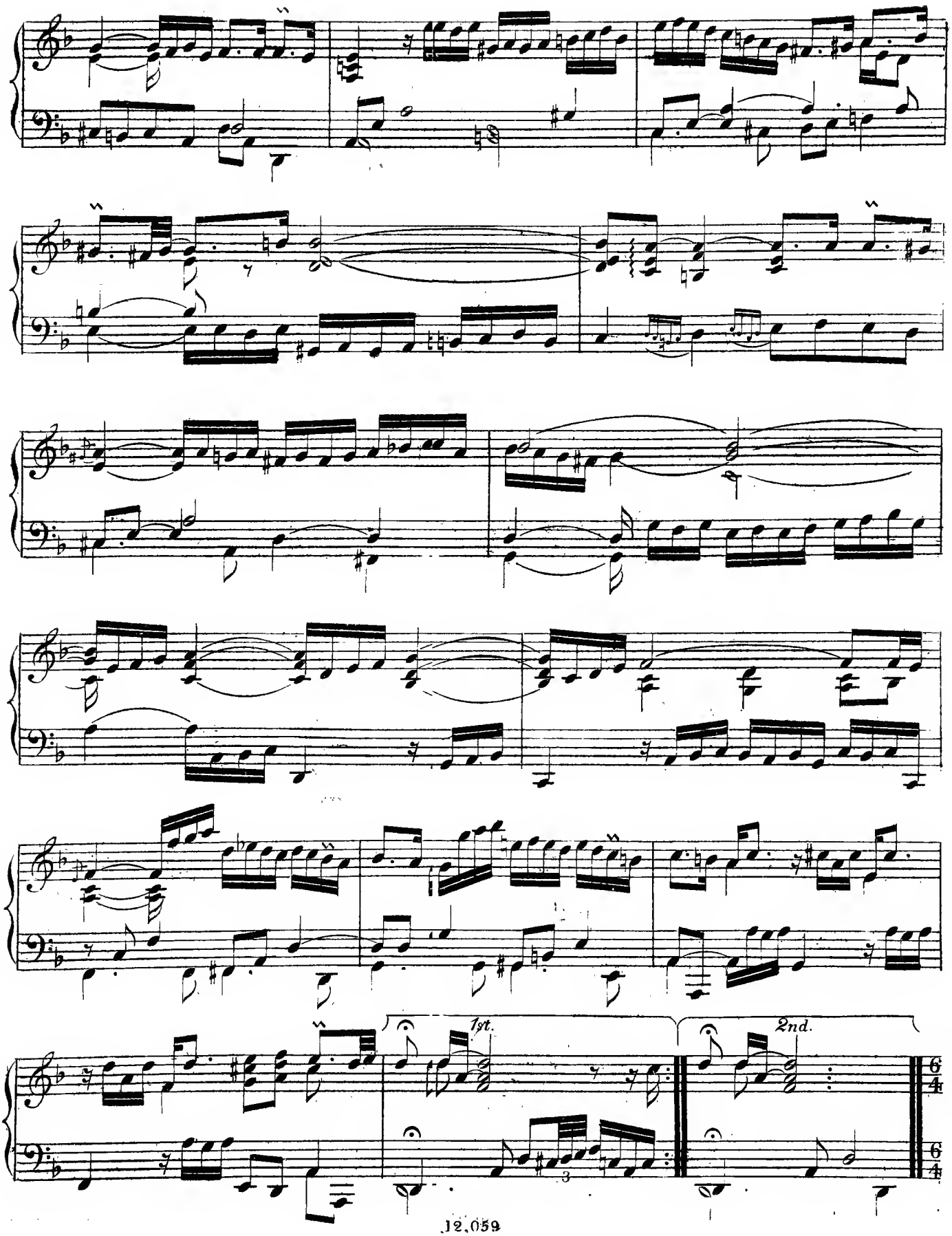
SUITE DE PIECES.

FRANCOIS COUPERIN, 1713.

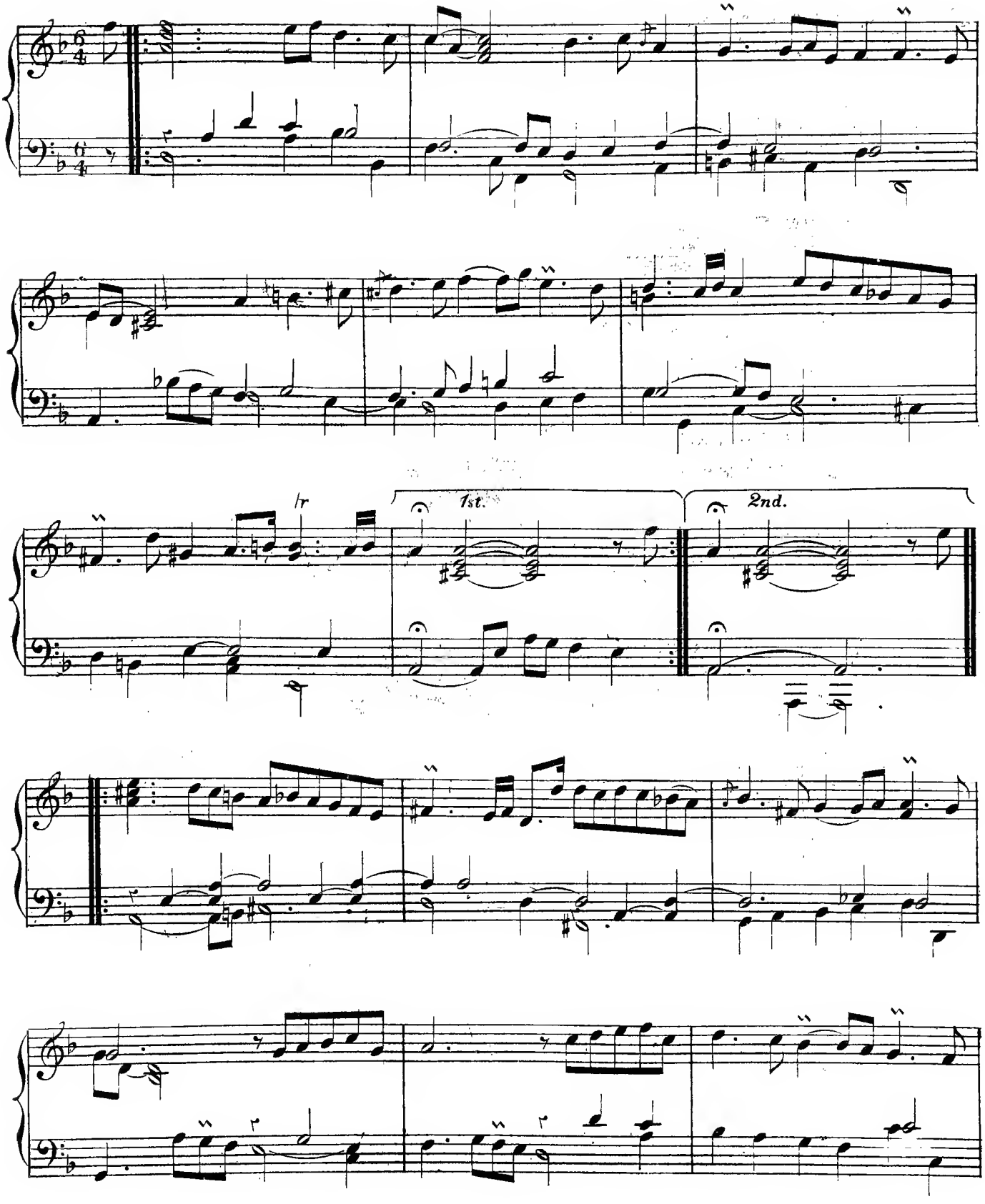
ALLEMANDE.

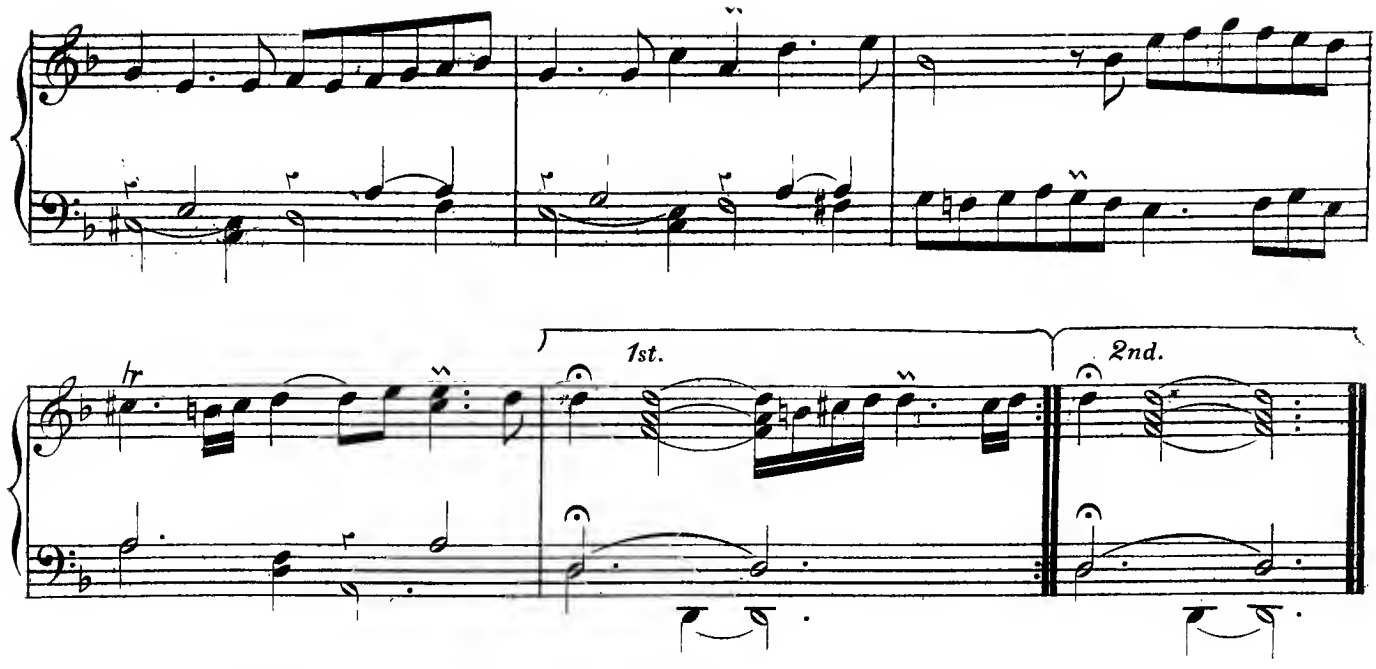
N.º 16.



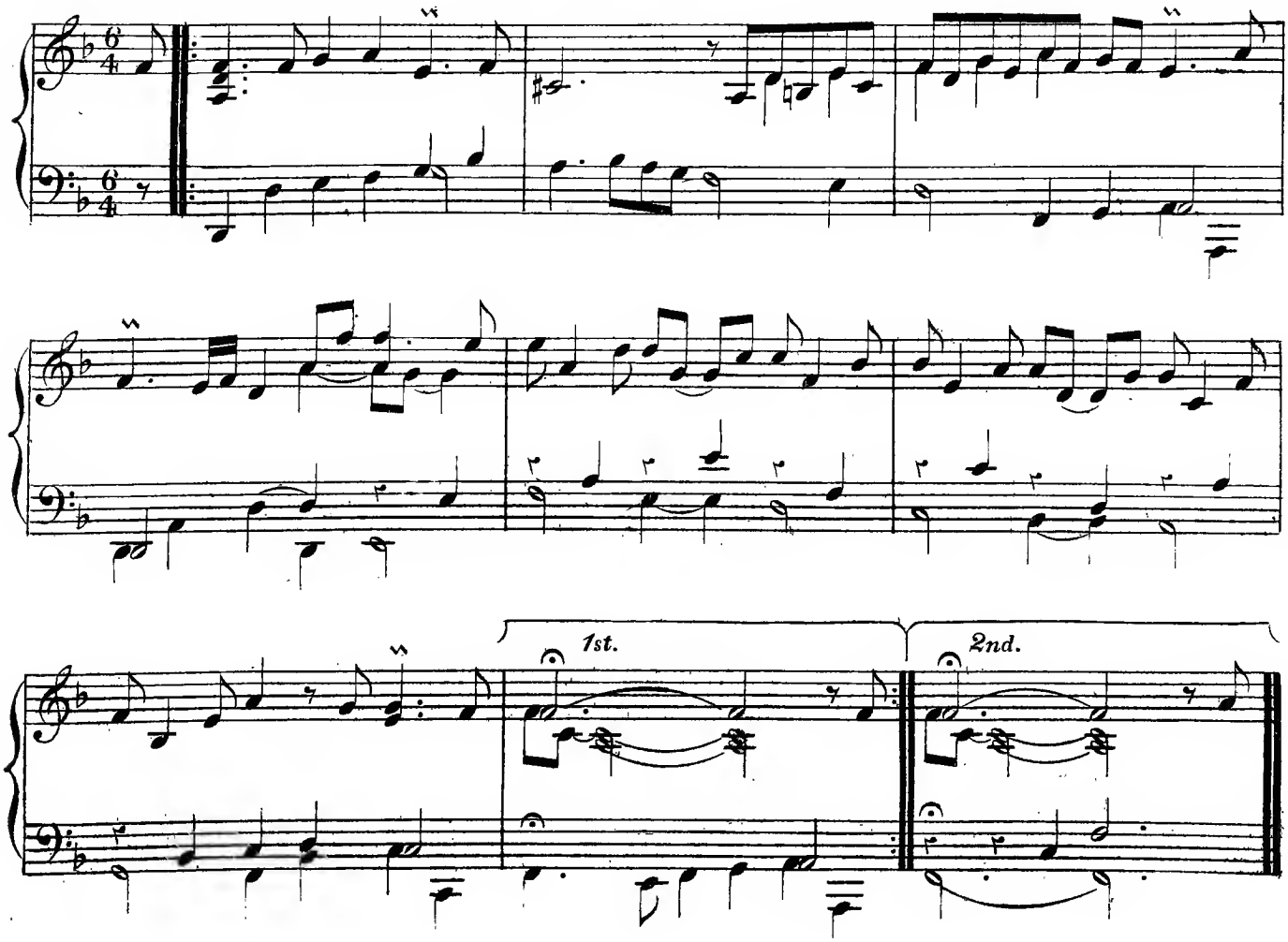

1st.
2nd.
3

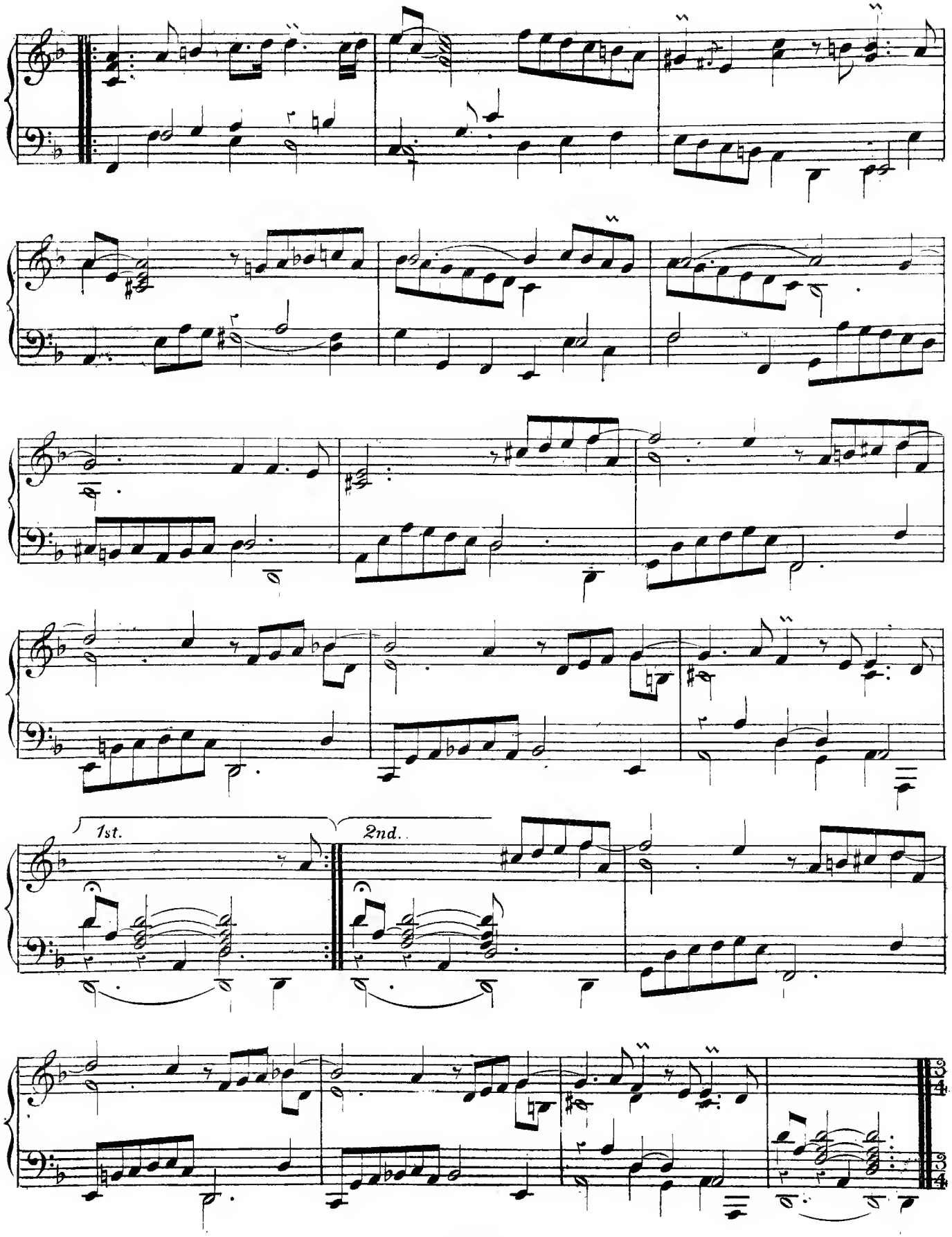
PREMIÈRE COURANTE.



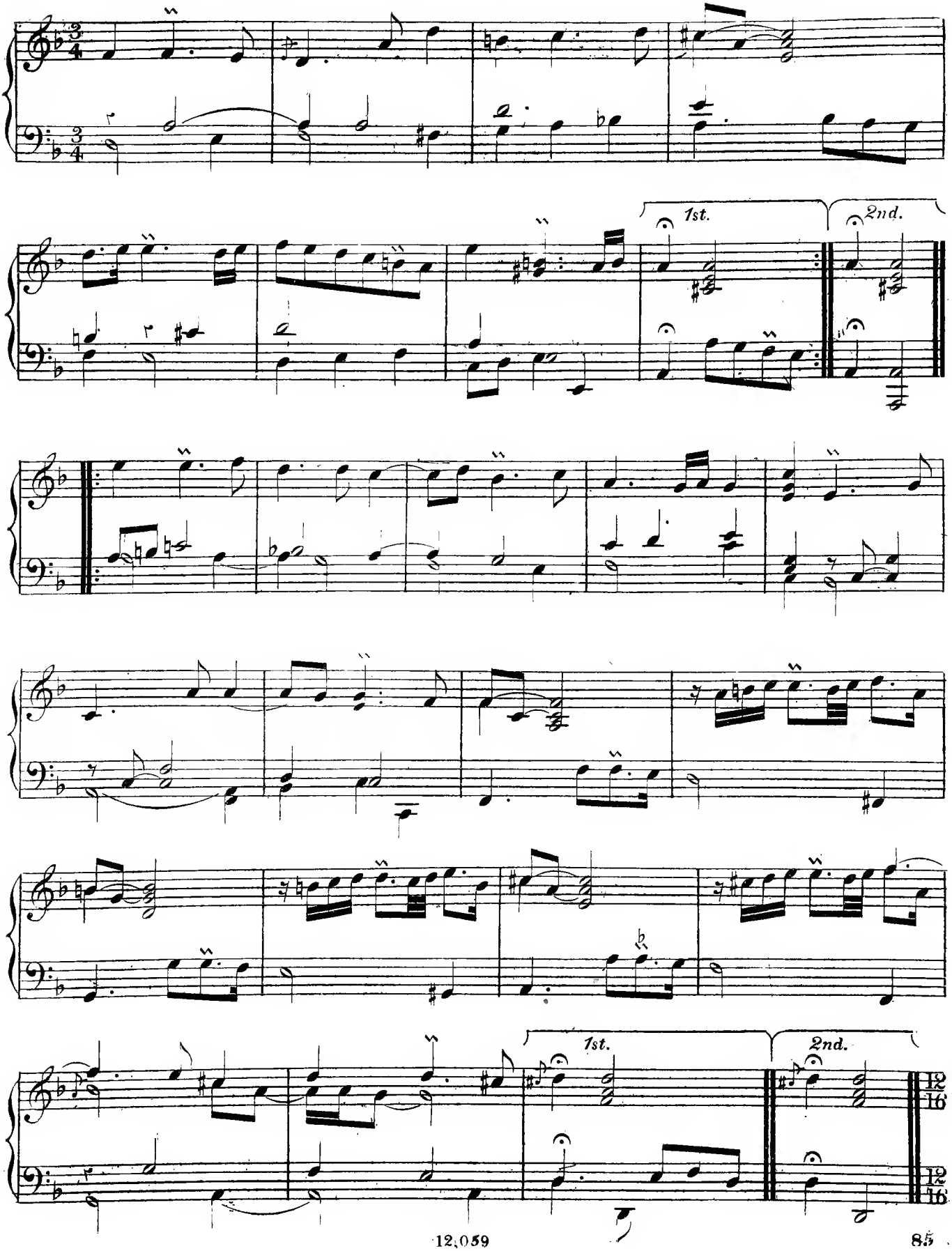


SECONDE COURANTE.

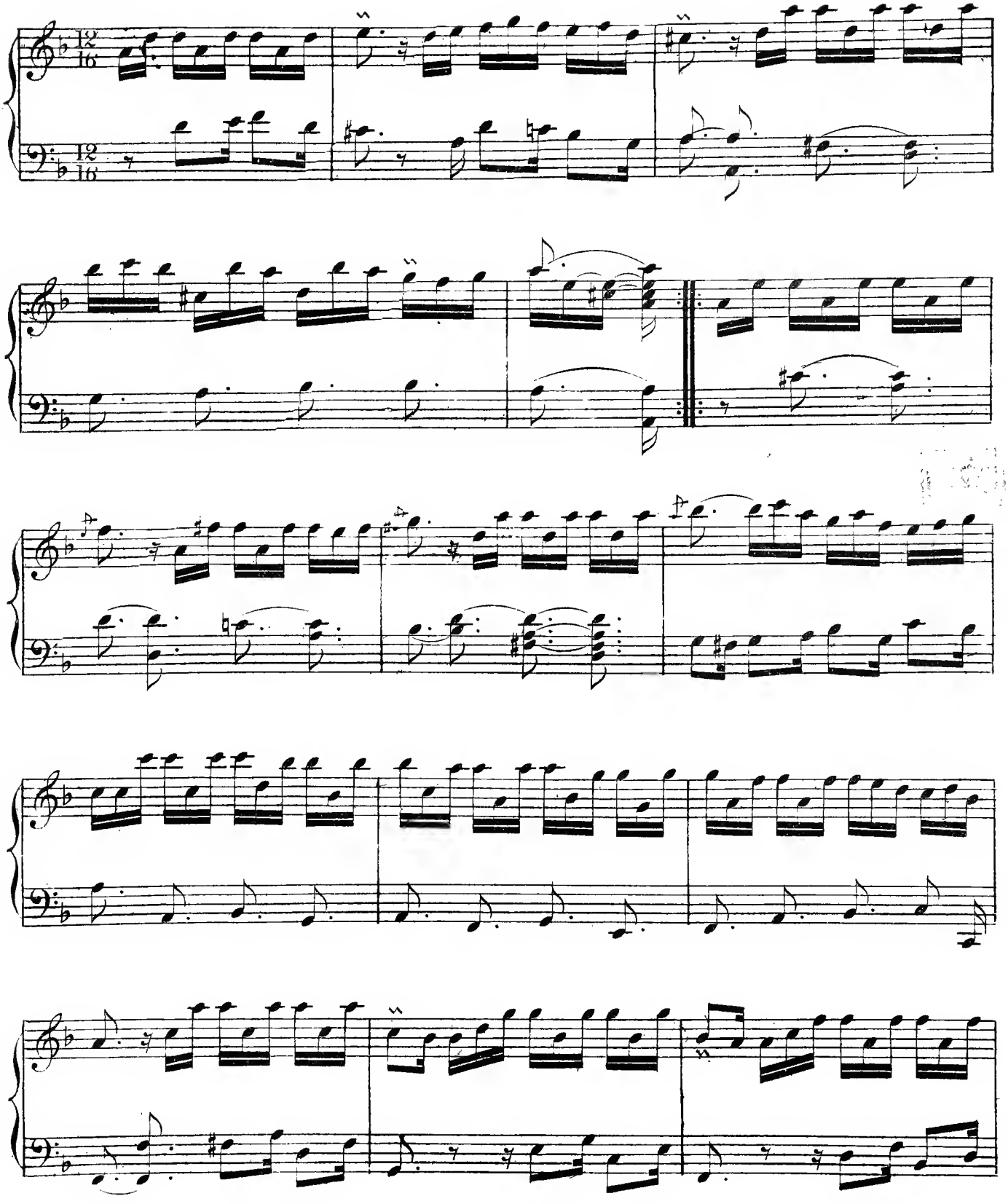


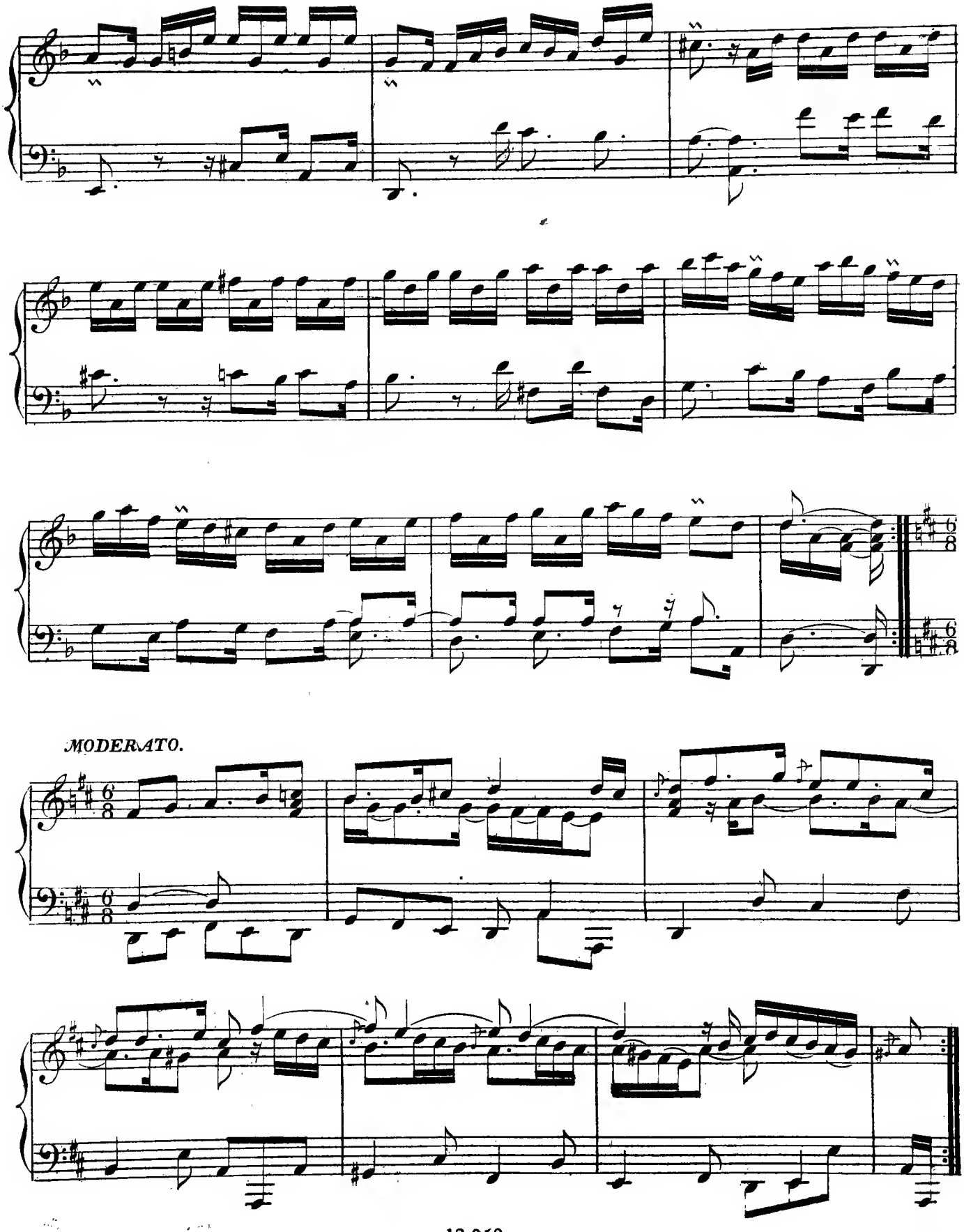

1st.
2nd.

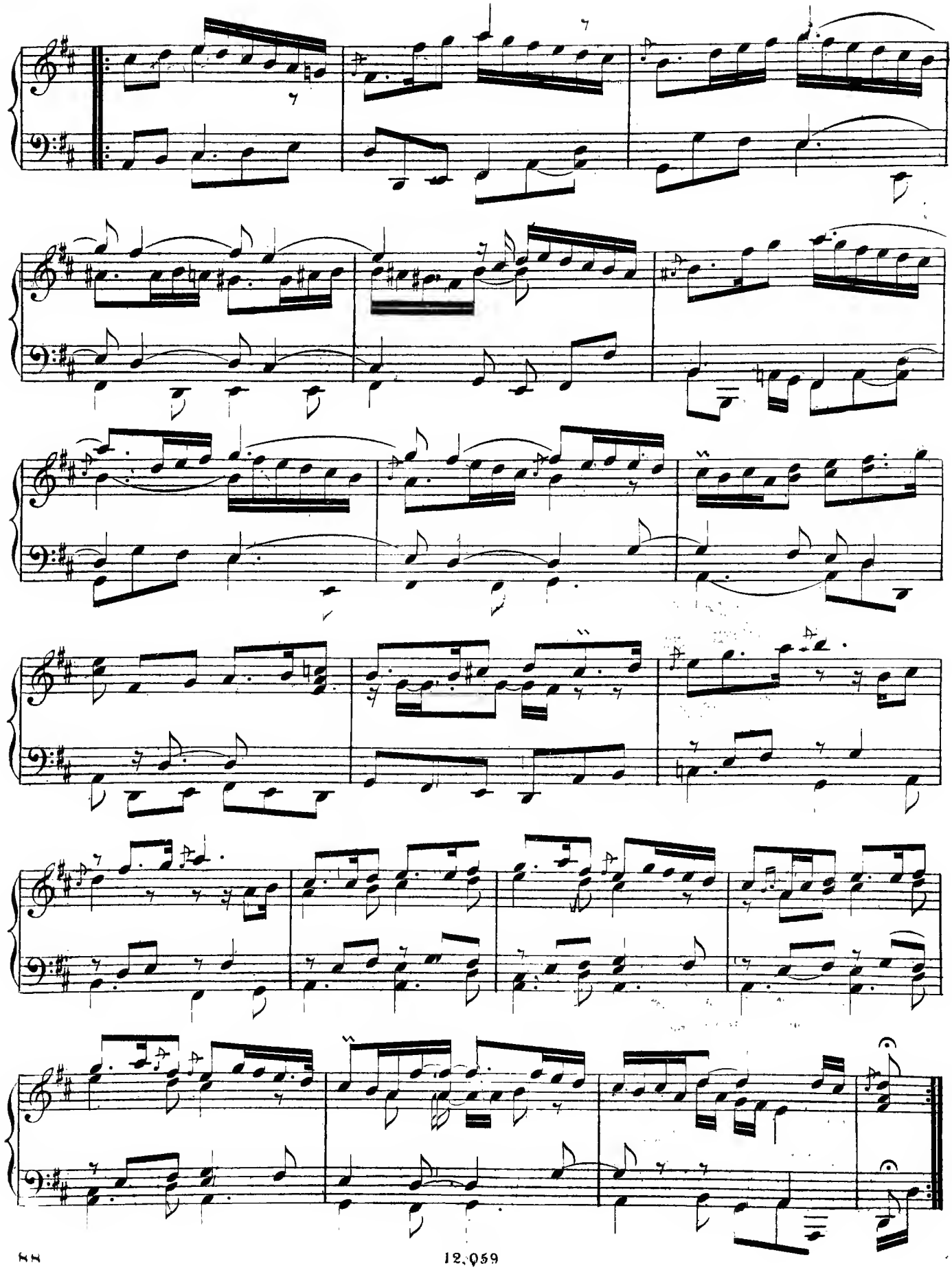
SARABANDE.

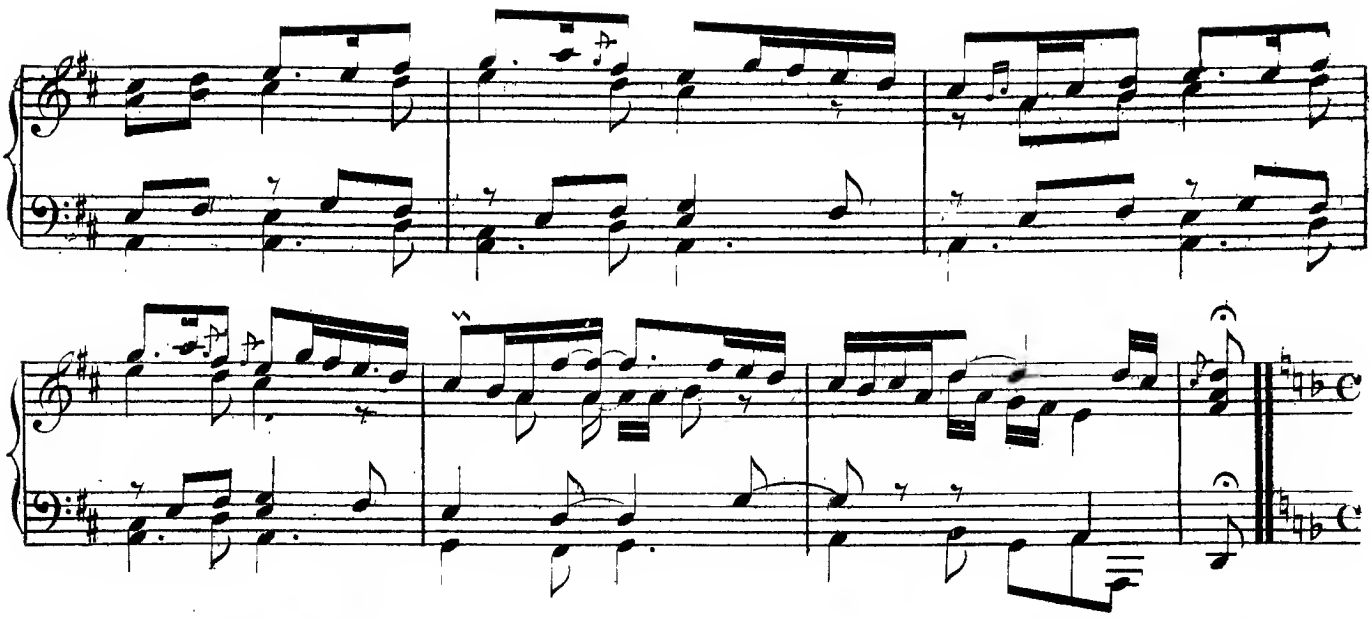


GIGUE.

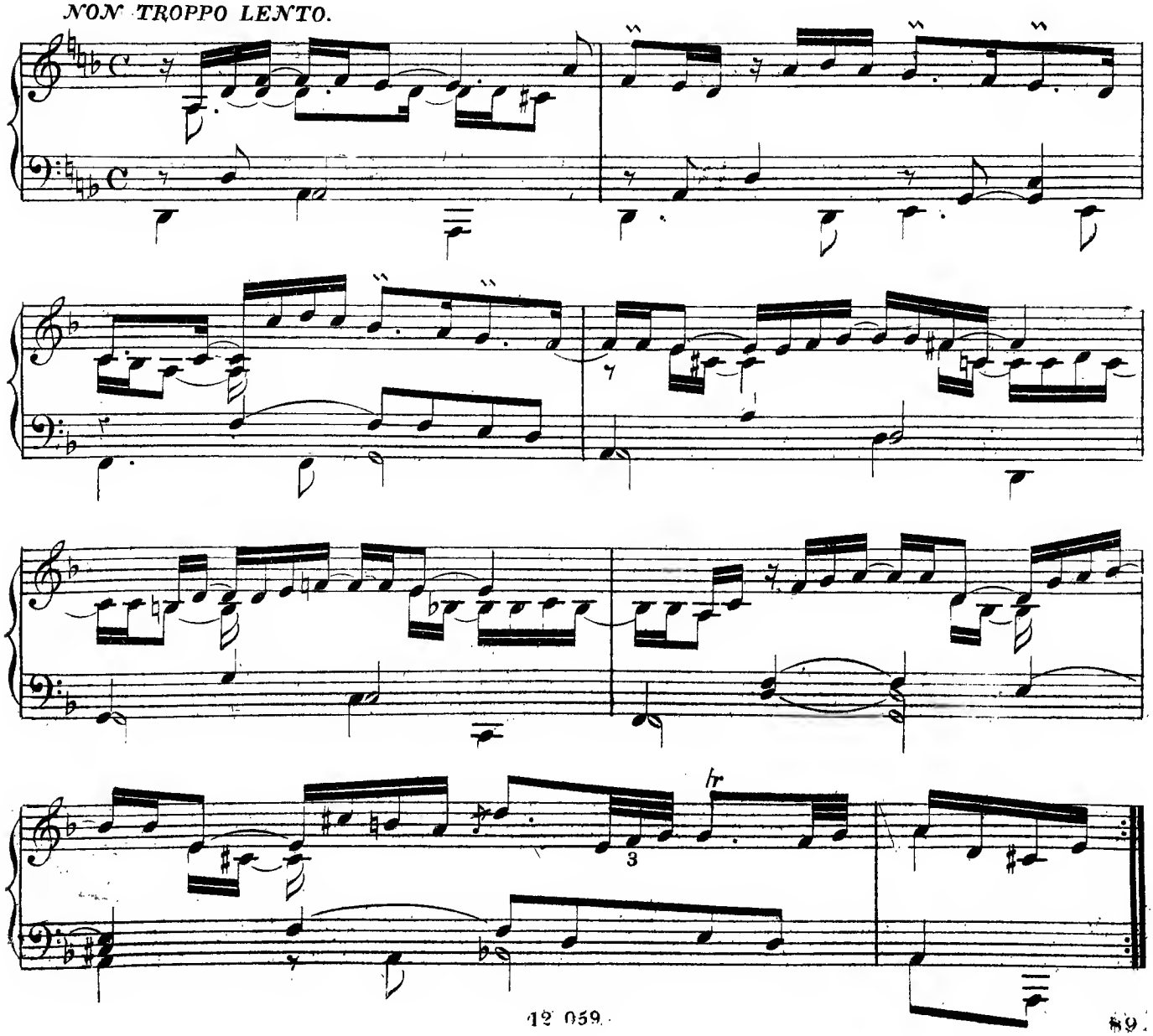


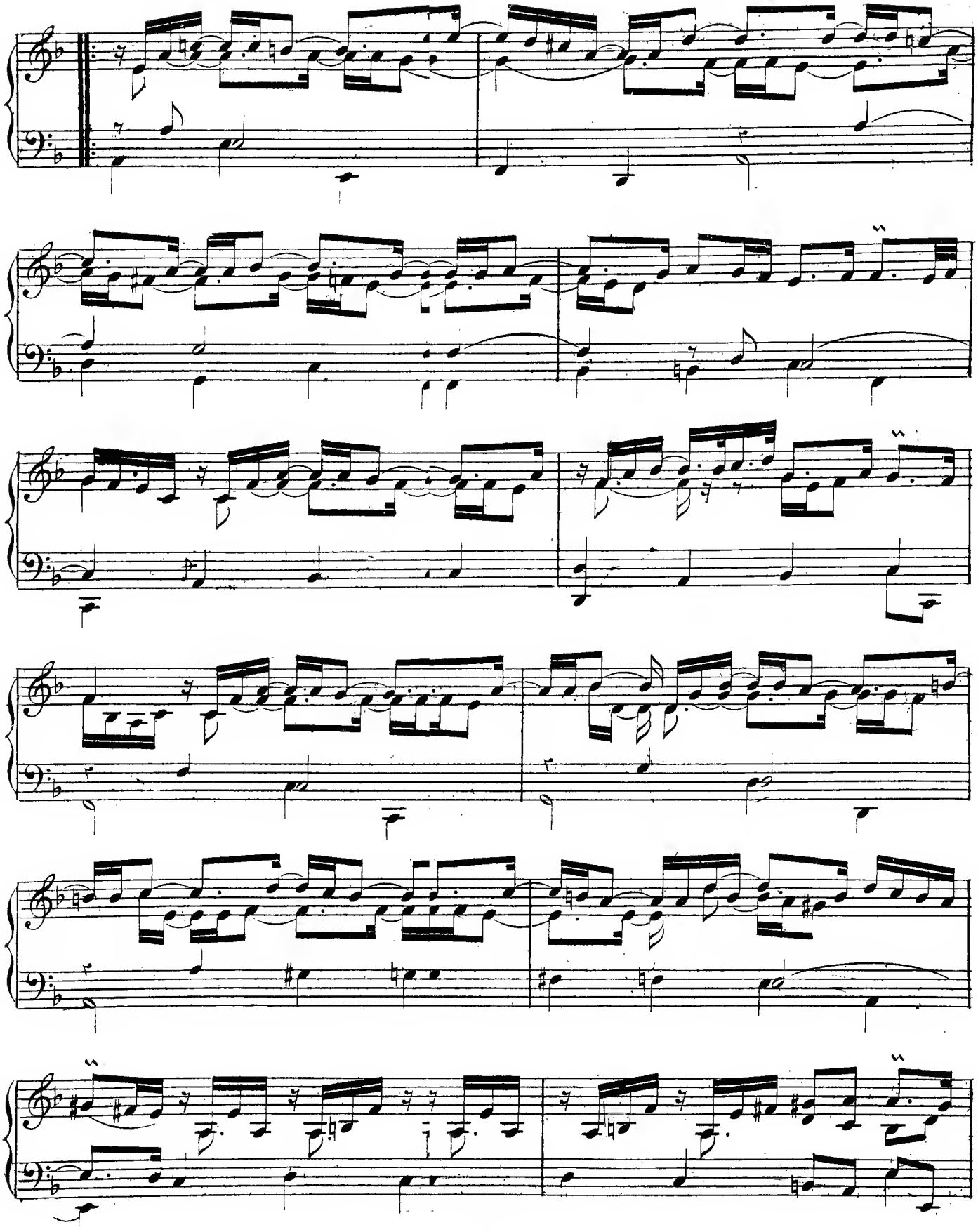

MODERATO.

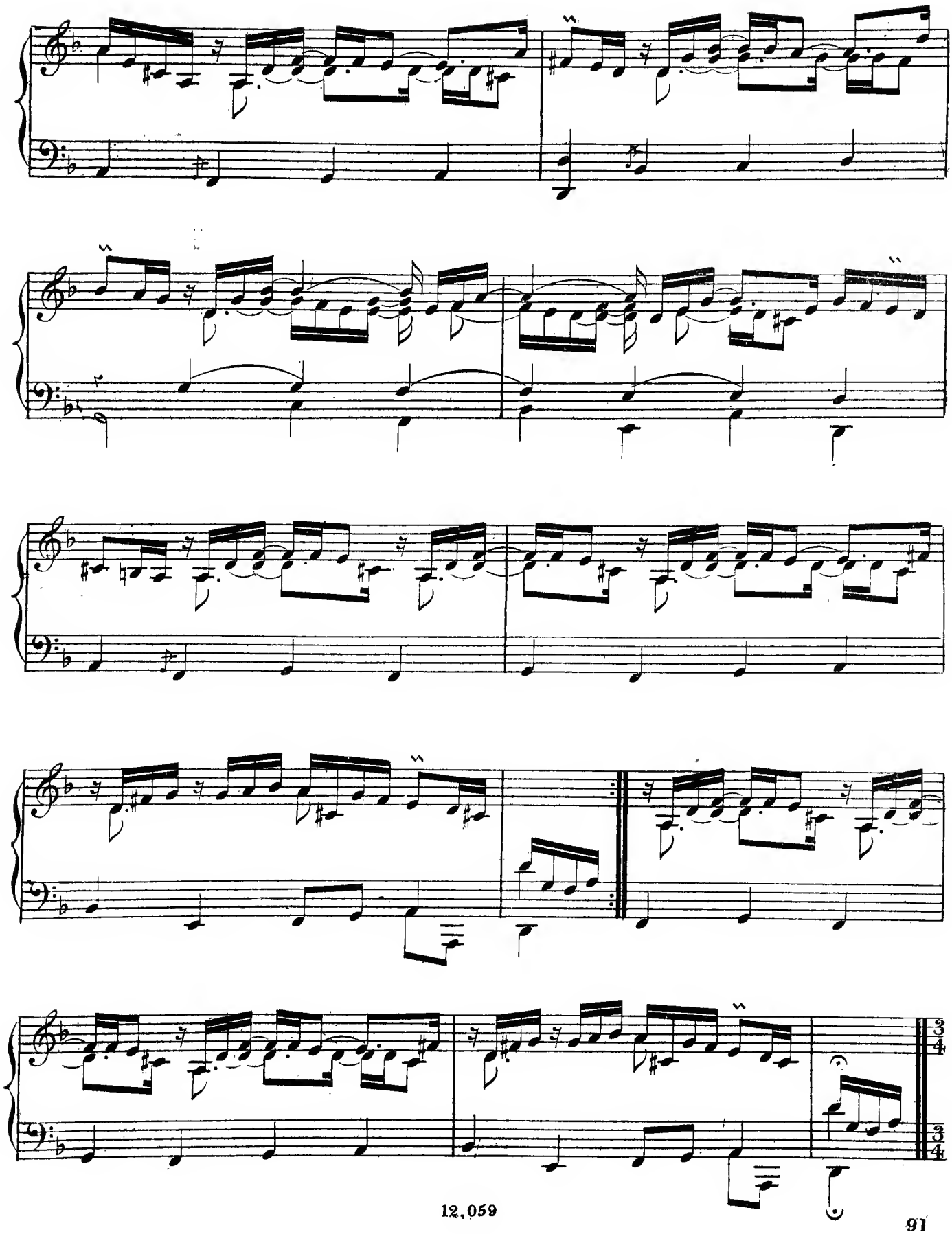




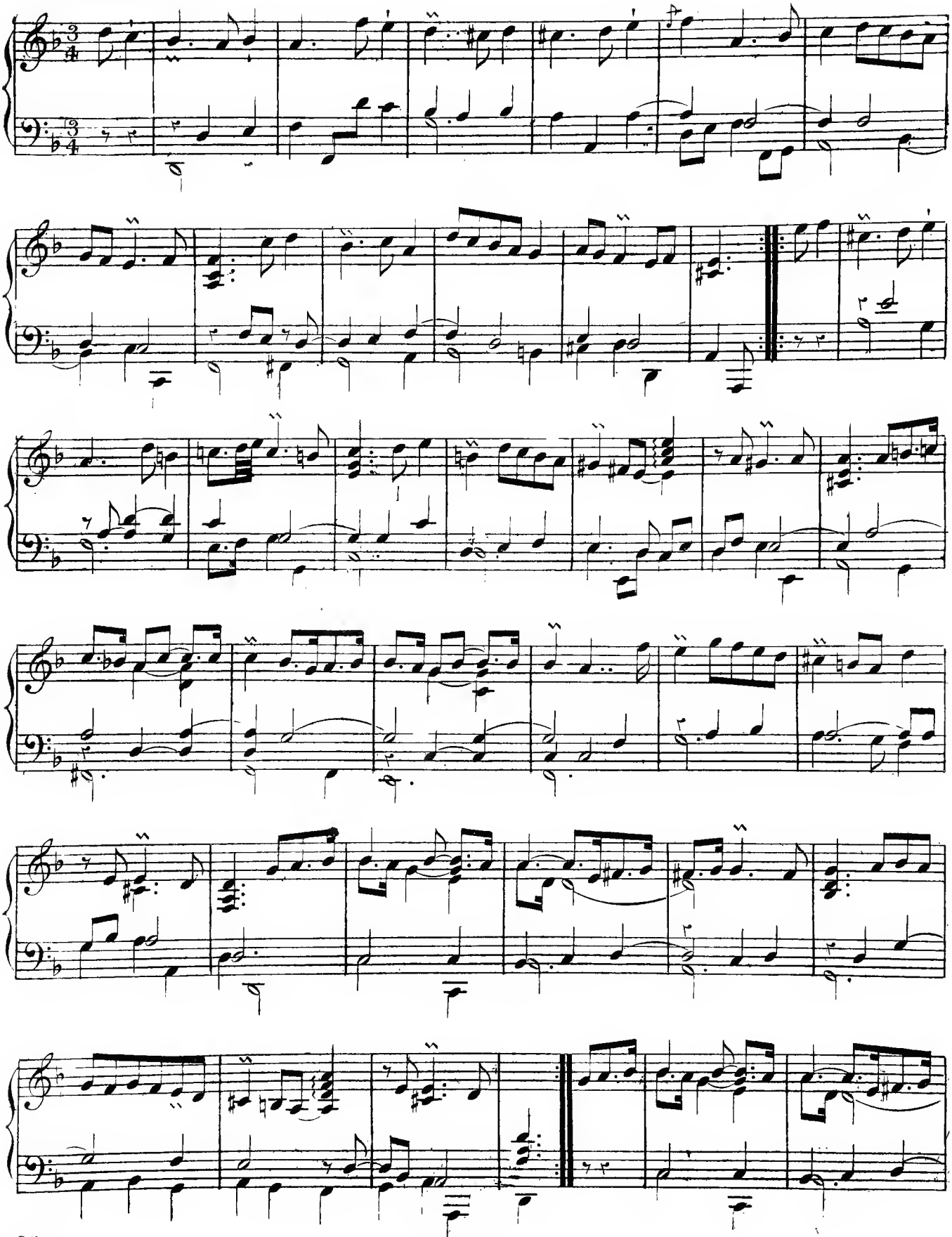
NON TROPPO LENTO.

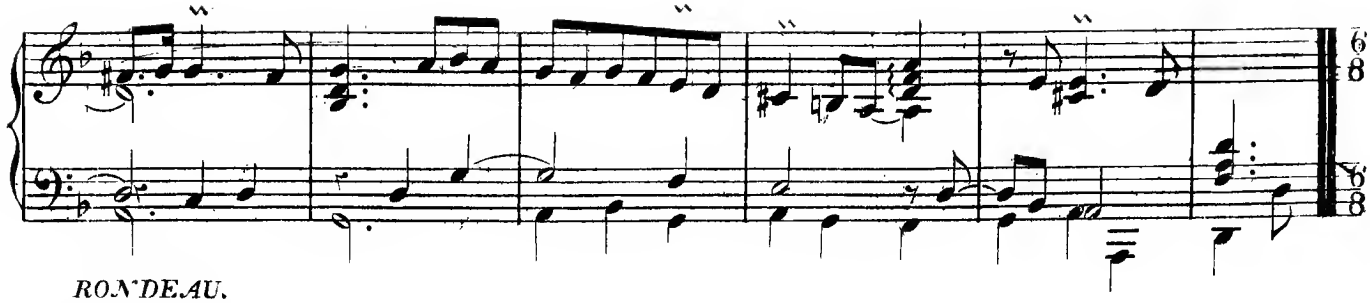




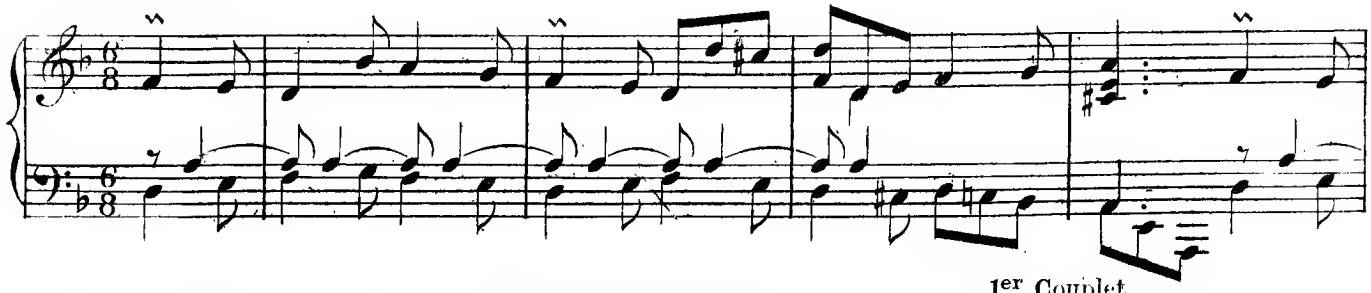


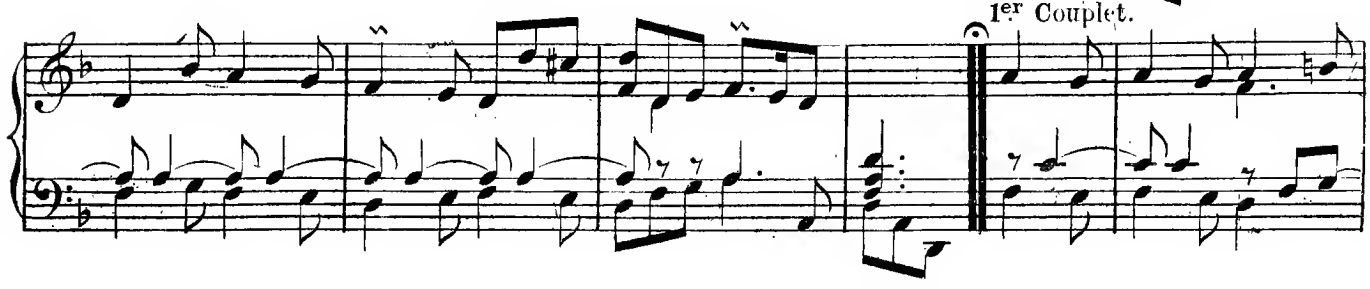
AFFETTUOSO.

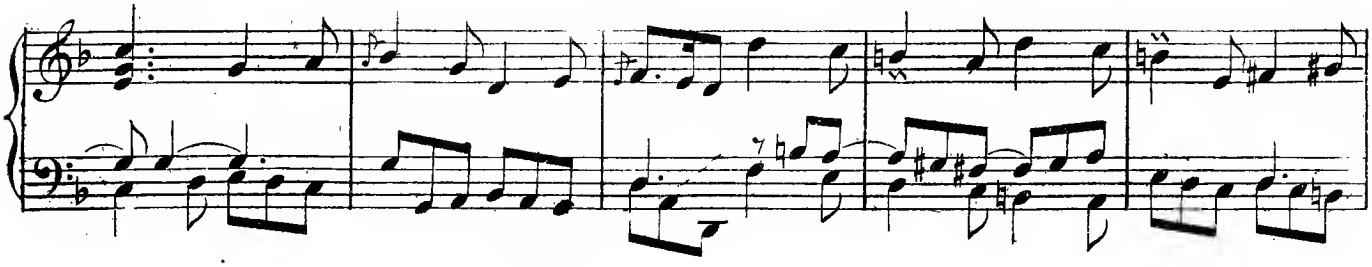


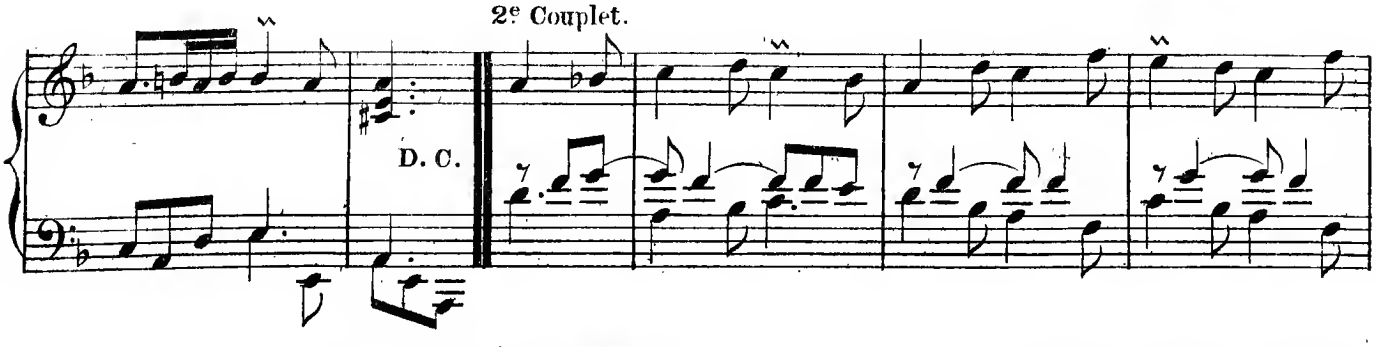


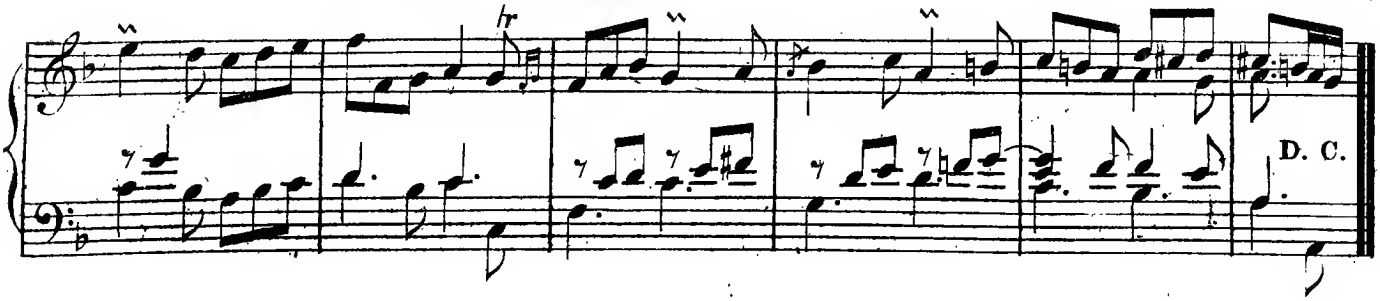
RON'DEAU.



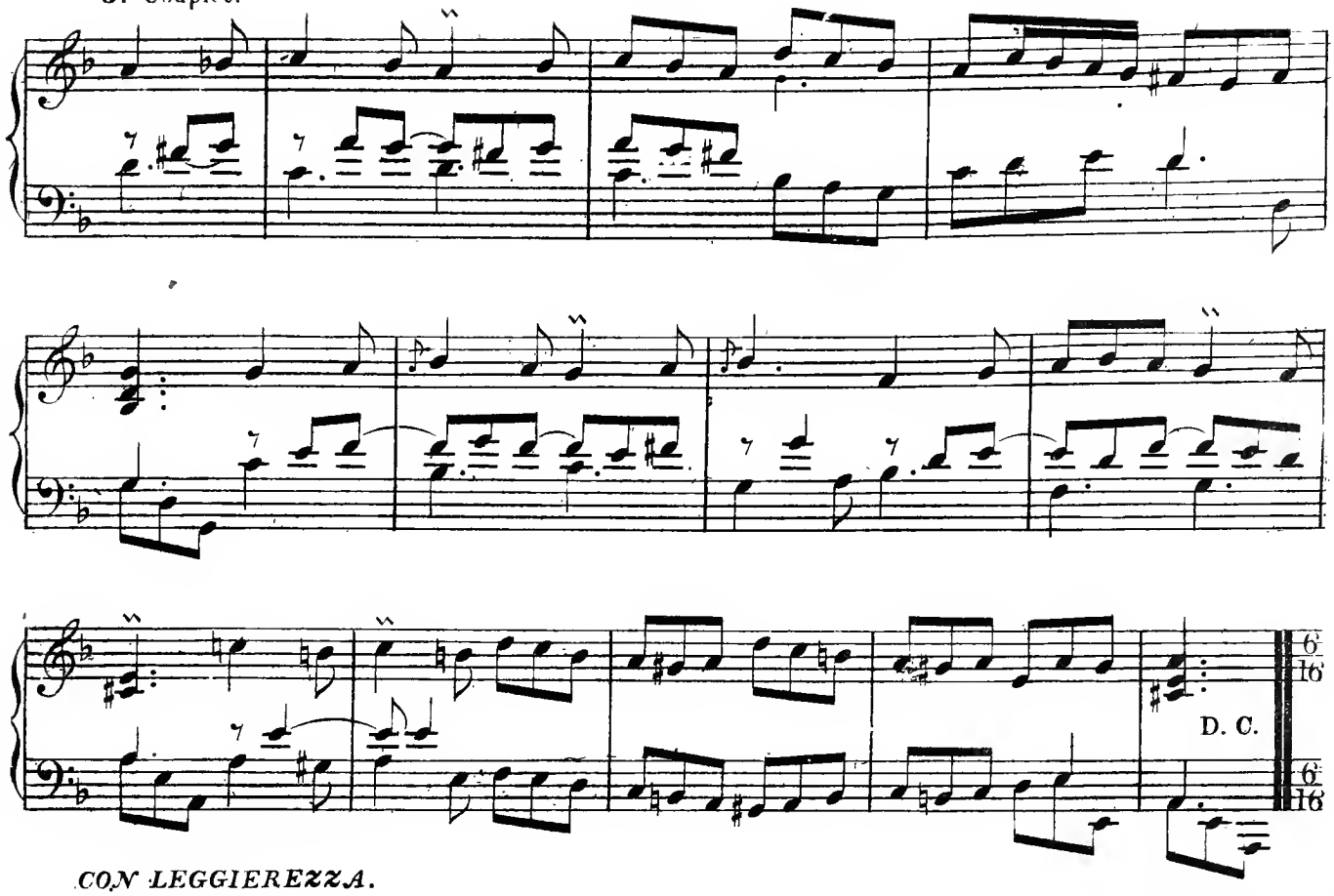




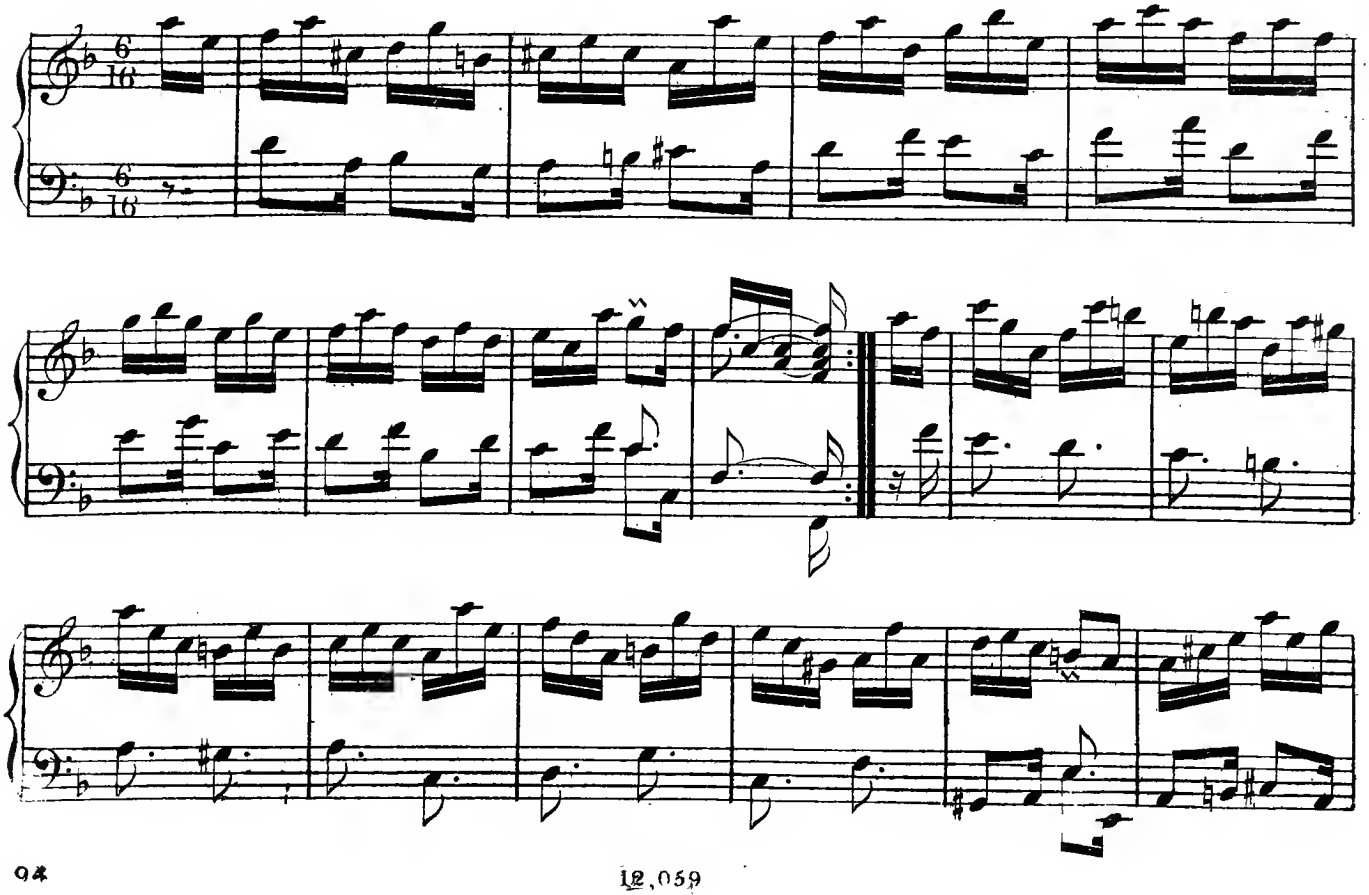


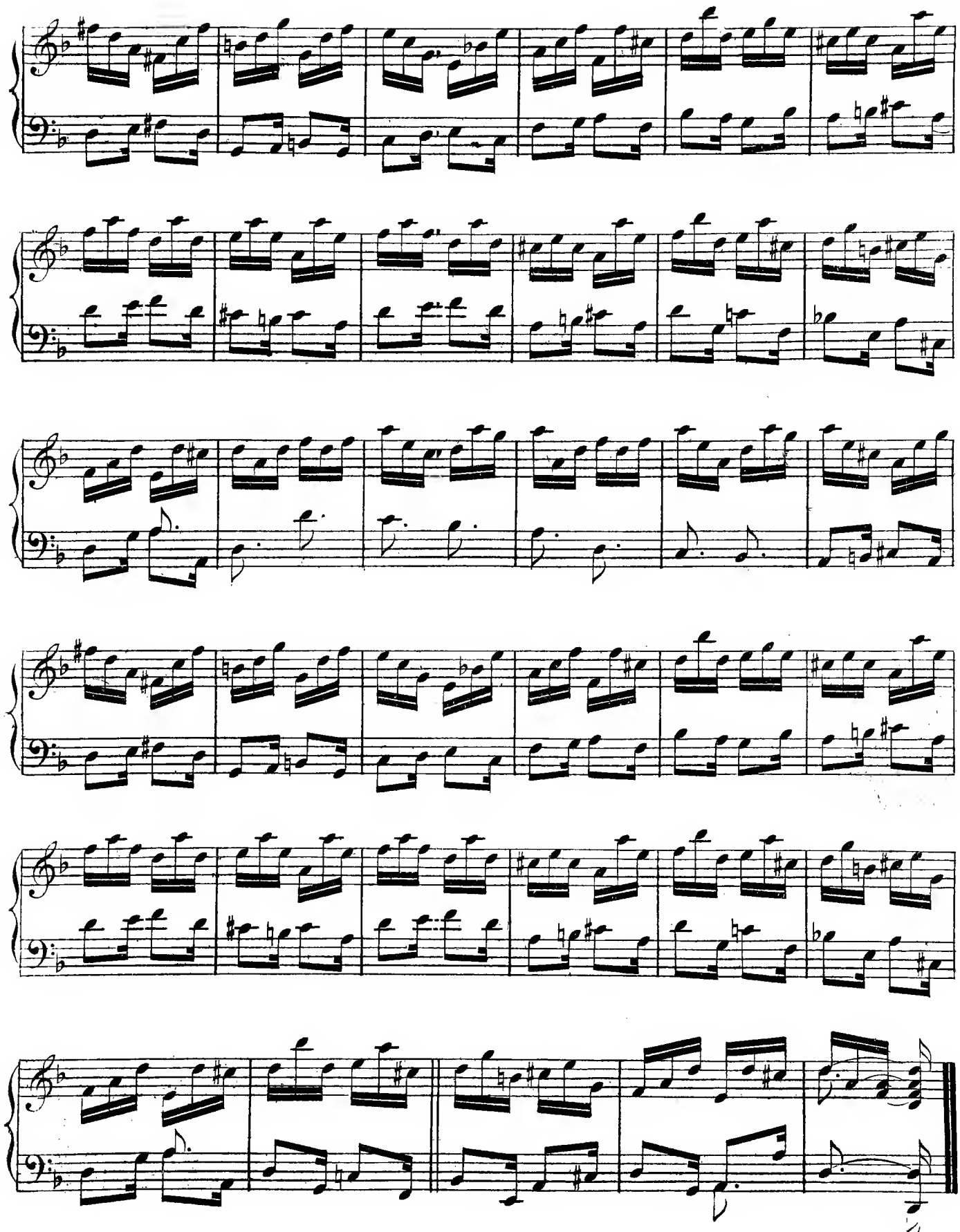


3e Couplet.



CON LEGGIEREZZA.





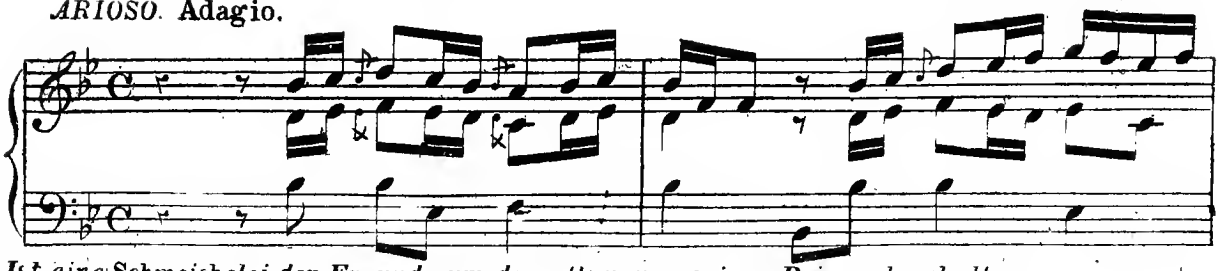
CAPRICCIO.

Sopra la Lontananza del Fratre dilettissimo

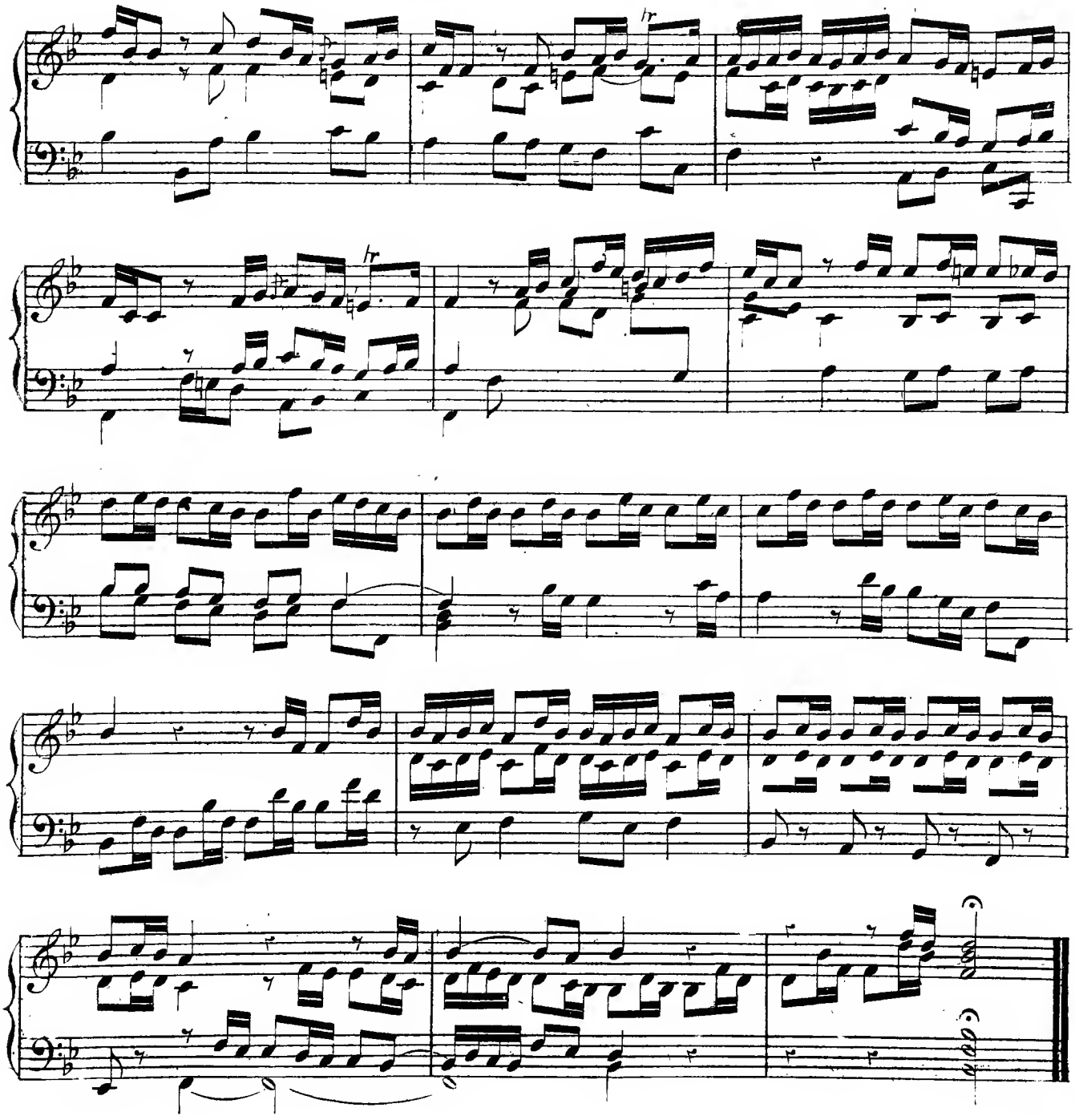
JO. SEB. BACH, 1715.

ARIOSO. **Adagio.**

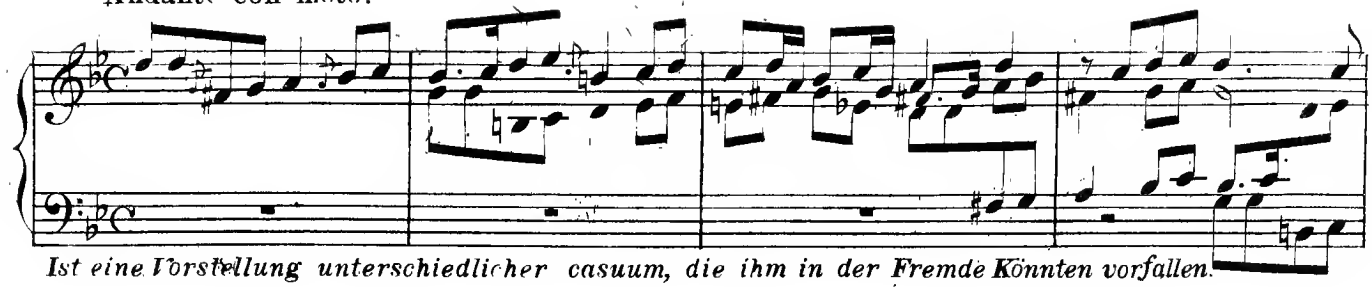
Nº 17.



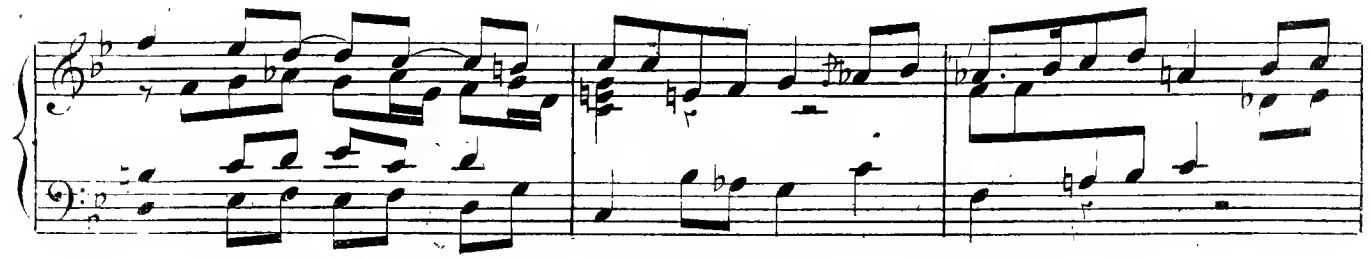
Ist eine Schmeichelei der Freunde, um denselben von seiner Reise abzuhalten.

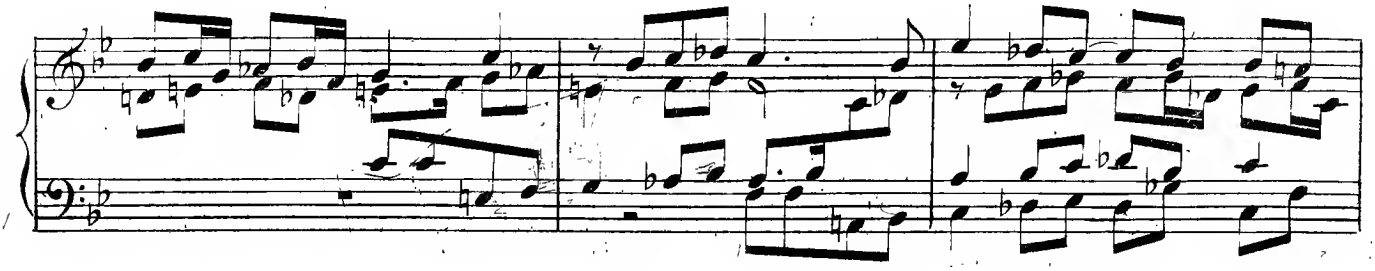


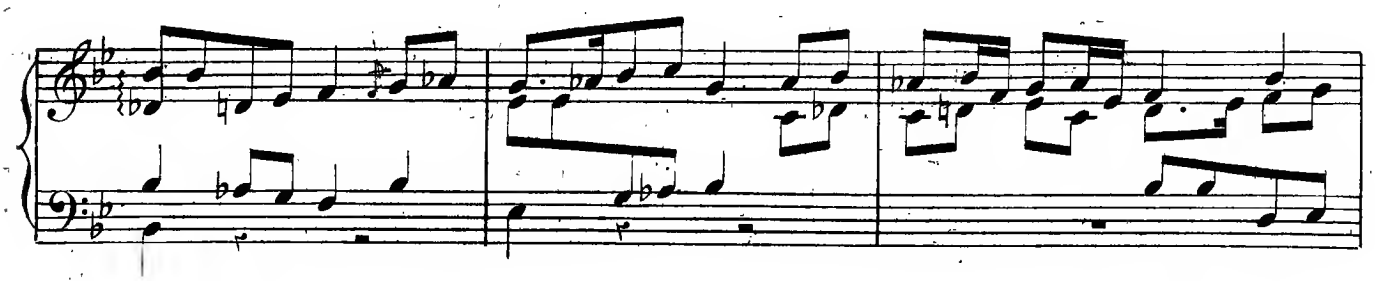
Andante con moto.

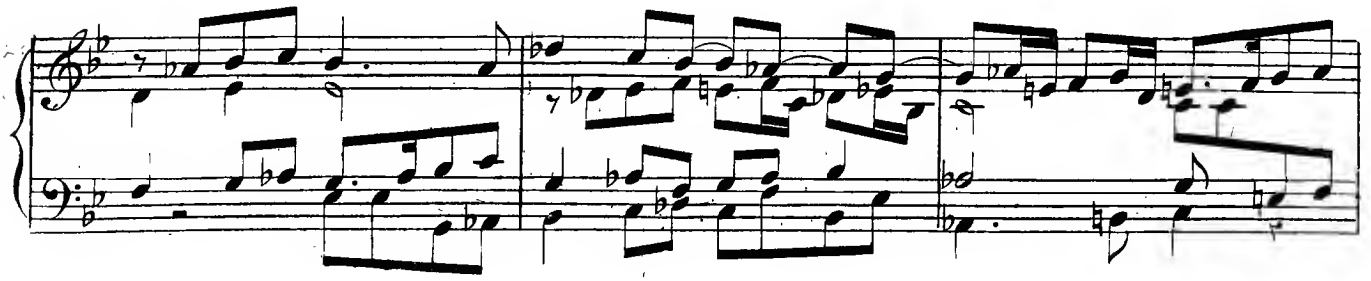


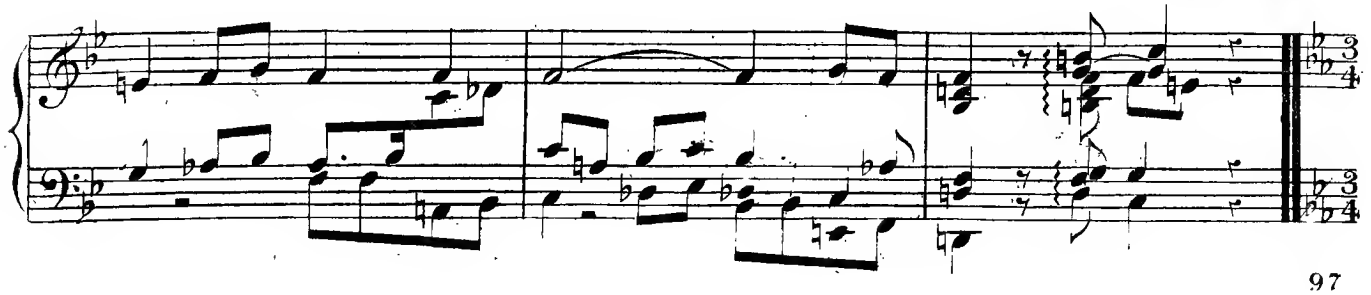
Ist eine Vorstellung unterschiedlicher casuum, die ihm in der Fremde Könnten vorfallen.



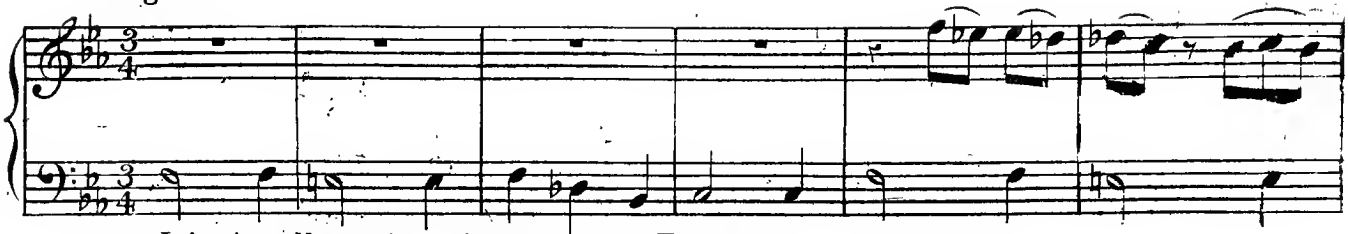




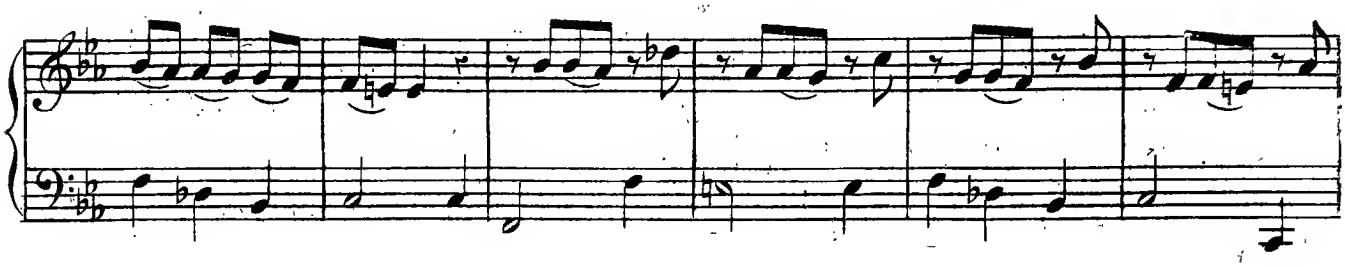


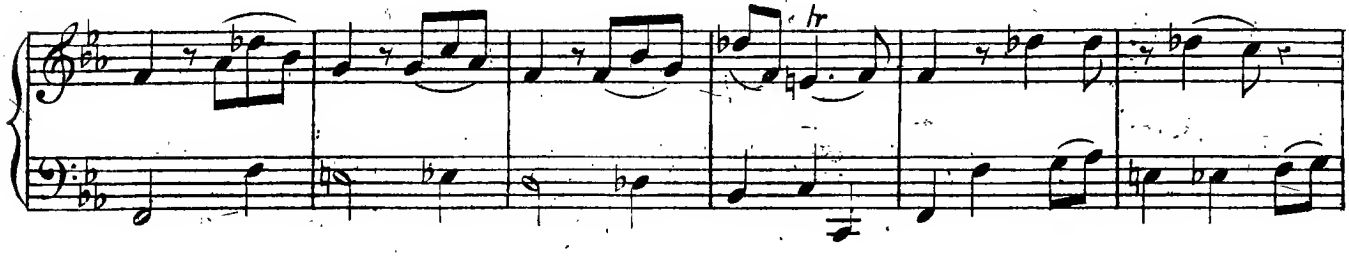


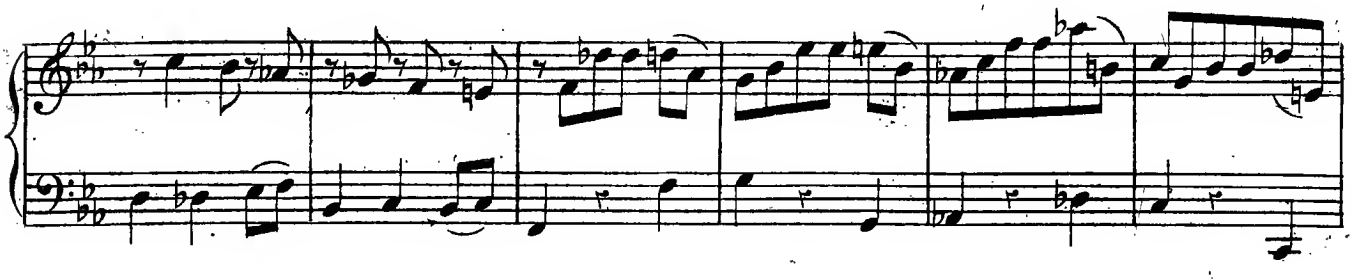
Adagio.

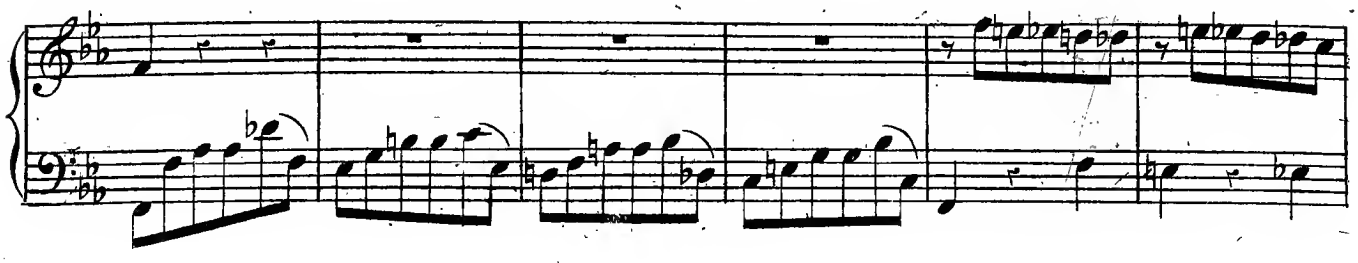


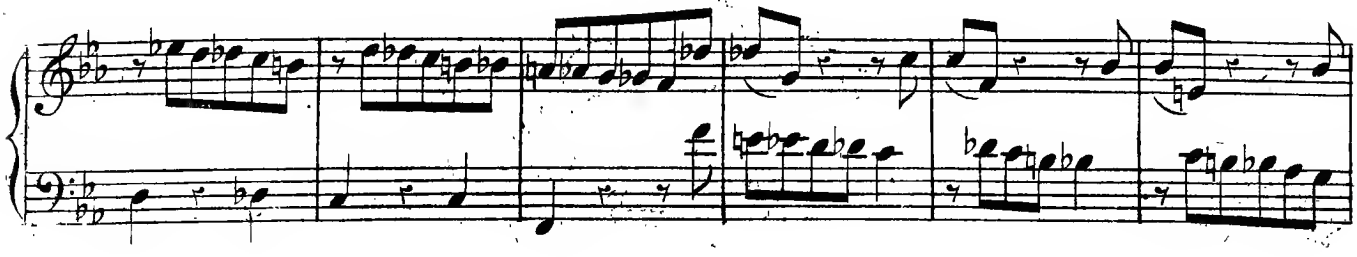
Ist ein allgemeines Lamento der Freunde.

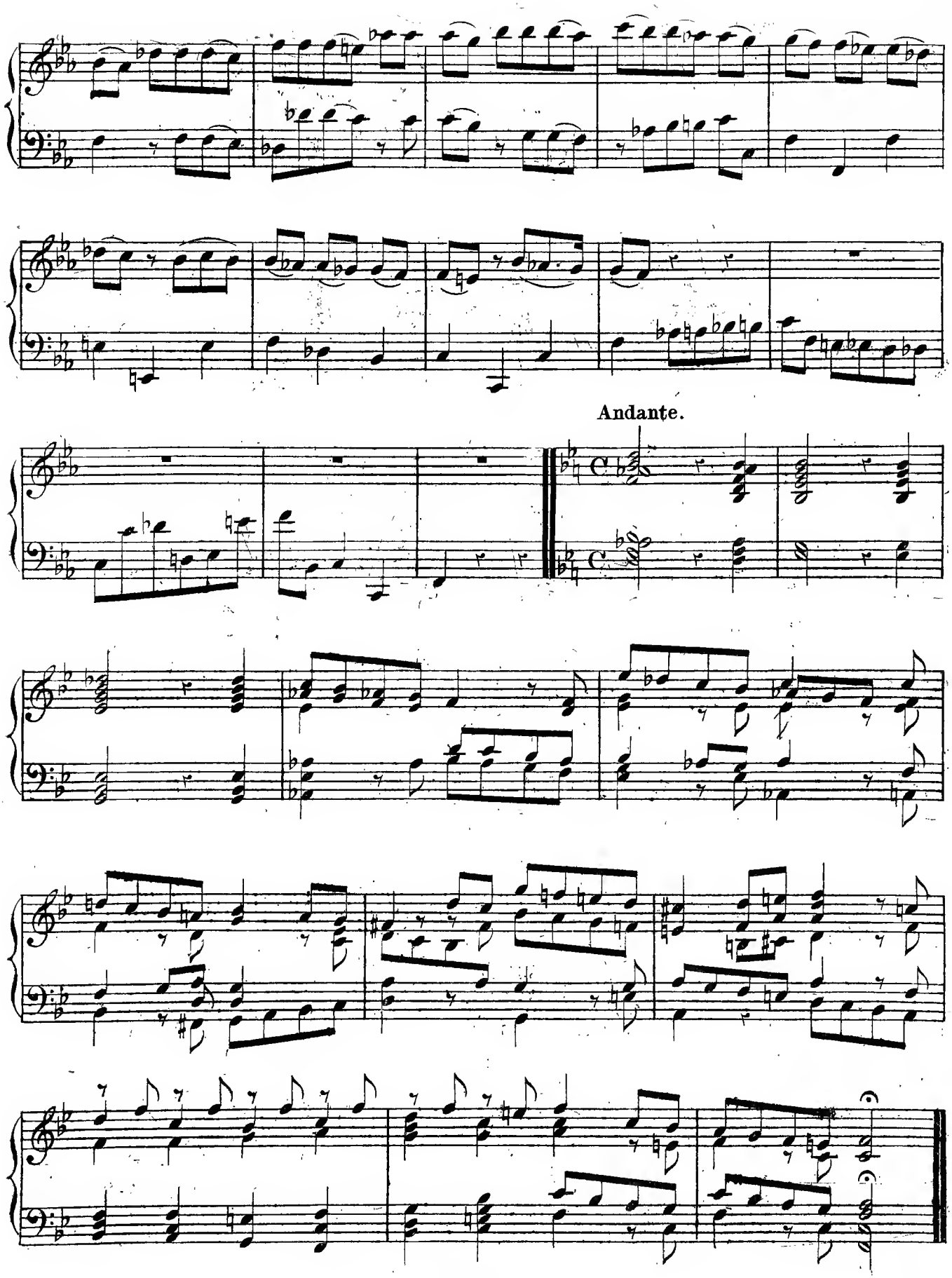






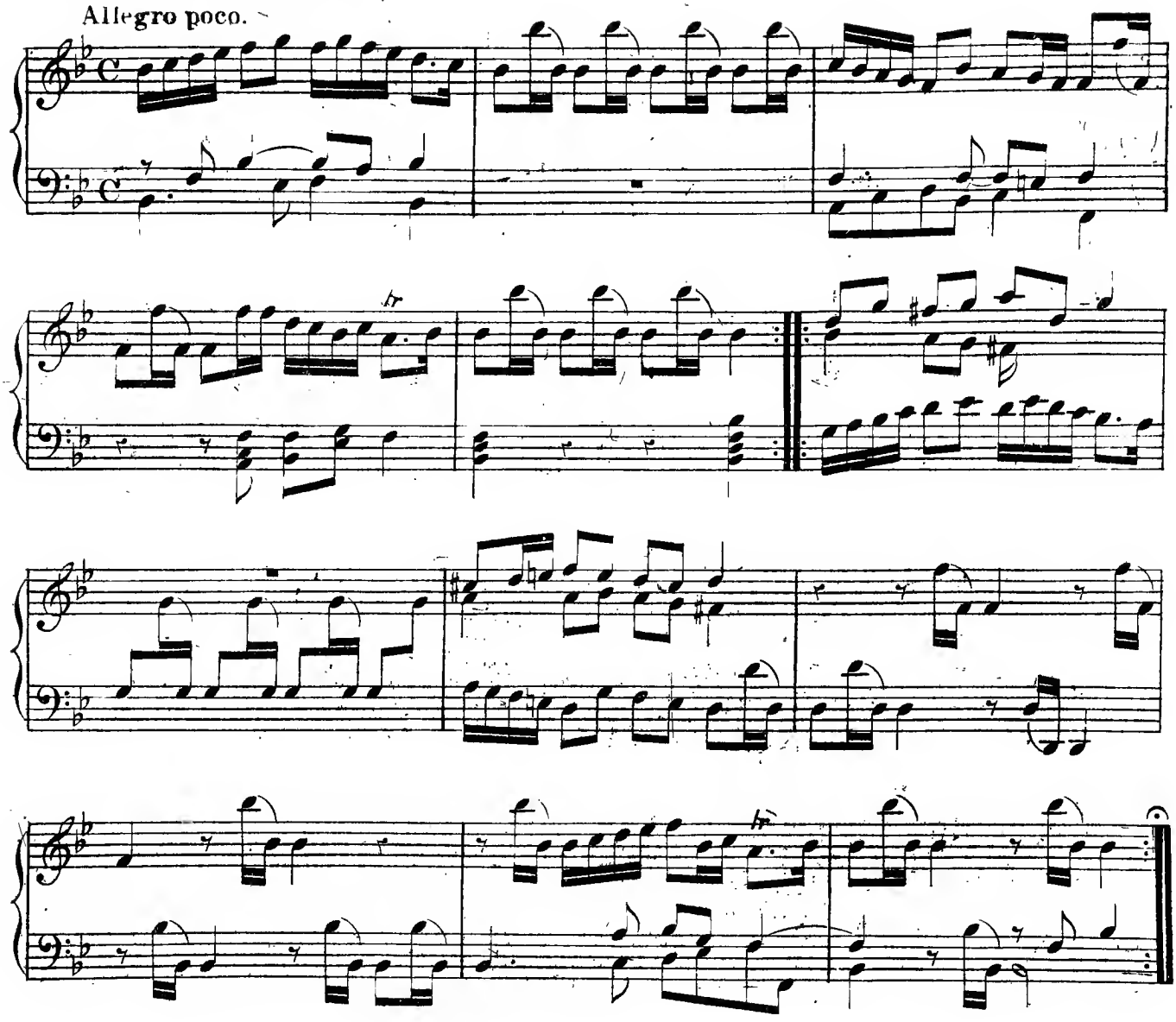




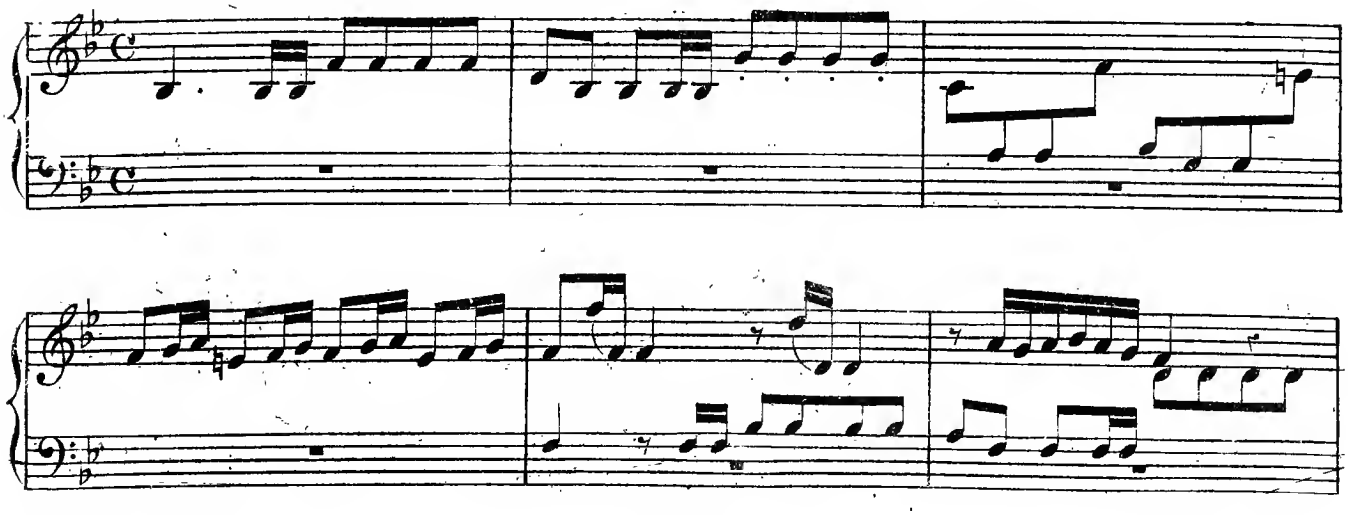

Andante.

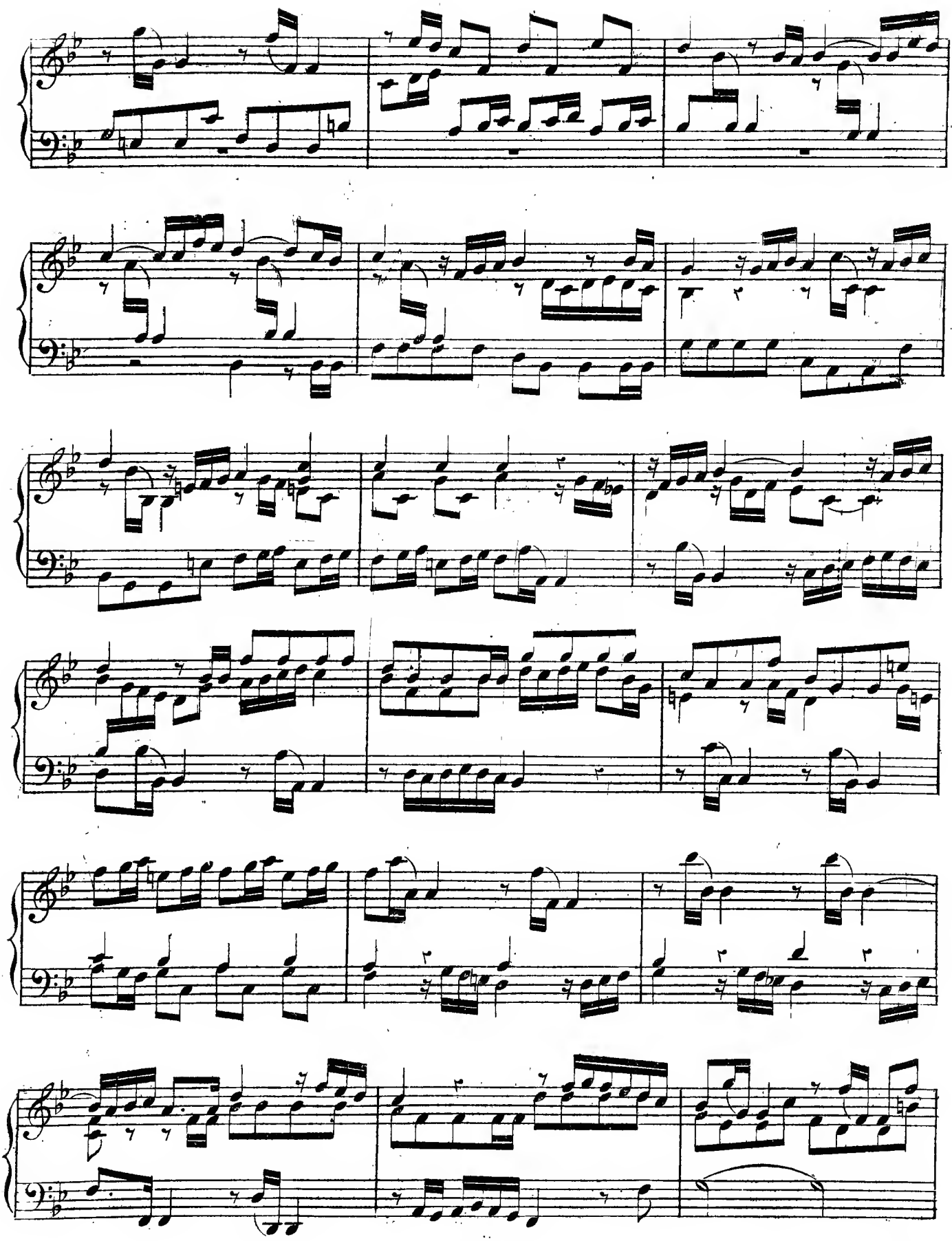
ARIA DEL POSTIGLIONE.

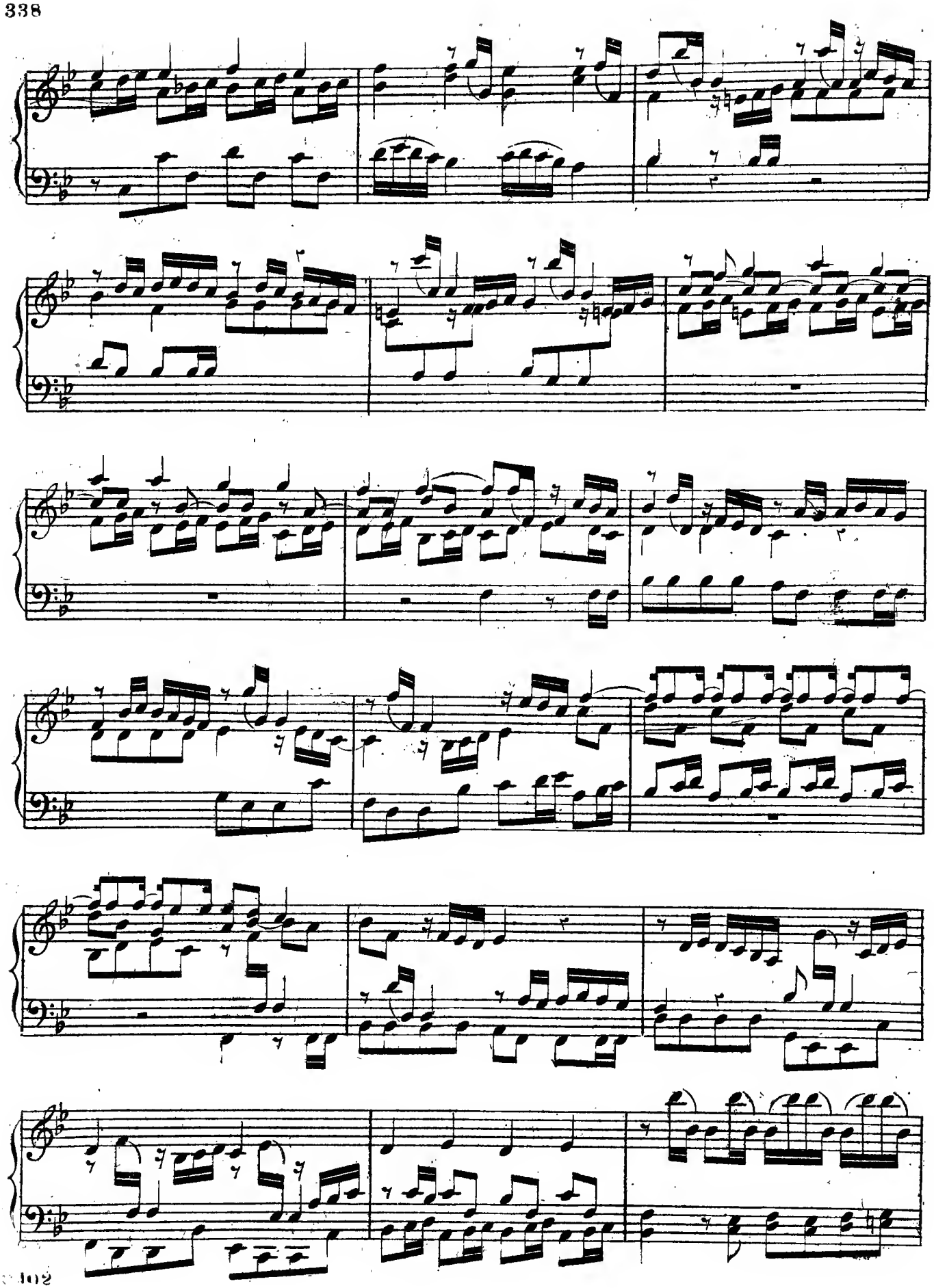
Allegro poco.

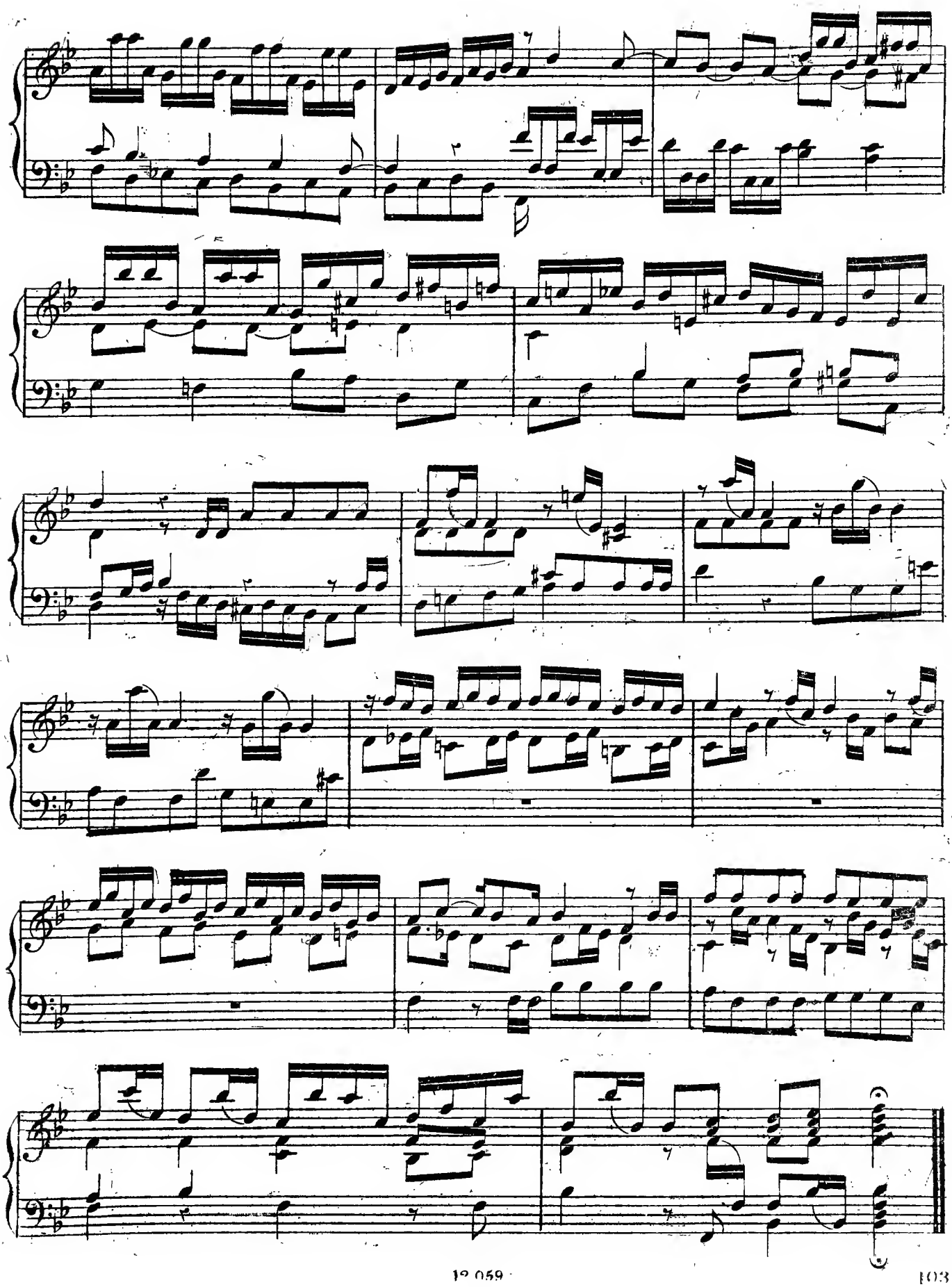


FUGA AD IMITATIONE DI POSTA.





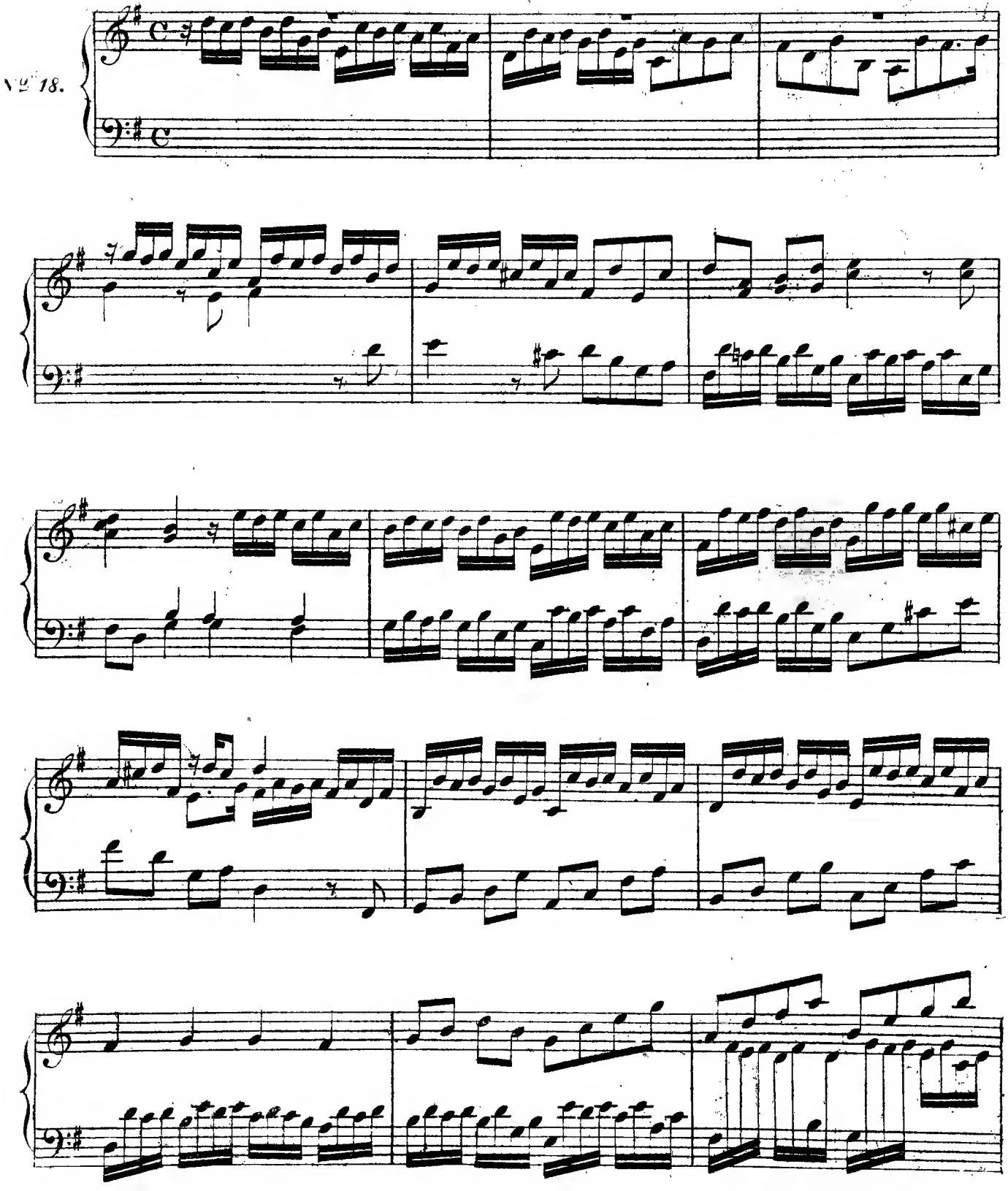


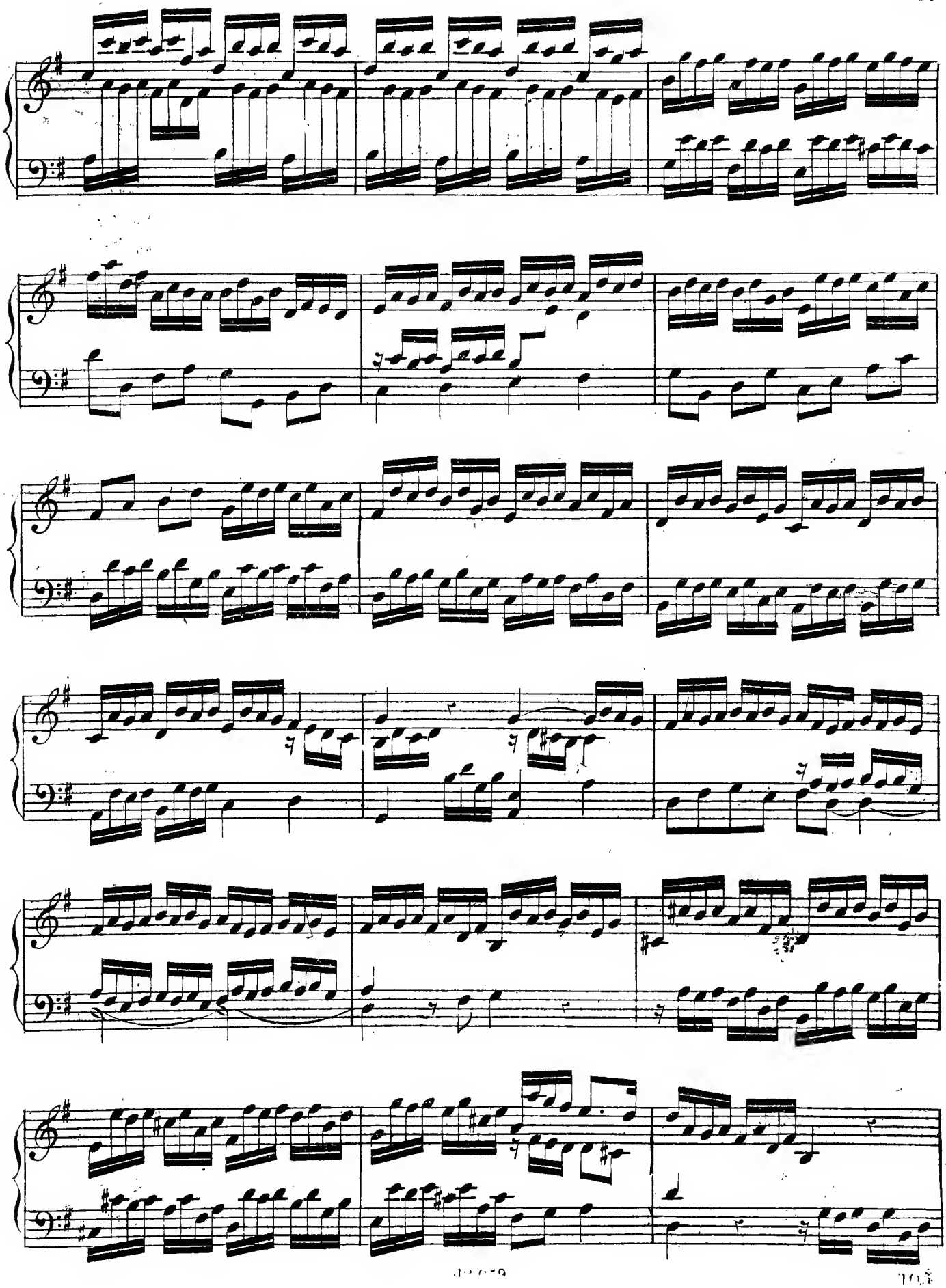


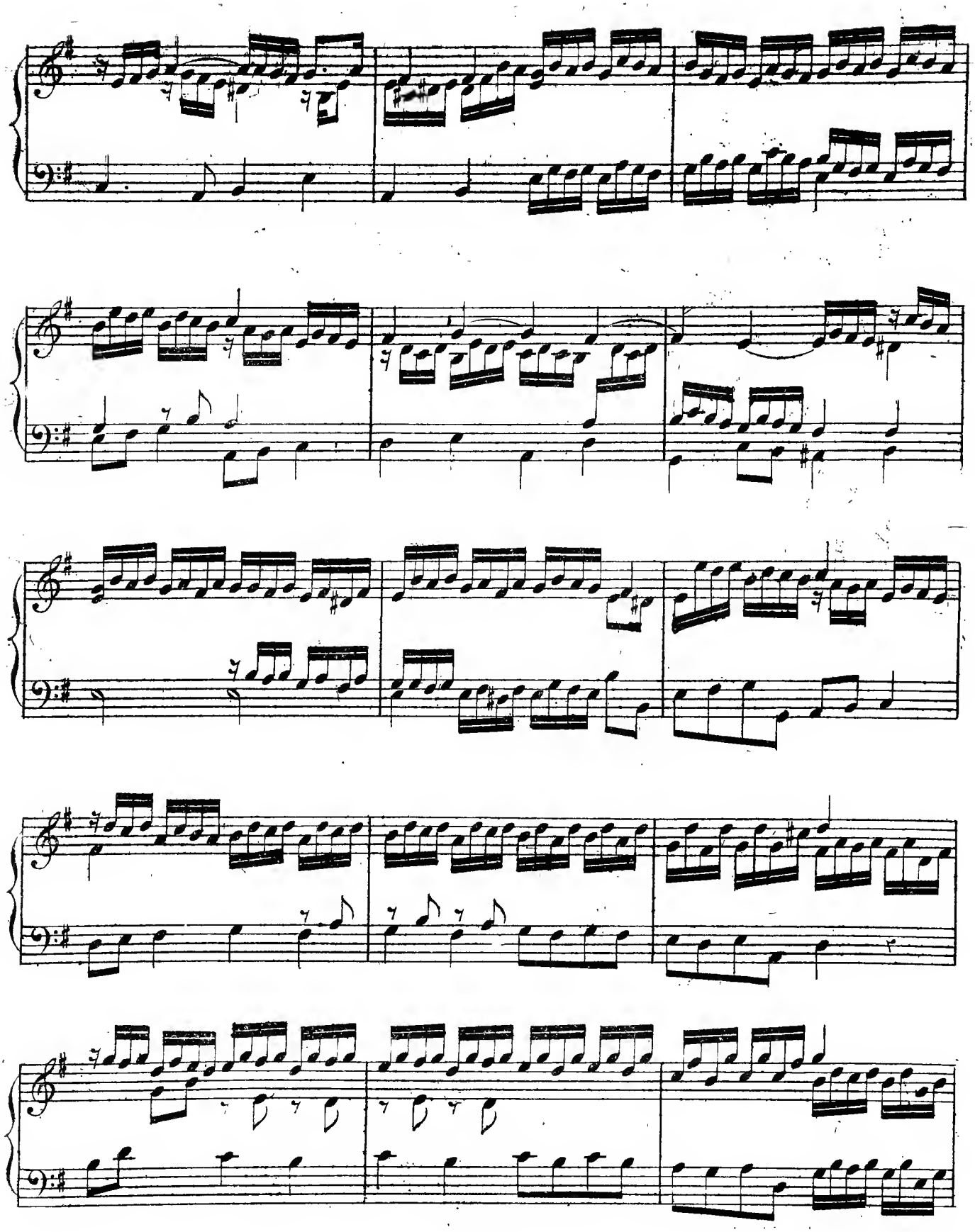
CAPRICCIO.

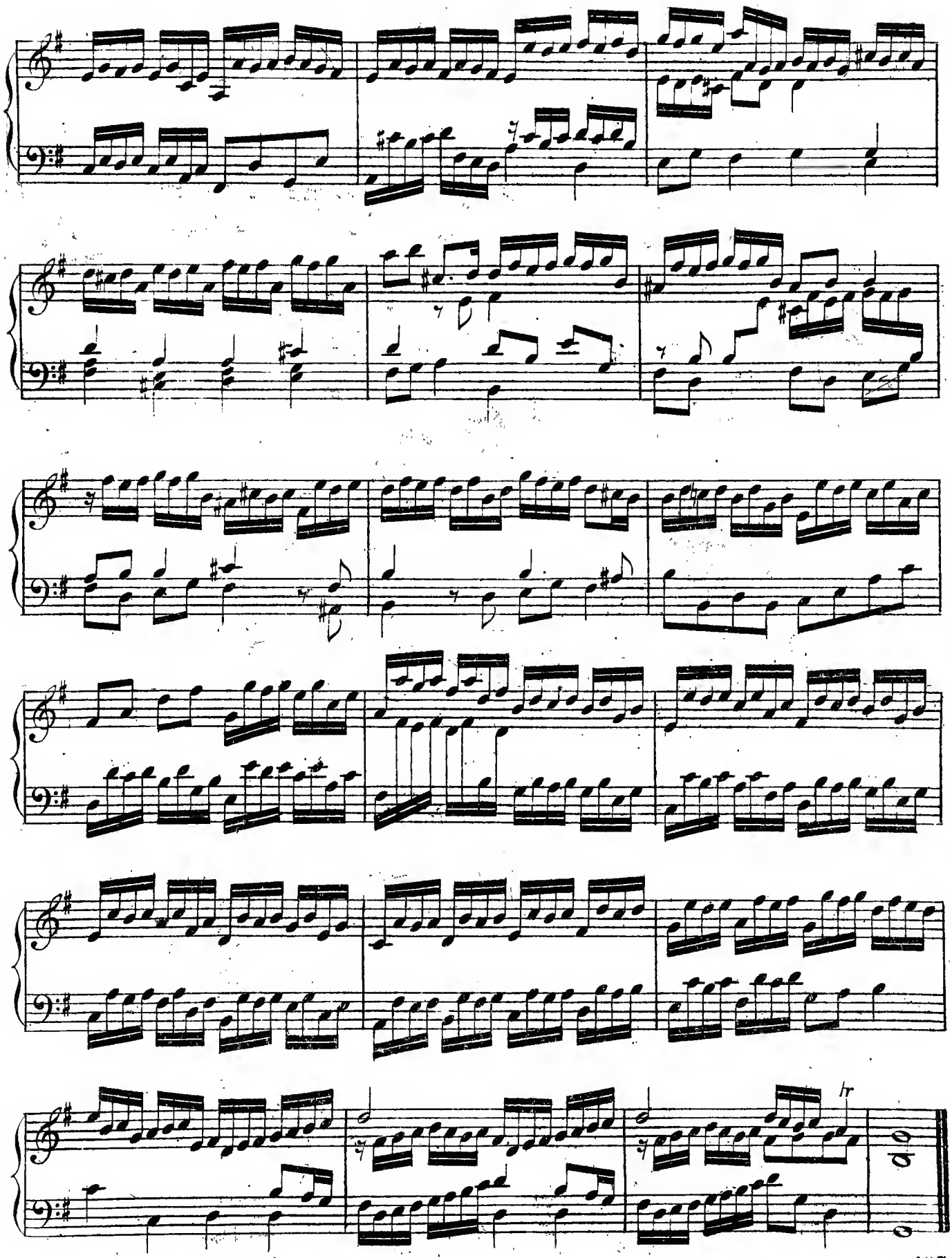
HANDEL. 1720.

N° 18.







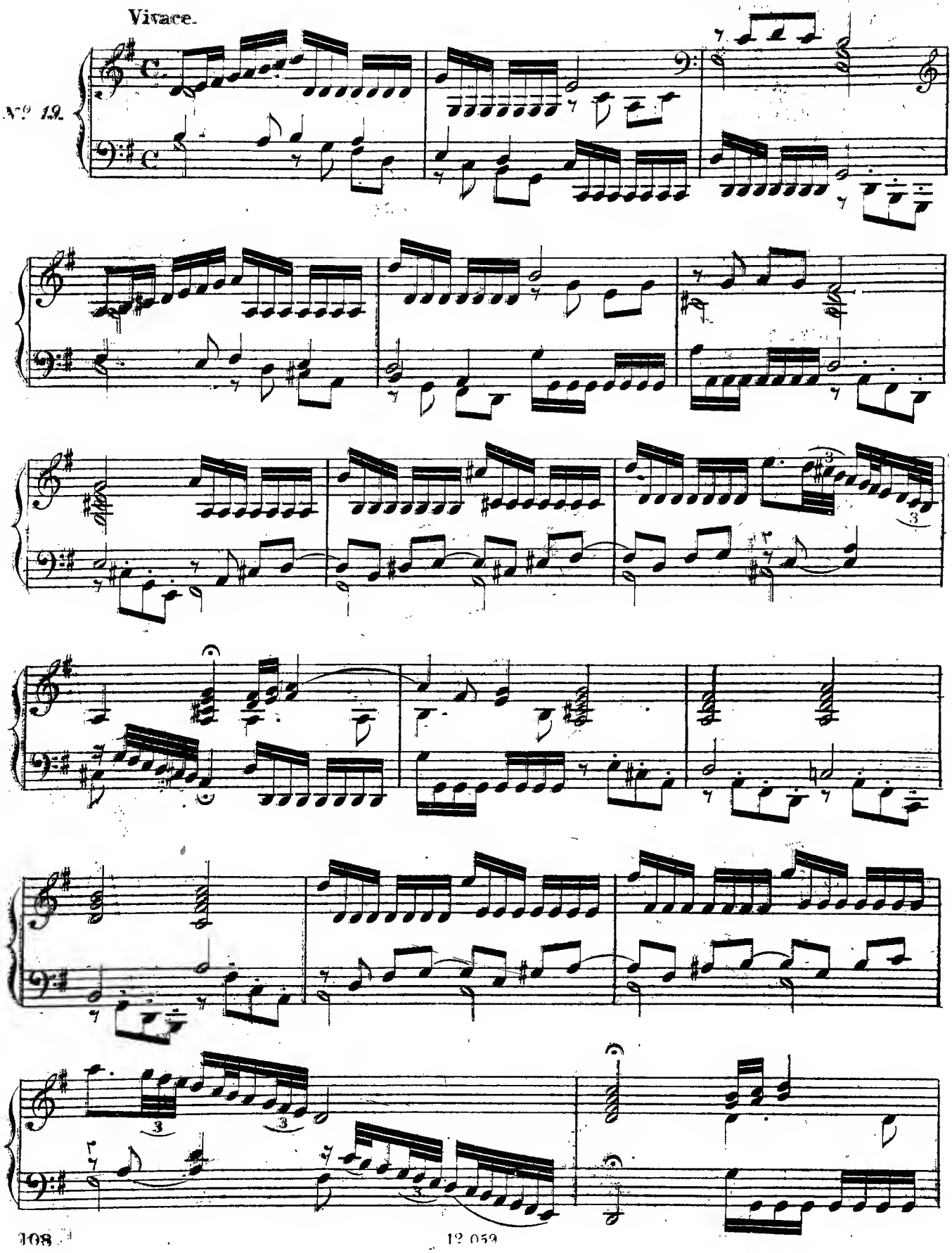

tr

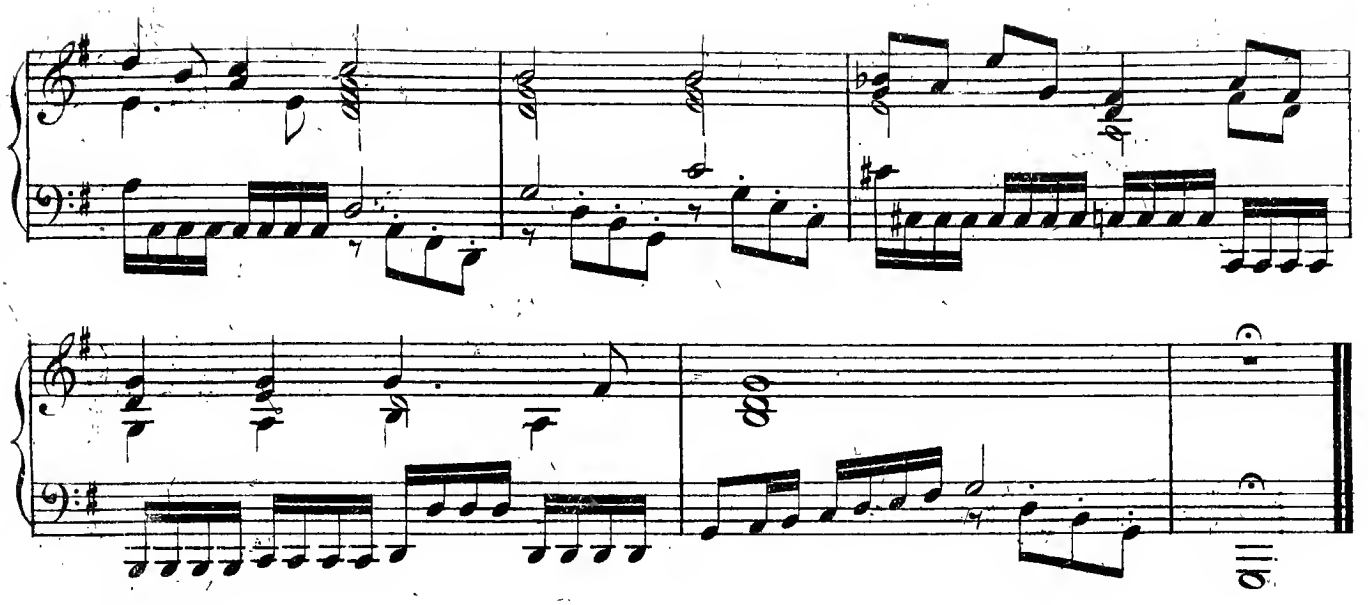
FANTAISIE.

THÉOFILO MUFFAT, 1726.

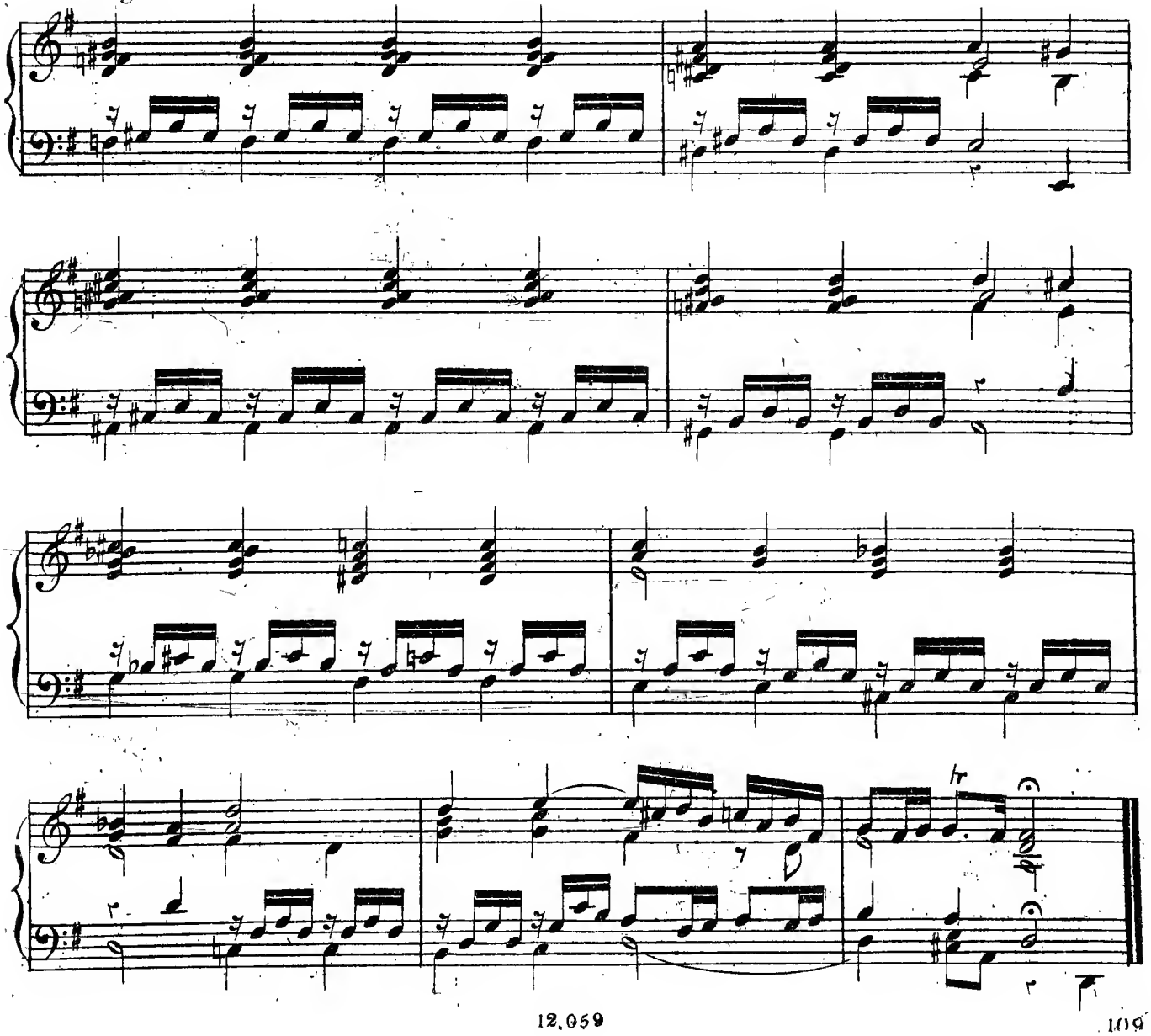
Vivace.

N° 12.



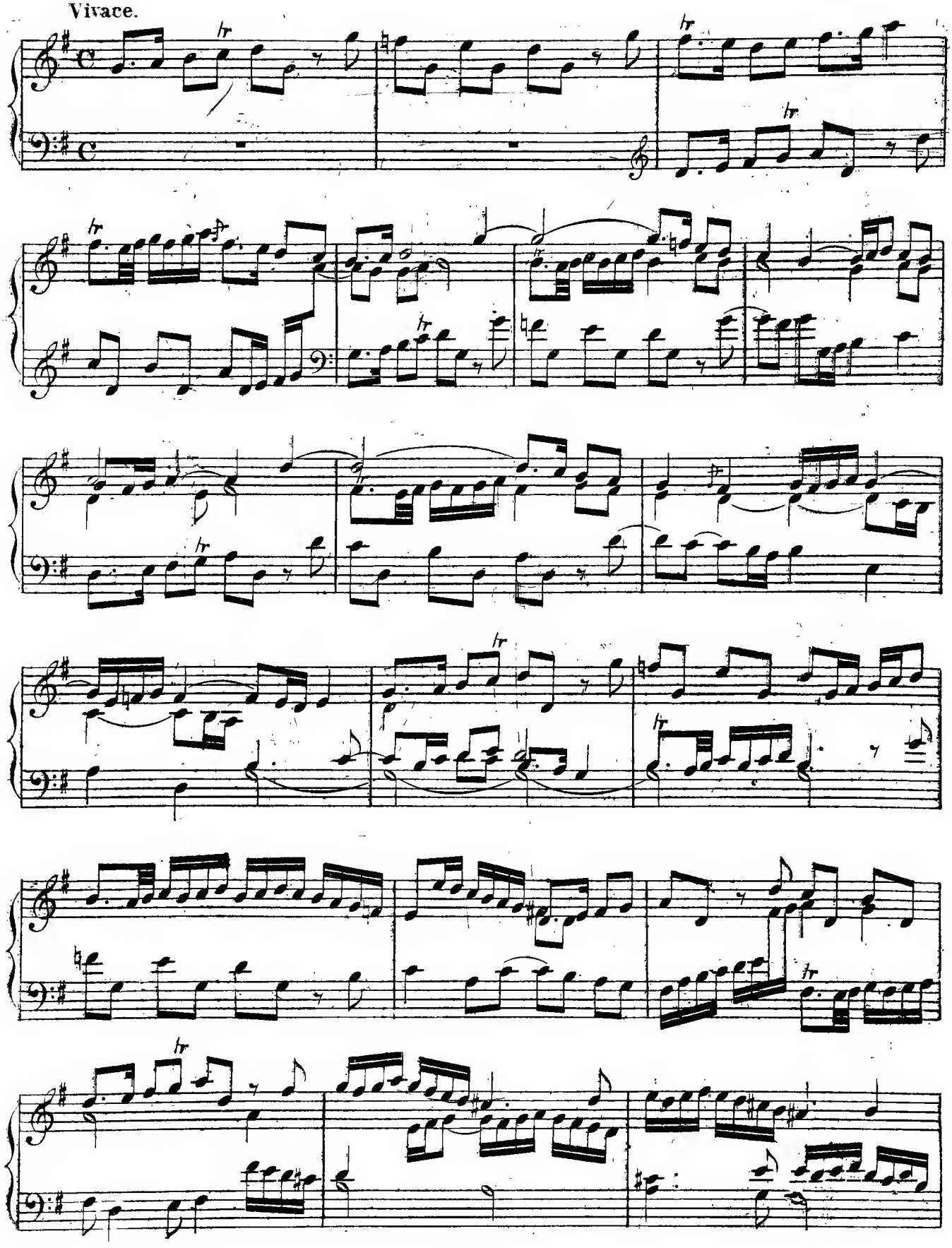


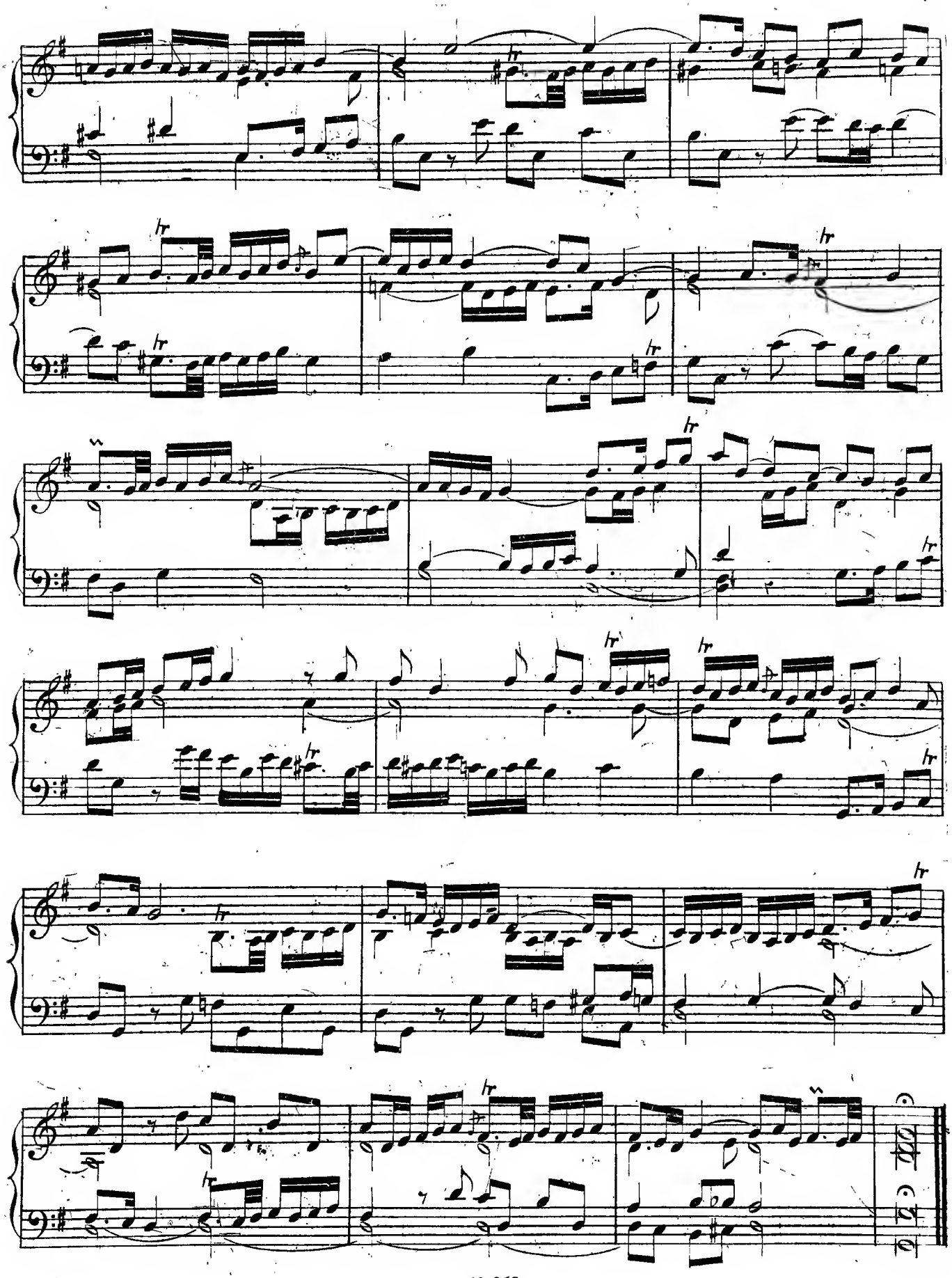
Adagio.



FUGA.

Vivace.

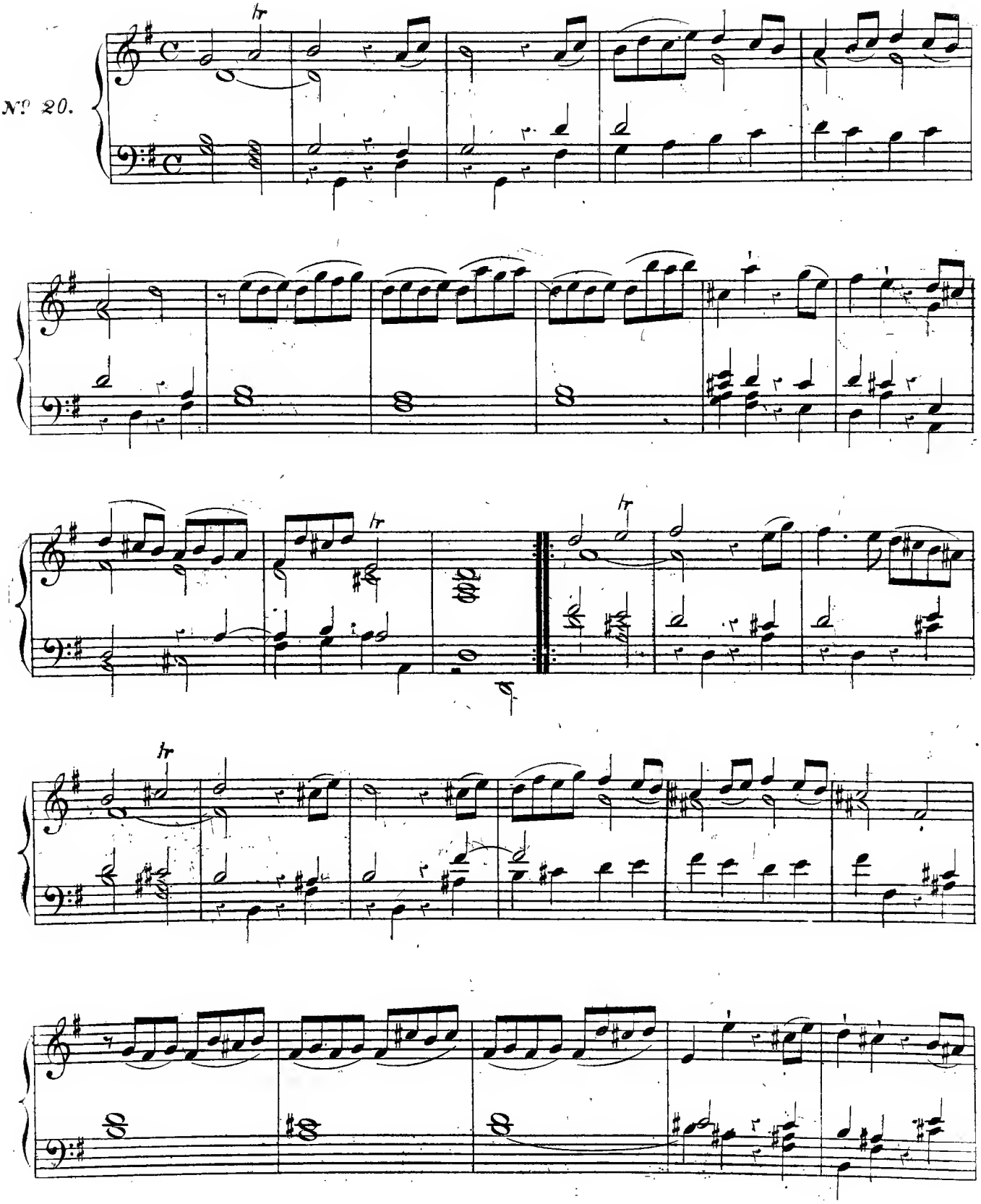


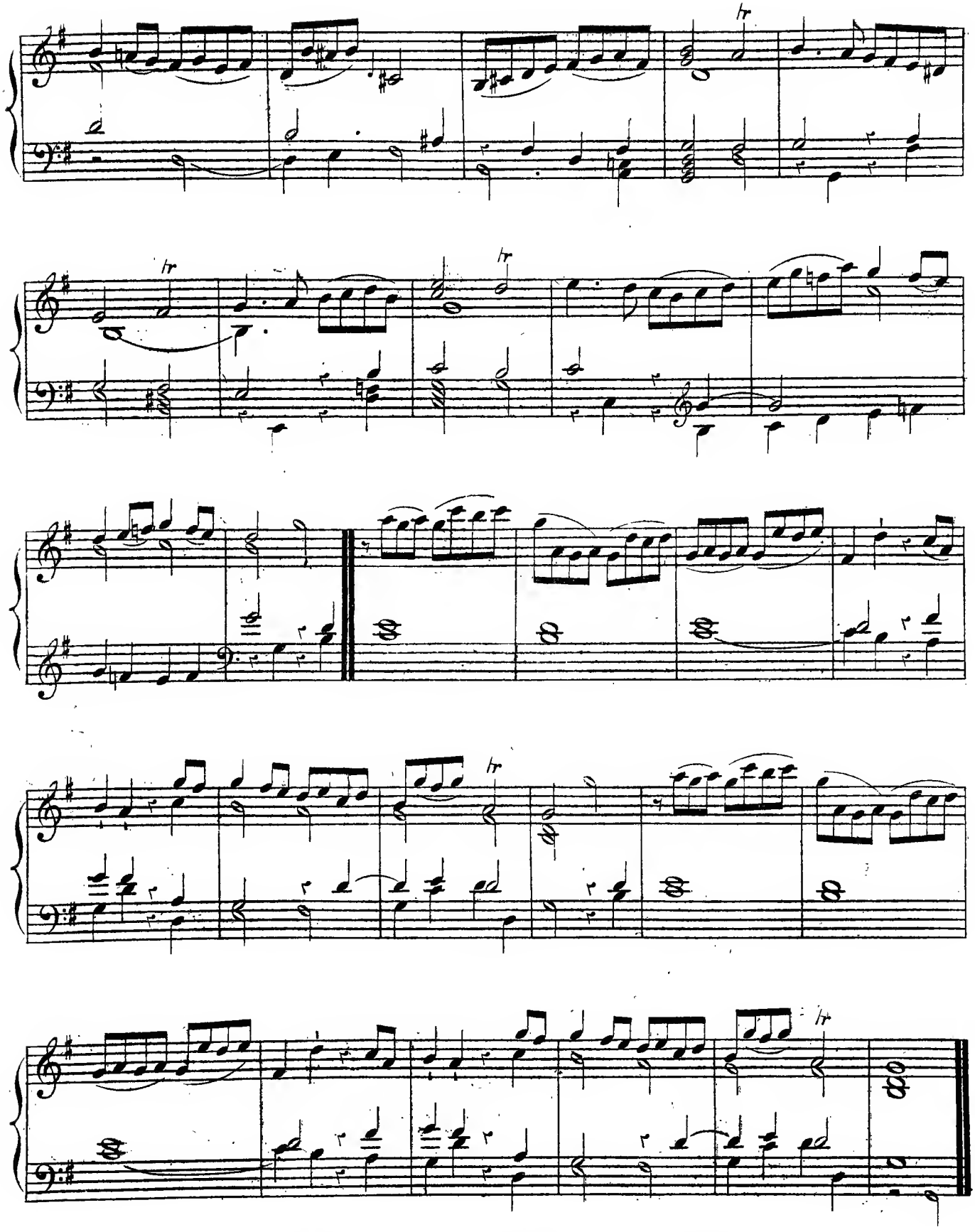


AIR.

T. MUFFAT.

N° 20.



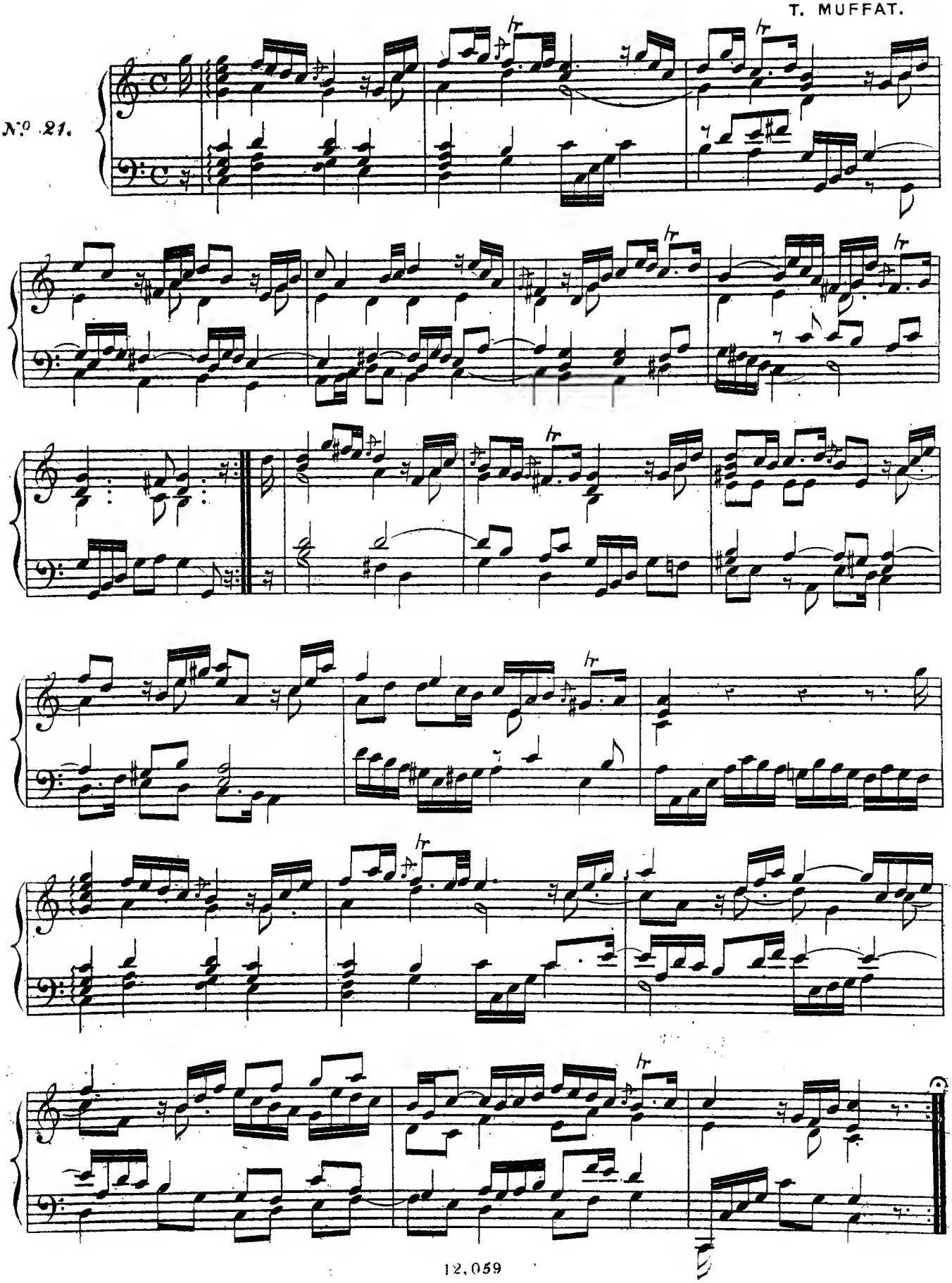


This Air is the original of Handel's March in Judas Maccabæus.

ALLEMAND.

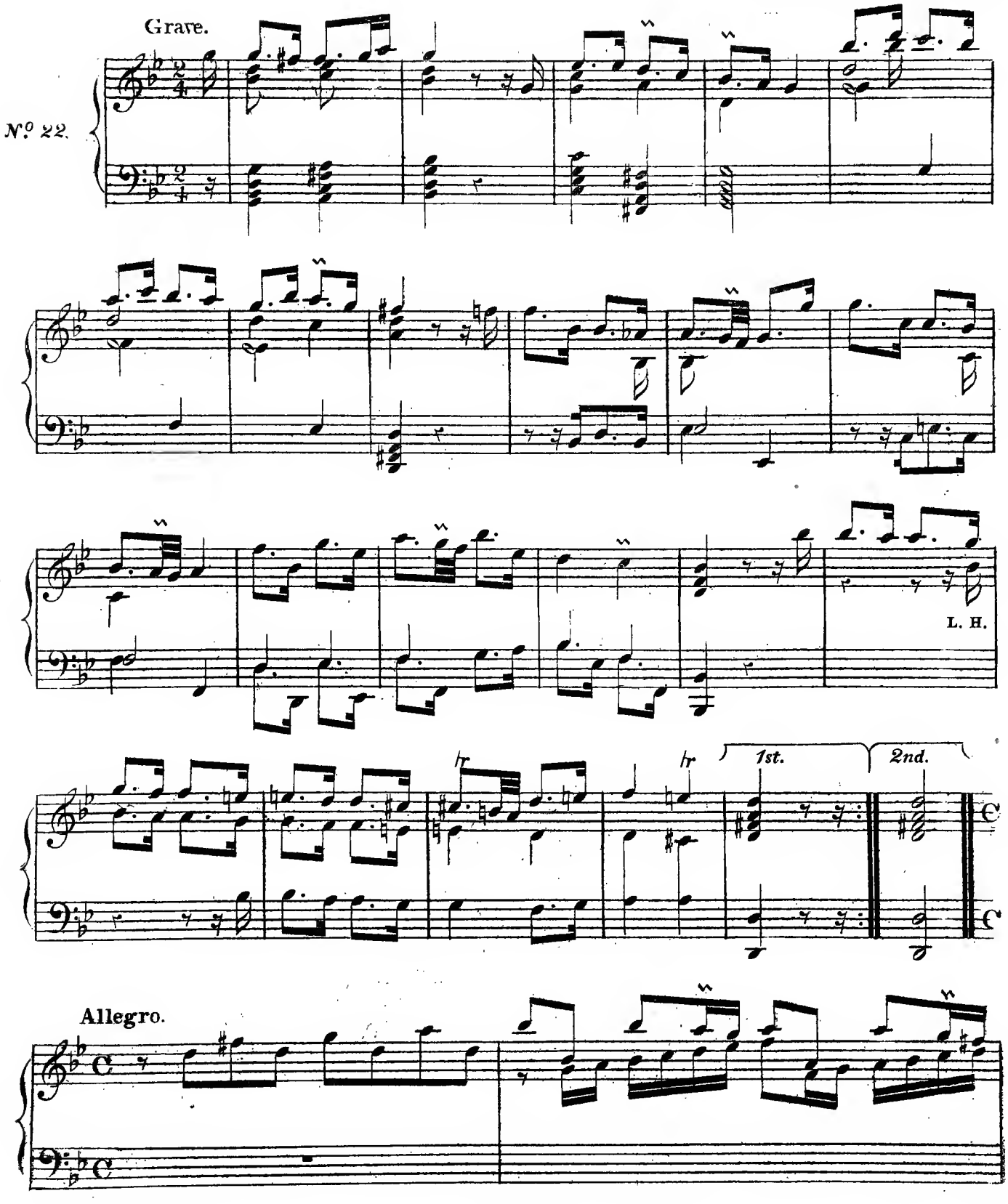
T. MUFFAT.

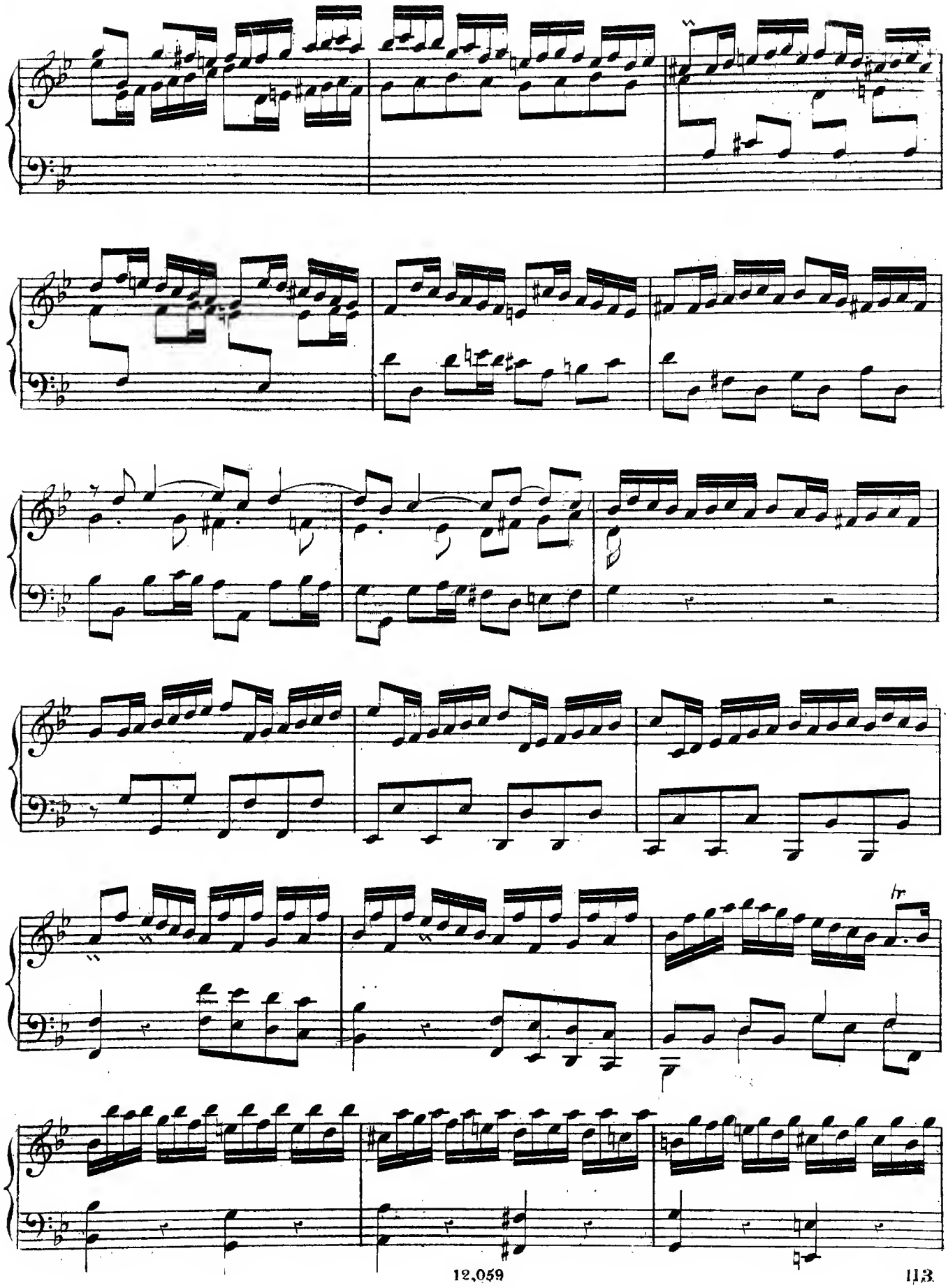
No. 21.

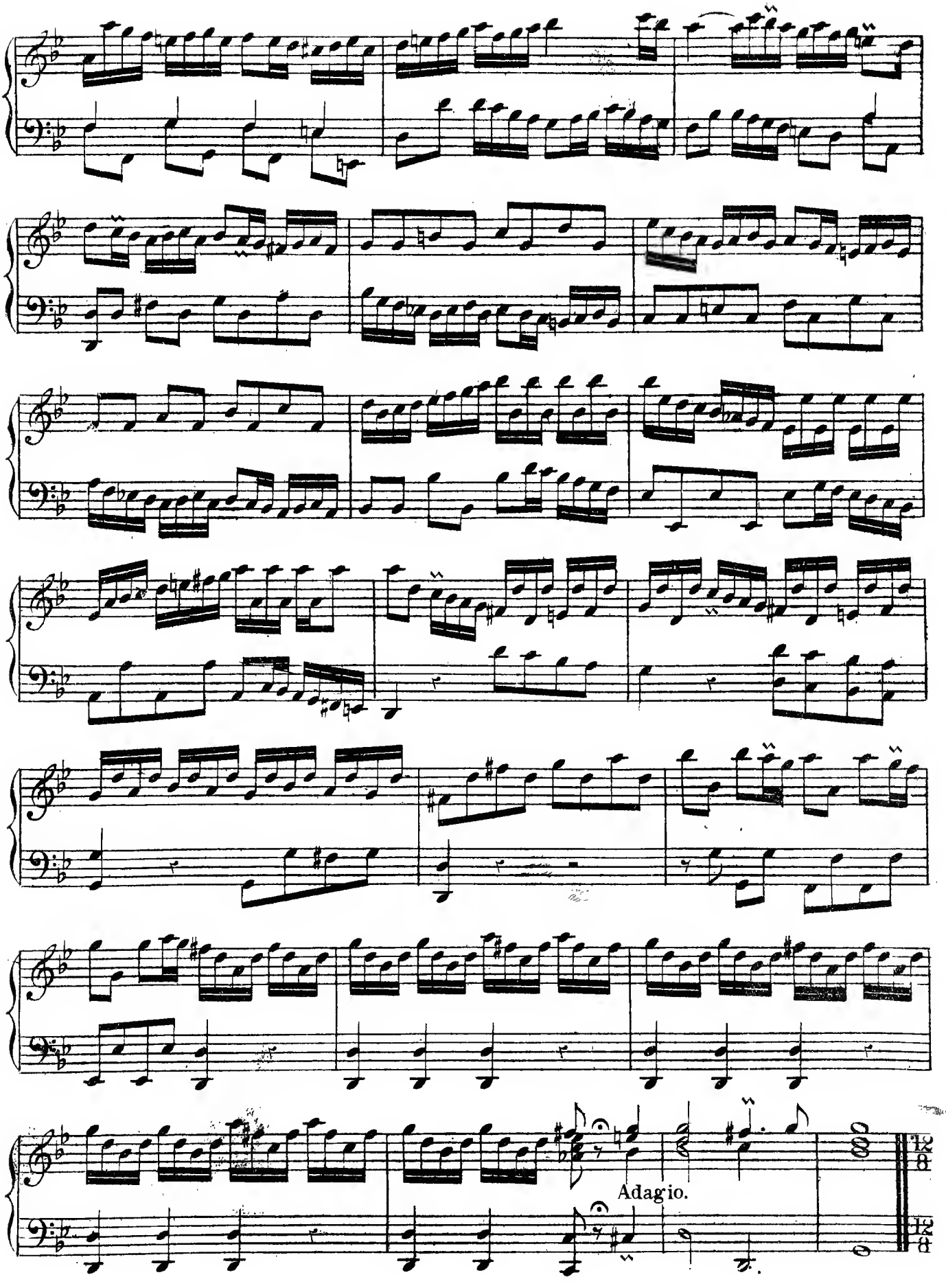


INTRODUCTION AND TOCCATA.

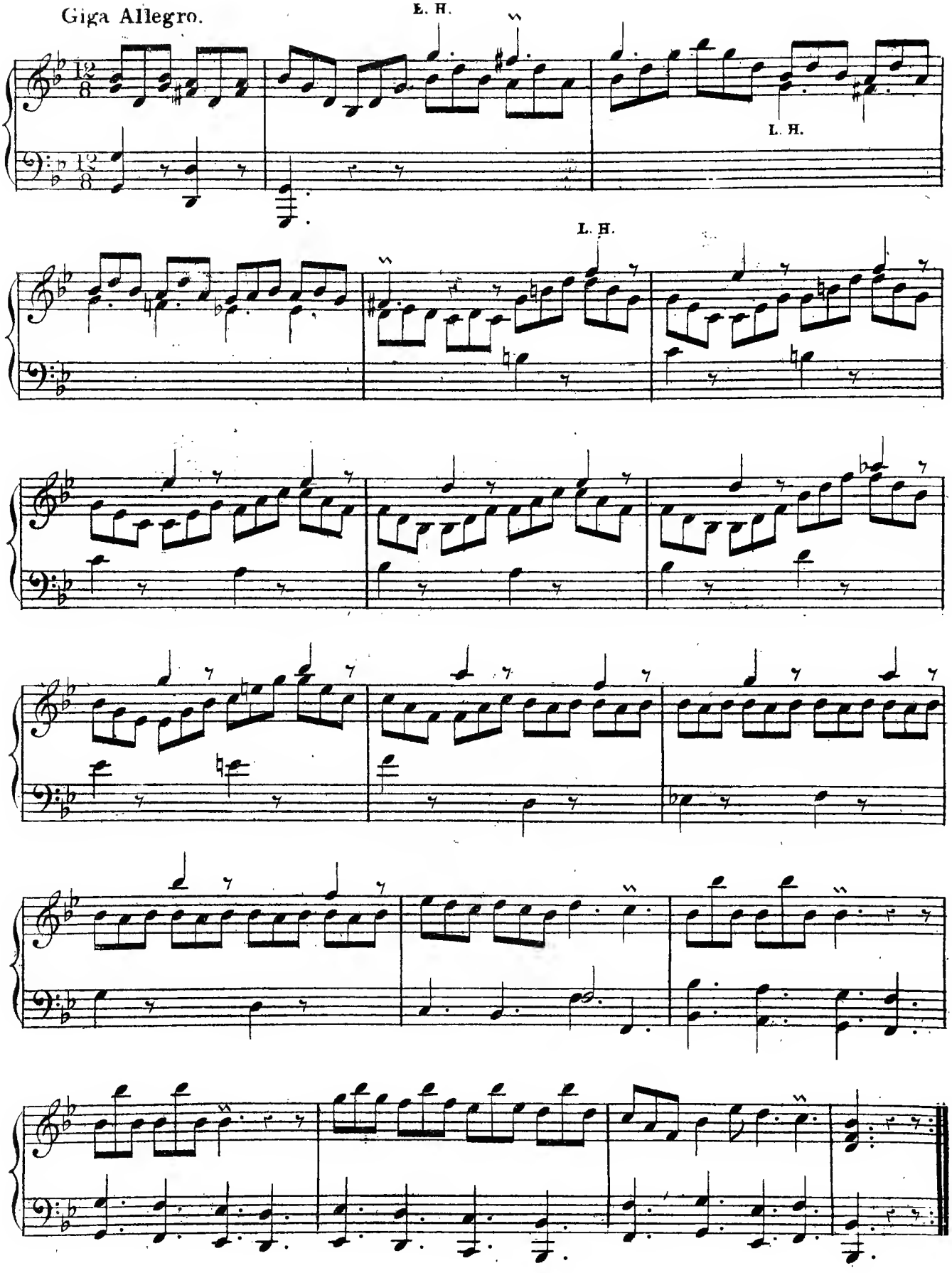
I. J. DE MONDONVILLE, 1739.

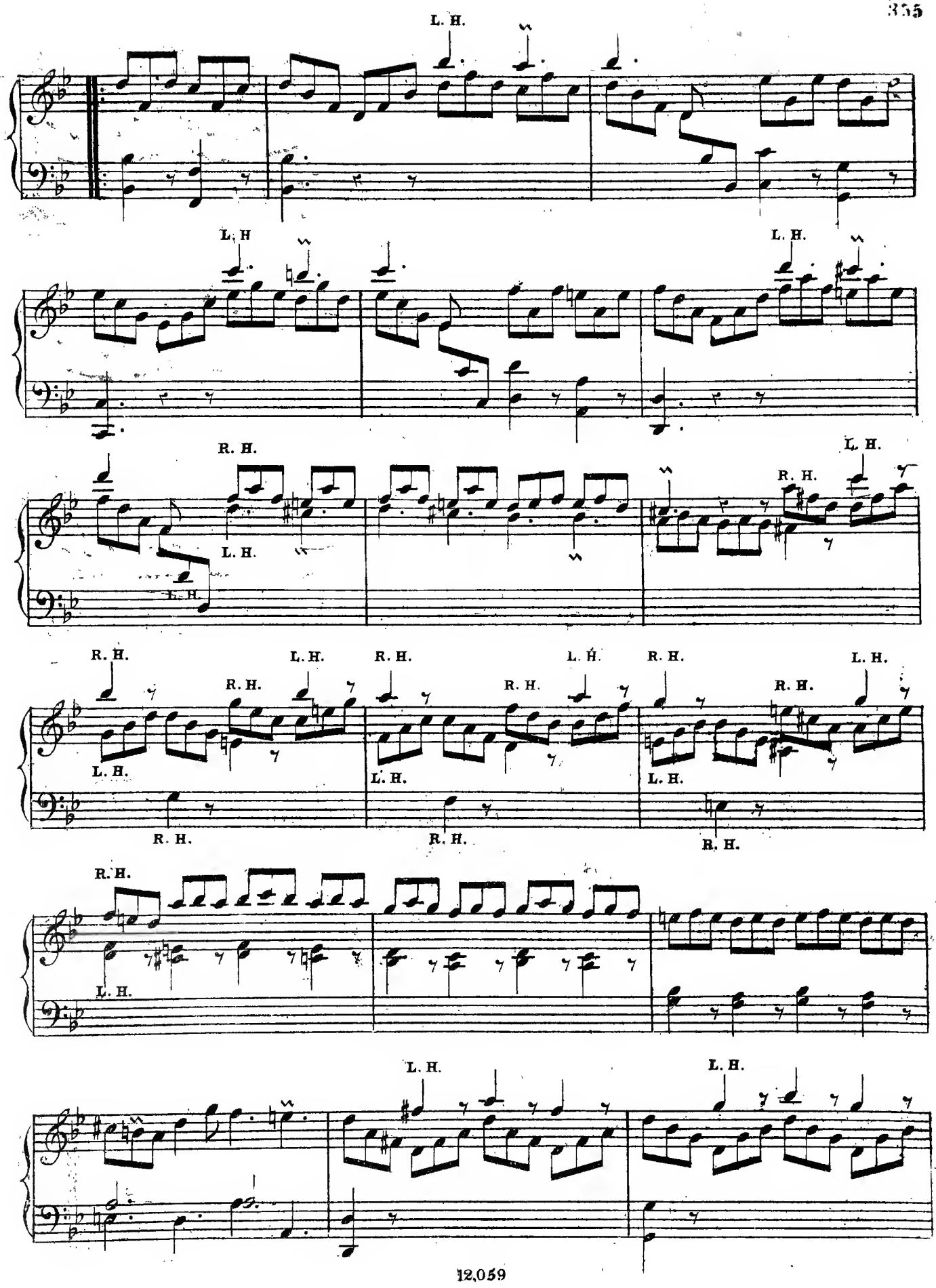


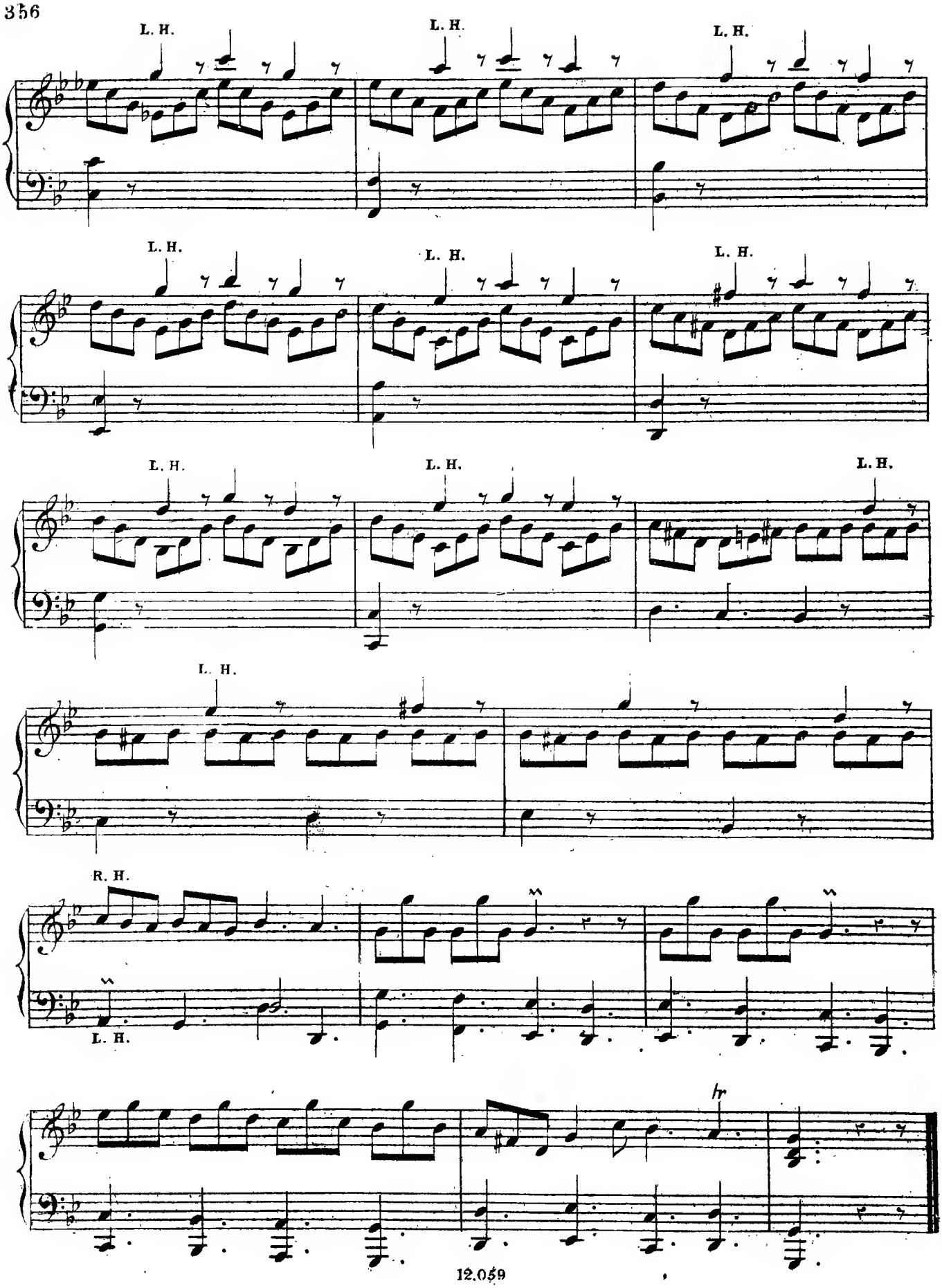



Adagio.

Giga Allegro.




L. H.
L. H
L. H.
R. H.
L. H.
L. H.
R. H.
R. H.
L. H.
R. H.
L. H.
R. H.
L. H.
R. H.
L. H.
R. H.
L. H.
R. H.
L. H.
R. H.
L. H.
L. H.
L. H.

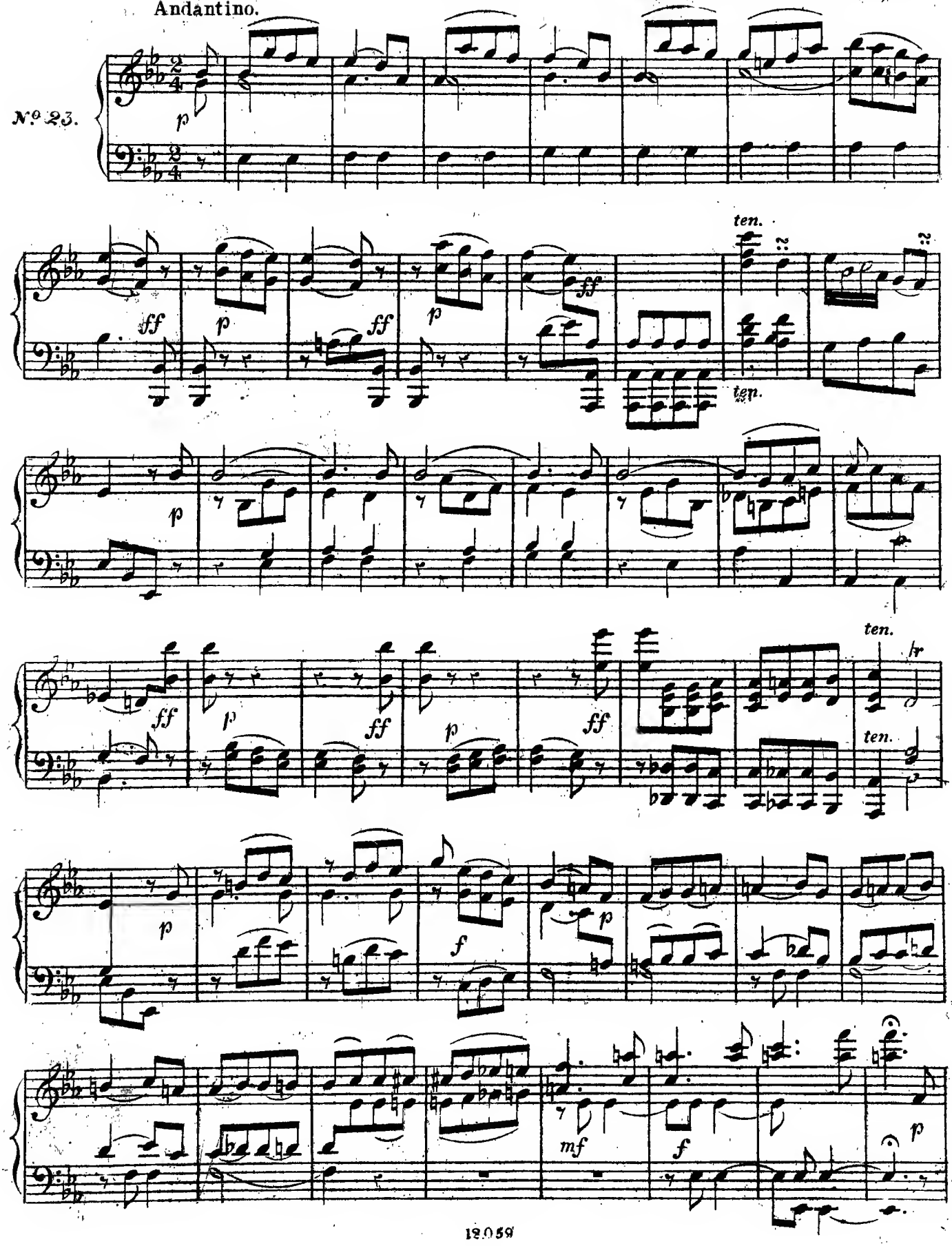

L. H.
L. H.
L. H.
L. H.
L. H.
L. H.
L. H.
L. H.
L. H.
L. H.
R. H.
L. H.
hr

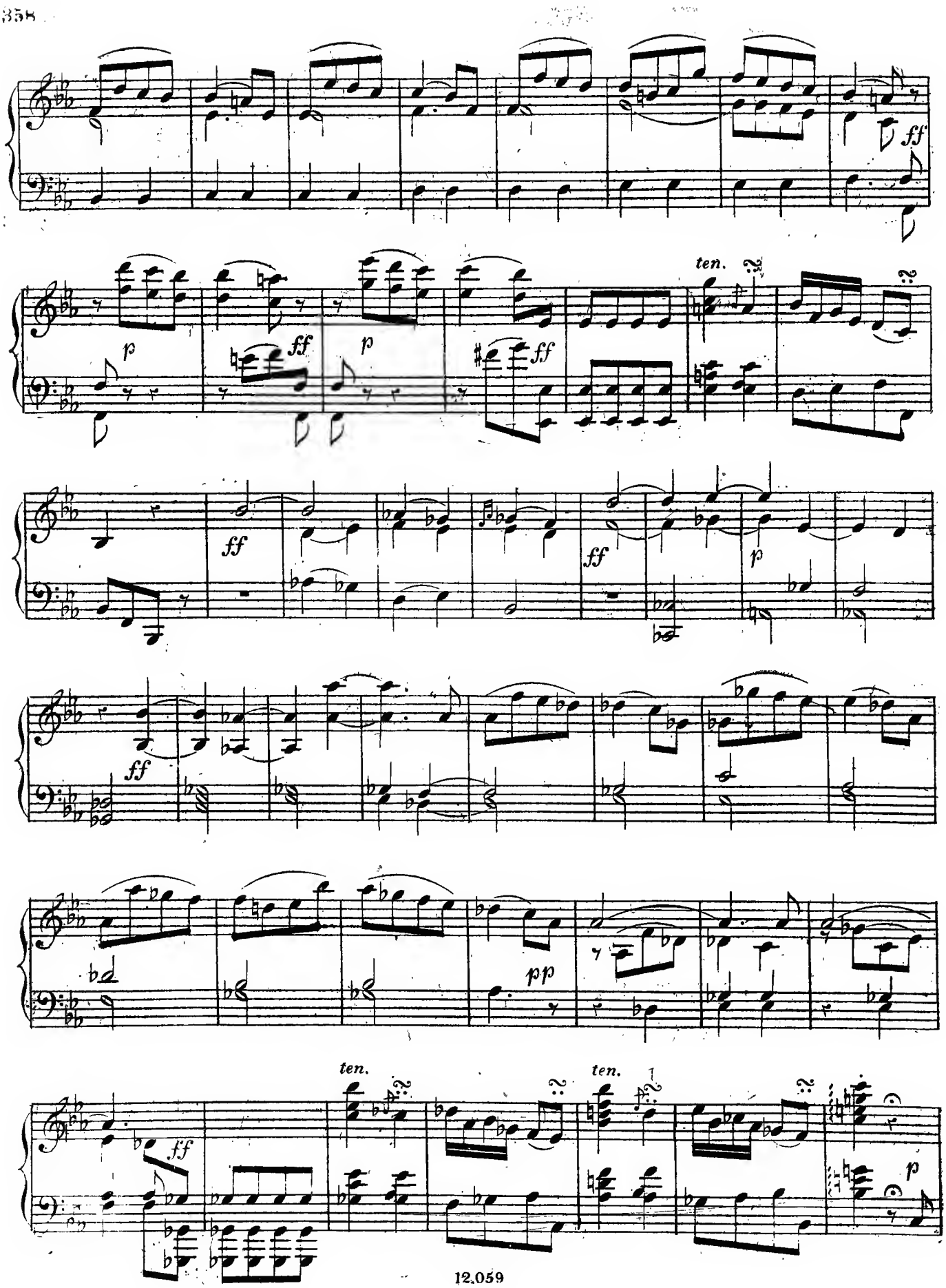
RONDO.

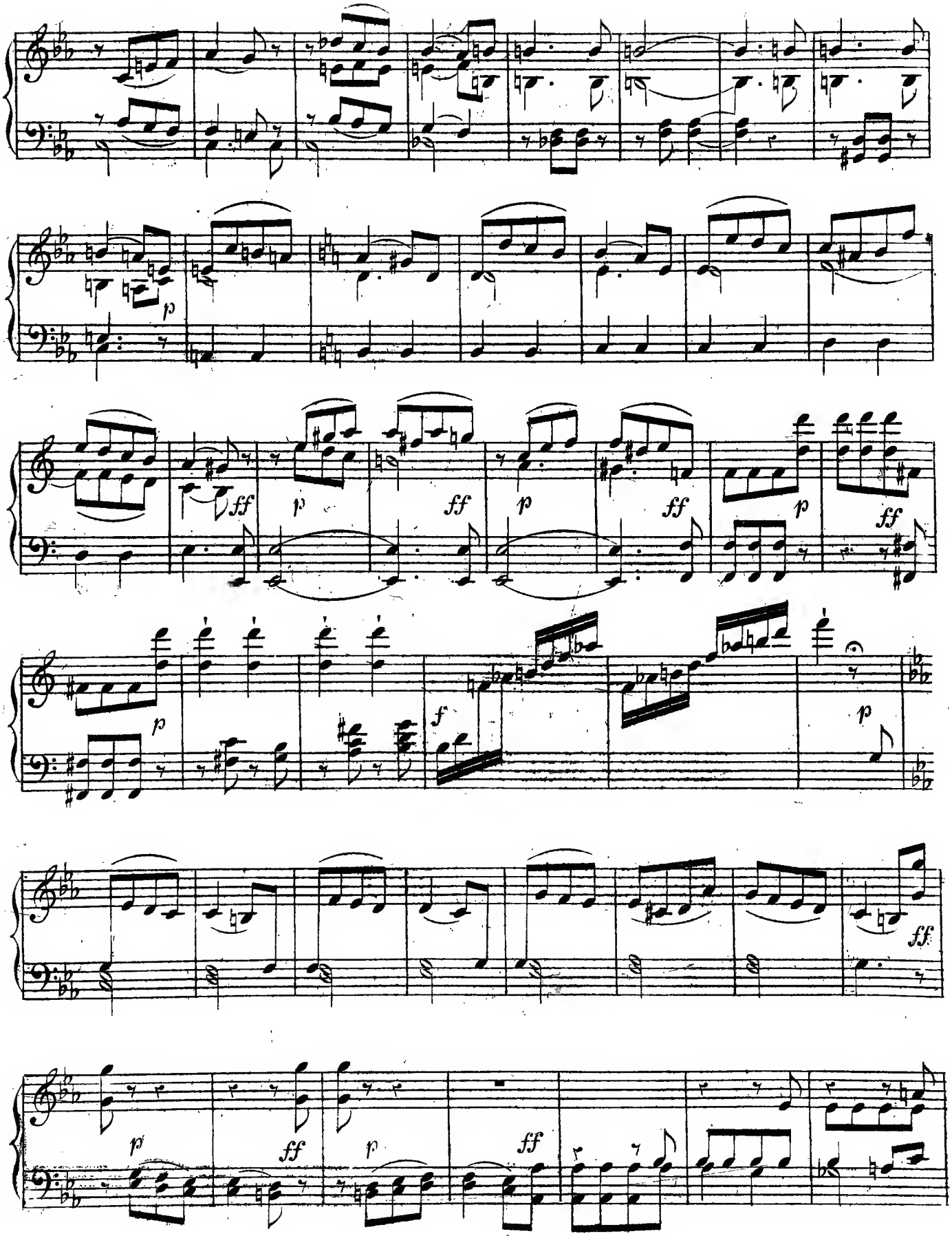
CARL PHILIP EMANUEL BACH, 1760.

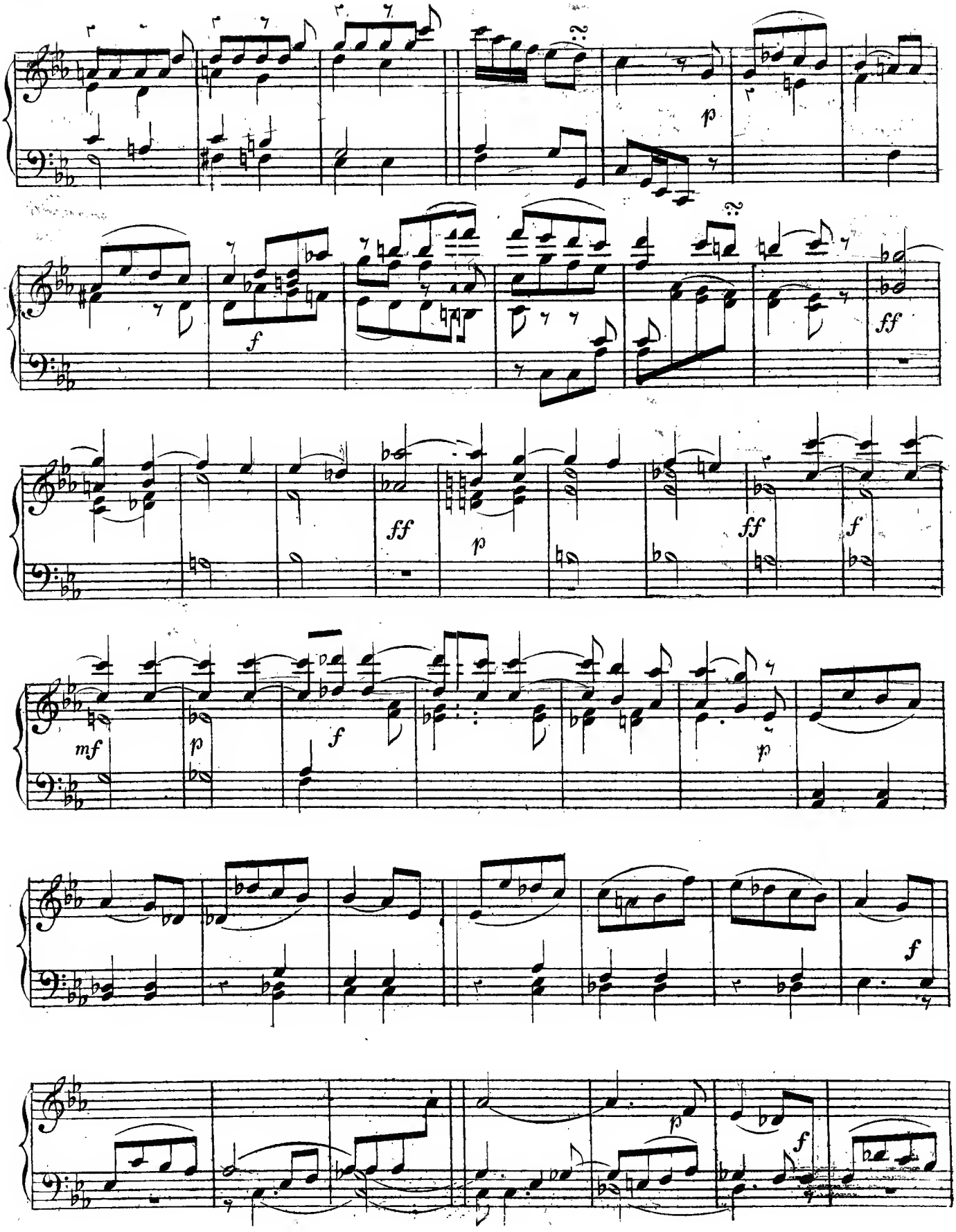
Andantino.

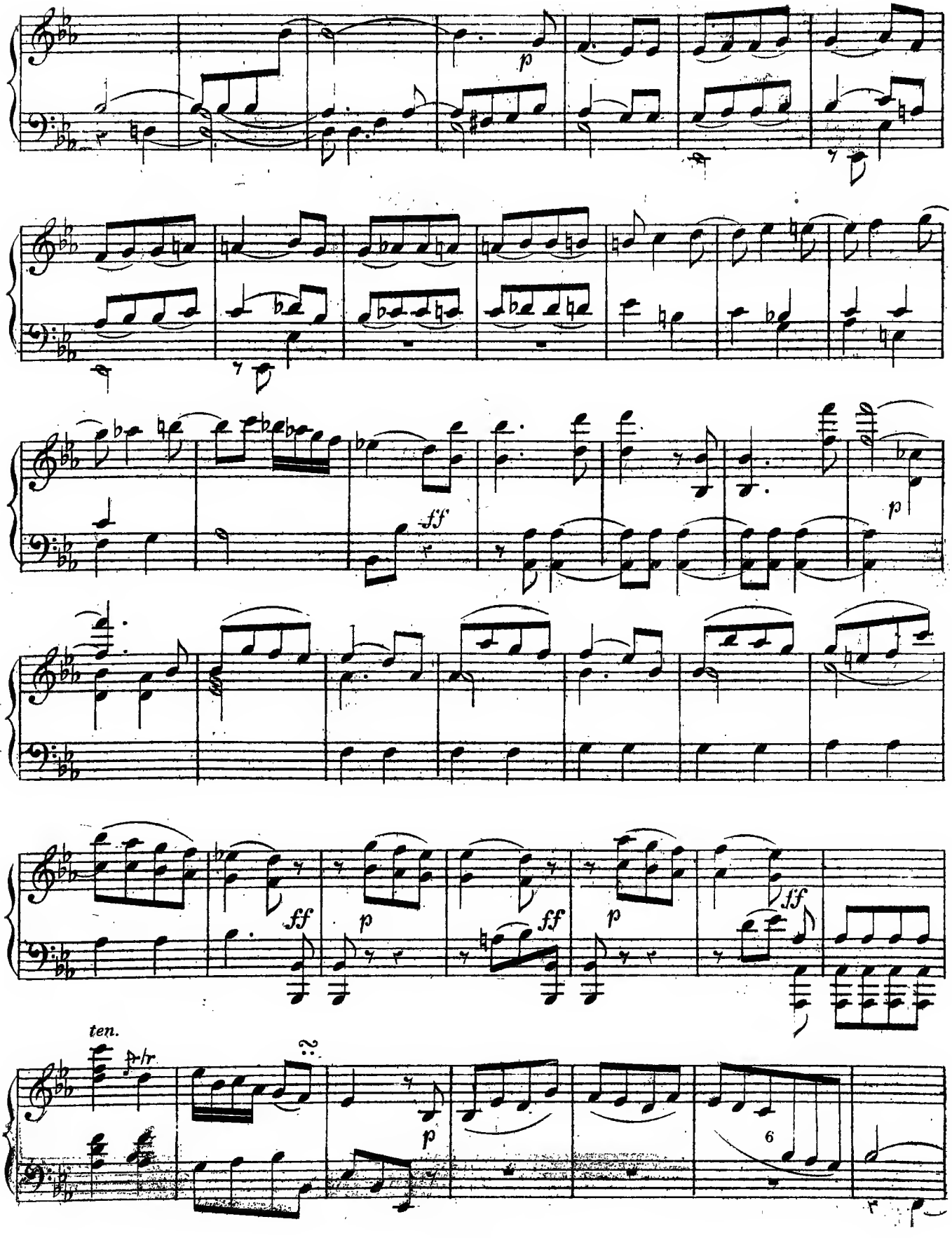
No. 23.

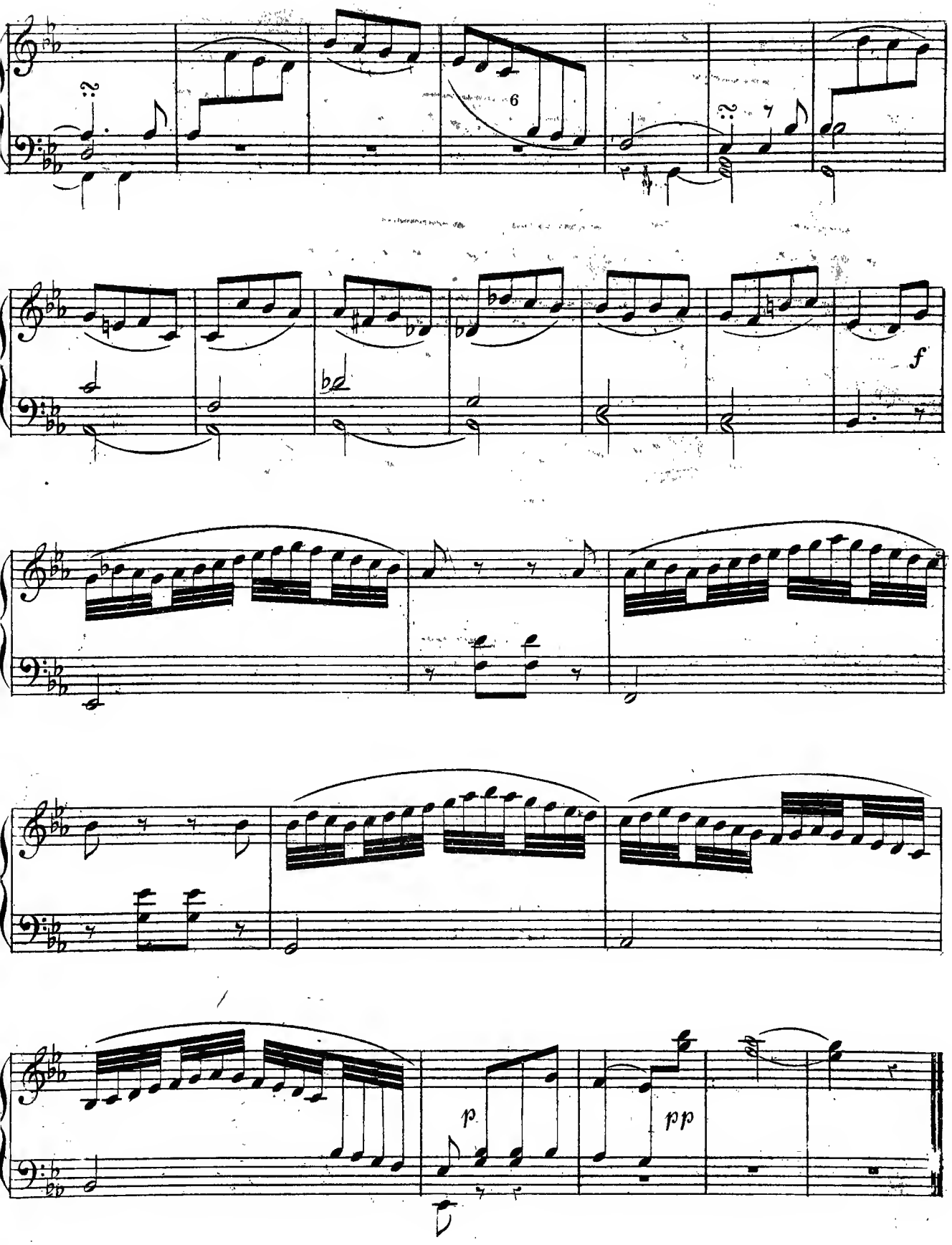



ff
p
ff
p
ff
ten.
ff
ff
p
ff
pp
ten.
ten.
ff
p


p
ff
p
ff
p
ff
p
ff
p
f
p
ff
p
ff
p
ff


p
f
ff
ff
p
ff
f
mf
p
f
p
f
p
f


p
ff
p
ff
p
ff
p
ff
ten.
p
6

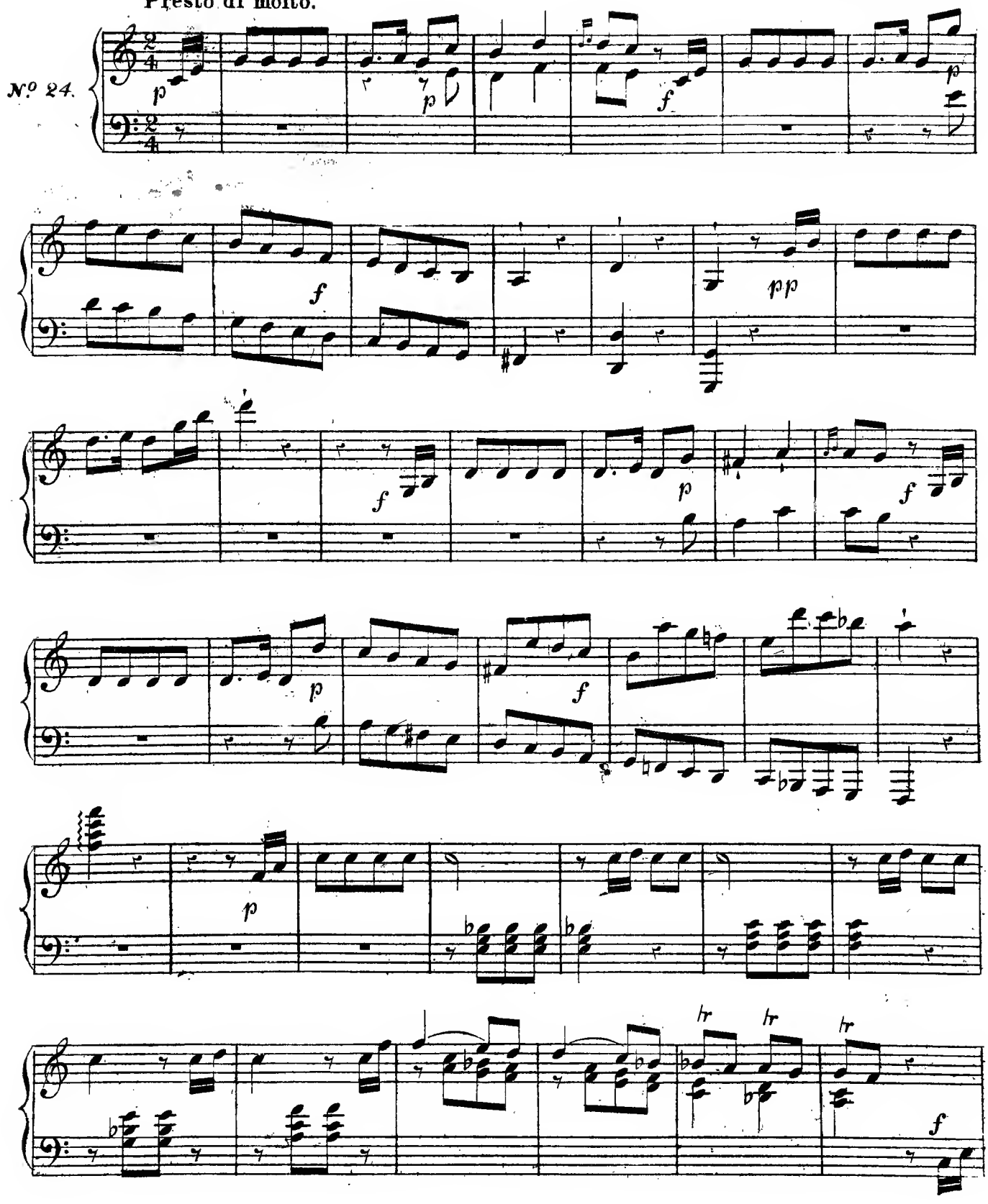

6
f
p
pp

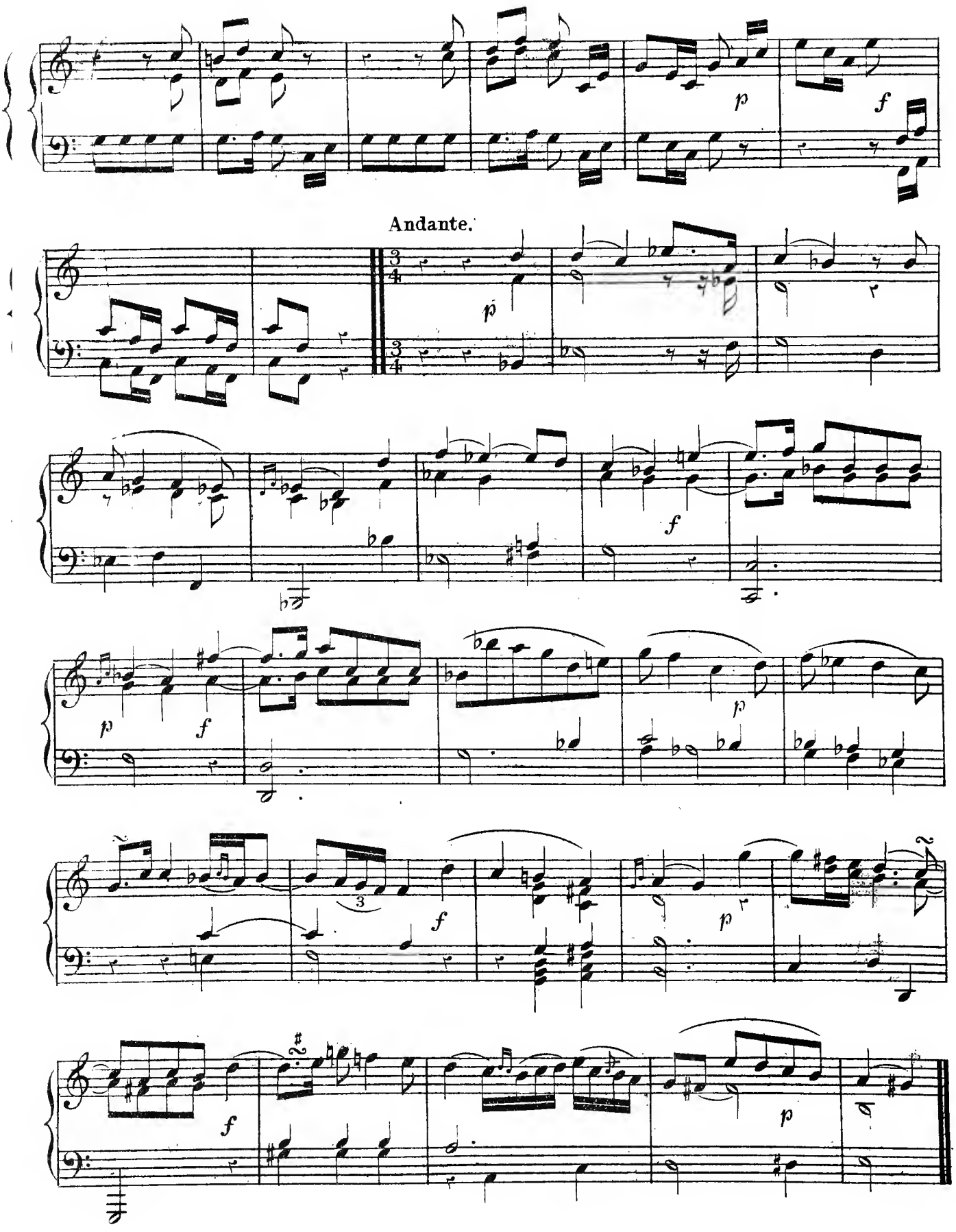
FANTASIA.

C. P. E. BACH.

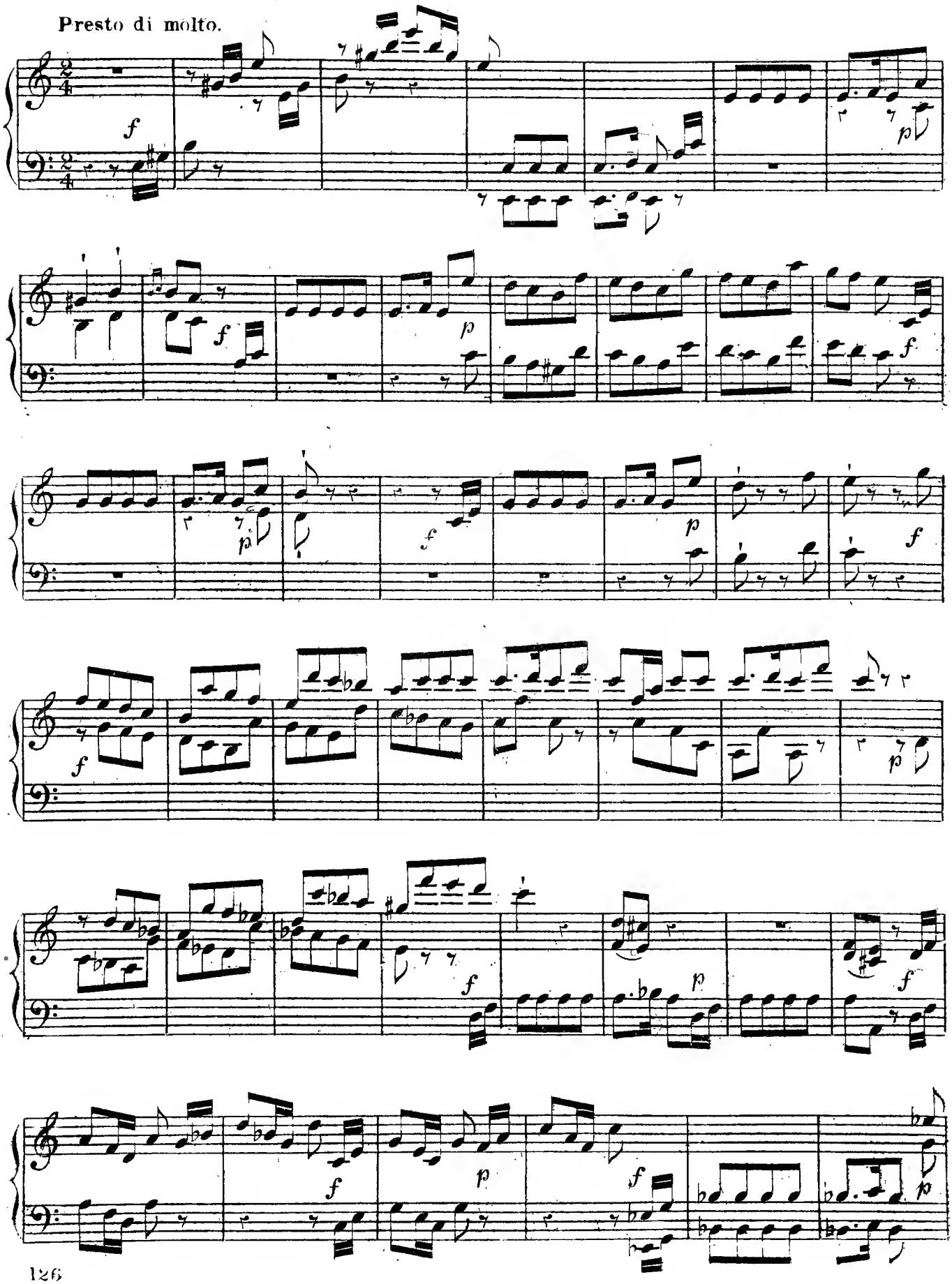
Presto di molto.

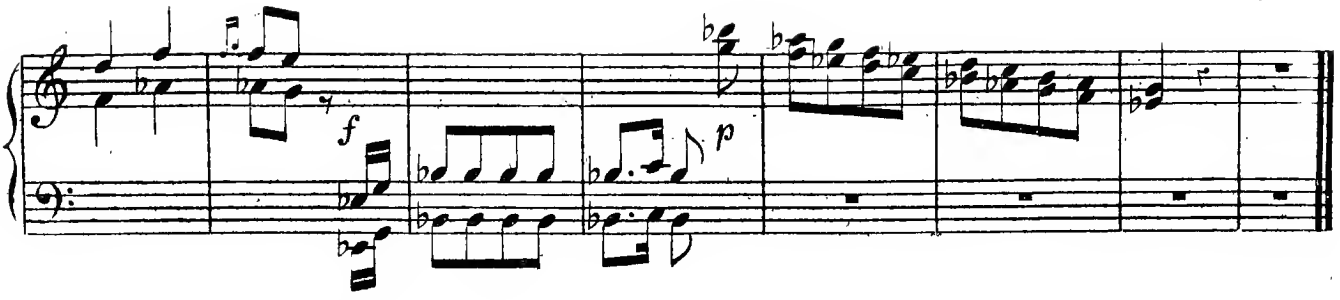
No. 24.



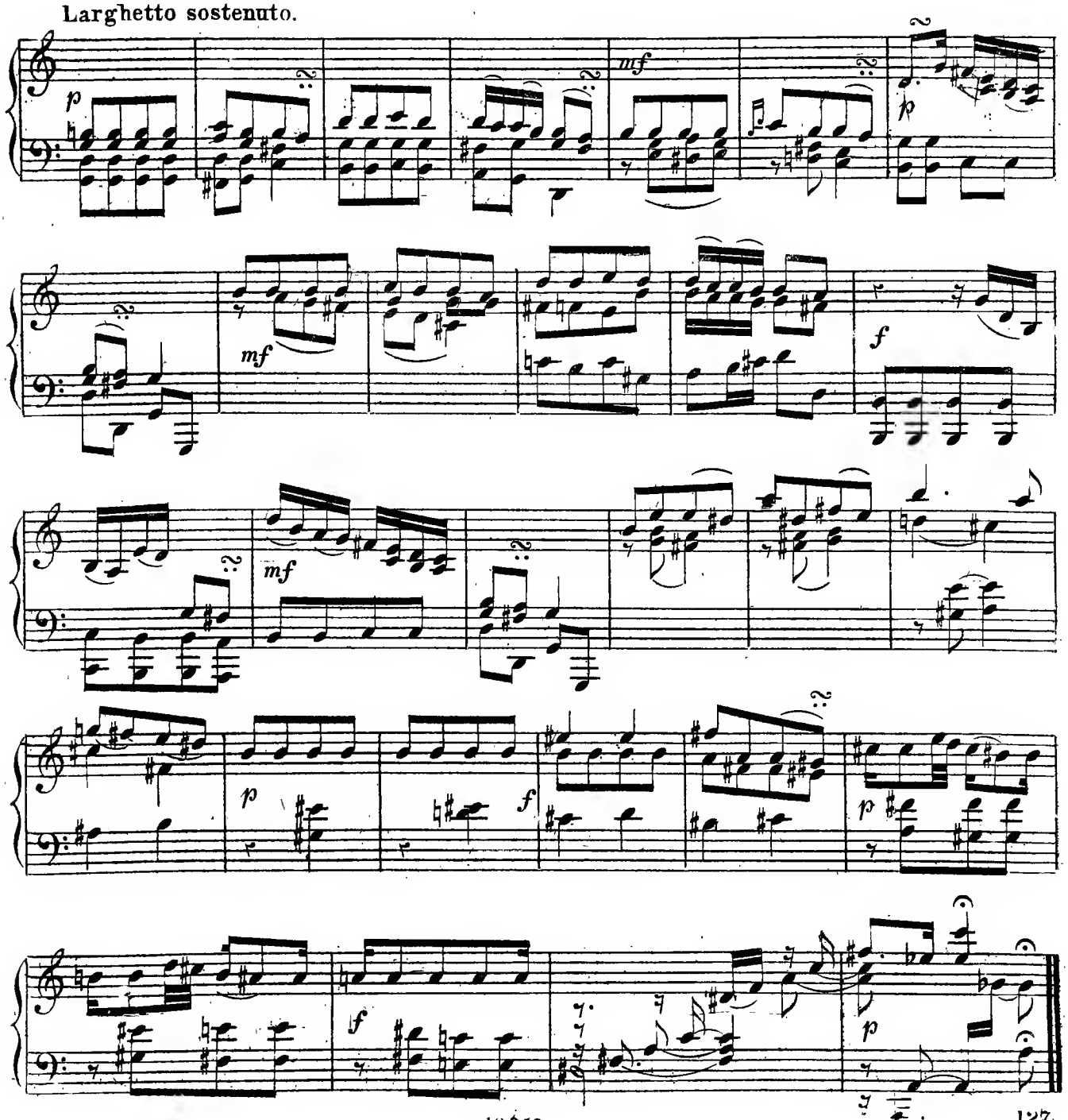

Andante.

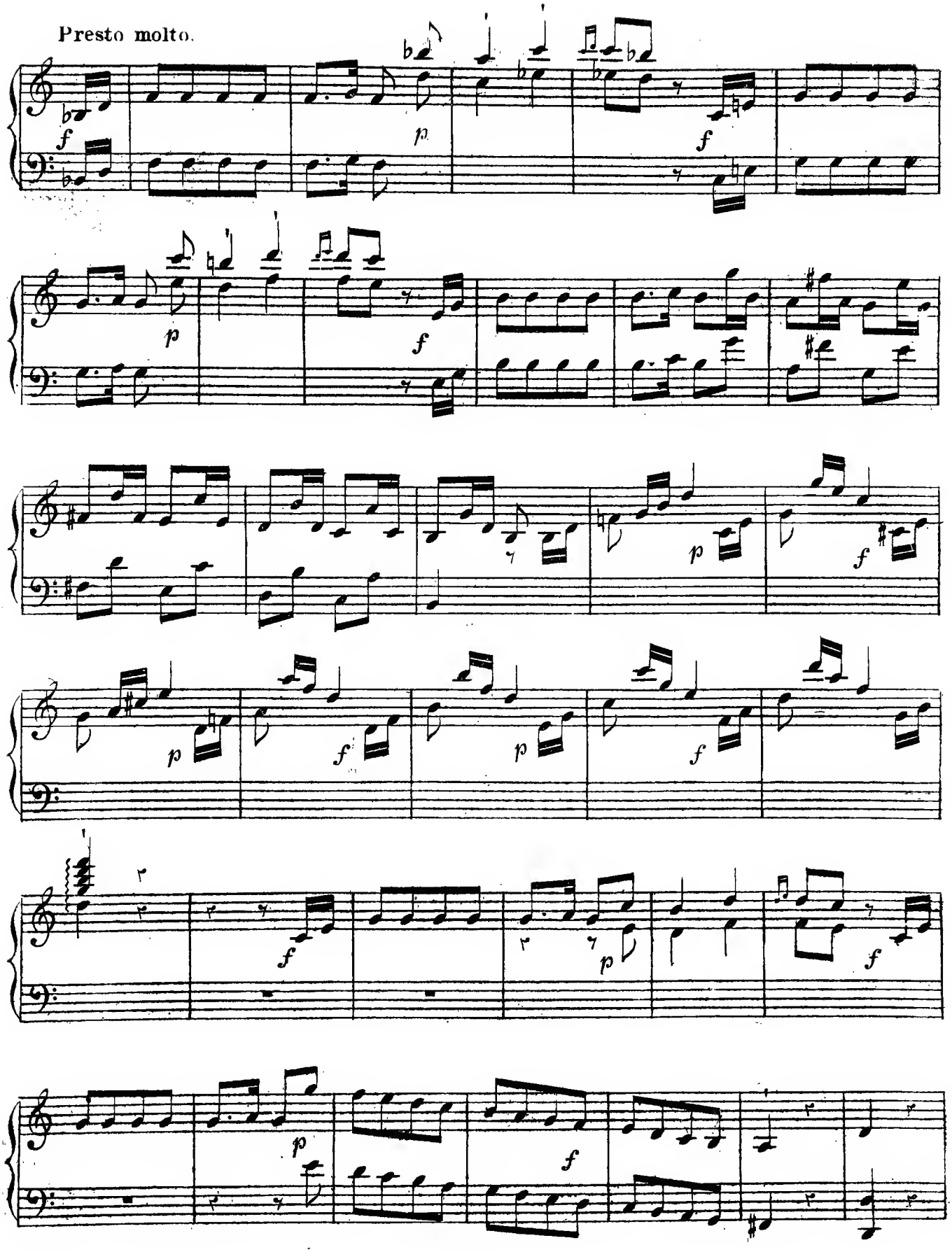
Presto di molto.

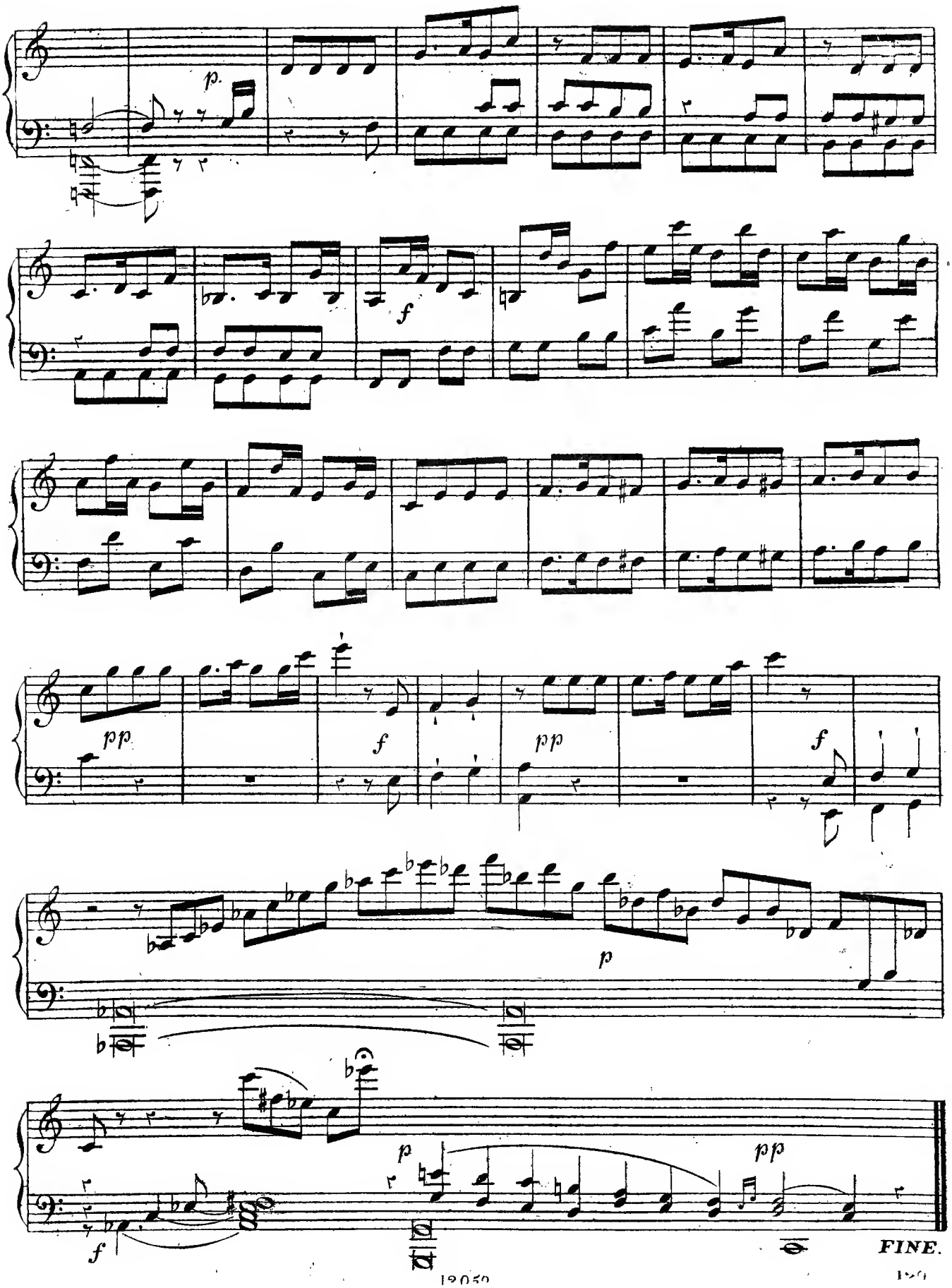




Larghetto sostenuto.




Presto molto.


p.
f
pp
f
pp
f
p
p
pp
f
FINE.