

THE INTERPRETATION OF THE MUSIC
OF THE
XVIITH AND XVIIITH CENTURIES

REVEALED BY CONTEMPORARY EVIDENCE.

BY
ARNOLD DOLMETSCH.

APPENDIX
CONTAINING TWENTY-TWO ILLUSTRATIVE PIECES.

PRICE THREE SHILLINGS AND SIXPENCE.

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APPENDIX.

INTRODUCTORY NOTES.

No. 1. PRELUDE by *Orlando Gibbons*, MENTIONED IN THE TEXT, page 389.

The sign (= \equiv) indicates a mordent in bar 34, sudden shakes in bars 36 and 37, and on the note preceding the final chord, a turned shake, slurred with the D before it.

Nos. 2 to 8 contain the last SUITE from *Dandrieu's "Pièces de Clavecin,"* MENTIONED IN THE TEXT, page 392.

The following additional explanations may prove useful. The slurs employed by Dandrieu have two distinct meanings; firstly, they indicate the holding of the note from which they start until the end of the slur, although the intermediate notes may be detached; secondly, they indicate phrasing, and imply smooth connection between the notes they cover. Many examples of the first kind occur in the Prelude, whilst the second kind is found all through the Suite, but more especially in the Rondeau and the Gavotte.

The Table of graces preceding the pieces is as follows:—

Examples des Liaisons. Tremblement. Tremblement apuyé. Tremblement lié.

Cadence fermée. Pincé. Port de Voix et Pincé. Port de Voix. Arpégé. Autre.

Nos. 9, 10, 11, THREE PRELUDES by *François Couperin*, from "L'ART DE TOUCHER LE CLAVECIN." 1717.

These Preludes are not intended to be measured. Explanations concerning their style will be found in the text, page 21. Nothing further need be said about the first. In the second, the appoggiature on C, bar 4; C, bar 5; B flat, bar 6, and A, bar 7, should be crotchets. On D, bar 8; F, bar 9; and D, last bar, the appoggiature are quavers.

The third Prelude is the most difficult to interpret. The right-hand part of the opening bars should be played approximately as follows:—

and the last bar thus:—

Nos. 12, 13. PRELUDE AND FUGUE by *J. S. Bach.*

The Prelude should be played in time; but its interpretation affords ample scope for thinking. Its meaning will assuredly not be brought out by mere mechanical playing. Remarks about its fingering will be found in the text, page 418.

The Theme of the Fugue should be phrased thus:—

INTRODUCTORY NOTES

No. 14. MARCHE by J. S. Bach.

This is one of the fascinating little pieces which Bach wrote for Anna Magdalena, his second wife. The original text played literally is not exhilarating; but properly interpreted it makes you wish to hear it played by one of the admirable brass bands of the British Army, and to see the regiment walk to its compelling strains.

No. 15. SONATA IN F MINOR. C. Ph. E. Bach.

This Allegro should be played very fast and brilliantly, giving well contrasted expression to those delicate passages marked *p*. Needless to say, the marks for *p* and *f* are original.

The third bar of the second part is written an octave too low, presumably to keep within the four octaves compass of the practice instruments of the period. There is every reason for its being played an octave above, if the instrument allows it.

Nos. 16, 17, 18, are three pieces given, ready for pricking upon the cylinder of a mechanical bird organ, in "LA TONOTECHNIE" by "Le Père Engramelle." Paris, 1775. (See text, page 43.)

Had it been possible, the interpretation of these pieces would have been given in ordinary notation; but this would have involved very great complications on account of the following circumstances:—

1. In the first piece the crotchets are divided on the cylinder in five parts.
2. In the second and third pieces the crotchets are divided in six parts.
3. Ornaments which apparently fill the time of the principal note are crowded up to give more importance to the last note, and separate it by a rest from the sequence. It was better, therefore, to reproduce the original tonotechnical notation, which is simple and accurate.

The explanation of the tonotechnical signs is as follows:—

A horizontal line (—), more or less long, shows that the note under it should be held until the next note.

A dot over such a line (—.) indicates a shortening of the note under it of the value of one semiquaver. Two dots would mean two semiquavers (—..), three dots three semiquavers (—...), &c.

A short vertical line or dash (|) means that the note under it should be only "touched"—that is, held no longer than one of the divisions of the cylinder.

The ornaments are expressed by indented lines, the upper and lower points of which correspond respectively to the higher and lower notes of the ornament. Thus the sign (VV) above a note C indicates the shake D C D C D C. The duration of each note of the shake corresponds to one division of the cylinder, $\frac{1}{3}$ or $\frac{1}{2}$ of a crotchet, as the case may be.

The sign V over a note C indicates the mordent C B C.

The combinations of these signs are very easy to understand. For example, the sign (V.) over a crotchet C means a mordent C B C, the last note of which, C, is held for the rest of the value of that crotchet, less a "silence d'articulation" equal to a semiquaver. This silence is indicated by the dot.

The sign (VV.) over a minim C means a shake with its termination; D C D C D C B C, the last note of which, C, is held for the rest of the value of that minim, less a *silence d'articulation* equal to two semiquavers, which is indicated by the two dots.

The quavers in the first piece should be unequal, in the proportion of 3 to 2, being three divisions of the cylinder for the first and two for the second.

In the second piece the unevenness is more marked, being in the proportion of 2 to 1, which corresponds to four divisions to the first and two to the second.

In the Menuet, the quavers are even. The tempo of these pieces, calculated from the duration of the revolution of the cylinder, deducting the silence at the end of each piece, is:—

1. Marche du Roy: $\text{d}=100$.
2. The same Marche, more varied: $\text{d}=96$.
- 3.—Menuet de Zélindor: $\text{d}=52$.

The speed of the Menuet agrees well with Quantz's indications (see text, page 51); but the two marches seem too fast. Allowance for this may have been made by turning the handle somewhat slower, let us say at the rate of thirty-five revolutions instead of forty in twenty seconds, which is the regulation speed.

As the original book gives only the tunes of these pieces, an accompaniment has been added by Arnold Dolmetsch.

No. 19. "ROMANCE DE MR. BALBASTRE" from "L'ART DU FACTEUR D'ORGUES" by Dom Bedos de Celles. Paris, 1775.

The complete musical text, marked for pricking in the tonotechnical notation, is given in the book, and besides a full-size diagram representing the actual pricking upon the cylinder of a large automatic organ.

Each crotchet being divided on the cylinder in eight parts, equal to demisemiquavers, it is possible to give a translation of the diagram in ordinary notation, but the result in many cases is, and can only be, approximate for the following reasons:—

1. The frequent crowding of the ornaments to allow more time to their last note and a short rest after it. (These last notes are marked with a dot (.), and can be seen at bars 9, 27, 30, 31, &c.)
2. The unevenness of nearly all the quavers and some of the crotchets in the proportion of 2 to 1. (In the original text the lengthened and shortened notes are indicated respectively by 2 and 1.)
3. The *Tempo Rubato*, which can be seen approximately in bars 2, 11, &c.

INTRODUCTORY NOTES

It is necessary to insist upon these deviations from strict time, which, although they are expressed very exactly on the cylinder, and could easily be reproduced on the roll of modern instruments of the Pianola type, absolutely defy musical notation. The same difficulty would exist with the conventional rendering of some of Chopin's stock virtuoso pieces, or Paderewski's Menuet, as played by himself ; but these pieces can easily be heard, which is not the case with the old music. The student must therefore supply with his own intelligence what is lacking in all the texts, even in this apparently complete and complicated translation.

In order to reduce the number of rests in the translation, a short line (—) is used to mark such notes as should only be held about three-quarters of their value, and a dash (!) to indicate very short notes.

The shake in sixths in the last bar is all right on a mechanical instrument, but impossible by hand. The lower shake should be replaced by a plain note, F.

The whole piece is understood to last just three minutes in performance ; its tempo therefore is $\text{♩}=88$.

Nos. 20 and 21 are the two slow movements from Corelli's SONATA No. VI. FOR THE VIOLIN, with "The graces to all the Adagios, and other places where the author thought proper" mentioned in the text at page 341.

The top line gives the ornamented text, the second line shows the plain text of the ordinary old editions ; the two bracketed lines under this contain a realisation of the figured bass embodying the precepts of contemporary masters as disclosed in chapter V. in the text.

The ornamented text requires much interpretation : uneven playing, lengthening of dots, additional shakes and other ornaments, and careful apportionment of the *tempo rubato* in the florid passages. Such music cannot be played at sight ; it must be mastered and assimilated. This remark applies with more or less force to all the pieces in this book.

No. 22, the last piece in this book, is the ADAGIO IN THE ITALIAN STYLE, with divisions fully written out, by J. Quantz, mentioned in the text at page 341.

Concerning the shake on the note preceding the pause on B, in the 20th bar of the movement, Quantz tells us that it should last four quavers, and moreover that the concluding grace notes should be retarded and diminished. He also fills three pages with explanations, note by note, of the shades of *piano* and *forte* required by the expression ; they have been added to the text, translated into the usual modern signs.

As in the case of the Corelli Adagios, an accompaniment has been written out, from the figured bass, by Arnold Dolmetsch.

A PRELUDE.

Orlando Gibbons. (c. 1605)

The musical score consists of four staves of music, likely for a keyboard instrument like a harpsichord or organ. The music is in common time and uses a mix of G major (two staves) and C major (two staves). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as dots and dashes. Fingerings are indicated above the notes, and measure numbers (10, 15) are placed above specific measures. The score is divided into four systems by vertical bar lines.

Measure 1: The top staff starts with a sixteenth-note pattern (3 groups of 2). The bottom staff begins with a bass note followed by a sixteenth-note pattern (3 groups of 2).

Measure 2: The top staff has a dotted half note. The bottom staff has a sixteenth-note pattern (1 group of 2, 1 group of 3).

Measure 3: The top staff has a dotted half note. The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 4: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 5: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 6: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 7: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 8: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 9: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 10: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 11: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 12: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 13: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 14: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

Measure 15: The top staff has a sixteenth-note pattern (3 groups of 2). The bottom staff has a sixteenth-note pattern (3 groups of 2).

20 [2 3 2 3 2] 5

25 [2 1 2 1] [1]

30 [1 2 3 4] [3 4 3 4]

35 [3 2]

14276

QUATRIÈME SUITE.

Jean Francois d'Andrieu. (c. 1705)

PRÉLUDE.

The musical score consists of three staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The first staff begins with a sixteenth-note pattern: (3), (4), (2). The second staff begins with a sixteenth-note pattern: (3), (4), (2). The third staff begins with a sixteenth-note pattern: (3), (4), (2).

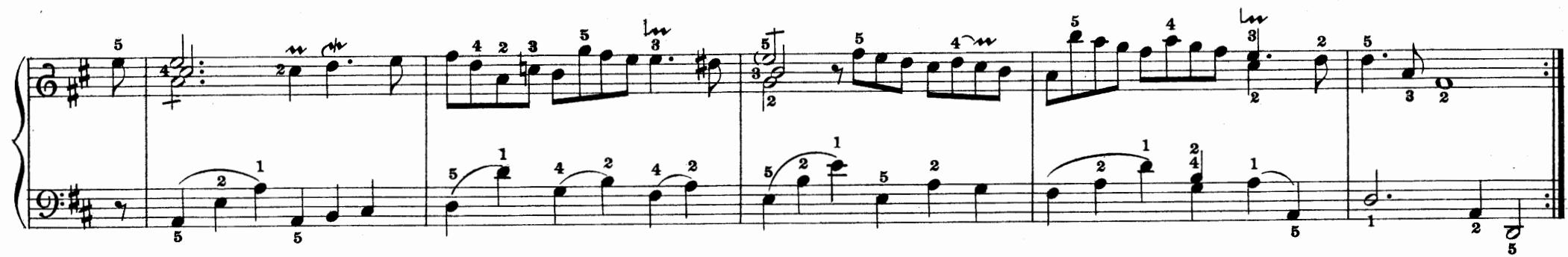
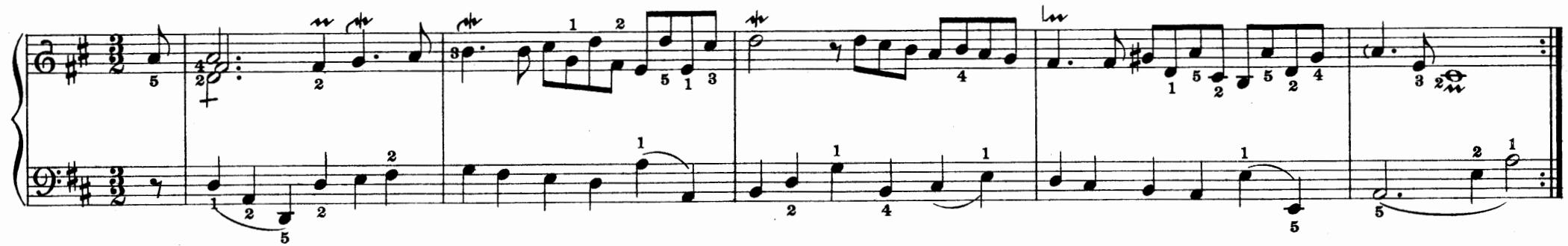
RONDEAU.

The musical score consists of a single staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The staff begins with a sixteenth-note pattern: (3), (2). The next measure begins with a sixteenth-note pattern: (1). The third measure begins with a sixteenth-note pattern: (2). The fourth measure begins with a sixteenth-note pattern: (5). The fifth measure begins with a sixteenth-note pattern: (5). The sixth measure begins with a sixteenth-note pattern: (2).

The image shows four staves of musical notation for piano, arranged vertically. The top two staves are in common time (indicated by a 'C') and the bottom two are in 6/8 time (indicated by a '6/8'). The key signature is one sharp (F#). The notation includes various note values (eighth and sixteenth notes), dynamic markings like 'p' (piano) and 'f' (fortissimo), and fingerings (numbers 1 through 5) placed above or below the notes. There are also rests and slurs. The music consists of a continuous sequence of measures, with some measures spanning across the different time signatures.

B

COURANTE.



GIGUE.



The image shows three staves of piano sheet music, likely from a piece by Chopin. The music is in 6/8 time and consists of measures 1 through 12. The top staff (treble clef) starts with a dynamic of *doux*, followed by *fort*. The middle staff (bass clef) starts with a dynamic of *doux*, followed by *fort*. The bottom staff (bass clef) starts with a dynamic of *doux*, followed by *fort*. Fingerings are indicated above the notes: measure 1 has 4 over the first note; measure 2 has 4 over the first note; measure 3 has 4 over the first note; measure 4 has 3 over the first note; measure 5 has 4 over the first note; measure 6 has 3 over the first note; measure 7 has 4 over the first note; measure 8 has 3 over the first note; measure 9 has 4 over the first note; measure 10 has 3 over the first note; measure 11 has 4 over the first note; and measure 12 has 3 over the first note. Measure 12 concludes with a double bar line.

GAVOTTE.

Sheet music for Gavotte, featuring two staves of sixteenth-note patterns. The music is in common time (indicated by 'C') and consists of two measures per staff. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). The notation includes various slurs and grace notes. Fingerings are indicated above the notes: 2, 4, 3; 4, 3, 5; 1; 1, 3; 1, 5; 1; 4, 3; 4, 3, 5; 1; 2, 4; 1, 1; 2, 3; 2, 5. The bass staff also features fingerings: 1; 2; 1; 3; 2; 5; 1, 5, 1, 4, 1, 4, 1; 5; 1; 2, 3; 1; 3; 2, 5; 1; 5.

BOUREE.

Sheet music for Bourree, featuring two staves of sixteenth-note patterns. The music is in common time (indicated by 'C') and consists of two measures per staff. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). The notation includes various slurs and grace notes. Fingerings are indicated above the notes: 1; 2, 5; 1; 3; 1; 2; 4, 3; 1, 2; 2, 5; 1; 3; 1; 2; 4, 3; 1, 2; 5. The bass staff also features fingerings: 4; 3; 4; 1; 2; 3; 4; 1; 2; 5; 1; 2; 4; 3; 1, 2; 5.

A horizontal strip of sheet music for piano, showing measures 3 through 10. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures 3 and 4. Measure 3 starts with a whole note followed by a half note. Measures 4-5 show a sequence of eighth notes. Measures 6-7 continue this pattern. Measures 8-9 show a return to the earlier pattern of whole and half notes. Measure 10 concludes with a half note. Various performance markings like slurs and grace notes are present, along with fingerings (e.g., '1', '2', '3', '4', '5') and dynamic markings like 'mf' and 'f'.

MENUET.

MENUET.

The musical score consists of two staves. The top staff is in common time (indicated by 'C') and major (indicated by a 'G' with a sharp). It features a treble clef and a key signature of one sharp. The bottom staff is also in common time and major, indicated by a 'G' with a sharp and a bass clef. The music is divided into measures by vertical bar lines. Various numbers (e.g., 1, 2, 3, 4, 5) are placed above or below specific notes and rests, likely indicating performance techniques such as slurs or grace notes. The score continues from the previous page, with measure numbers 1 through 12 visible.

A horizontal strip of sheet music for piano, showing five measures of music. The top staff is in common time (indicated by a 'C') and G major (indicated by a 'G' and two sharps). The bottom staff is in common time and C major (indicated by a 'C'). The music consists of eighth-note patterns, with various dynamics like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte) and performance instructions like 'tr' (trill) and 'rit' (ritardando). Measure 21 starts with a forte dynamic. Measure 22 begins with a piano dynamic. Measure 23 features a trill over a sustained note. Measure 24 ends with a piano dynamic. Measure 25 concludes with a forte dynamic.

PREMIER PRÉLUDE.

François Couperin. 1717.

This image shows four staves of piano sheet music. The top staff is in common time (indicated by '6') and has a dynamic marking of p . Fingerings include 5, 4, 2, 3-4, 5, 4, 3-4, 2, 3, 4-5, 4-5, and 8. The second staff is also in common time (indicated by '6') and has a dynamic marking of p . Fingerings include 3-1, 1-3, 2, 4, 5, 2, 1, and 4-5. The third staff is in common time (indicated by '6') and has a dynamic marking of p . Fingerings include 5, 4, 3, 4, 2-1, 4-5, 5, 4-5, 5, 4-5, and 5. The bottom staff is in common time (indicated by '6') and has a dynamic marking of p . Fingerings include 5, 4-5, 4, and 4-5.

SECOND PRÉLUDE.

François Couperin. 1717.

The musical score for the Second Prelude by François Couperin, 1717, is presented in four staves. The key signature varies throughout the piece, with frequent changes indicated by sharp and flat symbols. Measure numbers 1 through 10 are placed above the staves. The music includes various performance instructions, such as dynamics (p, f), articulation, and slurs. The notation is typical of 18th-century keyboard music, with two hands playing on separate staves.

QUATRIÈME PRÉLUDE.

François Couperin. 1717.

The musical score consists of four staves of sixteenth-note patterns, likely for harpsichord or organ. The music is in common time and treble clef. The first staff begins with a bass note followed by a series of sixteenth-note chords. The second staff features a bass line with grace notes. The third staff contains a continuous pattern of sixteenth-note chords. The fourth staff concludes with a final section of sixteenth-note chords.

PRAELUDIUM and FUGHETTA.

J. S. Bach.

PRAELUDIUM.

The sheet music consists of four staves of musical notation for a keyboard instrument. The staves are arranged vertically, each starting with a treble clef and a common time signature. The first three staves begin with a key signature of C major, while the fourth staff begins with a key signature of A major. The music is divided into measures by vertical bar lines. Each measure contains several notes, often grouped by horizontal beams. Fingerings are indicated above the notes, such as '1 5' or '3 4'. Dynamic markings like 'p' (piano) and 'ff' (fortissimo) are placed near the beginning of some staves. The notation includes various note values including eighth and sixteenth notes, and rests. The music is a complex composition with multiple voices and harmonic changes.

FUGHETTA.

6 C L.H. 1

6 C

6 C

6 C

6 C

The image shows four staves of musical notation for piano, likely from a piece by Chopin. The top staff is treble clef, the second is bass clef, the third is treble clef, and the bottom is bass clef. The music consists of six measures per staff. Fingerings are indicated above the notes, such as '1 3' or '2 4'. Dynamic markings include 'tr' (trill) and '(R. H.)' (right hand). The bass staff contains mostly eighth-note patterns, while the treble staff features more complex sixteenth-note figures. The overall style is characteristic of Chopin's virtuosic piano music.

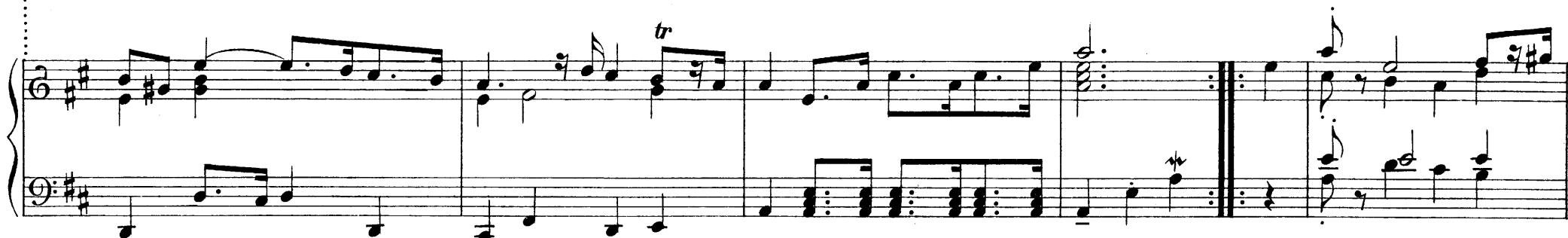
MARCHE.

J. S. Bach. 1725.

Original text.



Interpretation.



A musical score for piano, featuring four staves of music. The top two staves are in common time (indicated by '6') and the bottom two are in 9/8 time (indicated by '9'). The key signature is three sharps. The music consists of continuous flowing melodic lines with various note heads and stems, separated by vertical bar lines. The score is divided into sections by horizontal dotted lines.

SONATA VI.

Allegro di molto.

Ch. Ph. E. Bach. 1752.

Piano sheet music in 6/8 time, 2 flats. The music consists of four staves, each with a treble clef and a bass clef. The first staff has a tempo marking of 120. Fingerings are indicated above the notes. Measure numbers 1 through 12 are present at the beginning of each staff.

Staff 1:

- Measure 1: 1 5 4 5 3 5 2 5 1
- Measure 2: 1 5 3 5
- Measure 3: 1 5 4 5 2 5 2 5
- Measure 4: 1 5 4 5 2 5 2 5
- Measure 5: 1 5 4 5 2 5 2 5
- Measure 6: 1 5 4 5 2 5 2 5
- Measure 7: 1 5 4 5 2 5 2 5
- Measure 8: 1 5 4 5 2 5 2 5
- Measure 9: 1 5 4 5 2 5 2 5
- Measure 10: 1 5 4 5 2 5 2 5
- Measure 11: 1 5 4 5 2 5 2 5
- Measure 12: 1 5 4 5 2 5 2 5

Staff 2:

- Measure 1: 1 5 4 5 2 5 2 5
- Measure 2: 1 5 4 5 2 5 2 5
- Measure 3: 1 5 4 5 2 5 2 5
- Measure 4: 1 5 4 5 2 5 2 5
- Measure 5: 1 5 4 5 2 5 2 5
- Measure 6: 1 5 4 5 2 5 2 5
- Measure 7: 1 5 4 5 2 5 2 5
- Measure 8: 1 5 4 5 2 5 2 5
- Measure 9: 1 5 4 5 2 5 2 5
- Measure 10: 1 5 4 5 2 5 2 5
- Measure 11: 1 5 4 5 2 5 2 5
- Measure 12: 1 5 4 5 2 5 2 5

Staff 3:

- Measure 1: 1 5 4 5 2 5 2 5
- Measure 2: 1 5 4 5 2 5 2 5
- Measure 3: 1 5 4 5 2 5 2 5
- Measure 4: 1 5 4 5 2 5 2 5
- Measure 5: 1 5 4 5 2 5 2 5
- Measure 6: 1 5 4 5 2 5 2 5
- Measure 7: 1 5 4 5 2 5 2 5
- Measure 8: 1 5 4 5 2 5 2 5
- Measure 9: 1 5 4 5 2 5 2 5
- Measure 10: 1 5 4 5 2 5 2 5
- Measure 11: 1 5 4 5 2 5 2 5
- Measure 12: 1 5 4 5 2 5 2 5

Staff 4:

- Measure 1: 1 5 4 5 2 5 2 5
- Measure 2: 1 5 4 5 2 5 2 5
- Measure 3: 1 5 4 5 2 5 2 5
- Measure 4: 1 5 4 5 2 5 2 5
- Measure 5: 1 5 4 5 2 5 2 5
- Measure 6: 1 5 4 5 2 5 2 5
- Measure 7: 1 5 4 5 2 5 2 5
- Measure 8: 1 5 4 5 2 5 2 5
- Measure 9: 1 5 4 5 2 5 2 5
- Measure 10: 1 5 4 5 2 5 2 5
- Measure 11: 1 5 4 5 2 5 2 5
- Measure 12: 1 5 4 5 2 5 2 5

Sheet music for piano, page 21, featuring four staves of musical notation:

- Staff 1 (Top):** Treble clef, 6/8 time, key signature of two flats. Fingerings: 4 3 2, 5 2 3 2 1, 4 3 2, 3 1 4, 3 1 4 1. Dynamics: *p*, *f*. Pedal markings: P_4^2 , P_1 .
- Staff 2 (Second from Top):** Bass clef, 6/8 time, key signature of two flats. Fingerings: 5 1 2 1, 3 1 4 1, 4 1. 2 1 3 1 4 1. Dynamics: *f*. Pedal markings: P_4^2 , P_1 .
- Staff 3 (Third from Top):** Treble clef, 6/8 time, key signature of two flats. Fingerings: 2 4 2, 1 3 2 1 4 3 2 1, 1 2 3 4 3 4 5, 4 3 2 1, 2. Dynamics: *f*. Pedal markings: $f_4^3 2 1$.
- Staff 4 (Bottom):** Bass clef, 6/8 time, key signature of two flats. Fingerings: 5 4 3, 2 5 4, 3 2 5 4, 5 1 2 1 3 1 4 1 5 1.
- Staff 5 (Bottom):** Treble clef, 6/8 time, key signature of two flats. Fingerings: 2 4 2, 5, 2. Dynamics: *p*.
- Staff 6 (Bottom):** Bass clef, 6/8 time, key signature of two flats. Fingerings: 5 1 3 1, 5 1 2 1 4 1 5 1, 5 1 2 1, 5 1 3 1, 5 1 3 1.
- Staff 7 (Bottom):** Treble clef, 6/8 time, key signature of two flats. Fingerings: 5 1 2 1, 5 1 2 1 4 1 2 4, 2 5, 2 5 3 2, 1 4 3 2 1.
- Staff 8 (Bottom):** Bass clef, 6/8 time, key signature of two flats. Fingerings: 5 1 2, 5 1 2 1, 5 1 3 1, 5 1 2, 5.

D

LA MARCHE DU ROY
from "LA TONOTECHNIE."
(1775)

Musical score for 'La Marche du Roy' in common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a bass clef. The bass staff has a key signature of one sharp (F#) and a bass clef. The music features various note heads, stems, and bar lines.

Continuation of the musical score for 'La Marche du Roy'. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a bass clef. The bass staff has a key signature of one sharp (F#) and a bass clef. The music continues with various note heads, stems, and bar lines.

The same "MARCHE" more varied.

Variation of the musical score for 'La Marche du Roy'. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a bass clef. The bass staff has a key signature of one sharp (F#) and a bass clef. The music features various note heads, stems, and bar lines, showing a variation of the original march.



MENUET DE ZÉLINDOR.

Musical score for two staves, Menuet de Zélin dor. The top staff is in common time (6/8) and the bottom staff is in common time (6/8). The key signature changes from C major to G major at the beginning of the menuet section. The menuet consists of three staves, each ending with a repeat sign and a double bar line, indicating a return to the previous section.

ROMANCE.

Claude Balbastre. c. 1760.

The musical score consists of three staves of music, likely for a three-part ensemble (e.g., flute, bassoon, and strings). The music is in common time and includes measures numbered 1 through 10. Measure 1 starts with a bassoon-like part (6/2) with eighth-note pairs. Measures 2 and 3 show a transition with sixteenth-note patterns and grace notes. Measures 4 through 6 feature eighth-note pairs and sixteenth-note figures. Measures 7 through 10 conclude the section with eighth-note pairs and sixteenth-note patterns, leading to a final double bar line.

11 12 13 14

15 16 17 18

19 20

26

21 22 23

24 25 26

27 28 29 30

Musical score for piano, page 27, measures 27-32. The score consists of three staves: treble, bass, and right hand. Measure 27 starts with a grace note followed by eighth notes. Measures 28-30 show sixteenth-note patterns with grace notes. Measures 31 and 32 continue the sixteenth-note patterns with grace notes.

Musical score for piano, page 27, measures 33-38. The score consists of three staves: treble, bass, and right hand. Measures 33-35 show sixteenth-note patterns with grace notes. Measure 36 begins a new section with eighth-note patterns. Measures 37 and 38 continue the eighth-note patterns.

Musical score for piano, page 27, measures 39-44. The score consists of three staves: treble, bass, and right hand. Measures 39-41 show sixteenth-note patterns with grace notes. Measures 42 and 43 continue the sixteenth-note patterns. Measure 44 concludes the section with eighth-note patterns.

Musical score for piano, page 28, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. Measure 39: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 40: Treble staff has eighth-note pairs; Alto staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 41: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 42: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 43: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 44: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 45: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 46: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 47: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 48: Treble staff has eighth-note pairs; Alto staff has eighth-note pairs; Bass staff has eighth-note pairs.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves are in common time and key signature of one flat. Measure 49 starts with a grace note followed by eighth notes. Measure 50 features a sixteenth-note pattern. Measures 51-52 show eighth-note chords. Measure 53 includes a grace note and sixteenth-note patterns. Measures 54-56 continue the eighth-note and sixteenth-note patterns established earlier.

49 50

51 52 53

54 55 56

30

 57

 58

 59

 60

 61

 62

 63

 64

 65

 66

FIRST MOVEMENT from SONATA N° VI, Op.5.

Grave.

Arcangelo Corelli. 1700.

Musical score page 32, measures 1-4. The score consists of four staves. The top two staves are in common time (indicated by '6') and the bottom two are in 6/8 time (indicated by '9'). The key signature is A major (three sharps). The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small '6' superscripts. Measure 1 starts with a sixteenth-note grace followed by an eighth note. Measure 2 begins with an eighth note. Measure 3 contains a sixteenth-note grace followed by an eighth note. Measure 4 concludes with a sixteenth-note grace followed by an eighth note.

Musical score page 32, measures 5-8. The score continues with four staves. The top two staves remain in common time (6) and the bottom two in 6/8 time (9). The key signature changes to D major (one sharp). Measures 5 and 6 show eighth-note patterns. Measure 7 begins with a sixteenth-note grace followed by an eighth note. Measure 8 concludes with a sixteenth-note grace followed by an eighth note.

Musical score for piano, page 33, featuring two systems of music.

System 1 (Measures 1-8):

- Key signature: G major (two sharps).
- Time signature: Common time (indicated by '6').
- Notes: The top staff consists of eighth-note pairs and sixteenth-note patterns. The bottom staff features eighth-note chords and sixteenth-note patterns.
- Harmony: Chords include $\frac{4}{2}$, $\frac{6}{2}$, $\frac{4}{2}$, $\frac{6}{5}$, $\frac{5}{5}$, $\frac{5}{6}$, $\frac{6}{5}$, $\frac{6}{9}$, $\frac{6}{6}$.

System 2 (Measures 9-16):

- Key signature: G major (two sharps).
- Time signature: Common time (indicated by '6').
- Notes: The top staff shows eighth-note pairs and sixteenth-note patterns. The bottom staff features eighth-note chords and sixteenth-note patterns.
- Harmony: Chords include $\frac{7}{6}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{3}{2}$, $\frac{4}{2}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{5}{3}$.

FOURTH MOVEMENT from SONATA N° VI.

Adagio.

Arcangelo Corelli. 1700.

Handwritten musical score for two staves. The top staff uses a soprano C-clef, common time, and a key signature of two sharps. The bottom staff uses a bass F-clef, common time, and a key signature of one sharp. The music consists of six measures. Measure 1: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 2: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 3: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 4: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 5: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 6: Soprano has eighth-note pairs (dotted), Bass has eighth notes.

Handwritten musical score for two staves. The top staff uses a soprano C-clef, common time, and a key signature of two sharps. The bottom staff uses a bass F-clef, common time, and a key signature of one sharp. The music consists of six measures. Measure 1: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 2: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 3: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 4: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 5: Soprano has eighth-note pairs (dotted), Bass has eighth notes. Measure 6: Soprano has eighth-note pairs (dotted), Bass has eighth notes.

Handwritten musical score for five staves. Measure 1: Treble clef, 6/8 time, key signature of two sharps. Measures 2-3: Continuation of the melody. Measure 4: Bass clef, 9/8 time, key signature of three sharps. Measures 5-6: Continuation of the bass line.

Continuation of the musical score. Measures 7-8: Treble clef, 6/8 time, key signature of two sharps. Measures 9-10: Bass clef, 2/4 time, key signature of one sharp. Measures 11-12: Bass clef, 4/2 time, key signature of one sharp.

ADAGIO in the ITALIAN STYLE.

J.J. Quantz. 1751.

Musical score for the first system of "ADAGIO in the ITALIAN STYLE." The score consists of four staves. The top two staves are in common time (6/8) and common key signature. The bottom two staves are in common time (6/8) and common key signature. The music includes dynamic markings such as *p*, *f*, and *mf*, and performance instructions like *tr*. Measure numbers 6 and 5 are indicated below the staves.

Musical score for the second system of "ADAGIO in the Italian Style." The score consists of four staves. The top two staves are in common time (6/8) and common key signature. The bottom two staves are in common time (6/8) and common key signature. The music includes dynamic markings such as *f*, *mf*, and *f*, and performance instructions like *tr*. Measure numbers 6, 7, and 7[#] are indicated below the staves. A time signature change to $\frac{4}{2}$ is shown at the end of the system.

38

Musical score for piano, page 38, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1 starts with a forte dynamic (f) in common time. Measure 2 begins with a dynamic of >sf. Measure 3 starts with a dynamic of >sf. Measure 4 starts with a dynamic of tr. Measure 5 starts with a dynamic of f.

Measure 1: f

Measure 2: >sf

Measure 3: >sf

Measure 4: tr

Measure 5: f

Musical score for piano, page 38, measures 5-8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 5 starts with a dynamic of tr. Measure 6 starts with a dynamic of f. Measure 7 starts with a dynamic of f. Measure 8 starts with a dynamic of tr.

Measure 5: tr

Measure 6: f

Measure 7: f

Measure 8: tr

Musical score for piano, page 39, featuring two systems of music.

Top System:

- Key signature: 6 flats (B-flat major).
- Time signature: 6/8.
- Dynamics: f , tr .
- Measure 1: Sixteenth-note patterns followed by eighth notes.
- Measure 2: Eighth-note patterns followed by sixteenth-note patterns.
- Measure 3: Eight-note patterns followed by sixteenth-note patterns.
- Measure 4: Sixteenth-note patterns followed by eighth notes.
- Measure 5: Sixteenth-note patterns followed by eighth notes.

Bottom System:

- Key signature: 6 flats (B-flat major).
- Time signature: 6/8.
- Dynamics: f , tr .
- Measure 1: Sixteenth-note patterns followed by eighth notes.
- Measure 2: Eighth-note patterns followed by sixteenth-note patterns.
- Measure 3: Eight-note patterns followed by sixteenth-note patterns.
- Measure 4: Sixteenth-note patterns followed by eighth notes.
- Measure 5: Sixteenth-note patterns followed by eighth notes.

Harmonic Changes:

- Measure 4: $\frac{6}{5}$
- Measure 5: $\frac{4+}{3}$
- Measure 6: $\frac{6}{5}$
- Measure 7: $\frac{6}{5}$
- Measure 8: $\frac{4+}{2}$
- Measure 9: $\frac{6}{5}$
- Measure 10: $\frac{6}{5}$

A musical score for piano, page 40, featuring two systems of music. The top system begins with a dynamic marking 'mf'. It contains several measures of complex piano technique, including sixteenth-note patterns and grace notes. Performance instructions such as 'tr' (trill) and 'rall.' (rallentando) are included. The bottom system begins with a dynamic marking 'f' and continues the musical line. Both systems are written in common time (indicated by 'C') and use standard musical notation with stems and bar lines.

Musical score for piano, page 41, featuring six staves of music. The top staff (treble clef) consists of two systems of music. The first system starts with a dynamic *f*, followed by eighth-note pairs and sixteenth-note patterns. The second system begins with a dynamic *f*, followed by sixteenth-note patterns and eighth-note pairs. The middle staff (treble clef) has two systems. The first system contains eighth-note pairs and sixteenth-note patterns. The second system contains eighth-note pairs and sixteenth-note patterns. The bottom staff (bass clef) has two systems. The first system contains eighth-note pairs and sixteenth-note patterns. The second system contains eighth-note pairs and sixteenth-note patterns. Measure numbers 6, 7, 5, 4, 2, 6, 4, 3 are placed below the bass staff. Dynamics *f*, *tr*, and *f* are indicated throughout the score.

A page from a musical score for piano, featuring six staves of music. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. Measure numbers 5, 6, 5, 6, 5, and 6 are written below the bass staves. The music includes dynamic markings such as *f*, *p*, *tr*, *espressivo*, *f poco rall.*, *più rall.*, *morendo*, and *tr*. The score consists of six staves of music, with measure numbers 5, 6, 5, 6, 5, and 6 written below the bass staves. The music includes dynamic markings such as *f*, *p*, *tr*, *espressivo*, *f poco rall.*, *più rall.*, *morendo*, and *tr*.

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