

POPULAR HISTORY OF MUSIC  
FROM THE EARLIEST TIMES

*F. WEBER*



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Dora Steven

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# POPULAR HISTORY OF MUSIC

FROM THE EARLIEST TIMES.

BY

F. WEBER,

*Organist of the German Chapel Royal, St. James's Palace.*

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WITH ILLUSTRATIONS.

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THE MUSIC OF THE HEBREWS AS RECORDED IN THE OLD TESTAMENT. —  
MUSIC IN CHINA. — MUSIC IN HINDOSTAN, SIAM AND JAVA. — MUSIC  
IN EGYPT. — MUSIC OF THE ASSYRIANS, BABYLONIANS AND MEDES. —  
MUSIC OF THE ANCIENT GREEKS. — MUSIC IN ITALY. — MUSIC IN THE  
CHRISTIAN ERA.

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## OPINIONS OF THE PRESS.

“**The Observer.**” A Popular History of Music which will, we think, be popular in more senses than one. The place it fills in the literature of music has long been vacant.

“**The Times.**” One can sympathize with the professional ardour which has led him to embark upon the work.

“**The Saturday Review.**” This history is really a complete text-book, and a remarkably good one. It possesses every quality which such a book should possess. The evolution of the laws of composition, the growth of musical forms, the development and use of instruments, the successive stages in the art marked by leading names in different countries, and the characteristics of the great composers — all these, and more, are sketched not only with perfect clearness, but with the firm and accurate touch of one who is a thorough master of his subject.

“**Musical News.**” The Popular History of Music by Mr. Weber is written by an accomplished musician who has read much and certainly loves his art. He enjoys the advantage of knowing other languages besides English, and so his researches have been made easier and more complete by this power. His examination of biblical music is complete. Special attention is bestowed on music in the Christian era, while its development and practice during the middle ages is carefully traced. The use of counterpoint and its changing form until it culminated in the modern free style is dealt with, numerous music type illustrations assisting the student to gain an insight into the music current during the ages passed through.

“**Review of Reviews.**” The volume is an excellent handbook to the subject.

**“The Yorkshire Post.”** Mr. Weber’s Popular History of Music is a delightfully comprehensive work, although of but moderate size.

**“The Daily Telegraph.”** There is much interesting information in this “Popular History.”

**“The Morning Post.”** It may be welcomed as a useful handbook by students who are preparing to pass a musical examination.

**“The Glasgow Herald.”** A Popular History of Music, which puts in comparatively small space all that is known of the development of music from the earliest times. The book may be commended as at once succinct and complete.

**“The Scotsman.”** There is a good deal of interesting matter in it, and the examples of the various styles of ancient composition are well chosen and appropriate in such a work.

**“The Freeman’s Journal,”** Dublin. This book should be in the hands of every musical amateur who feels interested in the genesis of his art.

**“The Irish Times,”** Dublin. It is so well condensed and modified that it may justly take the place of a valuable and reliable handbook, and would from its character be most admirably adapted for school and college use.

**“The Bristol Times and Mirror.”** This is among the most useful short histories, and is well calculated to meet the wants of modern-day musical readers. The history is comprehensive, and copiously illustrated, and contains a good index.

**“The English Churchman.”** A most interesting summary of the History of Music, written in a manner which cannot fail to prove most useful and attractive to all musicians, whether they be amateurs or professionals. The value of the book is increased by the illustrations of ancient and modern music and musical instruments. This “Popular History of Music” would be a most appropriate present to make to all who delight in music.

**“The Jewish Chronicle.”** Mr. Weber has moulded his fascinating book upon the lines laid down by Goethe, in his observation that “the greatest gain we derive from history, is the enthusiasm which it excites.” The author’s own single-minded enthusiasm is reflected in every page. The music and characteristics of the ancient and mediæval singers are admirably set forth. Mr. Weber with great erudition traces the connection between our modern instruments and their earlier types used by the ancient Hebrews. He forms a very intelligent estimate of the old Jewish tonal art, and seems to have quite entered into the spirit of the synagogal melodies and chants. The elevated tone and interesting style of the volume, apart from the mass of information cleverly put together in a concise form, will earn for Mr. Weber’s useful book a general hearty commendation.

**“The Brighton Gazette.”** This is a work which should be highly valued by all who are interested in the progress and development of the glorious art. The author, in attractive language, has led the reader along the line of music and musicians in all countries, from Jubal, “the

father of all such as handle the harp and pipe," the musical old Hebrew, right down to the modern days of Sir George Macfarren, Sir William Sterndale Bennett, Sir Michael Costa, and Sir Julius Benedict. We can heartily recommend "The Popular History of Music" as a thoroughly interesting work, both for the musician and the general reader.

"**The Musical Standard.**" Among the many histories of music, this book will rank with the best, and it will, in the author's words, "show to us the many difficulties which had to be overcome in the course of many centuries, before bringing music to its present state of development, and such study will increase our insight into the nature and essence of the art."

"**The North British Daily Mail,**" Glasgow. The author's knowledge of the subject has evidently been gained by a very extensive course of research, and his discriminating taste has enabled him to compress within comparatively small compass a vast amount of interesting matter. There are a number of beautiful illustrations of ancient musical instruments taken from authentic sources, and the volume is both substantial and tasteful.

"**The Bath Chronicle.**" Such a book as Mr. Weber has written will be helpful to the student, useful to the teacher, and a *vade mecum* to the general reader who desires information on the subject. We may particularly comment his notes on the various composers.

"**The monthly Journal of the Incorporated Society of Musicians.**" We have read the above work with considerable interest. The information is eminently systematic and admirably arranged. The book should certainly be in the hands of all who are preparing for examinations where musical history is one of the requirements.

"**The Theatre.**" This is a great improvement upon the manuals which have hitherto done duty as Popular Histories of Music.

"**The Norwich Mercury.**" It would be difficult to name a book which is better adapted for the student of the History of Music than this of Mr. Weber's.

"**Y Cerddor.**" (The Musician.) Wrexham. It is a pleasure to call the attention of our readers to the above work, the object of which is to place within the reach of musical students the History of this branch of the fine art. It is replete with illustrations and examples, written in a charming style. By all means let our readers obtain it; its price is within the means of all.

"**The London and Provincial Trade Review.**" The illustrations of ancient instruments of various nations are interesting features of the book; it contains much information within a short space.

"**Sala's Journal.**" Mr. Weber takes us into many lands in order to weave his History. His book may be warmly recommended as a succinct and trustworthy account, presented in a popular style, of the origin, development, and present condition of the noblest of arts, said by one to be "the speech of angels."

"**The Liverpool Courier.**" Without either omitting or giving undue preponderance to any period in the development of the musical art, Mr. Weber has produced a review as symmetrical as the nature of

his study demands. With its perfect method of arrangement and its ample index, the book will prove useful even to enthusiasts who pride themselves upon their musical libraries. From the earliest times the development of music is outlined with a completeness which calls for unqualified admiration, the more so when it is reflected that all the principal nations from the remotest antiquity down to our own day have had a share in the evolution. Mr. Weber's history is not only an instructive but a charming book, rendered the more so by the interpolation of a large number of rare illustrations, chiefly of ancient musical instruments, and renderings, in the modern method, of curious ancient musical compositions, of all nations, which have exercised their enduring influence upon even the music of this country.

**“The Birmingham Early Post.”** Without going too deeply or elaborately into any one portion of the task before him, the author has brought together a fund of information from the most reliable sources, and presented this to the music lover in a form calculated to arrest his attention, and to leave clear and accurate impressions on his mind as to the history and broad character of the art to which he is devoted. It is a “Popular” History of Music as a whole, and as such it contains a surprising amount of information systematically and compactly brought together; and the author's personal comments on the more modern of composers and instrumentalists, if disposed to favour the German school of music, are for the most part judicious and based on knowledge. A very valuable feature in this “Popular History of Music” is the abundance of illustrations of ancient instruments, and the free employment of typical examples as the readiest means of explaining such developments of musical structure as were brought into use by successive masters of the art.

**“The Newcastle Journal.”** Mr. Weber has produced an historical book on music which the general public will read. Of more ambitious, detailed, and technical histories there cannot be said to be any lack. But a book of a simpler and more popular kind was wanted, and this Mr. Weber's work will supply. The work will be found throughout full of interest, which is much enhanced by the excellent illustrations.

**“The Jewish World.”** This finely illustrated work of Herr Weber is not only a valuable history of music as an art, in its earliest development, but of music in its evolutionary stage as the tonal genesis of human speech. Mr. Weber's historical outlook over 4,000 years of the life of the divine art is a work unique in its garnered knowledge of the subject under varied phases, a work of erudition on the scientific and artistic development of music from Jubal's lyre to Wagner's orchestration, presented in terse and popular form.

**“Myra's Journal.”** A book that should be seen by all students of music, and which will indeed interest all lovers of music.

**“The Queen.”** I have kept for some months upon my table what appears to me to be an excellent “Popular History of Music.” I thank the writer. Dear reader, I ask your kind attention to this volume. Please get it, and read it, and tell me if I may not hope to find there a something which will awaken in my stubborn ear the voice of song.



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## P R E F A C E.



THE following pages are intended to trace in a succinct way the general practice and development of music among the principal nations before and in the Christian era, for the use of music lovers who have not the time to read more extensive works on the subject.

The book opens with the musical records of the Old Testament, wherein music is established as an essential part in the divine service of the ancient Hebrews, and as a most cheering ingredient of their social life.

The heathen nations of the olden times also recognised the solemn and moral character of music, and used it in their worship and on every festive occasion in public and in the family circle.

If hardly anything of actual music from the most ancient nations has come down to our time, we yet have drawings of some of their instruments, by which we gain some idea of the state of their music. Their poets spoke in rapturous terms of the influence and power of music, and their rulers made laws for preserving music in purity and simplicity.

Of the music in the Christian era we have specimens from the early centuries, which accumulate more and more from the 11th century through the principal schools of music down to our time.

A study of its history shows to us the many difficulties which had to be overcome in the course of many centuries, before bringing music to its present state of development, and such study will increase our insight into the nature and essence of the art.

When we read how the various nations from the beginning appreciated and loved their music of a simple kind, assisted only by poor instruments, we ought, in gratitude for the present state of music and the superior instruments at our command, feel anxious to learn as far as possible, to whom we owe our various musical riches.

F. W.

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The sources chiefly consulted for this book are the following works:—

Sir John Hawkins' "General History of the Science and Practice of Music."

J. N. Forkel's "Allgemeine Geschichte der Musik."

A. W. Ambros' "Geschichte der Musik."

Carl Engel's "The Music of the most ancient nations."

Emil Naumann's "Illustrierte Musikgeschichte."

"Hindu Music from various authors." Compiled by  
S. M. Tagore.

Jos. W. von Wasielewski's "Die Violine und ihre Meister."

Sir George Grove's "Dictionary of Music and Musicians."

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THE MUSIC OF THE HEBREWS

AS RECORDED IN

THE OLD TESTAMENT.





### MUSIC INNATE TO MAN.

1. Music pervades our individual and social existence. Every one feels its influence, and most of us give more or less thought and time to its practice. Let us then also learn something of its history, how it grew among the different nations and became developed to its present state.

Music is the most widely diffused of all the arts. Its soothing, refining, and inspiring powers are felt by all classes, civilized or uncivilized, high or low, educated or uneducated.

Music vibrates the nerves of body and soul. A single sound excites us, and rivets our whole attention; it may move and shake our innermost being, and may produce a lasting impression upon us.

2. From the oldest times the sense of hearing was held to be the most impressionable of all senses, as being the one by which the soul receives the quickest, liveliest, and deepest impressions. Music is productive of the most varied influences; merry music makes us cheerful, sad music moves us to tears. Music is the mother tongue of feeling, of the heart. Every one is subject to its influence, is moved by its language, and has by nature a sense and disposition and inward longing for it from earliest childhood.

The infant shows an attentive ear for soft music even in the first months of its life ; it soon listens with delight to the song of its mother or its nurse, is quieted by it and soothed to sleep. Before it begins to speak, the child may sing a variety of pleasant tones, may attempt some little melody, and accompany lively music with its little limbs in an approaching rythmical movement. Such an early budding of the musical gift in children is not always properly nurtured ; it is often destroyed by ordering the child to keep silent, and by restraining its imagination in holding it too early to strict work.

3. The material of music is *air*, the finest substance on earth, the breath and spirit of nature, of creation. Man from the first felt and expressed it so in language. The Hebrew has the word *ruach* for *air* and *spirit* ; the Latin too has *spiritus* for *air* and *spirit* ; the Italian *spiro* for *breath* and *spirit*, and *spirare* for *to breathe*, in a natural and spiritual meaning ; the Danish similarly has *Aand* for *spirit*, and *aande* for *to breathe*.

Music, in its material substance, is already of a more spiritual nature than any of the sister arts.

4. The noblest instrument of music which man possesses, is his own voice, and a few tones well and symmetrically put together, as in simple national melodies and hymn tunes, may give us the purest delight. Such simple melodies may move our thoughts and feelings towards the sublime, and rouse our imagination to intense emotion.

The feelings and sentiments of whole nations of a vigorous, healthy and genuine character, live and concentrate in such national songs, which rather grow than are made, and form themselves in the mouths of the people in melody and words. As a Danish or Norwegian song says :

“Og denne Vise har gjort sig selv,  
Og den kom trillende paa et Fjeld.”

“Self-made, self-created in truth is this song,  
Like a stream from the rocks it came rushing along.”

5. The singing man may soon have longed for more tones than he could produce by his own voice of a limited range. Moved and led by nature so rich in sounds, he would easily find means to satisfy his yearnings for producing new tones in other ways, and so we hear in the very earliest records of man of the invention of string and wind instruments.

In Genesis 4, 21, *Jubal* is called “the father of all such as handle the *Harp* and *Pipe*.” *Jubal* means a musician (from *jabal* to resound, to be jubilant); it also means a roamer, a nomad, music having always been in connection with pastoral life. The Hebrew names of the two instruments are *Kinnor* and *Ugab*; the first was a string instrument probably like our harp or guitar; the second was a soft-toned wind instrument. The root *agab* means *to love*; the *Ugab* must then have been a lovely soft sounding pipe.

Jubal, the first-named musician, was the son of a poet, and his two brothers had also artistic talent, but of a more tangible kind. This relationship shows from the beginning, that the different arts are based on kindred principles; the painter speaks of *tone* in a picture, the musician of *colour* in a composition; architecture has been called *petrified music*, and music *sounding architecture*.

The father of Jubal was *Lamech*, author of the oldest verses in Genesis 4, 23, which may be a fragment of a longer poem on Cain and Abel, and according to ancient custom must have been sung.

“Adah and Zillah, hear my voice,  
Ye wives of Lamech, hearken unto my speech:  
For I have slain a man for wounding me,  
And a young man for bruising me.”

The original Hebrew stands already in rhyme:

\*) “Adah ve Zillah shemangan koli,  
Neshe Lemech haasenah imerathi,  
Ki ish haragthi lephizngi,  
Vejeled lechaburathi.”

The elder brother of Jubal was Jabal, the father of such as dwell in tents, and the younger brother was Tubal-cain, the worker in brass and iron. In Lamech and his inventive sons we find (already in the life-time of our first parents) the first artistic family that made a beginning in four arts: the father in poetry, and his three sons in architecture, in instrumental music, and in modelling and sculpture.

The descendants of Cain and of his pious brother Seth mixed and intermarried, and the music of the former would naturally find a ready and active sympathy with the latter, and accompany the fast extending generations on their wanderings in every direction.

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MUSIC IN SYRIA, IN ARABIA, AND IN EGYPT.

6. Six hundred years after the flood, about 1739 years B.C., we find music in general practice, and in high regard in Syria, for in the next mention of music in

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\*) The letters a, e, i, j, u and ch, are pronounced as in German.

Genesis 31, 27, Laban says to Jacob on his flight from him: “Wherefore didst thou flee secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?”

We here meet with a new instrument, the *Toph* in Hebrew, a sort of tambourine or drum, tabret or timbrel, and thus have already the three classes of musical instruments: the Kinnor or harp as a string instrument, the Ugab or pipe as a wind instrument, and the Toph or tabret as an instrument of percussion; and there was song and dance accompanied by these instruments.

Laban lived in Syria, not far from Assyria, which had, long before this time, been in a state of high culture. From the manner in which Laban mentions music, it may be presumed, that this art was at that time already generally cultivated in his country, and was used at family celebrations and on solemn occasions, as the most genial and sympathetic expression of festive feelings.

7. That music was at the same period also much in use in Idumæa, in Arabia, we learn from the highly poetic and instructive book of Job, which may have been written in the time of Jacob, or in that of Moses. It frequently mentions the above named instruments, and their use in the various conditions and changes of life among the gifted Arabians.

Job was a man of high station in Idumæa or Edom, as he says of himself in his 29th chapter: “When I went forth to the gate unto the city, when I prepared my seat in the street, the young men saw me and hid themselves, and the aged rose up und stood; the princes refrained talking, and laid their hand on their mouth.”

The Edomites were a vigorous race, and had then the trade of Eziongeber on the Arabian sea, which in Solomon's time came to belong to the Israelites, and became an important port. Eliphaz, one of the three friends of Job who came

to comfort him, was from the town of Teman, which was then greatly advanced in civilization until a thousand years later, when the prophet Jeremiah says in his chap. 49, 7: "Is wisdom no more in Teman?" Again the prophet Obediah soon after him, in 587 B.C. in his 8th and 9th verse exclaims: "Shall I not in that day, saith the Lord, destroy the wise men out of Edom, and understanding out of the mount of Esau? And thy mighty men, o Teman, shall be dismayed."

Job in his happy state was kind to the poor, and "caused the widow's heart to sing for joy."—Job 29, 13.

In speaking of the customs of the country in chap. 21, 12, he says: "They take the timbrel and harp, and rejoice at the sound of the pipe" — at entertainments as in our own time.

When Job was in misery, he complains, that the people deride him in song: "and now I am become their song, yea, I am a byword unto them."—Chap. 30, 9.

In the last verse of the same chapter of wail, he laments: "my harp is turned to mourning, and my pipe into the voice of them that weep."

8. In Job 38, 7, we find the idea of the *music of the spheres*: "When the morning stars sang together, and all the sons of God shouted for joy."

This sublime thought here found expression a thousand years before the Greek philosopher Pythagoras, born in 584 B.C., to whom the idea is generally ascribed, that every star in proportion to its size and quickness of motion produces a certain sound, and that the sounds of all the stars in the firmament together give the eternal *harmony of the spheres*, which, on account of the magnitude of the sounds, is beyond our faculty of hearing.

*Philo*, a Jewish scholar of Alexandria, at the beginning of the Christian era, says: "The heavens with the uninter-

rupted sounds by their evolutions pour out wondrous sweet harmonies which, could they reach our ear, would awaken in us longings that could never be satisfied, but would derange our mental composure.”

Shakespeare expresses the same idea in “The Merchant of Venice” :

“Look how the floor of heaven  
Is thick inlaid with patines of bright gold :  
There’s not the smallest orb which thou behold’st  
But in his motion like an angel sings,  
Still quiring to the young-ey’d cherubins :  
Such harmony is in immortal souls ;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.”

9. In Job 39, 24, 25, a new instrument, the *Shofar*, or *horn*, is named in the fine description of the horse.

“Neither standeth he (the horse) still at the voice of the horn.  
When the horn soundeth, he saith, Aha !”

This primitive instrument, the *Shofar*, or horn, was in solemn and frequent use with the Hebrews throughout their history, for signals in peace and war, and in their divine worship, in which it is still blown once a year, on their New year’s day (see § 16).

10. We may take it for certain, that the domestic and tender-hearted Jacob, and his wives who had grown up in Syria, were well acquainted with the music of the country, and that they cultivated and practised it with their rising families in Syria, and afterwards in Canaan.

While the children of Israel were dwelling in the land of Egypt, they were for the greater portion of the time, for

350 years, a favoured people, and had the fertile province of Goshen assigned to them. They prospered and increased quickly, followed various trades, enjoyed royal appointments (I. Chron. 4, 23) and an Israelite even married the daughter of a Pharaoh. (I. Chron. 4, 18.) During this privileged time the Hebrews, being also of a pastoral occupation, would surely keep up the music they brought from Syria and Canaan, and gain additional proficiency from their civilized neighbours.

11. The Egyptians at the time were already far advanced in music. They had beautiful harps of various forms and sizes up to a height of six feet, the Nofre (a sort of guitar), the Lyre, and single and double pipes or flutes (see Music in Egypt, § 3, 4).

Harps and pipes, instruments of the kind that had first been invented by Jubal, seem to have also been the most common instruments with the ancient Egyptians.

12. It was only during the last eighty years of their sojourn of 430 years in Egypt, that the Israelites were oppressed by the government, when "there arose a new king over Egypt which knew not Joseph." But the males of the lower classes only seem to have been subjected to hard labour; persons of rank were free to travel, as Aaron could go into the Arabian wilderness to meet his brother Moses, and they both could call the Elders to meetings. The Hebrew families must have remained on friendly terms with the Egyptians to the end of their sojourn there; on the eve of their departure every man and every woman of the Israelites could ask jewels of silver and jewels of gold of their Egyptian neighbours, and found favour in their sight.—Exodus 11, 2.

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HEROIC AND NATIONAL SONGS OF THE HEBREWS.

13. Men and women of the Hebrews must have loved and practised music, for after their passage over the Red Sea and their deliverance from the Egyptians, Moses and the children of Israel sang the great song to the Lord. Exodus 15, 1 — 19. And Miriam the prophetess (inspired songstress), the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them :

“Sing ye to the Lord, for he has triumphed gloriously ;  
The horse and his rider has he thrown into the sea.”

Exodus 15, 20, 21.

We here also see that the Hebrews in their hurried departure did not leave their musical instruments behind, as the women had their timbrels at hand in the desert.

The Spanish and Portuguese Jews sing this song of praise on their sabbaths to a spirited melody, which their ancestors are said to have sung before their arrival in Spain in the thirteenth century. Some Jews even think, that the air is the original melody of Moses brought down to our time by tradition — of course now rather modernised.

This heroic song of triumph of a new-made nation, in thanks and praises to Jehovah after a miraculous deliverance from pursuing enemies, became the popular model for patriotic songs in Israel. It is in measured and majestic language, and was sung by men und women under the wide and glowing sky of the Arabian wilderness, with accompaniment of the timbrel or tambourine and dance. In its form it may have been an imitation of the solemn national and religious songs of the Egyptians.

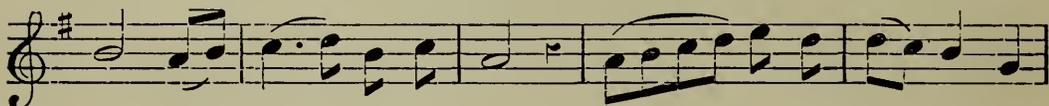
MOSES' SONG OF TRIUMPH.



As ja-shir Mo-sheh u - bne Jis-ra - el et ha shi-ra ha



soth..... la-do - nai va - jo-me-ru le - mor. A - shi - ra la-do -



- nai ki ga - oh ga - ah sus..... ve-ro - che - bo ra -



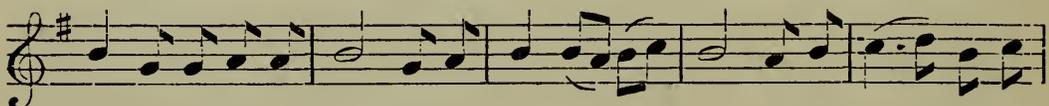
- ma ba-jam. A-do - nai ish milcha-mah A-do - nai she - mo marke -



- bot Parngo ve-che - lo ja - rah ba - jam umi-be - char sha-li -



- shav tu-be - ngu be-jam suf. Te-ho-moth jechas-ju - mu Jaredu bim-



- zo-loth ke-mo a - ben jemine-cha A-don - ai ne-eda - ri ba-ko -



- ach jemine - cha..... A-don - ai..... tir - ngats o - jeb.

14. When Moses had led the children of Israel out of their Egyptian bondage and made them a free people, he must have begun a book of national songs, to educate and elevate their feelings and character as a nation. Moses' own song of triumph may have been the first song in the book, and as Bishop Lowth and the German theologian Herder think, the collection may have been named after the beginning of that song, *As jashir* — then sang (Moses) — “The book of Jashir,” and may afterwards have been called “The book of Jashar” — the book of the Just, or the book of Heroes.

In Joshua 10, 13, this book is cited after a great victory in Gibeon: “Is this not written in the book of Jashar?” and again in II. Sam. 1, 18, where David's Lament over Saul and Jonathan is said to be written in the “Book of Jashar.” This must have been the book of national songs commenced by Moses, and continued down to King David's time.

There is another book which Moses also may have begun, “the book of the wars of the Lord,” as mentioned in Numbers 21, 14, 17, 18. Both collections of national and heroic songs have unfortunately been lost.

15. A general fondness for music being innate with the Hebrews, they on every festive occasion had singing, with timbrel and dance. Their dance may have been a succession of plastic illustrations of the occasion, consisting of solemn or mirthful scenes in ideal positions and groups, with mimic expression in accordance with the solemnity or joyfulness of the celebration. The singing was then *antiphonic*, one party or quire replying to another, as it was at the worship of the golden calf at the foot of mount Sinai.—Exodus 32, 18.

The heroic and masterly song of Deborah in the time of the Judges (chap. 5) about 1300 years B.C. was sung by

the poetess and Barak and the people, and probably accompanied by timbrel and dance according to custom.

When the Judge Jephtha returned from a brilliant victory over the children of Ammon, “behold, his daughter (with her companions) came out to meet him with timbrels and with dances”—with songs of welcome and praise.—Judges 11, 34.

When King Saul and his chief captain David returned from the slaughter of the Philistines, it came to pass, that the women came out of all the cities of Israel, singing and dancing, to meet Saul with timbrels, with joy, and with three-stringed instruments of music. (Shalishim, see § 53.) And the women sang one to another in their play, and said,

“Saul has slain his thousands,  
And David his ten thousands.”—I. Sam. 18, 6, 7.

When David had become king and established peace in the country, he had the Ark of God brought to Jerusalem, “and David and all the house of Israel played before the Lord with all manner of instruments made of firwood, as with harps, and with psalteries, and with timbrels, and with sistrums (sacred instruments of percussion adopted from the Egyptian temple service) and with cymbals. And David danced before the Lord with all his might.”—II. Sam. 6, 14.

Dancing was a sacred performance with the Hebrews, as an expression of rejoicing and exultation. The people are exhorted to it in Ps. 149, 3: “Let the children of Zion praise the name of the Lord in the dance,” and in Ps. 150, 4: “Praise ye the Lord with the timbrel and dance.” The Hebrew women took part in all the national solemnities and religious ceremonies.

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THE SHOFAR AND CHAZOZRAH, THE HORN AND THE TRUMPET.

16. The Shofar, already mentioned in Job 39 (see § 9) was a most important instrument on solemn and eventful occasions from the beginning and throughout the history of the Israelites. It was a good-sized horn of some animal; as the horn of the ram it was called Shofar ha jobelim, or Keren ha jobel, and was held sacred in remembrance of Abraham's burnt offering of a ram on mount Moriah.—Genesis 22, 13.



THE SHOFAR (OR HORN).

This primitive instrument in its natural state has only a few tones; the most practised player cannot produce more than four or five tones on it. In the Pentateuch it is first named in Exodus 19, 16. When the Israelites were encamped in the wilderness of Sinai, and were waiting in awe and fear, “on the third day there were thunders and lightnings, and a thick cloud upon the mount, and the voice of a horn (Shofar) exceeding loud; and all the people trembled, and were led forth, to hear God's commandments.”

The loud voice of the Shofar re-echoing from the surrounding heights of Sinai may be likened to the magic effect of the

tones of the Alpine horn in Switzerland, which, multiplied by innumerable echoes from the mountains, create a majestic and mysterious orchestra of nature, which strikes the listener with awe and rapture.

The sacred and stirring Shofar was blown on all great events in succeeding times.

The Jubilee and the Day of Atonement was announced by the Shofar throughout the land.—Lev. 25, 9.

At the siege and taking of Jericho, as described in Joshua, chapter 6, the Shofar ha jobelim, or ram's horn, was blown by the priests, in solemn procession round the town.

The Shofar was blown in the time of danger, to call the fighting men together, and also to send them back to their tents.

Ehud blew the Shofar in the hill-country of Ephraim, to call the children of Israel together for an attack on the Moabites.—Judges 3, 27.

The Judge Gideon gave a Shofar to each of his 300 men, which they blew at a sign from their leader at a night-attack on their enemies, the Midianites.—Judges 7, 19, 20.

King Saul had the Shofar blown throughout all the land, to announce his victory over the Philistines.

King David and all the house of Israel brought up the ark of the Lord with shouting, and with the sounding of the Shofar.—II. Sam. 6, 15.

Absalom hoped to be proclaimed king of Hebron, when the people should hear the sound of the Shofar.—II. Sam. 15, 10.

After the coronation of Solomon they blew the Shofar, and all the people said, God save King Solomon.

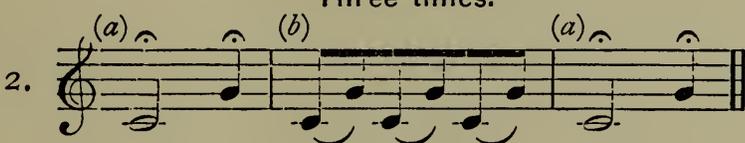
The Shofar or horn was blown to announce a new king (II. Kings 9, 13) in times of danger (Nehem. 4, 18. 20); to gather the people on solemn events (Jes. 27, 13); and on solemn announcements and warnings (Ezek. 33, 3—6; Hosea 5, 8; 8, 1. Joel 2, 1, 15. Amos 2, 3; 3, 6. Jeph. 1, 16.)

The Shofar is the only musical instrument of the Hebrews that has come down to our time. At the Jewish festival of the New year in September it is still blown in every Synagogue in three signals, consisting of these four motives : (a) Tekingah, a blast, (b) Shebarim, broken sounds, (c) Terungah, an alarm, (d) Terungah gedolla, a great alarm.

Three times.

I. 

Three times.

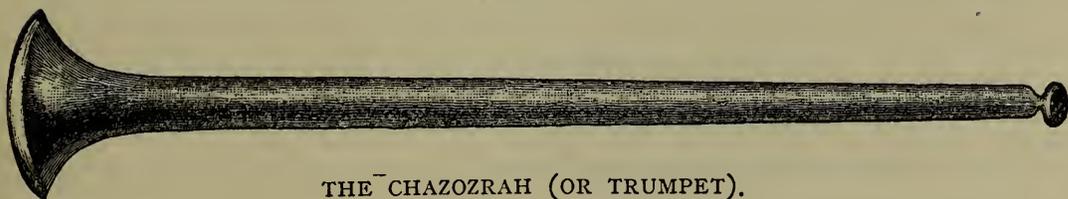
2. 

3. 



The writer is indebted to the Rev. S. Singer for the above and other information on the Hebrew divine service.

17. The *Chazozrah*, a silver trumpet of a piercing sound, was made by Moses (Numbers 10, 1, 2) probably on the model of the Egyptian war trumpet, to be used for the calling



THE CHAZOZRAH (OR TRUMPET).

of the congregation, for the journeying of the camps, and at public festivals and offerings. It was blown by the priests exclusively, and had its grandest application at the con-

gregation of the temple at Jerusalem, when 120 priests were sounding with silver trumpets, together with cymbals, psalteries and harps. (See § 33).

The silver trumpet is much less mentioned in the sacred writings than the horn (Shofar), and has not that intimate connection with the nation's history which the horn has.

In the English translation of the Old Testament no difference is made between the Shofar and the Chazozrah; both are called trumpets. In Luther's German translation the Shofar is called Posaune (trombone), and the Chazozrah Trompete (trumpet).

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SAMUEL.

18. The Israelites must have found their music a chief resource for mutual cheering during the time of their wandering through the desert.

In the time of Joshua and the Judges, a period of four hundred years, little could be done for the advancement of music, on account of the many wars and disturbances the Israelites had then. But, nevertheless, they had singing and dancing on grand occasions, as after the victory in the time of Deborah and on Jephtha's return.

The people also held their annual festivals with dances and instrumental music, as the daughters of Shiloh did, in Judges 21, 19, 21, 23, when the Benjamites waylaid them and carried them off, as a thousand years later the first Romans acted towards the Sabine women.

19. The Hebrew nation had become terribly brutalized during the many wars in the time of the Judges, but the last of them, the Prophet Samuel, did a great deal to bring order and civilization into it. He was born 1170 B.C. and was the son of pious and excellent parents; his mother Hannah

had also poetical inspiration and composed the hymn in thankfulness in 1 Sam. 2, 1—10. At an early age Samuel was put under the care of the high priest and judge Eli, by whom he was educated for his future calling of Priest, Judge, and Prophet. Eli died in 1140 B.C., and Samuel succeeded him.

Samuel turned the Israelites away from idolatry and led them to the fear and worship of Jehovah, he revived their courage and subdued the Philistines, who then kept out of the land all the days of Samuel.

20. Samuel could now give his thoughts and energies to the education and improvement of the people. He established schools at the Home (Naioth) in Ramah (1 Sam. 19, 18, 19) and at Gibeah, (hill of God) 1 Sam. 10, 5, where young men from all the tribes of Israel lived together for instruction in the law of God, and in poetry and music. These students, forming companies of prophets (inspired orators and preachers), went from place to place with music of different instruments, and prophesied, that is, recited and sang sacred poetry and wise maxims, to civilize and educate the people.

21. When Samuel had anointed Saul, who came from the plough, to be king over Israel, he said to him: "When thou art come to the city of Gibeah, thou shalt meet a band of prophets (pupils of the seminary of that place) coming down from the high place (of worship) with a psaltery, and a timbrel, and a pipe (chalil), and a harp, before them, and they shall be prophesying: and the spirit of the Lord will come mightily upon thee, and thou shalt prophesy with them, and shalt be turned into another man." And thus it happened. God gave Saul another heart; "and when they came thither to the hill, behold, a band of prophets met him; and the spirit of God came mightily upon him, and he

prophesied among them.” And the people wondered and said one to another: “Is Saul also among the prophets?” (is he also a student of the seminary?) 1 Sam. 10, 5, 6, 9-12.

22. In the olden time music was closely allied to elevated and measured language, and was so highly regarded and esteemed, that Musician, Prophet, Sage, and Seer, were frequently of the same meaning and dignity.

The great secular poems of old were also sung. Homer sang the wrath of Achilles, and the adventurous travels of Odysseus. Virgil's Aeneid begins: “I sing the arms and the man.” Ariosto in the middle age sang daring adventures of Charlemagne's heroes, and Tasso's great poem begins: “Canto l'arme pietose” (I sing the pious arms).

The human voice in common speech moving melodiously, and still more so when reciting elevated poetry, the inspired poet in his imagination *sings* the majestic strains of his muse, wherefore to our day the subdivisions of great poems are called *Cantos* (songs).

23. The sages of antiquity used music and poetry to render their teaching more attractive and impressive to the people, and also as a means of bringing themselves into the right mode for reflection and decision. The power of music to soothe and to compose the mind to deep thought and resolute action, was acknowledged in the olden time, and is so now.

When King Saul was troubled by an evil spirit, the inspired strains of David's harp calmed and comforted him.

Pythagoras pacified and settled his own and his pupils' mind by the lyre. (Pythagoras perturbationes lyra componebat. Seneca. De ira.)

Luther, when a young monk, was one day found in his cell in the greatest exhaustion and in unconsciousness; when his friends played gently on his favourite lute, he gradually recovered.

The young King Charles the Ninth of France became quite distracted in mind through the horrible massacre of the *Hugenots* in the night of St. Bartholomew in 1572, and music alone could bring him relief.

Many books have been written by medical men of different times on the healing influence of music on melancholy and mental disorders in general.

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DAVID.

24. When David had become King over Judah in 1055, and soon after over the whole of Israel, he raised music to the highest dignity. He was himself most richly endowed, both intellectually and emotionally, and highly gifted for poetry and music.

When yet a youth, David played the harp in a masterly style; this oldest of instruments was still the noblest and most popular, and remained David's daily companion throughout his whole life.

25. The Kinnor or harp must have been light, as it was much carried about by David, and five centuries later could even be "hung on the willows by the river of Babylon" (Ps. 137, 2.). Some think, that it was similar to the Egyptian Nofre; or it may have been of a triangular shape, with from ten to forty strings of catgut or silk. The Kinnor must have undergone many changes and improvements from its inventor Jubal down to the Babylonian captivity, a period of 3,300 years (see Music of the Assyrians, Babylonians and Medes, § 2). It must have been equally capable of the expression of joy and grief; with Job it was turned to mourning; in David's hand it drove the evil spirits from King Saul. The Kinnor inspired David to many a new hymn of praise and of sorrow, and in his flight from Saul it was a consoling and sustaining

friend to him. When he was in sore trouble, his cherished instruments filled his soul with new courage, as he sings in Ps. 57, 7. 8.

“ I will sing, yea, I will sing praises.  
Awake up, my glory (addressing his instruments);  
Awake, psaltery and harp ” (Nebel and Kinnor).

There is a touching tradition with the Hebrews, that David had his harp hanging over his couch at night, and that the morning breeze playing on its strings awoke him at day brake.

26. The *Nebel* or *Psaltery* was another favourite string instrument of the Hebrews; it was made of firwood, in an oblong form, and probably had also strings of catgut or silk like the harp, to be played with the fingers, or with a plectrum. (See Music of the Assyrians, § 2, 3.)

*The Nebel asor* (Ps. 33, 2) may have had ten (asor: ten) strings of a larger sort, of sinews, or metal staves which were struck by a metal rod, as it is seen on the Assyrian bass-reliefs in the British Museum.

The *Nebel* or *Psaltery* was played at divine service to accompany the singing of psalms, and also at feasts and social entertainments.

27. At divine service there were together with the soft-toned string and wind instruments also the loud and high-sounding instruments of percussion, as cymbals, and bells—*Tseltzelim*, *Menanganim*, *Meziloth*—which were probably derived from the Egyptian sistrums (see Music in Egypt, § 6), and also, like these, used for giving signals in divine service.

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GREAT MUSICAL SERVICE ESTABLISHED.

28. When the ark of the covenant was brought to Jerusalem into the tent which David had erected for it, the king had a great musical service arranged, and many singers appointed for it. In 1 Chron. 15, 16, we read: "And David spoke to the chief of the Levites, to appoint their brethren the singers, with instruments of music, psalteries and harps and cymbals, sounding aloud and lifting up the voice with joy."

Asaph the poet and author of psalms, was appointed chief leader with his brethren (his colleagues), "to minister before the ark of the covenant of the Lord with psalteries and with harps, with cymbals and trumpets, to sing unto Him, to meditate on his marvellous works, to give thanks to the Lord, because his mercy endureth for ever." 1 Chron. 16.

Heman and Jedithun also were appointed as principals in David's musical service for the ark of the covenant of God, with their children as assistants, 24 in number, to lead a choir of four thousand to praise the Lord with instruments, "and to stand every morning to thank and praise the Lord, and likewise at even." 1 Chron. 23, 5, 30.

There were among them 288, who were instructed in singing unto the Lord, and were skilful. 1 Chron. 25, 7. These were divided into twenty-four wards, each with their leader, to instruct the pupils, and to lead the music in turn. 1 Chron. 25, 8.

29. All the tribes of Israel could take part in musical worship, and every person was commanded to do so. "Every soul praise the Lord. Hallelujah!" are the last words of the Book of Psalms. Saul of the tribe of Benjamin prophesied—sang praises with the company of prophets. "David of

the tribe of Judah, and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets," when the ark of the covenant was brought to Jerusalem. 1 Chron. 13, 8. King David, together with his people, took personal part in all religious, national and musical services and festivals.

Women were also appointed for the musical service before the ark. In 1 Chron. 25, 5, 6, we read: "God gave to Heman fourteen sons and three daughters. All these were under the hands of their father, for song in the house of the Lord, with cymbals, psalteries, and harps, for the service of the house of God."

30. According to the Jewish author Bartenora, boys assisted in the musical service of the Hebrews; they were not to play, but only to sing, to give by their higher voices in octaves more clearness and variety to the singing of the men. These boys were not counted, when the number of singing men was given, and there had always to be twelve appointed singers to stand before the altar. According to several writers on Hebrew music, there were to be not fewer than twelve Levites at the services, which number would be increased at pleasure for solemn occasions. In the same way with the number of instruments, there were not to be fewer than two psalteries, and not more than twelve; of trumpets not less than two, else as many as they liked to have; of harps not fewer than nine, and as many more as they liked; but of cymbals only one. The greater the solemnity, the greater was the number of singers and players.

31. As music occupied such an important and prominent position in divine worship, and as on grand occasions all the people, men and women, sang and played, this divine art must have been held in the highest regard in all Israel. It

must have been generally loved and practised in every family, and used daily in times of joy and of sorrow. This national love for music, and its general culture among the Hebrews, enabled King David to establish so great a musical service in his little kingdom of less than four millions of inhabitants.

32. The poetic and musical King David had also music at his court. According to 1 Chron. 25, 1, 2: “David and the captains of the host separated for the service certain sons of Asaph and of Heman, and of Jeduthun, who could prophesy (sing spirited hymns) with harps, with psalteries, and with cymbals, after the order of the king” to play and sing at any time for the entertainment and edification of the king and his officers.

When King David with his followers on his flight from his son Absalom had been greatly assisted by Barzillai, the Gileadite, the king, on his return to Jerusalem, invited his loyal subject to come with him there. But Barzillai replied: “I am this day four score years old: can I discern between good and bad? can I hear any more the voice of singing men and singing women? (can I give an opinion on their performances?)” II Sam. 19, 31—35.

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SOLOMON.

33. King Solomon was highly gifted for music and poetry, like his father, but had not gone through the same school of adversity—through times when music would be his only friend to raise and sustain his hopes and spirits. Solomon, during all his lifetime, was in the midst of ease and splendour, and knew music more as an enjoyment and an attribute of luxury and grandeur.

When he had built the temple at Jerusalem, he employed

music on the grandest scale for the consecration of the house of God. In II Chron. 5, 12, 13, we read: "Also the Levites which were singers, all of them, even Asaph, Heman, Jeduthun, and their sons and brethren, arrayed in fine linen, with cymbals and psalteries and harps, stood at the east end of the altar, and with them hundred and twenty priests sounding with silver trumpets: it came even to pass, when the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord with the psalm: For he is good; for his mercy endureth for ever: that the glory of the Lord filled the house of God."

Some take it, that all the music for voices and instruments had been in unisons and octaves; but as the trumpets had only a few different tones, and the instruments of percussion, as the cymbals, had always the same one sound, the expression *as one* must be understood to imply, that singers and players had studied their parts and performed them so well in the same spirit together, that all the music seemed to come from *one* performer.

As for the loudness of the music, we have to bear in mind, that it was performed in the open court of the temple, else the many voices and trumpets and other instruments together would have been overpowering.

34. King Solomon had also his court music, as he says himself in his Ecclesiastes 2, 8: "I got me men singers and women singers."

The King also cared for good instruments, and ordered new harps and psalteries for the singers to be made of the costly wood from "algum trees," probably red sandalwood which his ships brought from Ophir to Eziongeber on the Red Sea (§ 7). "There were none such (instruments) seen before in the land of Judah." II Chron. 9, 11.

DECLINE OF MUSIC.

35. After the death of King Solomon, the whole country fell soon into disorder by its division into two Kingdoms, by their wicked kings and courts, by the many quarrels within, by the wars with neighbouring countries, and most of all by the idolatry in the kingdom of Israel. With the decline of religion and morality music also came down from the high state it had gained from the time of Samuel to King Solomon. But there were yet sons of prophets, pupils of the schools of Bethel and Jericho, who continued to wander through the country prophesying, and there were minstrels who provided instrumental music on all occasions.

When the Prophet Elisha was asked by the King Jehoshaphat to enquire of the Lord for him about the success of an intended war, he called for a minstrel; and when the minstrel played, the hand of the Lord came upon the prophet, and he gave wise instruction by which the king gained a great victory over the Moabites. II Kings 3, 14—27.

36. A century after Solomon, about 900 years B.C., the good King Jehoshaphat reigned over Judah. He restored divine worship; “when he had consulted with the people, he appointed them, that should sing unto the Lord, and praise the beauty of holiness, as they went out before the army and say: Praise the Lord, for his mercy endureth for ever.” II Chron. 20, 21. “And when they began to sing and to praise, the enemies were smitten by their turning against each other; then they returned to Jerusalem with joy, and they came to Jerusalem with psalteries and harps and trumpets into the house of the Lord.” II Chron. 20, 22, 27, 28.

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THE PROPHETS ON MUSIC.

37. The Israelites becoming degraded morally and politically in their intercourse with their idolatrous and sensual neighbours, such as the Syrians, Phœnicians, and others, were often reproached by the prophets for their profanation of music, and threatened with the loss of music and song.

*Amos*, who lived in 787 B.C., says in chap. 5, 23: "Take thou away from me the noise of thy songs; for I will not hear the melody of thy psaltery."

In chap. 6, 4, 5, he reproaches Israel for their life of luxury and for profanation of sacred music. "Ye that lie upon beds of ivory, that eat the lambs out of the flock, that sing idle songs to the sound of the psaltery, that devise for themselves instruments of music like David."

*Isaiah* in the year 760 B.C. exclaims: "Woe unto them that rise up early in the morning, that they may follow strong drink, that tarry late into the night, till wine inflame them! and the harp and the psaltery, the tabret and the pipe, and wine, are in their feast: but they regard not the work of the Lord." *Isaiah* 5, 11, 12.

As a sign of the ruin of a country, *Isaiah* in chap. 14, 11, says to the king of Babylon: "Thy pomp is brought down to hell, and the noise of thy psaltery."

To Moab he says in chap. 16, 10: "Gladness is taken away, and joy out of the fruitful field; and in the vineyards there shall be no singing."

In prophesying the desolation of the land, he says in chap. 24, 8, 9: "The mirth of tabrets ceaseth, the noise of them that rejoice endeth, the joy of the harp ceaseth. They shall not drink wine with a song."

*Jeremiah*, in the year 600 B.C., threatens with the removal of music and song as a punishment, in chap. 7, 34: "Then I will cause to cease from the cities of Judah, and from the

streets of Jerusalem, the voice of mirth, and the voice of gladness, the voice of the bridegroom and the voice of the bride: for the land shall become waste.”

Jeremiah repeats the same threat against all the people of Judah in chap. 25, 10, and in chap. 48, 33 he says: “Gladness and joy is taken away from the fruitful field.”

Ezekiel in 588 B.C. prophesies against Tyre in chap. 26, 13: “And I will cause the noise of thy songs to cease, and the sound of thy harps shall be no more heard.”

In chap. 33, 32 he complains to God of his people: “and lo, Thou art unto them as a very lovely song of one that has a pleasant voice, and can play well on an instrument; for they hear Thy words, but they do them not.”

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RESTORATION OF THE TEMPLE SERVICE FOR A  
SHORT TIME.

38. A short time before the kingdom of Judah was invaded by Sennacherib, king of Assyria, King Hezekiah in the first year of his reign, in 726 B.C., reopened the doors of the house of the Lord, and reestablished regular worship. “And he set the Levites in the house of the Lord with cymbals, with psalteries, and with harps, according to the commandment of David. And the Levites stood with the instruments of David, and the priests with the trumpets. And when the burnt offering began, the song of the Lord began also, and the trumpets, together with the instruments of David, king of Israel. And all the congregation worshipped, and the singers sang, and the trumpets sounded; all this continued until the burnt offering was finished.

When they had made an end of the offering, Hezekiah the king and the princes commanded the Levites to sing praises

unto the Lord with the words of David, and of Asaph the seer. And they sang praises with gladness.” II Chron. 29, 25—30.

The instruments of David, the Nebel and Kinnor, Psaltery and Harp, and the Cymbals, were played by the appointed musicians, while the Chazozroth, the silver trumpets, were played by the priests.

This reformed state of worship lasted without interruption for little more than a quarter of a century. Manasseh, Hezekiah’s son and successor in 698 led the people again to idolatry ; but after some time he repented, and reestablished the worship of God.

Ammon, the son of Manasseh, followed him on the throne in 643, and relapsed into idolatry, but reigned only two years.

39. *Josiah*, son of Ammon, came to the throne of Judah in 641 B.C. He was an excellent king ; he put down idolatry, reestablished the true worship, “and the singers, the sons (successors) of Asaph, were in their place, according to the commandment of David.” II Chron. 35, 15. During his reign the Book of the law of God given by Moses, had been recovered in the temple, and the king had divine service reestablished accordingly. When the king had brought his country into good order, and to the observance of the old faith during his beneficent reign of 31 years, he unfortunately was killed in a fight against Necho, king of Egypt. “All Judah and Jerusalem mourned for Josiah. Jeremiah lamented for Josiah: and all singing men and singing women spake of Josiah in their lamentations unto this day.”— II Chron. 35, 24, 25.

Josiah lived in the grateful memory of his people for centuries. Jesus Sirach, four hundred years later, about 200 years B.C., says in chap. 49, 2 : “The name of Josiah is sweet like honey in all mouths, and as music at a banquet of wine.”

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DESOLATION IN THE LAND OF JUDAH AND ISRAEL.

40. After the death of this last good king of the Jews, the nation was quickly brought to ruin by the two last and weak kings, and by overwhelming enemies from the South and then from the North and East.

In the book of Judith, chap. 3, 7, we read, that the nations round Judæa received the Assyrian army of Nebuchodonosor “with dances, and with timbrels.” But the old patriotic and religious spirit was not extinct; the heroic widow Judith risked a most courageous deed, and thereby saved her country for a time. “Then all the women of Israel ran together to see her, and blessed her, and made a dance among them for her. And she went before all the people in the dance, leading all the women: and all the men of Israel followed in their armour with garlands, and with songs in their mouths.” Then like Miriam and like Deborah, Judith began to sing, and all the people after her sang this song of praise: “Sing unto my God with timbrels, sing unto my Lord with cymbals: tune unto him a new psalm: exalt him, and call upon his name.” Judith, chap. 15, 12, 13 and chap. 16, 1—17.

Nebuchadnezzar, king of Babylon, besieged Jerusalem in 599, and carried away all the princes, and all the mighty men of valour, and all the craftsmen and smiths, ten thousand captives, to Babylon. In a second siege Jerusalem was destroyed, and many more people and all the treasures of the temple were carried to Babylon.

The ten tribes of the kingdom of Israel had already in 720 been led into captivity by Shalmaneser, king of Assyria, and had been brought to the cities of the Medes, which afterwards, under Nebuchadnezzar, formed part of the empire of Babylonia.

The prophet Jeremiah remained in the land of Judah,

which was now desolate. In his Lamentations, chap. 5, 14, 15, he exclaims in grief:

“ The elders have ceased from the gate,  
The young men from their music.  
The joy of our heart is ceased ;  
Our dance is turned into mourning.”

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#### MUSIC IN BABYLON.

41. The captive Israelites kept up their music on the banks of the Euphrates and Tigris ; it was a solace to them in their exile, and softened the hearts of their captors friendly towards them. In Ps. 137 we hear of it :

“ By the rivers of Babylon,  
There we sat down, yea, we wept,  
When we remembered Zion.  
Upon the willows in the midst thereof  
We hanged up our harps,  
For they that led us captive required of us songs,  
And they, that wasted us required of us mirth, saying :  
Sing us one of the songs of Zion.”

42. In the book of Daniel, chap. 3, 5, we read, that the Chaldeans in Babylon had also instrumental music on a grand scale in connection with their idolatrous worship. “It is commanded, that at what time ye hear the sound of the Cornet, the Mashrokita, the Kitharos, Sabka, Psaltery, Samponia and all kinds of music, ye shall fall down and worship the golden image.”

The Chaldeans were also of the Semitic race, and were very fond of music. They had been in a highly civilized state for a thousand or fifteen hundred years, and were far advanced in all sorts of skilful and artistic work. They had

the Hebrew instruments, and some others besides, as the Mashrokita (sharak, to pipe), a wind instrument with pipes, similar to an organ; the Kitharos, which may have been the same as the Assyrian tamboura (see Music of the Assyrians, § 3), or the Greek lyre; the Sabka, which probably was a string instrument; and the Sumponia, the ancestor of the Italian zampogna and the Scotch bagpipe.

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RETURN FROM CAPTIVITY, AND MUSIC AGAIN IN THE  
TEMPLE AND AT HOME.

43. When in the reign of Cyrus a community of 42,360 Israelites, with 7337 servants and maids, returned with Ezra and Nehemia from Babylon to Jerusalem, they had, according to Ezra 200, and according to Nehemiah 245, men singers and women singers with them. "And when the builders laid the foundation of a new temple, they set the priests in their apparel with trumpets (Chazozroth), and the Levites, the sons (successors) of Asaph, with cymbals, to praise the Lord, after the ordinance of David. And they sang one to another (anthem-like) in praising and giving thanks unto the Lord."—Ezra 3, 10, 11.

"At the dedication of the walls of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, with cymbals, psalteries, and with harps."—Nehem. 12, 27. "There were two great companies formed of them to give thanks, whereof one went on the right hand upon the wall, and the other company went over against them. So stood the two companies or choirs that gave thanks in the house of God: the priests with trumpets, the musicians with the musical instruments of David the

man of God, and the singers sang loud. And the women also, and the children rejoiced: so that the joy of Jerusalem was heard even afar off.”—Nehem. 12, 31, 38, 40—43.

44. An unabating love for music continued among the Jews; in times of peace and war, the divine art remained in religious and social use among them, and musicians stood in high regard. Jesus Sirach in his Ecclesiasticus has some beautiful expressions on music and musicians, such as these: “Hinder not music. Pour not out words where there is a musician, and show not forth wisdom out of time. A concert of music in a banquet of wine is as a signet of carbuncle set in gold. As a signet of an emerald set in a work of gold, so is the melody of music with pleasant wine.” Chap. 32, 3—9.

“Sing a song of praise, bless the Lord in all his works. Magnify his name, and show forth his praise with the songs of your lips, and with harps.” Chap. 39, 14, 15.

“Wine and music rejoice the heart. The pipe and the psaltery make sweet melody.” Chap. 40, 20, 21.

“Let us now praise famous men. Such as found out musical tunes, and recited verses in writing.” Chap. 44, 1, 5.

45. In 1 Maccabees, chap. 9, 39, 41, mention is made of a princely marriage train in Canaan which the bridegroom and his friends were “to meet with drums and instruments of music;” but the Maccabees laying in ambush, slaughtered them, and “thus was the marriage turned into mourning, and the noise of their melody into lamentation.”

In 1 Maccabees 13, 51, “Simon and his company entered Jerusalem with thanksgiving, and branches of palm trees, and with harps, and cymbals, and with viols, and hymns, and songs.”

Thus the Jews, after a fierce war of 25 years, from 167 to 142 B.C. solemnized their entry into Jerusalem with instrumental music and singing, as in olden times.

Christ's solemn entry into Jerusalem, according to St. Matth. 21, 1—9, was in accordance with the same custom, the multitudes strewing their garments and palm branches in the way, and singing "Hosanna to the son of David."

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MUSIC AND POETRY, THE SOLE ARTS ADMITTED  
IN DIVINE SERVICE.

46. The grandest and noblest use which the Hebrews made of music, was as the hand maiden of religion in their divine worship. When the four thousand players and singers, as appointed by David and Solomon for the temple service at Jerusalem, played and sang together on great occasions, they formed a number of performers such as we now seldom hear together, even at our greatest musical festivals.

In virtue of the veneration in which music was held, and the excellent use to which it was applied by the Hebrews from the beginning and throughout the course of their history as a nation, we must acknowledge, that they, the chosen people for their pure faith in God, were in consequence also foremost of all the other nations of antiquity with regard to the genuine application of music in their religious service.

The pure and elevated idea of an invisible God turned their mind inward, free of any earthly image made by man, and the sole arts which found admission in their worship, were the spiritual arts, poetry and music. We cannot see the sound or tone, which for that reason strikes and seizes the inner man all the more intensely; poetry and music must therefore aid divine worship more powerfully, mysteriously, and essentially, than any of the tangible arts.

47. Samuel, David, and Solomon experienced and recognized music in its sublime and sacred character, as being capable of giving an innermost spiritual expression of thanks, of prayer, of joy and praise, of grief and resignation. They felt music to be so near to religion, that they closely connected it with the daily worship of their people. They composed, and led others to compose, such beautiful hymns with musical swing and spirit, as are left to us in the Psalms, which have been sung and will yet be sung through thousands of years, by Jews and Christians of all denominations.

48. The Psalms by their predominant parallelism are particularly favourable and suggestive for alternate choirs in antiphonies, and some of them seem purposely composed for that form, as Ps. 24 with its questions and answers:

“Who is the King of glory?  
The Lord of hosts,  
He is the King of glory.”

On great occasions the people sang and answered one another, as the women of Israel did in welcoming Saul and his captain David, and as the two choirs or companies sang one to another at the laying of the foundation of the new temple, and at the dedication of the walls of Jerusalem.

Such alternate singing has been adopted in the Christian churches from the beginning, and still exists, as in the chanting of psalms in the English church.

Eminent Italian, English, and German composers have written magnificent antiphonies and Double choruses. In English cathedrals excellent choirs stand every morning and likewise at even, as it had been in the temple of Jerusalem, to thank and praise the Lord in alternate chanting of the psalms, and in singing great antiphonies or anthems.

49. Instrumental music had as great a part in the Hebrew divine service as vocal music had, and all the usual instruments were to resound to the praise and glory of the Lord, and are especially named for such purpose in the last two psalms.

“Sing unto the Lord a new song.

Let the children of Sion praise His name in the dance.

Let them sing praises unto Him with the timbrel and harp.”

“Praise Him with the sound of the horn (shofar):

Praise Him with the psaltery and harp.

Praise Him with the timbrel and dance:

Praise Him with stringed instruments and the pipe.

Praise Him upon the loud cymbals:

“Praise Him upon the high sounding cymbals.”

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#### THE ASIATIC SCALE.

50. From the *Nebel asor*, or psaltery of ten strings, the instrument for accompanying the hymns of praise according to Psalms 33, 92, and 144, we may be led to think, that the ancient Hebrews had the same scale of five tones as the ancient Chinese, Hindoos, Assyrians, and other Asiatic nations had, and as their descendants have it still. The *Nebel asor*, the psaltery of ten strings, will then have had the ordinary compass of the human voice, nearly two octaves.

The *Neginoth al ha Sheminith* (eight) may have been consoling music on a similar instrument with eight strings; according to Psalms 6 and 12 it was played to the singing of hymns of repentance and supplication, where the human voice would naturally move in a smaller compass.

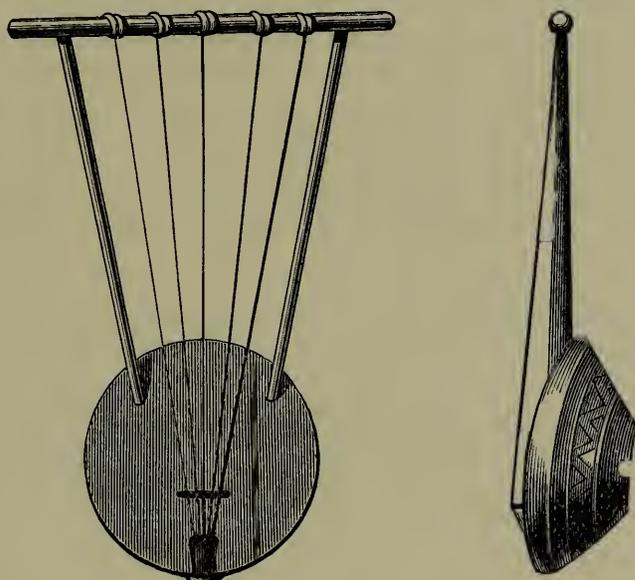
The *Asiatic scale* is the same as our *diatonic scale* without the fourth and seventh tone. These two tones of the



It is yet a common instrument in Nubia, in Abyssinia, and in Barbary, the inhabitants of which are believed to be the descendants of the ancient Egyptians.

A Harmonicon of wood from China has the same scale through three octaves (see Music in China, § 5).

Instruments from Java have the same scale through three and two octaves (see Music in Hindostan, § 24).



THE NUBIAN (OLD HEBREW LYRE?) KISSAR.

In the Western hemisphere Pandean pipes have been found in the tombs of the Incas of Peru, which give the tones of the Asiatic scale, and a flageolet with four holes of the time of the Aztecs in Mexico has tones of the same scale. Pandean pipes from the Tonga Islands in Polynesia give the same scale.

A number of national melodies, based on the Asiatic scale of five tones, have been brought to Europe during the last hundred years by officials and travellers in China, the East Indies, Java, and Japan.

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THE ASIATIC SCALE IN SCOTLAND AND IRELAND.

52. The Asiatic scale without the fourth and seventh is more limited and less pliable, but by their omission it gains two progressions of thirds, and a leaning towards the subdominant and the parallel minor key, on which account it has a solemn and pathetic character.

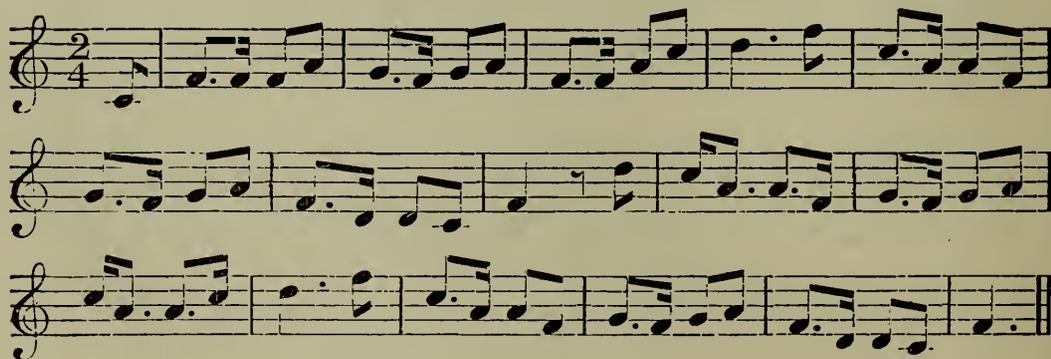
This old and primitive scale is thought to have been brought from Asia to Europe in the great migrations of nations before the Christian era, when the Celts or Gaels (*ipsorum lingua Celtæ, nostra Galli appellantur. J. Cæsar.*) settled in the West. The meaning of *gallen, wallen, wenden*, is to *wander*.

Gaels, Celts, Welsh, Wallons, Wallis, Wenden, Vandalen, are wanderers.

Those wanderers who settled in the remote Highlands of Scotland, — after them called Caledonia, land of the Celts, — and those in the Hebrides and in Ireland, were left undisturbed by other nations, and consequently they kept to their old tunes based on the Asiatic scale. Many of the best Scotch tunes, and some of the Irish, are still on this scale, as the following well-known airs will show.

AULD LANG SYNE (in F Major, without B Flat and E).

Scotch.



THE IRISH EXILE (in G Major, without C and F Sharp).

Irish.



These Gaelic and Celtic nations also retained their old instruments, the Asiatic harp and the bagpipe, for many centuries. The peculiar Asiatic harp has now become rare, but the stirring bagpipe is still in general use and veneration with the Scotch.

The bagpipe is also a popular instrument with the mountaineers of Southern Italy, where it is called *zampogna*, which name may denote its descent from the *Sumponia* of the Chaldeans in Babylon, as mentioned by the prophet Daniel 600 years B.C. (see § 42).

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OUR PRESENT INSTRUMENTS ARE DERIVED FROM THOSE  
RECORDED IN THE OLD TESTAMENT.

53. The *Kinnor* or *harp* was the oldest and most cultivated instrument of the Israelites throughout their history; it accompanied them into captivity, and solaced them by the rivers of Babylon.

Also with the Egyptians the harp was the principal instrument; they had it from the oldest times, in various forms and sizes, from a primitive bowlike instrument with a few strings to the most graceful and stately shape and size up to six feet high, with twenty and more strings, and played it on all occasions, in the house and in the temple. The harp remained popular with the European nations to the present time.

The *Ugab* or flute may have been a *Pandeon pipe* or flute-like instrument, and the *Chalil* or pipe, first named in 1 Kings 1, 40, may have been a reed instrument—a sort of oboe. Both instruments must be considered as the ancestors of our flutes, oboes, basoons, and clarinets.

The *Nebel*, and *Nebel asor* (see § 26) is in Daniel 3, 5 in Chaldæic called *Pesantrin*, in the Greek translation of the Septuagint it is called *Psalterion*, and in the English translation *Psaltery*, it having been played chiefly to accompany the singing of the psalms. The psaltery was used in the same way by the Christians, and yet in the 17th century was by Mersenne, a French writer on Harmony in 1627, preferred to any other instrument for its silvery tone and purity of intonation. At Pisa it is found on the beautiful fresco picture *Il trionfo della morte*, painted by Orcagna in the 14th century (Music in the Christian era § 82). The *Psaltery* was played with a plectrum, or with the fingers. In the latter centuries it was played with two hammers covered with soft and hard leather, and was in England called *Dulcimer*, in Germany *Hackbrett* or *Cymbel*, and in Italy *Salterio tedesco*, (German psaltery). It is still played in Austria and Hungary—chiefly by wandering Gipsies. The Psaltery led thus gradually to the *clavicymbel*, *cembalo*, *clavier*, *harpsichord* and *pianoforte* (see Music in the Christian era § 100).

The *Shalosh* (three) may have been an instrument with three catgut strings played with a bow. It was thought by some to have been a triangle; but from its use in 1 Sam. 18, 6, for a joyful welcome to King Saul and his captain David after their victory over the Philistines, it may be presumed, that in connection with the tabret or tambourine, a second instrument of percussion with one sound only as the triangle has, would have produced but poor music for such a glorious occasion, and that the *shalishim* (plural of *shalosh*) must have been more melodious

instruments for a festive accompaniment to the Antiphonic singing of the women out of all the cities of Israel on that triumphal meeting of their heroes.

The new English version of the Bible gives in 1 Sam. 18, 6, the translation "three stringed instruments," as the Nebel asor is a psaltery of ten strings in Ps. 33, 2. The German translation by Luther with *Geigen* (violins) may be still nearer the mark.

In Ps. 150, 4, the Minnim (strings) is named as an instrument along with others.

The shalishim and minnim are each only once named; they may be the ancestors of the Rehab, which with the bow was brought to Western Europe by the Arabians at the beginning of the eighth century of the Christian era, when the Moors and Arabians settled in Spain.

The name Rehab was changed into Rebec, Rébel, Rebible, and in England into Rebeck, as it is frequently named by Chaucer and other writers down to Shakespeare and Milton. The Gique or Giga in Northern Europe was an instrument of a similar kind; the lively tunes and dances played on it by the wandering musicians in the middle ages were also called giques. Great composers of the first half of last century, as Corelli, Domenico Scarlatti, and even Seb. Bach and Handel still ended their Suites with lively Giques.

In Germany the instrument was and is still called Geige (violin). The English name fiddle, and the German Fidel similar to the Arabian Rehab, comes from the latin *Fidicula*, a string instrument mentioned by Cicero (in *De natura Deorum*) half a century B.C.

The Arabians must have brought the Rehab also to Italy, where its name was changed into *fidicula* (fides, strings); it was then shortened into *fidula*, in Spain into *vigueta* and *vihuela*, in France into *viele*, *vielle*, *viole*, and in Italy changed into *viola*. Later on different sizes were made; the small-

est size was called *violino*, a very large size *violone* (contrabasso, double bass), and a small sort of the violone *violoncello*. This family of string instruments of four different sizes, named *violino*, *viola*, *violoncello*, and *violone* or contrabasso, has been established and unchanged for the last three centuries, and has formed the principal part of a mixed orchestra for the last two centuries.

In the old German Nibelungen Lied of the thirteenth century, the *Videl* and *Videlbogen* are mentioned as having been in use in Europe as early as the fifth century.

“Der choene Videläre Herr Volker mit seiner Videlen  
Zog einen Videlbogen starchen michel unt lanch.”

“The bold Fiddler Herr Volker with his Fiddle  
Drew a Fiddlebow strong, great and long.”

Some wandering musicians may have brought the fidula and bow northward and over the Alps at the decline of the Roman Empire, in the third and fourth centuries.

The *Shofar* or *Keren*, or horn of an animal, and the *Chazozrah* or silver trumpet, are the ancestors of the great families of *horns*, *trumpets*, and *trombones* of brass and other metal in the present time. These instruments have all been greatly improved and multiplied in this century, and are used in sacred and secular music, but mostly in military music.

The *toph* is the origin of all sorts of drums. Its primitive shape may have been a piece of dried skin stretched over a wooden or metal ring or circle, like the tambourine of our time. It was used by the Hebrew women to mark the time to their singing and dancing, and on every procession and festive occasion. In Psalm 68, 26, David describes the order of a solemn procession with music into the sanctuary: “The singers went before, the minstrels followed after, in the midst of the damsels

playing with timbrels.” Even in the present time the tambourine is said to be still so used in Spain and in the East.

Drums of various qualities and sizes are now used in orchestral and operatic music, in military music, and for marching and signals.

Of the *Mashrokita* in Dan. 3, 5, and of a similar wind instrument called *Magrepha*, much is said in the Talmud. We gather that they were instruments with pipes similar to our organs, and that both were used in the temple of Jerusalem, and were of great power. St. Augustine in the fourth century of our era also speaks of them. Our organs came from the East, and may owe their origin to the *mashrokita*.

Athenæus, Vitruvius, and Pliny ascribe the invention of the hydraulic organ to the Egyptian Ctesibius in the reign of Ptolemy Philadelphus, between the years 284 and 246 B.C. It was a favourite instrument with the Romans in the first Christian centuries; it was also known in Constantinople, and was brought from there to France. On an obelisk in the Almeidan Place in Constantinople two small pneumatic organs with their players and blowers are seen, and not many years ago two antique-shaped sarcophagi of the sixth or seventh century, on which pneumatic organs are carved, were discovered at Arles in France. In the year 660 wind organs became known in England, and in the year 757 the Emperor Constantine of Constantinople, presented an organ to Pipin, father of Charles the Great. The latter received a pneumatic organ from Harun Alrashid, Kaliph of Bagdad.

54. All the principal instruments in present use may thus be traced back to those named in the Old Testament, from which they have taken their origin. Those instruments were spread over a great part of Asia, over Assyria, Syria, Arabia, India and China, and over Egypt. These countries

must all have stood in some intercourse together, as in the ruins of Nineveh articles from Egypt and China have been found. In all these countries music was cultivated and highly appreciated, and singing and instrumental music formed an essential part in their religious worship, and at their feasts and festivals.

Nations in their migrations from East to West carried their songs and instruments with them. The Arabians brought much of their poetry and music into South-western Europe, as centuries before the nations of the more Northern parts of Asia had brought their music and instruments to the farthest limits of the North-west of Europe.

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ON THE NATURE OF ANCIENT HEBREW MUSIC.

55. The singing of the ancient Hebrews was accompanied by the harp, psaltery, and flute, in unison and in octaves. At suitable places other intervals for harmony and fulness may have instinctively been added, such as thirds, fourths, fifths and sixths, below or above the melody, just as we hear national melodies and church tunes accompanied by lower voices in the different consonant intervals. The timbrels marked the time and accents, and the horns and trumpets and cymbals came in at proper times for greater effect.

When we do frequently read of loud and noisy instruments, such as horns, trumpets, timbrels, and other instruments of percussion at their divine service in the temple, we must take it as being in keeping with the warlike character of the Israelites of those times, to celebrate their Adonai Zebaoth, the Lord of hosts, with loud and strongly accentuated music.

Of our harmony there was little in the olden time. Harmony as we have it now has only been developed *by the Latin and Teutonic nations in the course of the last ten centuries.*

The Asiatic nations had, and still have, an ear only for melody and simple pleasing sounds. Their music mostly goes in unisons and octaves, with a drum and other instruments for marking the time, and for noisy effects by way of contrast.

56. Regarding the essence and quality of ancient Hebrew music, we can only be led by conjecture. Some believe it to have been of a very elevated style, as the Italian Saverio says of it: “Certo si è pero, che la musica degli Ebrei era perfettissima” (certainly the music of the Hebrews was most perfect). Athanasius Kircher in his *Musurgia* of the time of David and Solomon speaks to the same effect: “Nullum dubium est, quin musica Hebræorum tempore Davidis et Salomonis fuerit perfectissima.” Others rate it very low, and judge from the limited and weak string instruments, and the many loud trumpets and instruments of percussion, that the music of the Hebrews can have had no other merit than that of an extraordinary noise.

Considering the beauty and sublimity of the Hebrew poetry of the Old Testament in thought and imagination, the vigour and conciseness, and the rich sonorousness of the language, we ought to hold with those who presume that the music of the Hebrews must have corresponded in dignity with their poetry. This is the more probable, as such highly gifted and inspired men as Moses, Samuel, David, Solomon, and the prophets Isaiah, Jeremiah and others, assigned to their music a higher rank than to any other art except their sacred poetry, inasmuch as it was intimately connected with their daily worship and praise of Jehovah, and as it played an important part in the daily life of the people, as a sign and essential condition of happiness.

This inspiration for music, this noblest and worthiest application of it to the honour and glory of God among the Hebrews, and their using it as an ingredient of daily life, and

of all their national and religious festivals, ought to edify us, to animate us to the highest regard for the elevated and sacred character of music, and to render us incapable of any unworthy use of it.

57. The Hebrews had song and instrumental music for all solemn and festive occasions, in divine worship, at their national festivals, at home, at domestic entertainments, and on their journeys. Their songs were at the same time religious, patriotic, and social.

When the Israelites went up to Jerusalem to celebrate the Feast of the Passover, they cheered each other on the road with song and instrumental music. The Psalms from the 120th to the 134th are pilgrims' songs, and may have been composed especially for such journeys, as their contents denote.

The 120th Psalm begins thus: "In my distress I cried unto the Lord and he answered me."

The next Psalm begins: "I will lift up mine eyes unto the mountains."

Psalm 122 begins: "I was glad when they said unto me, let us go unto the House of the Lord."

In the next Psalm family life is expressed in these words: "Behold, as the eyes of men servants look unto the hand of their master, as the eyes of a maid servant unto the hand of her mistress."

Similarly all the other pilgrims' songs are on domestic and religious thoughts. In the last of them, Psalm 134, there is a mutual blessing between the pilgrims and the officials of the temple on leave taking: "Behold, bless ye the Lord, all ye servants of the Lord," and the reply: "the Lord bless thee out of Zion."

Isaiah also says in chap. 30, 29: "Ye shall have a song as in the night when a holy feast is kept; and gladness of heart as when one goeth with a pipe (chalil) to come into the mountains of the Lord, to the rock of Israel."

ON MODERN HEBREW MUSIC.

58. Music for all religious and national festivals was prescribed by law, and the spiritual and social life of this talented and active people was imbued with music from its rise to its fall as a nation.

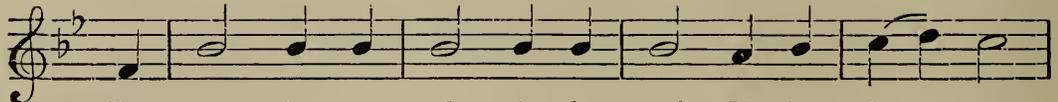
When the Jews, after the destruction of Jerusalem, had been scattered in every direction, and were gathering together at new places, they soon again formed congregations for regular divine worship. They built costly synagogues, and courageously observed their sabbaths and their old laws and customs. They sang their sacred psalms to the old melodies, which, in spite of the many external influences from the different nations among whom they settled, and the many cruel persecutions they had to suffer, seem still to retain something of the old spirit that may have prevailed in the time of King David. What could endure for three thousand years must have had a good foundation.

Hebrew families have the custom of singing their prayers before and after meals, the males covering their heads, as they do in the synagogue. This habit dates from the life of the Israelites in the wilderness, where the headcovering against the sun was a necessary protection.

The sacred writings of the Hebrews were sung to the congregations, and are so sung to this day. It is most edifying in the Jewish service, when an able cantor, with a soft and sonorous voice and with genuine feeling, sings the law and the prayers in the peculiar scales and cadences, and the congregation singing the responses and psalms in the old accents, as it may be heard at synagogues on sabbaths.

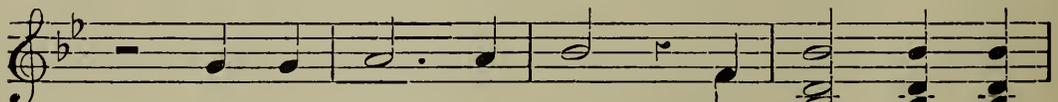
It is a most solemn and expressive part, when the law is fetched from the Arc, and a devout congregation responds with spirit and fervour to the cantor as in the following:

CANTOR.



She - ma Is - ra - el A - do - nai E - lo - he - nu

CONGREGATION.



A - do - nai e - chad. E - chad E - lo -



he - nu ga - dol E - lo - he - nu Ka - dosh she - mo.

The old melodies were not written, but have been handed down to our time by tradition from cantor to cantor. In consequence the songs became gradually changed by the different cantors of more or less talent, by local and other influences, and by inclination for embellishments. At a synagogue where there is a cantor with a very flexible voice, we may hear the ancient and solemn Hebrew melodies interspersed with most difficult runs and brilliant passages.

The gifted cantor Sal. Sulzer of Vienna about the year 1820 was the first to publish an excellent collection of simplified and well harmonized Hebrew songs, called "Shir Zion," Songs of Zion. Since then a number of similar collections have appeared at Breslau, Frankfurt a. M., in Paris, and in London. Consequently the singing in many synagogues has become much improved and dignified.

It must be remarked, that the melodies of the different collections to the same words have very little resemblance to each other, although they breathe a kindred spirit.

The organ has lately been introduced in some synagogues, where the congregations have relinquished the old observance of excluding instrumental music from their temples, while Israel is still mourning in exile.

THREE OLD HEBREW MELODIES.

No. 1. Blessing of the priests.

This Melody is thought to have been sung in the temple of Jerusalem.

From "The ancient Jewish Melodies," edited by E. Agnilar and De Sola, London.

Je..... ba - - - - - re - -  
 - - - - - che - cha.....  
 .....

No. 2. Prayer.

From Sal. Sulzer's "Shir Zion," Vienna.

SOLO, repeated by Congregation.

A - bi - nu mal - ke - nu Kath - be - nu be - se - fer cha -  
 SOLO.  
 - jim to - bim. A - bi - nu mal - ke - nu Kath -  
 CONGREGATION.  
 - be - nu be - se - fer gu - lah vi..... shu - ah. A - bi - nu mal -  
 - ke - nu Kath - be - nu be - se - fer sli - cha um - chi - lah.

No. 3. New year.

From "Semi'oth Israel." Edited by Naumbourg, in Paris.

*Adagio.*

Bar - uch a - tah a - do - nai..... e - lo - he - nu ve - lo -

*dolce.*

- he a - bo - the - - nu e - lo - he A - bra - - - ham e -

- lo - he yiz - - - - chak ve - lo - he ja - - a - - -

*p*

- kob. Ha el ha - ga - dol hag - gi - bor ve - ha - no - ra

el..... el - jon go - mel cha - sa - dim to - bim ve -

- ko - ne hac - - - - col ve so - cher chas - de..... a - -

- both u - me - bi go - el lib - ne..... ve - ne - hem le -

*ad libit.*

ma - - - - an she - mo - - - -

- - - - - be - a - - - - ha - bah.

MUSIC IN CHINA.





#### MUSIC RULED BY THE STATE.

1. In China, music was practised and scientifically treated from the oldest times ; it was ruled by the state, and under the particular care of the emperors. When *Hoang-Ty* in 2700 B.C. had conquered the Chinese empire, he was anxious to promote the culture of arts and sciences, and commanded *Ling-lun* to bring music upon firm principles and rules. *Ling-lun* went into solitude near the banks of the Hoangho and listened to the voices in nature, the singing of birds, the sound of the river. He cut bambus canes of different lengths for the twelve semitones in the octave, which division was already known to him. The lowest tone was F, the grand tone in unison with the sound of the river, with the lowest tone of the male voice, and an octave under the lowest tone of the female voice.

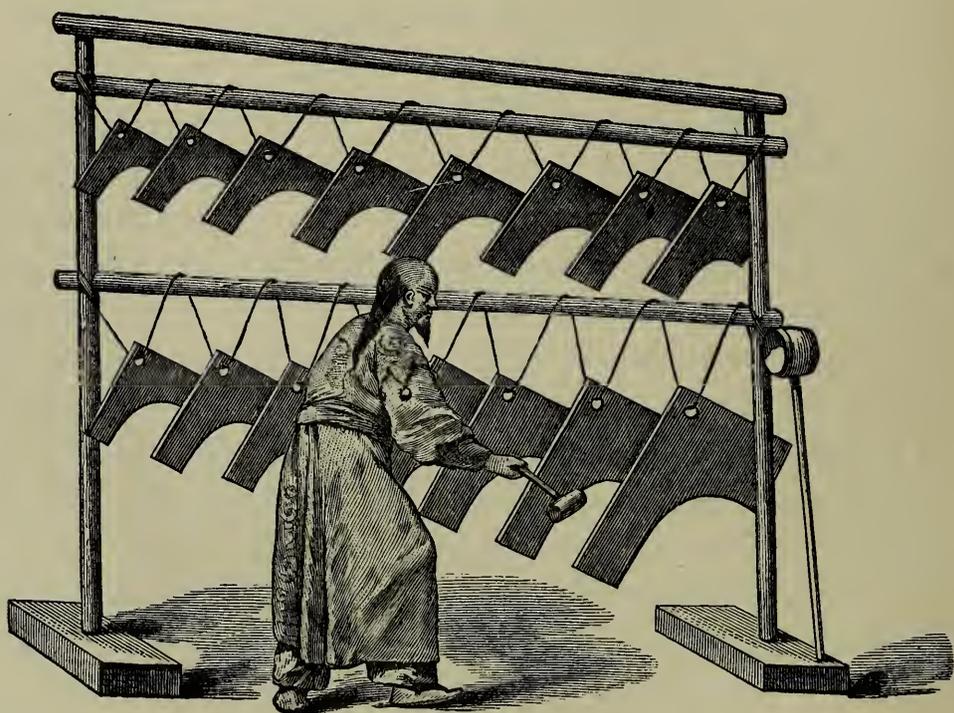
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#### GREAT INFLUENCE ASCRIBED TO MUSIC.

2. In 2300 B.C. the good emperor *Chun* charged his chief musician *Quei* to improve music. *Quei* invented the instrument *king*, made of 16 sounding stones of different sizes for the 12 semitones or *Lii*, and a few more in the next

octave above. When he played on it, the animals gathered round him and trembled for joy.

The emperor Chun also commissioned Quei to teach the children of the great, so that they might become just, intelligent and kind, and vigorous without harshness, to preserve the dignity of their rank without pride and presumption. The emperor said to him : “ Invest thy teaching in poems, which the pupils may sing to suitable melodies accompanied



THE KING.

by instruments. The music ought to be in accordance with the sense of the words, and simple and natural ; for a vain, trivial and effeminate music is to be despised. [ Music expresses the emotions of the soul. If the soul of the musician is virtuous, then his music will also be full of noble expressions, and will bring the souls of men into fellowship with the heavenly spirits.”

Quei's compositions were of great beauty, and when *Confucius*, the great teacher of virtue and wisdom, five centuries before Christ, heard one of them, he could not think of anything else for three months, and would not eat even the most delicious viands. Confucius brought the old songs into new order, and also wrote a musical commentary. He deemed good music to be of the greatest importance to a nation, and said: "If you wish to know whether a country is well ruled, and in good moral condition, listen to its music."

3. Fo-Hi is named as the inventor of the string instruments *kin* and *ché*, and to have by them calmed and composed his own soul, and exercised similar influence upon others, as the Greek philosopher Pythagoras about the same time acted by music on himself and on his pupils.

The emperor *Ngai-Ti* in 364 A.D. was most paternally concerned for good music. When he found the music of his time luxurious and effeminate, one of his decrees was: "Three great evils prevail at present: luxury in dinner and dress, inclination for vain adornments, and the love of effeminate music, which leads to immorality."

A later emperor added thereto: "Music has the power to calm the heart, and it is for this reason that it is loved by the wise. While he delights in music, he may at the same time learn to govern well, in applying the principles of good music to governing."

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THE CHINESE OR ASIATIC SCALE.

4. The Chinese are not of a poetic nature; they are thoughtful and calculating, economical and drudging, but they are wanting in artistic and deep feeling. In music they

have more regard for single pleasing sounds, than for a combination of them. The different tones in their proportion to each other served the Chinese for symbols of heaven, sun, and man, in contrast to earth, moon, and woman. At an early time they developed the twelve semitones within the octave by the circle of perfect fourths and fifths, and took them as symbols of the twelve months of the year, the tone F (their lowest tone) being the first month, C the second, G the third, D the fourth, A the fifth, and so on. But their usual scale in practice was the Asiatic scale of five tones through several octaves: F G A C D, f g a c d, etc.

These five tones were again so many symbols of state dignitaries.

F was the emperor, full of majesty,  
G, the minister, powerful and commanding,  
A, the obedient nation, meek and mild,  
C, the business of the state, quick and energetic,  
D, the universe, brilliant and magnificent.

5. In later times the Chinese added the fourth and seventh tones to the old scale, and had thus our present diatonic major scale of seven different tones. Then they applied this scale on each of the 12 semitones, and had thus 12 different scales. || In time they went a step further and treated every one of the seven tones of the scale as the fundamental tone of a scale and thus gained  $7 \times 12$ , or 84 scales. || By their imperfect instruments and their very unequal temperament of the scales, many of these must have been of a decidedly peculiar and uncouth character, and must have led the Chinese to all sorts of mystic impressions and strange symbols.

The Chinese had already the octave system, and gave the same names to the corresponding tones in the different octaves, which greatly simplified and facilitated their study of music.

The many scales and mystic symbols occupied more the

theorists than the practical musician. The old sacred melodies and national tunes, and also the compositions which the people had on every occasion, at marriages, at theatres, and at burials, were after the ancient Asiatic scale. When the musical prince Tsay-you towards the end of the sixteenth century endeavoured to introduce the European diatonic scale in China, he met with great resistance among the musicians, nor could the people relish it. Even now the Chinese instruments are after the old scale; a Chinese harmonicon of wood, formerly in the United Service Institution in Whitehall Place, has it in these tones:—



Amiot and Barrow report that melodies in China, when they once have become popular, remain unchanged.

European music is disagreeable to the Chinese; they said to *Amiot*: “Our music enters through the ear into the heart and the soul, what your music cannot do.”

According to an old tradition reported by *Amiot*, all musicians in the most ancient times were blind; but the prince *Tsay-you* thinks, that this belief is founded on the absorbing attention with which the musicians played their instruments, shutting their eyes so as not to be disturbed, for which custom they were called *the blind*.

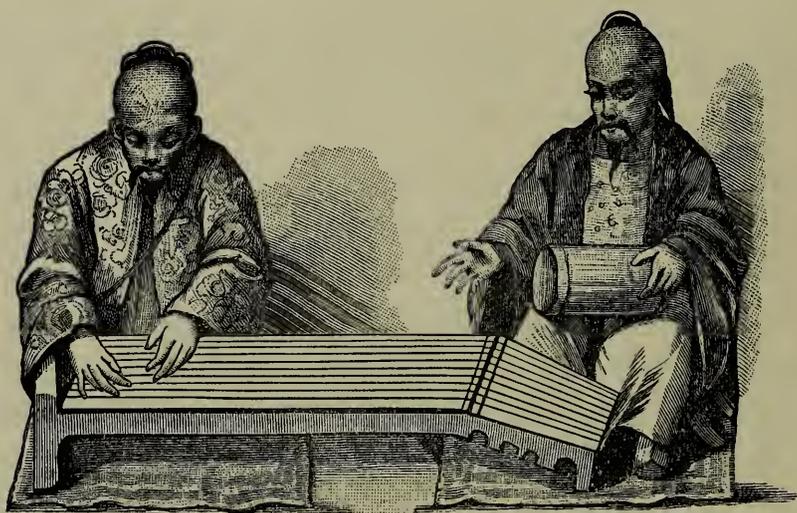
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#### CHINESE INSTRUMENTS.

6. Among the furniture of the imperial palace in Peking are costly instruments, which are put up in a splendid gallery near the throne room. Near the *temple of heaven*

there is a proper magazine for the instruments used on great festivities.

The emperor Kang-hi, inspired for European music by the Portuguese Jesuits in 1679, found the instruments of the preceding dynasty deficient for fine expression and finished execution, and after much consultation with his ministers and councillors, 25 instruments were entered into the book of ceremonies as admissible for use. Among these were the *kin*, a sort of lyre or psalter with 25 strings of twisted silk; the *ché*, or improved kin with 25 strings, and the drum

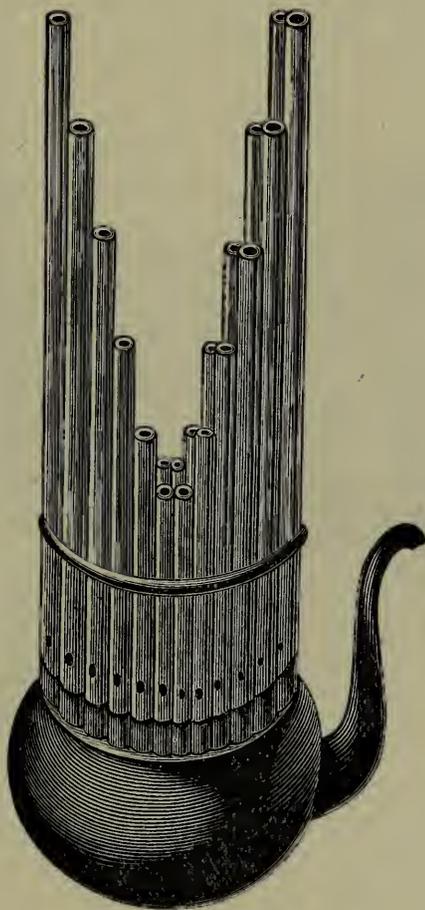


THE CHÉ AND PO-FOU.

Po-fou to beat the time; the *cheng*, a wind instrument with 12 to 24 and more bambus tubes and metal tongues upon a gourd, blown through a curved tube, after which the other instruments were tuned; the *kin-chung*, with 16 bells tuned in the chromatic scale, 16 wooden boards instead of the old stones tuned in the same way; large and small drums and other noisy instruments of percussion; copper plates; various trumpets; and some flutes and oboes. These instruments, partly very old and sacred by law and

long use, belong to the first class, while all sorts of guitars, mandolines, and violins, which came from Persia and Hindostan, are only used by wandering players and singers.

7. Sir John Barrow in his *Travels in China* (London, 1806) says, that a Chinese band generally plays, or endeavours to



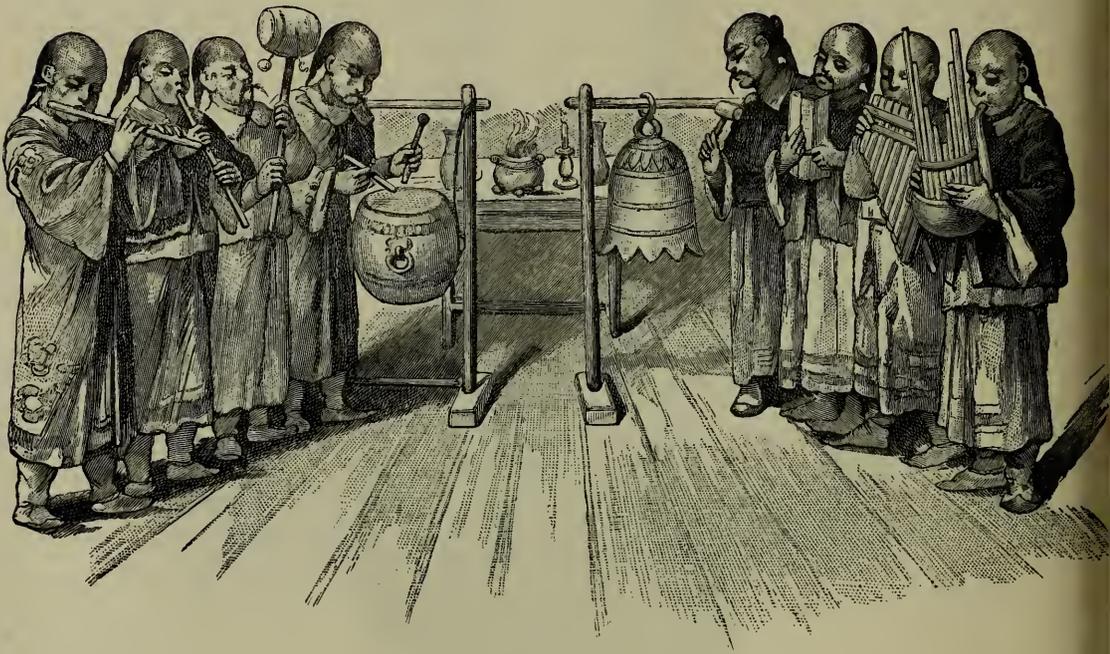
THE CHENG.

play, in unison, and some times an instrument takes the octave. He describes the music on the emperor's birthday at court, the emperor being in a near room, but not seen, in the following words: "Slow, solemn music, muffled drums, and deep-toned bells were heard at a distance;—on a sudden

the sounds ceased and all was still—again they were renewed, and then intermitted with short pauses. At length the great band, both vocal and instrumental, struck up with all their powers of harmony, and instantly the whole court fell flat upon their faces before this invisible Nebuchadnezzar.

8. *Chinese tunes brought to Europe as being still in use.*

No. 1. Ancient hymn in honour of the ancestors, annually performed in presence of the emperor and his court, in a

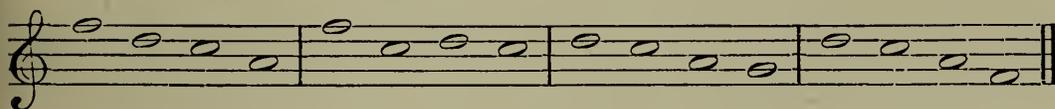
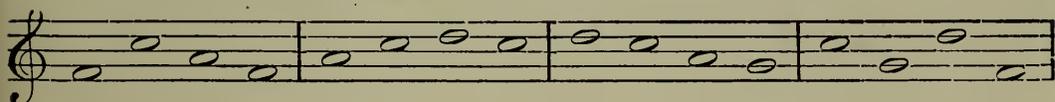


COURT ORCHESTRA FOR RELIGIOUS SERVICES IN THE GREAT HALL

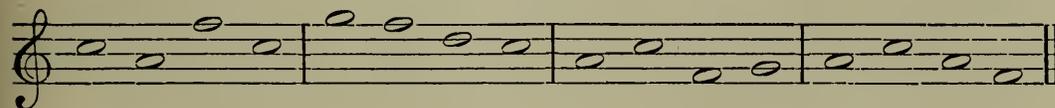
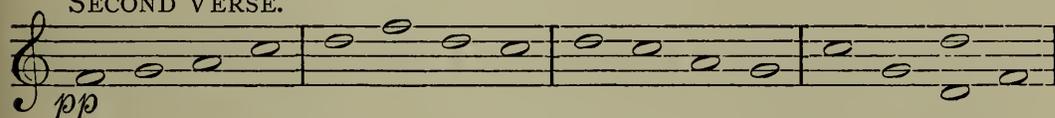
large room of the imperial palace, with the pictures of former emperors on the walls. The singers and players stand opposite each other, and the dancers in the middle of the room, ready at a signal to execute sacred dances. When all is prepared according to prescribed rules, the emperor enters in profound stillness. On a signal from the big drum the hymn begins, and is sung slowly and solemnly, and accom-

panied by the instruments. The emperor is kneeling, and on various places incense is burning in honour of the dead relations, whose spirits are believed to be present. The hymn has three verses; after the first verse, and again after the second, there is deep silence, until a signal for continuation is given. The second verse is performed pianissimo, the third fortissimo. The hymn was brought to Europe in 1770 by Amiot, who had been a French missionary in Peking for 40 years.

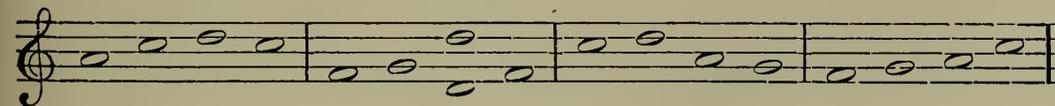
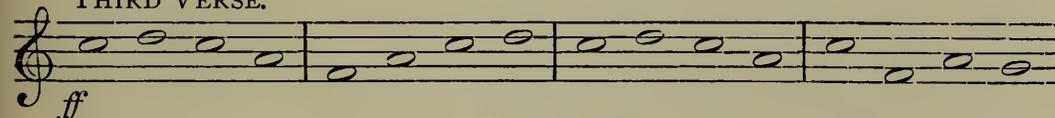
No. 1. In F, without B flat and E.



SECOND VERSE.



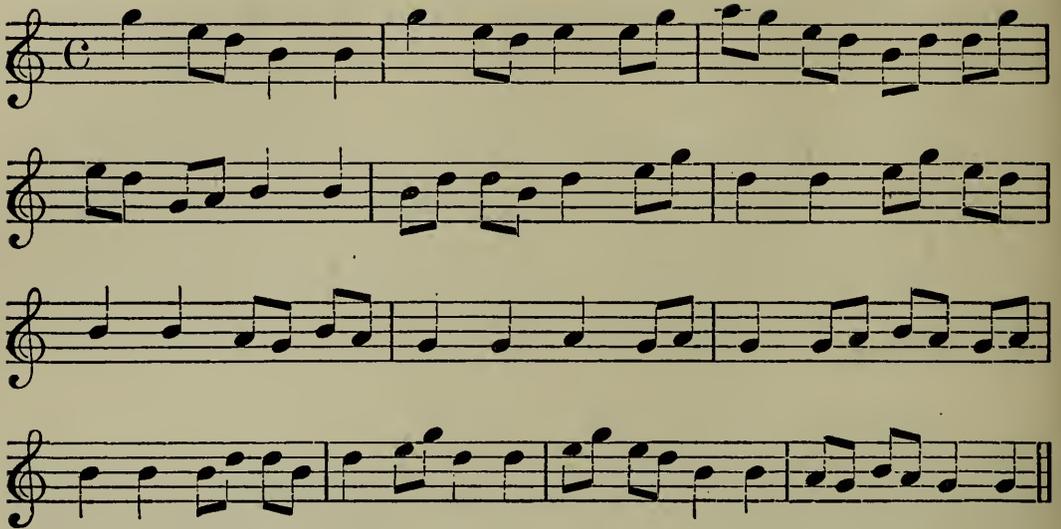
THIRD VERSE.



No. 2 has been brought to Europe by the French traveller *Du Halde* in his *Description de l'Empire de la Chine*, in 1736.

C. M. von Weber's overture to Schiller's play *Turandot* is based on this melody.

No. 2. In G major, without C and F sharp.



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MUSIC IN COCHIN CHINA AND IN MANTCHU TARTARY.

9. Of the music at a theatre at Turon, in Cochin China, Sir John Barrow says the following: "Differing from the querulous and nearly monotonous recitative of the Chinese, the dialogue was light and comic, and occasionally interrupted by cheerful airs, which generally concluded with a common chorus. These airs, rude and unpolished as they were, appeared to be regular compositions, and were sung in exactly measured time. One in particular attracted our attention, whose slow melancholy movement breathed that kind of plaintive softness so peculiar to native airs of the Scotch, to which indeed it bore a very close resemblance."

10. G. Fleming, in his "Travels on Horseback in Mantchu Tartary" (London, 1863), makes these remarks on the music of the country: "That they are a musical people, few who have mixed among them, and patiently listened to a good performer on one of their most harmoniously attuned instru-

ments, will deny. Almost every house we entered in North China, boasted of its amateur and its weapon of torture, as some non-lovers of the dulcet-tones have termed the favourite article, in some shape or another. I remember one night shortly after my arrival in Hong Kong, listening in the almost silent street to a peripatetic musician, whom I thought a master of his three-stringed lute. I had never heard anything half so curious and wild as the sound of those shrill, thrilling, weird-like notes echoing strangely in the vacant thoroughfare. There is a plaintive melancholy often permeating and controlling the more lively element in some of their airs which is peculiar as well as impressive, and touches somehow or other our most pleasant souvenirs of days gone by, particularly when played on the *Shu-tih*, a sort of clarinet — or rather, from its sharp and loud peals of ear-piercing intensity, a near approximation to the chanter of the Scottish bagpipe. At the funeral processions, the clang and din of the assembled gongs, blowing of horns, and bumping of tomtoms, cannot drown the long-drawn, half-savage sad melody poured out from the reed, around which the greater portion of attendants and onlookers gather as they would around the narrator of a tale of woe, such a powerful ascendancy does it exert over them; and I must confess, it threw a spell over me, every tune becoming more and more potent.” He further on relates: “I sat one midnight long ago on the banks of a highland loch during the fishing season, when all nature seemed to be lulled to rest under the burnished silvery light of a summer moon—when, breaking through the nearly palpable stillness and hush of the hour, came a sorrowful dirge-like chant from one of the lonely fishing boats, and it rose and fell in intensity as the taste and fancy of the piper led him in his appreciation and love of the theme on which he lavished so much expression. The air, which threw me into an almost cataleptic state on that night, remains preserved in my memory in all the origi-

nal simplicity and unalloyed genuineness of half-civilized natural expression, as told in pure pathos by a few notes on a simple instrument. Mackrimmon's lament, 'We return no more,' continually interposes between my judgment and the favourable verdict I might give in regard to any modern symphony or elaborate production of a civilized and cultivated mind. For many years I had not heard again my melancholy favourite, and little expected to do so until I revisited *the land of brown heather and shaggy wood*, when one spring afternoon, riding along the banks of the Peiho above Tientsin, the old sound suddenly overwhelmed me, and, though the notes I anxiously sought to catch were not exactly the same, and did not succeed each other in quite the identical rhythmical order, yet the resemblance was sufficiently startling and complete to accomplish the return of the spell. Stir I could not until the long ceremonious train of weeping relatives, sympathising friends, and curious spectators in robes of white, blue, or grey, with the emblematic banners and garish paraphernalia of a Chinese funeral, and the heavy encasement of the departed, who has saluted the world, and 'returned no more,' had vanished on the opposite side, over the plain, and away to someone of the countless burying places, spread everywhere in the vicinity of the city."

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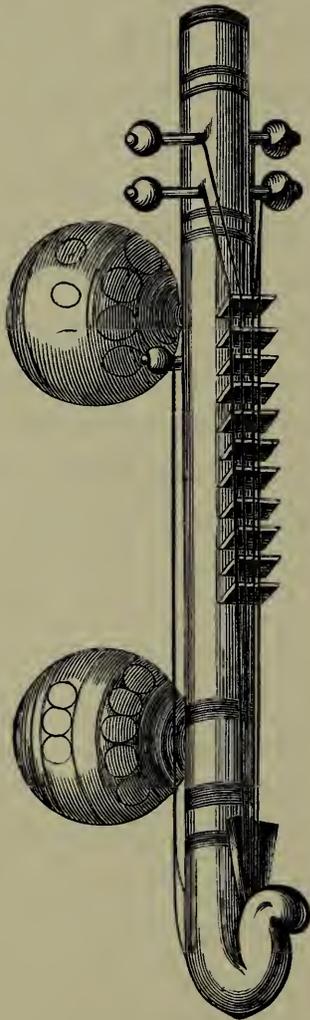
MUSIC IN HINDOSTAN, SIAM,  
AND JAVA.





MUSIC ESSENTIAL TO HINDOO LIFE.

1. Hindostan is the land of poetry, and music is by all the Hindoos considered as one of the greatest enjoyments of life.



THE VINA.

The gods are worshipped in music with due sublimity, the

memory of good kings and heroes is immortalized in songs. By the sympathetic strains of voices and instruments the enjoyments of the wealthy are heightened and refined, the poor and needy are cheered, and the drooping spirits of the sorrowful are raised anew. Music forms an essential part of the Hindoos' spiritual constitution. Music is the elder sister of speech, and the soul of language; the tone in which a sentence is expressed, decides its credibility.

2. All ancient nations, except the Hebrews, ascribe the invention of music to their deities. So the Hindoo myths relate that music is a present from heaven, given by *Brahma*, and that his wife *Sarasvati* invented their finest musical instrument, the *vina*, which became the favourite instrument of their son *Nareda*, the Hindoo god of music. *Crishnoo* is the Indian Apollo. The songs of Crishnoo are considered as pious hymns, and are still the delight of all. Captain N. Augustus Willard, in his treatise on the music of Hindostan, says of Crishnoo's songs: "The old sing them as acts of devotion; the young derive pleasure from their contents. The wise man is beguiled by them, and the fool possesses sufficient taste to relish their beauties."

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#### THE RAGMALA AND RIGVEDA.

3. The Hindostanee songs are said to have great beauty, with regard to the pathos of the poetry, and the delicacy of the melody, which has always been admired. The Europeans are now so much accustomed to harmony, that these melodies will be less attractive to them at present, than they would have been centuries ago. The general term for melody is *rag*, and *raginee*; the literal meaning of *raga* is passion, or affection of the mind, and melody is intended to

move the affections. There are rags and raginees for the different seasons of the year, and none of them should be sung out of season.

The *ragmala* is a chaplet of melodies personified, consisting of six rags, and each one being followed by five raginees, which together give the subjects to 36 pictures, mostly of beautiful girls in rural scenes with some instrument, and surrounded by lotos and other flowers. One delicate minstrel clothed in white, and her skin tinged with saffron, stands in the wild romantic spot, playing on the vina, with wild gazelles attracted by the music standing round her listening. Other maidens, adorned and decked with jewels, stand in anxious expectation of their beloved, and some in deep anguish, with faded flowers hanging round their necks. Another charming creature, clad in a flowing yellow robe, and sitting under a mango tree in the society of her female companions, is enjoying the verdure and luxuriance of the extensive scene before her. In another, the Indian Apollo Crishnoo in spring, the time of mirth and festivity, stands in a garden with a number of nymphs around, joining in a dance, and singing and playing. Another picture represents a happy nymph in dalliance with her lover.

Sir William Jones, the great Orientalist and judge, during his residence at Calcutta, from 1783 to 1794, made a large collection of painted legends of the *ragmala*.

When Crishnoo lived on earth as a shepherd, each one of 16,000 Gopis — nymphs or shepherdesses — sang a different rag or song, in order to move the heart of the pastoral god.

The *rigveda* is a collection of old hymns of praise, which the Brahmins are believed to have composed 1500 years B.C. in honour of their gods and heroes. The Brahmins made many sacred songs for use at divine service, which were said to have been composed by the gods. The music to these ancient hymns was in a great part according to the Asiatic scale.

EFFECT OF SOME OF THE OLD SONGS.

4. Sir W. Ouseley reports some anecdotes of the extraordinary effect of some of these old songs. Mia Tensine, a wonderful musician in the time of king Akber, sang one of the night rags at midday: the powers of his music were such that it instantly became night, and the darkness extended in a circle round the palace as far as the sound of his voice could be heard. The same emperor commanded Naik Gopaul, a celebrated musician, to sing the rag Dheepuck, there being a tradition, that whoever shall attempt to sing that song will be destroyed by fire. The singer first went home to bid farewell to his family; when he returned, it was winter. Before he began to sing, he placed himself in the waters of the Jumna, till they reached his neck. As soon as he had performed a strain or two of the magic song, the river gradually became hot, at length it began to boil, and the agonies of the unhappy musician were nearly insupportable. Suspending the melody for a moment, he sued for mercy from the monarch, but sued in vain. Akber wished to prove the powers of the song, and when the singer renewed it, flames burst from his body which, though immersed in the waters of the Jumna, was consumed to ashes.

The effect of another song was immediate rain, and it is told, that once a singing girl, by exerting the powers of her voice in this song drew from the clouds timely and refreshing showers down on the parched rice crops of Bengal, and thereby averted the horrors of a famine from the country. These, and other anecdotes of the same nature, are related by the Hindoos, and firmly believed by some. They even think, that there are still musicians with the wonderful powers of old; but if one inquires of them, where these may be

found, those in the East believe that they may be found in the West, and those in the West think that such musicians may yet be in Bengal.

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MUSIC FOR THE GODS, FOR THE KINGS, AND FOR  
THE PEOPLE.

5. The ancient Hindoo gods have also their music. The Gandharbas and Apsarasens sing, play, and dance at their feasts, like the muses of Greek mythology, and according to the Pantcha-tantrum of the fifth century, the gods do like nothing on earth better than music.

Kings of old were preceded by noisy instruments, such as trumpets of shells, drums, and gongs. In their martial music they had the same instruments, and some double pipes. The charioteers of the old kings were also bards, and had to sing the ancient heroic songs and praises of the kings. While the kings at the chase were slaying wild animals with arrows, their followers had to sing hymns of praise. When the king went to religious sacrifices, it was in solemn procession to the sounds of drums, cymbals, and gongs, with numerous followers in splendid array, who held pitchers and vials in their hands, and were leading panthers and lions.

6. The people also had song and instrumental music at every festivity. When any festival took place in a large town, its streets were crowded with singers, instrumentalists, and dancers. At religious celebrations there was music and dancing, and on other solemn occasions hymns in honour of their god Vishnoo were sung. These are still in the Hindoo ritual, and may have come down from most remote antiquity. An evening hymn to Vishnoo, sung by a colony of Hindoos

at Astrachan, consisting of a simple melody to the beats of a tamtam, deeply moved and edified a European Christian, the Russian count John Potocky.

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MUSIC AND POETRY COMBINED.

7. The ancient musicians of Hindostan were also poets and men of erudition, and sang their own compositions. Music and poetry have always gone hand in hand assisting each other; both were principally in the service of religion, and holy men who were at the same time most skilful in both, delivered their pious inspirations in poetry and melody to the people. The dance was likewise practised for religious purposes.

According to Sir William Jones, the union of voices, instruments and action, or music in the widest sense, as the Hindoos seem to have had in their old religious and secular dramas, must have produced wonderful effects on them.

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THE HINDOO TREATISES ON MUSIC, THE SCALE AND ITS  
ELABORATE DIVISIONS.

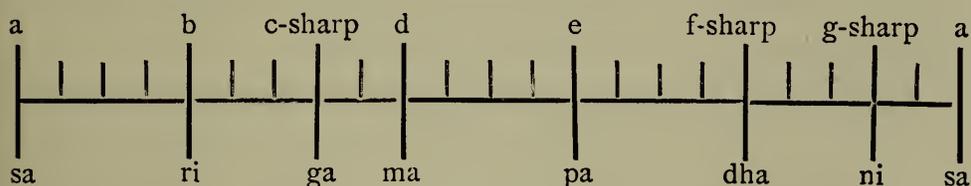
8. The Hindoos have many treatises on music in Sanscrit, of which that of *Nārāyan* is considered to be the best. They divide the study of music into seven parts. 1. The seven musical tones, with their subdivision. 2. Melody. 3. Measures, with the manner of beating time. 4. Dancing. 5. Study of the poetry sung. 6. Expression and gesture. 7. Method of playing on the different instruments.

The Hindoo scale is the same as our A major scale of the seven tones :

a	b	c-sharp	d	e	f-sharp	g-sharp.
sa	ri	ga	ma	pa	dha	ni.

The abridged Hindoo names for the seven tones of the scale occur already in the *Sama Veda*, and prove the early study of music by the Hindoos. Their whole scale extends over three octaves, with the same names for the corresponding tones in every octave.

The octave is divided into 12 semitones, and the 1st, 4th, and 5th degree of the octave are also divided into quarter particles, and the 2nd and 6th degree into third particles.



The octave is thus divided into 22 particles or diesis, which by the Hindoos are called *s'rootis*. A correct performance of these particles of tones requires much practice, and may be mastered chiefly by professional singers; they can be played on the *vina*, on and between the frets, and on the *serungi* or violin. The *s'rootis* are defined by signs and marks attached to the notes of the scale; they may be considered as embellishments on tones and semitones, and may be left out by the less skilful performer.

The scale is called *grāma*, literally *village*, it being an assemblage of the tones, semitones, and *s'rootis*, all in their proper places, like people living together in a town or village according to their degrees and stations.

The musicians of Hindostan seem never to have had a determined pitch for their instruments; every one tunes his instrument to his own convenience and capacity of voice, and to the quality and strength of his instrument.

9. Any of the seven tones of the diatonic scale could be chief (*ansá*) of the others. Thus the Hindoos, like the Chinese, had seven primary modes or scales. Each of these could be transposed on each of the twelve semitones, which gave them  $12 \times 7$ , or 84 scales, 7 primary and 77 secondary scales. As many of these scales would be very difficult and insufferable in practice by the nature of their instruments, the Hindoos seem to have selected only a certain number of the most attractive and characteristic of them.

10. *Sóma* was another great musical authority in ancient times. He appears to have been a practical musician as well as a great scholar and an elegant poet. His “Doctrine of Musical Modes” is perhaps the most valuable work on Indian music; it is named *Rágávibodha*.

According to the ancient treatises of the Nārāyan and of *Sóma* the scales for the 36 songs of the ragmala are of three sorts: such as have the seven tones of the diatonic scale, such as have only six, and such as have only five tones, most of the latter being in the old Asiatic scale, major or minor. To render the nature of the following scales more easily understood, they have been transposed a minor third higher.

*Varáti, Bengali* : Major Scale.

*Bhairava* : Minor Scale.



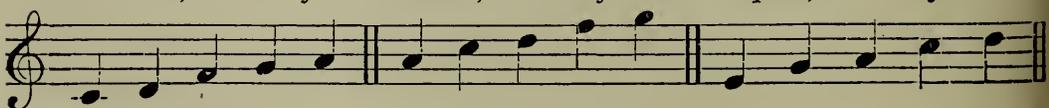
*Cambodi* : Major Hexachord.

*Sust'havati* : Minor Hexachord.



THE ASIATIC SCALE IN VARIOUS ORDERS, IN MAJOR AND IN MINOR.

*Sainthavi*, in F major. *Meltāri*, in F major. *Bhupali*, in C major.



*Velavali*, in A minor.

*Hindola*, in A minor.



Other scales of the rigmala with seven, six, and five tones in the octave, are founded on the second, third, fourth, fifth and seventh tone of the diatonic major scale.

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#### CHARACTERS OF HINDOO SONGS AND SINGERS.

II. The characters of the ancient Hindoo airs of the ragmala are metaphorical, and personified by divinities and nymphs, whose characters are in correspondence with the seasons for which the songs are prescribed. The Hindoo singers imagine, that any song out of its proper season could not be well performed, as the corresponding divinities are only present to inspire the singer during the time for which the songs are intended.

Hindoo melodies are short, and are lengthened by repetitions, and variations, somewhat in the Rondo form. The piece invariably is concluded with the first strain, and sometimes with the first bar, or at least with the first tone. A bar, or measure, or a certain number of measures, are frequently repeated, with slight variations, at pleasure.

Captain Augustus Willard, in his treatise on the music of Hindostan, makes the following remarks on Hindoo performances: "The peculiar nature of the melody of Hindostan not only permits, but enjoins the singer if he has the least pretention to excel in it, not to sing a song throughout more than once in its naked form; but on its repetition, which is a natural consequence, occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment called *Alap*, and after going through a variety of *ad libitum* passages, rejoin the melody with as much grace

as if it had never been disunited, the musical accompaniment all the while keeping time. These passages are not reckoned essential to the melody, but are considered only as grace notes, introduced according to the fancy of the singer, where the only limitations, by which the performer is bound, are the notes peculiar to that particular melody, and a strict regard to time. When these flights are more lengthened than a single appoggiatura, the *ad libitum* movement runs through the full time of a whole measure, or a certain number of measures, reckoning from the instant of its adoption to that when it is dropped, taking up the measures of the rhythm at the same foot where it was dropped, or if these require more or less time than the complement of the measure requires, allowance is made for it in rejoining the melody.”

The Sanscrit language has 16 vowels, with a preponderance of the most sonorous vowel *a*, and must therefore be eminently adapted for singing.

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#### ANCIENT SYSTEMS OF MUSIC.

12. Sóna names four most ancient systems of music: the first by *Iswara* or *Osiris*, the second by the sage *Bherat*, who of inspired mortals, was the first musician, and also invented dramas with songs and dances; the third by *Pavan*, the Pan of India, supposed to be the son of Pavana, the regent of air, and the fourth by the philosopher *Calli Nath*, who was eminently skilled in the theory and practice of music. The author of *Naráyan* mentions a great many others, and he and Sóna observed, that almost every kingdom and province of India had a peculiar style of melody and different scales.

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### HINDOO RHYTHM.

13. The rhythm of the Hindoo music is led by the poetry in its connection, similar to the music of the ancient Greeks. The rhythm is according to the poetical feet, and forms the basis of their musical measures. Many songs are on elevated prose, which, not being fettered by feet, admits more variety, and may have two or more tones to one syllable.

This more natural system prevailed also in Europe for more than a thousand years of the Christian era, until the development of harmony with two and more parts in vocal and instrumental music, from the 14th century and before, made the introduction of strict measures and lengths of notes necessary.

The Hindoos have four sorts of characters for *time*, with marks to lengthen the preceding note for half its value. They possess a great variety of different times, but use only 92 of them.

While the modern measures of Europe are exclusively in common time and triple time and their compounds, the Hindoos have beautiful melodies with five, seven, and other unequal numbers of times or beats in a measure, and plenty of musicians to perform them.

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### THE PRINCIPAL INSTRUMENTS OF HINDOSTAN.

14. The Hindoos have a great variety of string and wind instruments, and of instruments of percussion.

*String instruments.* The *vina* or Been is one of the

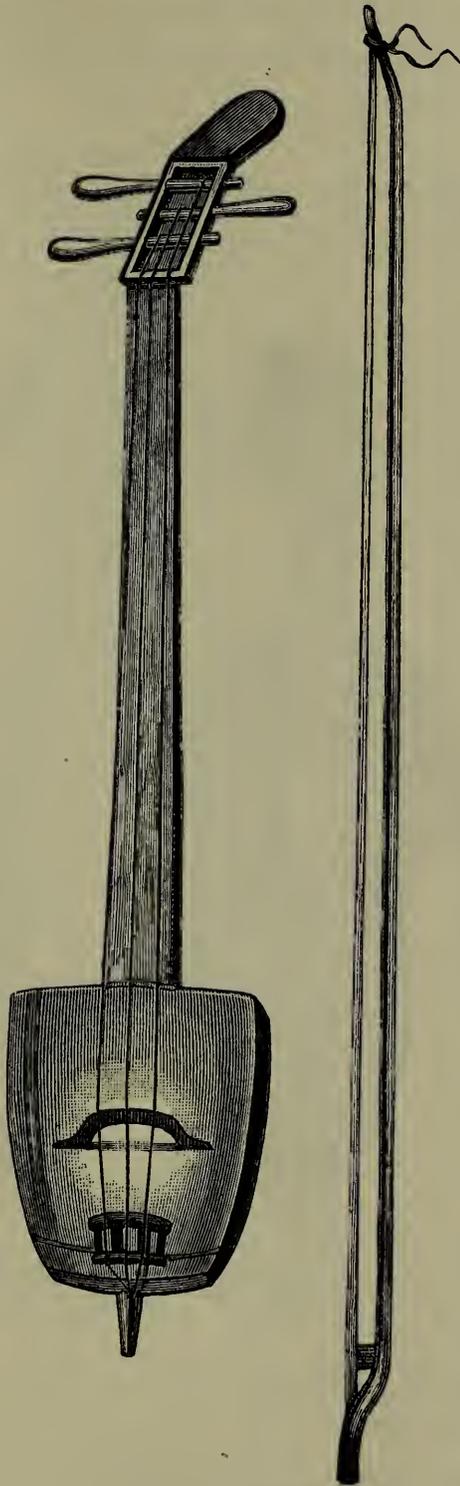
most ancient instruments in India; it is the best instrument of the whole country in capacity and power, and Captain Willard says, that it is a really superior instrument in the hands of an expert performer, and perhaps little inferior to a fine toned piano, and indeed for Hindostanee music the best devised, and calculated to be adapted to all practical modifications. Although the vina has a fingerboard and frets, it is not strictly confined to its intonation as a guitar or a piano, for it is so delicate an instrument, that the slightest difference in the pressure of the finger, or in its distance from the frets, will cause a sensible variation in the tone, of which a good performer avails himself. An exact intonation in every mode is thus possible, of which only the violin family is also capable. Francis Fowke describes the Vina or Indian lyre in these words: "The vina is a fretted instrument of the guitar kind. The fingerboard is  $21\frac{3}{4}$  inches long. A little beyond each end of the fingerboard are two large gourds, and beyond these are the pegs and tail-piece, which hold the wires. The whole length of the instrument is 3 feet 7 inches. The gourds are about 14 inches in diameter, and have a round piece cut out of the bottom, about 5 inches in diameter. The fingerboard is about two inches wide. The wires are 7 in number, and are tuned in these tones:



according to the principal key of the Hindoos, our A major. The vina has 19 frets, and gives the following scale:



The instrument is held over the left shoulder, the upper

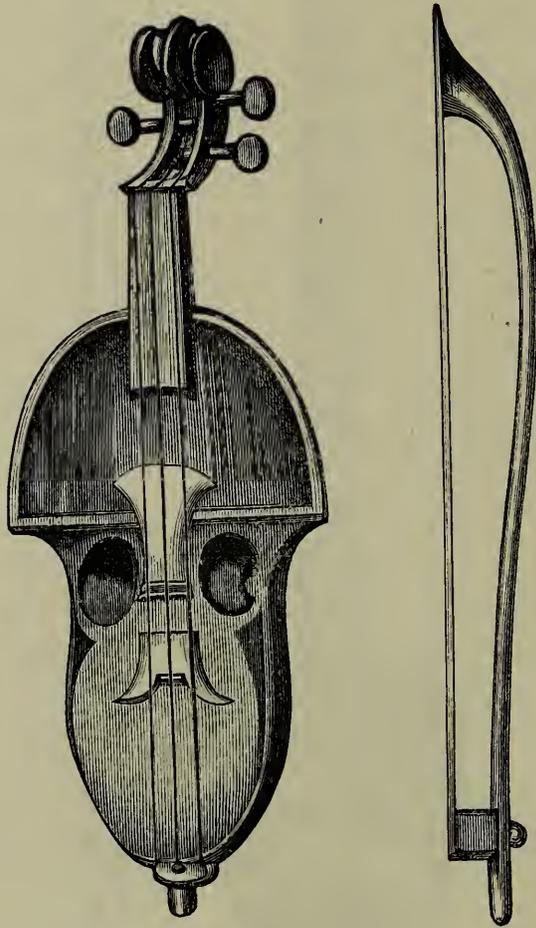


THE RAVANASTRON.

gourd resting on that shoulder, and the lower one on the ]

right knee. The frets are stopped with the left hand, and the strings are struck by the fingers of the right hand. When the performer plays softly, the tone of the instrument is remarkably pleasing.”

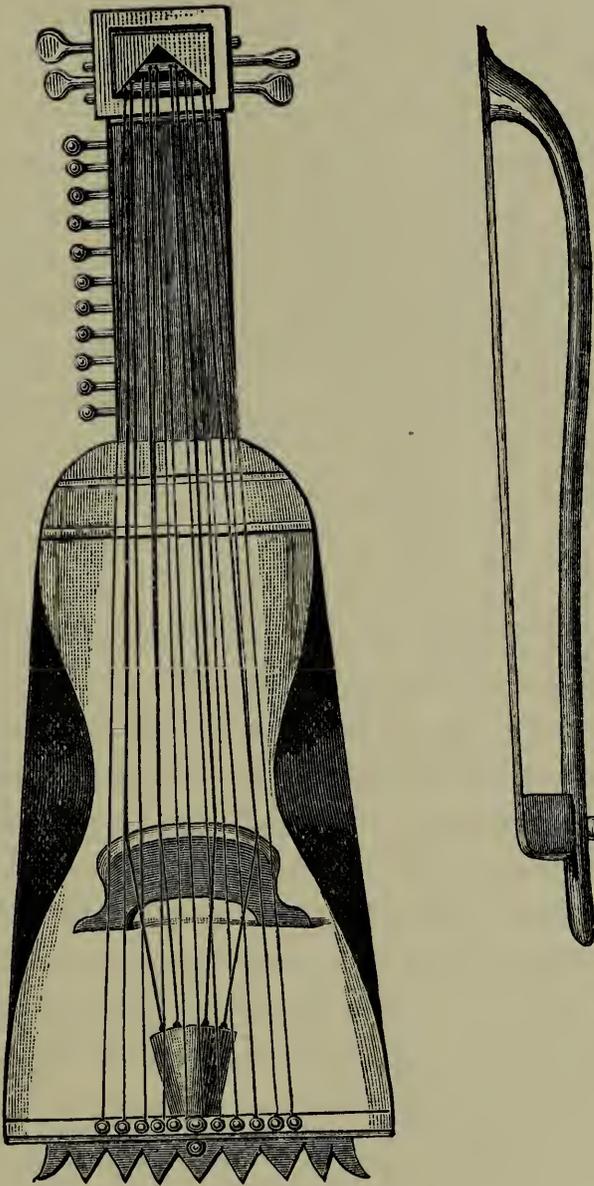
15. According to an Indian tradition, *Ravana*, king of Ceylon, 5,000 years ago, invented the oldest type of the



THE INDIAN SARINDA.

violin, the *ravanastron* and *bow*. The sanscrit literature offers numerous proofs of the existence of the ravanastron for more than 2,000 years. The *sarinda* is a sort of violin with three catgut strings played with a bow. The *sarungee* with four catgut strings, tuned in perfect fourths, is of the same

class ; generally it also has 13 metal wires of unequal lengths under the catgut strings, which are never touched by the bow, but reverberate when their tones are played on the cat-



THE INDIAN SARUNGEE.

gut strings, in unison or in the octave, and thus increase the sonorousness of the instrument. These instruments are still played ; the sarungee is held downwards like the

violoncello. The *kemângeh roumi* in Persia is another modification of the ravanastron.

The *tumboora* is a very ancient instrument of the guitar kind. It has a very long neck without frets; its body is made of about two-thirds of the dry shell of a gourd, the top covered with a thin board; it has three or four wire strings, the lowest of them is tuned to the key note, and the others in the fifth and octave, to keep the songster to his key. The *magoudi* is a similar instrument. The *sitar* is also similar, but modern, and has three wire strings, which are played with a plectrum. Two of the strings are tuned unisono, and the other is a perfect fourth to them. The instrument has 17 moveable frets, which answer every purpose required. The *rubab* resembles a Spanish guitar; it has catgut strings, and is played with a plectrum of horn. It is very common at Rampoor.

16. *Wind instruments.* The *Flute* is of the greatest antiquity in India. A bamboo cane with some holes at the side may have been the first flute. Crishnoo's flute is said to have had irresistible charms. *Reed pipes* are universal in all parts of India; what bagpipes are to Scotland, the reed pipes are to India, and in the hands of good players they are very melodious. They have seven and eight holes, and by the use of the lips and tongue upon the reed mouthpiece, and by the manner of fingering by a skilful player, semitones and quarter tones, and chromatic passages of which the natives are particularly fond, are performed to great effect. When near, these pipes of considerable loudness are unpleasant; but at a distance, and particularly in the mountains, their sound becomes subdued and attains wild and romantic beauty.

Reed pipes are the regular outdoor instruments in Hindostan, and are heard on all occasions, at religious processions and ceremonies, and at marriages and funerals. The

marches and military music have quite a bagpipe character. From "The Graphic," of 5th December, 1885:—

"The skirl o' the pipes.—The Maharajah of Johore is an excellent and most enlightened monarch ; in the speech he made at the Scottish Corporation dinner on Monday night, he said that he hoped to take back with him the national instrument which had enlivened the proceedings. The *bagpipe* is just the instrument to delight the Eastern ear. In India the populace follow a highland piper about with open-mouthed fascination, just as in England street-children pursue a performing monkey. The reason for this is, that genuine Eastern music is more like that of the bagpipes than of any other European instrument. It may be suspected that the Scottish bagpipe arouses Indian enthusiasm, because it is like native music, only more so."

17. In the Mahratta country the people play simple airs of a joyous or plaintive character with a good deal of execution. The chiefs and noblemen, and the principal temples have their musical bands of pipes, flageolets and large drums, with the best performers of the country. Their music is handed down by tradition, and talented players invent new tunes on the old established modes, which are again propagated by their pupils.

Every town and village has its *piper*, who provides the music for all festivals, marriages, and funerals, and who enjoys certain privileges and incomes.

The pipes are always accompanied by tenor or bass drones, which have one tone only; played without intermission by different persons. They are toned to the key of the leading instruments by changing the position of the mouthpiece, and have the effect of the drone of the bagpipe.

18. The *horn* is generally used for signals and processions, and mostly played by Hindoos of low caste. In every village the watchman blows the horn at sunset, and again at

certain hours during the night. In the temple service, at marriages and other festive occasions, the horn is played, and in wailing sounds it accompanies the funerals of the lower classes and the cremation of princes.

When native authority travels in the country, a horn is in the train, and on approaching a town or village announces the arrival of the great man. A horn from within replies, and the local authorities come out and welcome the important visitor.

Small and large trumpets are chiefly used in music at temples and religious ceremonies. The large trumpet is mostly played by Brahmins and priests, who declare it to be the most ancient musical instrument in existence; its shape is similar to the Hebrew trumpets from the temple of Jerusalem, as seen on the Titus-arch in Rome.

19. There is a great variety of *drums* in Hindostan, from the small hand drum to the kettle drum, played with two sticks on horseback. Drum playing is quite an art among Indian performers. They mark the time, which is of a very complicated nature, to suit the varied modes of the music; years of study and practice are required by the performers. The small and common tambourine is called *duff*, which may be the same as the ancient Hebrew *toph*. This drum and the Indian violin form a popular accompaniment to the voice, similar to which may have been the Hebrew instruments *toph* and *shalishim*, when the women came out of all the cities of Israel, singing and dancing, to meet king Saul.

20. Other instruments of percussion of the Hindoos are their *metal cymbals* of various kinds, and *gongs* used as accompaniment to their native music in the temple and in the field. *Bells* are used in the Hindoo ritual. *Ankle bells* are strings of small bells used by all dancers and singers, who hold them sacred, as symbols of their profession. When singers and dancers have been invested with the bells, they

cannot recede and abandon the professional life so adopted. "He has tied on the bells" proverbially means, that one has devoted himself to a purpose from which he cannot retreat.

Every postrunner has also a string of such bells on the pole, on which the letterbag is slung; on a still night their tinkling is heard at a great distance, and cheers him on his lonely path, while it scares the wild beasts away.

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#### EARLY CIVILIZATION OF HINDOSTAN.

21. Hindostan must have been one of the earliest of the most ancient nations, where arts and sciences were cultivated and brought to a considerable development. M. Bailly supposes that the Indians cultivated astronomy 3,101 years B.C., and Sir William Jones observes that, "however degenerate the Hindoos may now appear, we cannot but suppose, that in some early day they were splendid in arts and arms, happy in government, wise in legislation, and eminent in knowledge." Francis Fowke, in a letter to Sir William Jones, observes of the vina, "that its style, scale, and antiquity leads to the supposition, that Indian music had at some period been much superior to the present practice." Some ancient sculpture that has been excavated, represents a man diverting an infant by playing the flute, and holding the instrument as we do. On an ancient pagoda there is some carving representing two camels with a person on each, beating the drum.—The vina or Indian lyre, the flute, and the drum were the most ancient instruments in India, like the harp, pipe, and tabret are named as such in the Old Testament.

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CAUSE OF THE DECLINE OF HINDOSTAN.

22. The flourishing state of music in India was checked and brought into decay by the supercilious and fanatic government of the Mohammedans. Science and art became neglected, all progress was stopped, luxury and depravity prevailed among the native chieftains, and music declined and became more sensuous. With the decay of the Indian empire, and the decrease of character and knowledge of the people, the musical instruments also became inferior in material and workmanship. Common carpenters and artificers began now to manufacture musical instruments, without the skill of properly constructing and improving them, so that the present instruments will hardly admit a change of keys. Nor are the present Hindoo musicians able to pay much for their instruments.

Yet music is still loved and cultivated throughout India, in the temples and castles of the princes there are appointed singers and players; towns and villages have their pipers for music on all occasions, and in central India, according to Sir John Malcolm, most of the villages have attached to them a sort of wandering gypsies, with rude musicians and minstrels, whose music and songs form the chief entertainment of the peasantry.

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NATIONAL SONGS OF HINDOSTAN.

23. Through the many influences from other nations, and the different governments, the character of the people, and the old style of its music is changed, and our diatonic scale is now prevailing in India; yet there are “many of the Hindoo melodies” based on the Asiatic scale of five tones, which, as Sir William Ouseley observes, “possess the

plaintive simplicity of the Scotch and Irish, and offer a wild originality beyond description.”

### Hooly or Spring Song to Crishnoo, the Indian Orpheus.

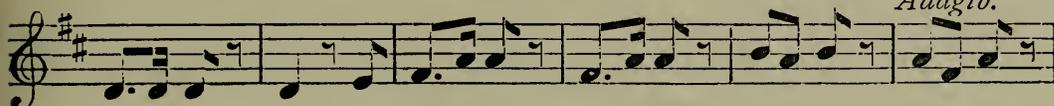
*Sent from Calcutta by Richard Johnson.*

*Presto.*

*Adagio.*



*Adagio.*



*Presto.*



*Prestissimo.*

*Tempo primo.*



*pp*



### National Air from Northern India.

*From "Travels in Kashmir," by G. T. Vigne.*

*Moderato.*



*1 ma volta.*

*2 da volta.*



Sir William Ouseley says, that “a considerable difficulty is found in setting to music the Raugs and Rauginees, as our system does not supply notes or signs sufficiently expressive of the almost imperceptible elevations and expressions of the voice in these melodies; of which the time is broken and irregular, and the modulations are frequent and wild.”

MUSIC IN SIAM AND JAVA.

24. The old Asiatic scale is also found in Burmah, Siam, the Indian Archipelago, and particularly in Java, but their melodies have more the dry and unpoetic character of the Chinese, than the feeling and lyric flow of the Hindoos.

The King of Siam's March.

*Brought to Europe by Captain James Low.*



The *Javanese* excel in their music before the Indian islanders; they in particular have fine instruments of percussion, as the *gambang*, *bonang*, and *gong*. There is a fine set of these instruments in the possession of the Duke of Somerset, which were examined and admired by Dr. Crotch for their ingenious fabrication, splendour, beauty, and accurate intonation. "The instruments," he observed, "are all in the same kind of scale as that produced by the black keys of the pianoforte, in which scale so many of the Scotch and Irish, all the Chinese, and some of the East Indian and North American airs of the greatest antiquity were composed."

Mr. Crawford describing the *gong*, says: "Some of the gongs are of enormous size, occasionally from three to four feet in diameter. They have a knob in the centre, which is struck with a mallet covered with cloth or elastic gum; they are usually suspended from a rich frame, and the tone which they produce is the deepest and richest that can be imagined."

1. 2. 3. 4.

1. Scale of the wooden gambang or staccado. 2. Scale of metal gambang. 3. Scale of the bonang. 4. Tone of the gong.

Dr. Crotch says of those he inspected : “ A pair of gongs were suspended from the centre of a most superb wooden stand, richly carved, painted and gilt. The tone of these instruments exceeded in depth and quality anything I had ever heard.”

### Javanese Air.

*From Sir Stamford Raffles' "History of Java."*



MUSIC IN EGYPT.





### MUSIC WAS A PRINCIPAL STUDY OF THE PRIESTS.

1. The ancient Egyptians had attained a high state of civilization from a very remote time of antiquity; they were already far advanced in sciences and arts, and particularly in music, at a time when the foremost nations of to day did not yet exist for many centuries. Learned men in Sanscrit and in ancient history suppose the Egyptians to have been a colony from India. The difference of castes has nowhere been found in any country of note except in Egypt and India. These distinctions were sanctioned by religion, and ruled the life of the whole nation in India and in Egypt. The priests in Egypt led morality and intelligence in their country, with the same success as the Brahmins did in India.

2. The Egyptians, like all heathen nations, received music from the gods; their sacred melodies came from the goddess *Isis*. Sacred Music was in close connection with the state, and could not be changed; it was to purify and ennoble the thoughts of the people. Young people were only to have good music.

*Tot*, the god of priestly science, was the author of 42 books for the priests, two of which were for the singers.

The oldest *lyra* of *Tot* had three strings, symbols of *winter*, *spring*, and *summer*. The different tones of music were also brought into relationship with the planets, the months, the

days of the week, and the hours of the day ; as it was, and partly is still the case in India. The *harp* and *flute* were the most popular instruments, and were already very common 1,500 B.C. The figure of the *nofre*, a long-necked guitar (see Egyptian Concert, § 10) having been the hieroglyphic for *good* more than 2,000 years B.C., proves the love of music of



EGYPTIAN PRIEST'S HARP.

the ancient Egyptians. The priesthood made music a principal part of their earliest study, not for amusement, but from admiration of the science, and for its effect upon the human mind. The sacred musicians were of the order of the priests, and were appointed to the service like the Levites of the Jews.

EGYPTIAN INSTRUMENTS.

3. The Egyptians had the *harp*, *lyre*, *nofre*, the *double* and *single flute*, the *trumpet*, *tambourine*, and other instruments. The advanced state of music among the most ancient Egyptians is shown by the excellent instruments they made and used, as many-stringed harps and lyres of beautiful workmanship, for power and variety, and by their finding out the means of obtaining many different tones on a small instrument, with a few strings over a finger board, as they did on the *nofre*.

The *harps* varied greatly in form, size and the number of strings on them ; they are represented in the ancient paintings in the royal tombs of Thebes and Memphis, and in other places, with 4, 6, 7, 8, 9, 10, 11, 12, 14, 17, 20, 21, and 22 strings. The oldest harps, found in sculpture in a tomb near the pyramids of Gizeh, nearly 4,000 years old, are more rude in shape than those usually represented, and do not seem to have had more than seven or eight strings.

Harps of 14, and lyres of 17 strings are found to have been used by the ordinary musicians in 1570 B.C. Large harps of a height of six feet stood upon the ground, and were played by the priests ; smaller harps were placed on a stand and played by ladies. A light sort of four stringed harps were placed on the shoulder, and played with both hands, chiefly by women.

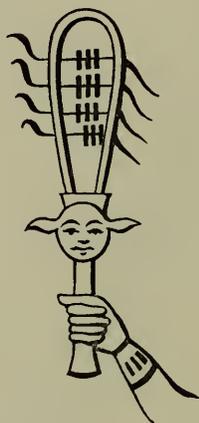
4. The *lyres* found in the Egyptian frescos have 3, 4, 5, 6, 7, 8, 9, 10, and 11 strings, and were all drawn more than 3,000 years ago, long before these instruments were known in Greece, where the *kithara* for centuries had only four strings, until Terpander in 670 B.C. added three more.

The *nofre* was a most favourite instrument with the Egyptians. It was light, had four or more strings over a

long and thin neck, with a perforated sounding box at the end. The neck serving as a fingerboard, more tones could be produced on this instrument than on any of the harps, where each string gives only one sound. The *nofre* was played on every joyful or sad occasion, at social entertainments, at public festivals, and at funerals.

A sort of *nofre* was also known to the Assyrians under the name of *tamboura*, which is still played in Kurdistan, Persia, and Hindostan (see music of the Assyrians § 3).

5. Some of the *flutes* must have been nearly 4 feet long; others had the length of  $1\frac{1}{2}$  foot, and many smaller ones



THE SISTRUM.

9 inches only. They had three, four, and more holes. The flutes seem to have been chiefly, if not exclusively, played by men.

There were single pipes and double pipes, one of them half the length of the other, and also long double pipes of equal length.

The Egyptians had also the *trumpet* for war, and at festive processions and other grand occasions; it is still found in Abyssinia. This trumpet may have been the model after which Moses had the silver trumpets made (see p. 17).

6. Of instruments of percussion, the Egyptians had the *drum* or *tambourine*, and the *sistrum*, which was entirely of bronze or brass, from 8 to 16 or 18 inches long, with three or four moveable metal staves or rings, and was used at religious services and solemnities. In the most solemn processions the wives of priests and kings advanced towards the altar with the priests, bearing the sacred sistrum, and a queen or princess frequently accompanied the monarch, holding one or two of those instruments in her hand, while he offered his prayer or sacrifice to the deity.

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PICTURES OF INSTRUMENTS IN THE ROYAL TOMBS.

7. The ancient Egyptians had for centuries been held unmusical, and their country had been called 'the land of the sistrums.' These were thought to have been their principal instruments until the latter part of the last century, when the English traveller Robert Bruce, in 1773, discovered pictures of beautiful harps, lyres, nofres, and other instruments on the walls of the ancient royal tombs of Thebes. The musical historian, Dr. Burney, about the same time found the form of the nofre in the hieroglyphic inscription on an obelisk in Rome, which has since been made out to mean *good*. This hieroglyphic (as an attribute of the kings) is found on nearly every inscription on the Egyptian monuments in the British Museum.

Since Robert Bruce's discoveries, many other drawings and sculptures of ancient instruments have been found by various travellers in Egypt.

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MUSIC ON SOLEMN AND JOYFUL OCCASIONS.

8. Vocal and instrumental music must have been very general with the ancient Egyptians, and must have been heard on every occasion. At the temples the old sacred melodies were sung, and accompanied by large harps, lyres, and tambourines or drums. On great festivals the priests, bearing their sacred emblems, went to the temple to the sound of the flute. At home in the family, at marriages, dinners, and other social entertainments, and on stately and solemn occasions, secular vocal and instrumental music seems to have been indispensable. At the festive meetings of the rich there was dancing to the sound of the harp, lyre, nofre, pipe, tambourine, and other instruments. Slaves were taught music and dancing, to entertain the family and their friends.

At funerals there was always music, with instruments and hymns of praise in honour of the dead.

Music in general must have been of a solemn and sacred character. Great moral power being ascribed to music, it stood in high dignity at the temples; families of singers were appointed therein, and were succeeded by their children—they forming a sacred musical caste.

The Egyptians had also their national songs, of which one of the most popular was "The Lament of Maneros," an elegy on the early death of a king's only son.

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DRAWINGS OF VARIOUS MUSICAL GROUPS FOUND IN  
THE ROYAL TOMBS.

9. In the earliest sculptures behind the great pyramid, between 3,000 and 4,000 years old, there is a concert of vocal and instrumental music, consisting of two harps, a pipe, a flute, and several singers.

During the reigns of the Pharaohs of the 18th dynasty, about the time of Moses, many similar combinations for concerts seem to have been customary in the country. Sir Gardner Wilkinson, in his "Manners and Customs of Ancient Egypt," gives a great number of engravings of them.

The great fondness for music among the ancient Egyptians is also shown by their adorning trinkets and fancy boxes with figures performing on favourite instruments of the country.

In the Berlin museum there is the representation of a woman playing the *nofre*, as an ornamental design on a wooden box, which at the same time shows how much grace there was in their ancient designs.

10. The various musical groups given by Sir John Gardner Wilkinson, mostly from the royal tombs of Thebes in Upper Egypt, represent numerous combinations of instruments, as the following :

*Duets* of harp and flute; large harp with 7 strings, and small harp with 4 strings; a lyre with 7 strings, played with a plectrum, and a lyre with 8 strings, played with the hands; a small harp with 9 strings and tambourine; a large harp with 20 strings and a *nofre*, a man beating the time.

*Trios* of harp, pipe, and flute; harp, *nofre*, and double pipe; harp and two *nofres*, and a woman beating time; 2 harps each with 7 strings, and an instrument of percussion.

*Quartets* of harp, double flute, and 2 *nofres*; harp with 8 strings, *nofre*, long flute, and very long flute, and priest offering incense.

*Quintet* of harp, *nofre*, lyre, double pipe, and square tambourine.

At a dinner party there is a small orchestra of these and some other instruments. — There is also instrumental and vocal music combined, as, a harp with 7 strings accompanying 7 choristers; a flute, 2 harps, and 2 men singing; a harp, lyre, and double pipe, and men and women singing.

Women dancing to the double pipe of equal length are also represented.



EGYPTIAN CONCERT, FOR HARP, TWO NOFRES, A DOUBLE FLUTE, AND A WOMAN BEATING THE TIME.

The large harps stand on the ground, smaller harps are on a stand; a large triangular harp with 15 strings is held

under the arm, the player sitting; a small triangular harp with nine strings is held in front; a light harp with four or five strings is borne on the shoulder.

Military music had the trumpet of  $1\frac{1}{2}$  foot in length, and the drum and other instruments of percussion.

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#### HONOURS GIVEN TO MUSICIANS.

11. Distinguished musicians seem to have received great honours. In one of the tombs near Gizeh is the following inscription: "Ata, the highest in song, one of the King's elect." Another inscription is: "The highest in song, who rejoices the heart of his king by beautiful song in the sanctuary." Another singer is called "the singer of the ruler of the world."

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#### VARIETY OF HARPS.

12. The harp occupied the first place among all the instruments, and had a variety of shapes and sizes. The sound of the bowstring of the archer may have led to its first shape of a wooden bow bent in a half circle with a few strings, to which next a sounding box was added. From the bow-shaped harps others of small and large size, and similar to the present shape, were gradually developed; later on the triangular harp was also much adopted. But in all these ancient harps the pole is wanted to support the frame against the strain of the strings, and to keep the instruments in tune. Either the artists omitted to mark the pole, or without it the instruments must have been tuned in a very low pitch, not being strong enough to bear the great strain from the strings.

In seeing so many different groups of singers and players of high and low-toned instruments, and some of the harpists playing with both hands, it may be thought that the ancient Egyptians played not only their melodies in unisons and octaves, but also used some harmony, at least fourths and fifths ; some do believe that the Egyptians had a harmonious tetrachord, or succession of four tones in the common chord c e g c.

The human voice in speech moving greatly in the extent of tetrachords, as C F, D G, F B-flat, G c, the Egyptian melodies may have been constructed on that principle, as it was the case with the Greeks.

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#### MUSIC IN THE TIME OF RAMESES III.

13. The most brilliant period of Egypt was from the heroic *Sesostris* about 1500 B.C. to *Rameses III.* in 1250, during which time the grand temples of Thebes and Memphis were built. Music must then have been greatly practised. In many small square rooms of the splendid tombs singers and players are seen in their daily occupation, and musical instruments, as harps, nofres and lyres are about the rooms, and on the walls. One young lady appears to have a singing lesson from a master, and is accompanied on the lyre by a lady ; other young ladies dance to the harp.

Festive processions, opening with the singing of a hymn, seem to have been the principal religious performances in Egypt. On the coronation scene of *Rameses III.*, in the tomb of *Medinet-Haber*, singers and players open the festive procession, and warlike instruments as trumpets and drums, take part in the solemnity. The Greek singer *Orpheus* is said to have studied music in Egypt about that time.

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DECLINE OF MUSIC.

14. With the decline of the nation music also declined. The principal towns Thebes and Memphis were neglected by the kings, who became indifferent to the solemn songs of the sanctuary. In the seventh century the Saracens invaded Egypt and destroyed Memphis. In the time of Psammetich and Necho, from 636 to 525, the country enjoyed peace and happiness. At that period the Greek philosopher Pythagoras visited Egypt; he lived for 22 years with the priests at Thebes, and may from them have imbibed the musical and social principles which he afterwards introduced in his own country. Soon afterwards, in 526, Egypt was conquered by the cruel Persian tyrant Cambyses, who had the sacred places of Memphis and Thebes destroyed. When Herodotus in the following century visited the country, solemn and festive temple music existed no more, and he only found poor procession hymns with the accompaniment of the flute and some instruments of percussion. In the following century, in 332 B.C., Alexander the Great came and brought Egypt under Greek rule and influence, and the lyre, flute (Monaulos), and kithara became the popular instruments under the Ptolemæan dynasty. Ptolemæus Philadelphus at some festival had 600 musicians, half the number being singers and players of the kithara. Ptolemæus Auletes, the father of Cleopatra, was a passionate flute player, and was in derision called Monaulos.

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EGYPTIAN MUSIC UNDER THE ROMANS.

15. The harp was not quite neglected by the Egyptians, and was used in their sacred music while they were under Roman rule. There is a drawing from the time of Tiberias

on the walls of a temple in the Isle of Philae, representing a sacrifice to the Egyptian gods Horus and Hathor, whereon there are some smaller harps on stands played by ladies. Also the ancient form of Egyptian divine service was yet observed in the third Christian era, when Clemens of Alexandria describes it thus: "At a religious procession the singer is in front carrying one of the musical symbols; it is said, that the singer has to know by heart two books of Hermes, one of them containing the songs of praise to the gods, and the other relating the acts of the king."

When the Romans annexed Egypt, they also adopted some of its sacred and secular music. Isis temples were erected in Rome, and processions accompanied by their sacred songs, with flutes and sistrums, passed through the streets. Secular melodies from Egypt became quite fashionable among the upper classes in Rome.

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MUSIC OF THE ASSYRIANS, BABYLONIANS,  
AND SURROUNDING NATIONS.





### MUSIC OF THE ASSYRIANS, BABYLONIANS, AND MEDES.

1. The Assyrians and Babylonians were among the most ancient nations who excelled in general culture, in architecture, sculpture, carving in ivory, engraving on gems, in manufacture of rich wearing apparel, and in working and hammering different metals. Such industrious and artistic nations were also naturally fond of music. The Assyrians had mercantile intercourse with India, China, and Egypt. Also by wars these nations became acquainted with each other. About 2000 years B.C. the Assyrian queen Semiramis invaded Hindostan, and in 1500 B.C. the Egyptian king Sesostris marched at the head of a conquering army for nine years over many parts of Asia, and came as far as the Ganges.

2. The music of the Assyrians and Babylonians was most probably founded on the Asiatic scale, like that of their neighbours. Their instruments were similar to those of the Hebrews and Egyptians. Their kings had music on grand occasions, like the Indian kings. When the conqueror Senacherib returned, as represented on the sculptures from Nineveh, he was accompanied with harps and drums and singing. A later king was received with harps, double pipes, nebelasors, and drums. The harps are triangular, easily portable, and have 16 and more strings. Six

singing women and nine singing children, who beat the time with their hands, are followed by the instrumentalists. Their music was more of a sensuous and noisy kind, like that of the Babylonians in Nebuchadnezzar's time, as described in Dan. 3, 4, 5.



ASSYRIAN HARP.

But the Babylonians had also an ear for soft and plaintive melodies; they required of their Hebrew captives to sing to them songs of Zion. (Ps. 137.)

3. Their harps and nebelasors, lyres and trumpets are kindred to the Egyptian and Hebrew instruments, and their *tamboura*, a long-necked guitar with a few strings over a fingerboard, may have been derived from the Egyptian *nofre* or from the Indian *ravanastron*. Small bells are also among the excavations of Nimrod, which further prove the inter-

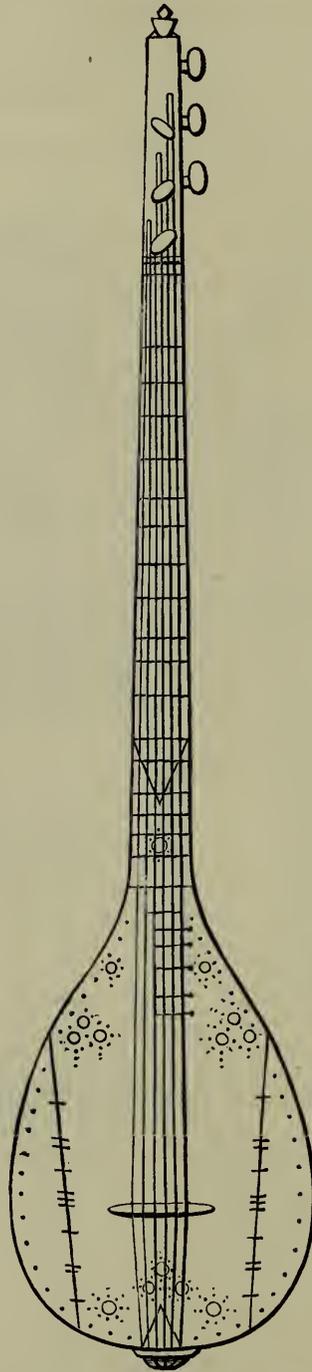


ASSYRIAN NEBELASOR.

course of the Assyrians and Babylonians, and things in common with the Egyptians, Hebrews, Indians, and Chinese.

The pastoral Medes were superior in morals, customs, and laws, and became the teachers of their Persian conquerors.

They had singers who could sing serious strains to their kings, as Angares, in a song about some fierce animal, has



ASSYRIAN OR PERSIAN TAMBOURA.

warned Astyages, the last king of the Medes, against his grandson Cyrus.

#### SENSUAL MUSIC IN PERSIA.

4. The kings of Persia very soon surrounded themselves with the old splendour of the Assyrians and Babylonians whom they had conquered. They had instrumental music in war, in the chase, and at excursions on the water, like the Indian rulers.

Darius the Second had a number of female musicians about him, as Xenophon tells us, and in the suite of Darius the Third there were 329 female musicians, according to Parmenio's written report to Alexander the Great.

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#### PHŒNICIAN INSTRUMENTS AND MUSIC.

5. The enterprising Phœnicians traded with ships and caravans to all parts of the world then known. Tyre became celebrated for all sorts of costly manufactures, among which were also musical instruments, as Hezekiel in chap. 28, 13 says: "the workmanship of thy tabrets and of thy pipes was in thee." Tyre became wealthy, and at the same time luxurious; its inventive and energetic people sank to sensuality and immorality, to which music was degraded to minister. Isaiah describes the profanation of music in chap. 23, 15, 16, and Ezekiel pronounces God's judgment on it in chap. 26, 13: "I will cause the noise of thy songs to cease; and the sound of thy harps shall be no more heard."

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THE PHRYGIANS AND LYDIANS, FOR A TIME THE  
MUSIC TEACHERS OF GREECE.

6. The Syrians, and particularly the Phrygians and Lydians in Asia Minor cultivated music, in which they may have learned much from the Assyrians and Hindoos.

In Phrygia the flute was a favourite instrument; the Greek myth ascribes its invention to *Marsyas*, son of Olympus. Marsyas could thus on a single tube with several holes produce all the tones of the Pandean pipe of many tubes. He stood up with his flute as a rival against Apollo with the lyre; but the Muses preferred the lyre when Apollo also sang to it, and Marsyas was cruelly punished by death for his presumption. By the same authority, *Midas*, another Phrygian, preferred the syrinx of the Phrygian shepherds to the Greek kithara, and received asses ears for his bad taste.

The Lydians had flutes and the string instrument pectis in their military music; they also had the three-stringed lyre and the harp from the Assyrians.

The Phrygians and Lydians brought their music first to the Greek colonies in Asia Minor, and then to Greece in Europe, and to its colonies in Sicily and southern Italy.

The Syrians, Phrygians, and Lydians, under the Persian, Greek, and Roman rule, gradually sank very low in religion and morality, and their music suffered the greatest profanation in their inhuman sacrifices and festivities. The Latin poets and satyrists before and at the time of the Roman emperors bitterly complained of the evil influence of some Phœnician and Syrian musicians in Rome.

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MUSIC OF THE ANCIENT GREEKS.





MUSIC FORMED AN ESSENTIAL PART IN GREEK LIFE.

1. The ancient Greeks, who were the most artistic and scientific nation of antiquity, loved music at all times from their earliest records. It formed an essential part in their religious performances, and in the education of the young. Plutarch said : “ The first and noblest application of music is in offering the tribute of praise to the immortals ; the next is, to purify, to regulate, and to harmonize the soul.” Music pervaded all stations of Greek life in their daily occupations, at their family entertainments and festivals, and at their great national meetings and games, as at the periodic Olympic, Pythian, and Isthmian games.

2. The Greeks had their music in a great part from their neighbours in Asia Minor, from the Phœnicians, the Assyrians, the Hebrews, and from the Egyptians.

Their musical history may be divided into three periods :

(i) from the most ancient times to the Doric migration, about 1000 B.C. ;

(ii) from 1000 B.C. to the Peloponnesian war, which took place from 431 to 404 B.C. ; and

(iii) from that time to the beginning of Christianity.

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*First period, from the most ancient times to the Doric migration,  
about 1000 B.C.*

APOLLO AND THE MUSES.

3. The ancient Greeks, like all heathen nations, ascribed the invention of music to their gods. *Apollo* or *Helios*, the god of light, who had to guide the sun in his daily course, was also the god of music, and was led to its invention by the harmonious motion of the stars. *Apollo* with the sonorous lyre or *Phorminx* became the divine ideal of all musicians. *Apollo* led and accompanied with his lyre the singing of the muses at the feasts of the gods on Olympus.

4. The *muses* are the most beautiful and charming creation of Greek imagination. They were the goddesses of thought, song, and motion, and are the only heathen divinities which are yet invoked by poets and artists. The name of *muse* may be related to the Hebrew word *maza*, to *find*, to *find out*, to *solve a riddle*, to *be in divine grace*, similar to the name of troubadour in the middle ages, which is derived from the French verb *trouver* and the Spanish *trobar*, to *find*.

Music, the doings and arts of the muses, comprised the spiritual essence of man, poetry of thought and motion, song and dance, and dramatic action—the arts which man may manifest in himself, and without which he was thought rude and graceless. There were no muses for architecture, sculpture and painting—the arts which work on visible and tangible substance.

To the nine muses nine inventions were ascribed; to *Calliope* heroic song, to *Clio* the kithara, to *Euterpe* tragedy, to *Melpomene* the string instrument *barbitos*, to *Terpsichore* the flute, to *Erato* the hymns, to *Polyhymnia* harmony, to *Urania* the course of the stars and their order and harmony in motion, and to *Thalia* comedy.

5. On solemn and festive occasions the muses descended on earth to edify the human hearts with their heavenly strains. At the marriages of heroes, as that of Kadmos and Harmonia at Thebes, of Peleus and Thetis on Mount Pelion, the gods of Olympus were present, and the muses sang the bridal song. On the death of Achilles the muses sang so touchingly, that gods and men wept, as we read in Homer's *Odyssey*, book 24:—

\* “Fair Thetis from the main  
To mourn Achilles leads her azure train.  
Around thee stand the daughters of the deep,  
Robe thee in heavenly vests, and round thee weep.  
Round thee, the muses, with alternate strain,  
In ever consecrating verse, complain.  
Each warlike Greek the moving music hears,  
And ironhearted heroes melt in tears.”

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#### DIONYSUS AND THE RURAL DEITIES.

6. A second leader of the muses was *Dionysus*, the god of excited and wild inspiration, with noisy music of flutes and drums in the Bacchanalian song (*Dithyrambos*), and in cheerful comedy and gloomy tragedy.

Wilder still is the music of pipes, horns, drums, and cymbals, with which the worshippers of *Cybele* rushed at night with glowing torches through fields and forests. *Bacchus*, the god of wine, and *Pan*, the god of shepherds, assisted in these revelries.

The *Satyrs* represent the rural music of the good-natured and peaceful peasantry with syrinxes, pipes, castagnets, and timbrels.

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\* Alexander Pope's translation.

Thus in the imagination of the Greek poets, music was the all-pervading art, from the sublime and graceful hymns of the muses in the abodes of the gods down to the wild bacchanalian strains in the remotest parts of their country.

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POETRY AND SONG.

7. Poetry and music were in the service of the gods from the first, and next, to cheer man in his daily occupation, and to educate and refine him. The shepherds, the reapers, the wine gatherers, had their songs. In the time of vintage the Linus song was sung, as Homer says in the *Iliad*, book 18 :—

“ A youth awakes the warbling strings,  
Whose tender lay the fate of Linus sings.”

This song came from Egypt, where it was called *The Lament of Maneros*. Bacchus and Pan were old deities of the Egyptians; their worship with Egyptian songs was introduced into Greece some time before the Trojan war. The Maneros song was then changed into *The Lament of Linus*, and continued in Greece for a long time. Herodotus says, that the song of Linus was also sung in Phœnicia, in Cyprus, and at other places, but with different words. Pan invented the single flute, and the Syrinx, which is still called pan pipe, or pandean pipe.

8. Cheerful songs or Pæans were sung by the Greeks in spring, and on any joyful occasion or event, as when pestilence in the Grecian army before Troy was removed (*Iliad* 1st book) :—

“ With hymns divine the joyous banquet ends,  
The Pæans lengthen till the sun descends;  
The Greeks, restored, the grateful notes prolong;  
Apollo listens, and approves the song.”

And when Achilles had slain Hector (Iliad, 22nd book):—

“Meanwhile, ye sons of Greece, in triumph bring  
The corpse of Hector, and your Pæans sing.  
Be this the song, slow moving towards the shore,  
‘Hector is dead, and Ilium is no more.’”

When the lyra had only four strings, they may have been tuned in the proportion of C F G c to keep the singer to the principal tones in which he was to recite and modulate his poetry. These tones are the most prominent intervals in recitation and song, and contain all the perfect intervals: the octave, C c, two fourths, C F, G c, and two fifths, C G, F c.

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ORPHEUS AND OTHER GREAT SINGERS.

9. *Orpheus* was one of the first and greatest musical heroes of ancient Greece. He was fond of travelling, and stayed for some time in Egypt, which was then the home of sciences and arts. He brought some Egyptian music into Greece, and may have adapted the Manerius elegy to the Greek *Linus song*. Linus, the master of Orpheus, had surpassed all his contemporaries in song, and thinking himself equal to Apollo, was punished with death.

Orpheus accompanied the Argonauts, and did them great service by the power of his music, in cheating them and thus lightening their troubles. He is said to have surpassed all his contemporaries in science, poetry and music. He is also said to have charmed wild animals and even trees by his songs, and to have brought his wife Eurydice out of Hades again, by moving Pluto and Proserpina with his singing. The poets and historians say, that Orpheus received from Apollo a lyra with seven strings, to which he added two more, and played it with the fingers and with the plectrum.

10. Another pupil of Linus was *Thamyris*, one of the best singers of his time, and also a master on the kithara and the flute.

*Olympus* and *PheMIus* were also great poets and musicians, and were compared to Orpheus.

“PheMIus the sweet, the heaven-instructed bard,” as Homer called him, was attached to the court of Odysseus, king of Ithaka.

The epic poet and philosopher *Musæus* in Attica is said to have been a pupil of Orpheus, if not of the muses.

*Amphion* was also one of the musical patriarchs. He played his lyre so beautifully, that he charmed the animals of the forest, and trees and rocks. When he was king of Thebes, he built the walls round the town by the power of music—by making the listeners furnish the means required for the building of the walls.

Amphion is also believed to have been among the Argonauts. He considered himself in music superior to Apollo, while his wife Niobe prided herself on the beauty of her nine daughters, and scoffed at Diana’s children. For these presumptions Amphion and Niobe and their whole family were killed by the darts of Apollo and his sister Diana.

These ancient singers may be called the fathers of Greek poetry. Most of them wandered from place to place, singing the myths and mysteries of their gods and goddesses, the great events in their rising nation, the daring adventures of their heroes, in measured and sonorous language, to the accompanying sounds of harps and lyres. Their spirited language and music sank deep into the memory and the heart of the people, and became their treasured property, from which some of the noblest poetry germinated in succeeding centuries.

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MUSIC PRACTISED AND LOVED BY ALL.

11. *Chiron*, the wise centaur, was great in astronomy, medicine, and music. All the princes of his time sent their sons to him for instruction in the sciences and arts. Any one in those times who could not play some instrument was considered uneducated. The first heroes of his time were among *Chiron's* pupils, such as Nestor, Peleus, Theseus, Ulysses, Aenæas, Achilles, and Hercules.

12. The second great event in Greek history was the Trojan war, between 1193 and 1184.

Homer gives us the best description of the people and customs of that time. Bards with their poetry and music stood in the highest regard with the Greeks, as it was the case with most of the nations of antiquity. In the 17th book of the *Odyssey* Homer says:—

“Round the wide world are sought those men divine,  
Who public structures raise, or who design;  
Those, to whose eyes the gods their ways reveal,  
Or bless with salutary arts to heal;  
But chief to poets such respect belongs,  
By rival nations courted for their songs.”

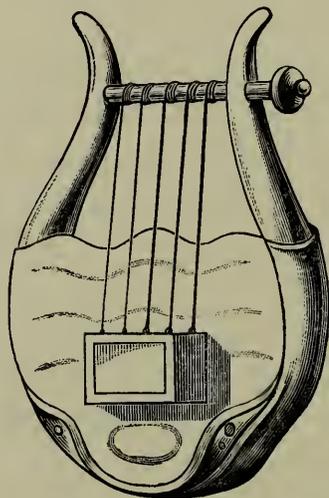
In the 8th book of the *Odyssey*:—

“Lives there a man beneath the spacious skies,  
Who sacred honours to the bard denies?  
The muse the bard inspires, exalts his mind:  
The muse indulgent loves th' harmonious kind.”

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INSTRUMENTS NAMED BY HOMER.

13. Music then chiefly consisted in a recitative style of singing, to give more sonorousness to poetry, and it was always accompanied by a string instrument, to guide and support the singer. Homer never mentions singing or instrumental music alone. Like the old Bards of the Teutonic and Celtic nations, and the Troubadours and Minnesingers in the Middle Ages, the Greek poets sang their verses to instrumental accompaniment. Homer speaks only of three instruments, the *phorminx*, *lyra*, and *kithara*, which by many are thought to have been similar instruments,



THE GREEK LYRE.

only differing in size — the *phorminx* being the largest. Apollo always plays on the *phorminx*, and its name being of Egyptian origin, Dr. Burney thinks that it may mean the Theban harp, as found by Robert Bruce. The *phorminx* is also the instrument of manly Hector, while the *kithara* is the instrument of the effeminate Paris. According to Homer, these instruments had seven strings, made of sheep guts.

Of wind instruments Homer mentions only the flute (*aulos*) and the *syrinx* in the *Iliad*, book 10.

SINGING AND DANCING.

14. Dancing was frequently united to singing. In the 4th book of the *Odyssey* we read on the occasion of a marriage feast at the court of Menelaus at Sparta :—

“A bard amid the joyous circle sings  
High airs, attemper'd to the vocal strings;  
Whilst warbling to the vocal strains, advance  
Two sprightly youths to form the bounding dance.”

At funerals there was solemn music, as we read in the *Iliad*, book 24th, at Hector's burial :—

“They weep and place him on the bed of state,  
A melancholy choir attend around,  
With plaintive sighs and music's solemn sound :  
Alternately they sing, alternate flow  
Th' obedient tears melodious in their woe.”

15. At the feasts of the Gods and of men which Homer frequently describes, there was always music. Of the Gods Homer says in the 1st book of the *Iliad* :—

“Thus the blest gods the genial day prolong  
In feasts ambrosial, and celestial song.  
Apollo tun'd the lyre; the muses round  
With voice alternate aid the silver sound.”

16. In the 8th book of the *Odyssey*, Ulysses is invited by Alcinoüs, who commands the Herald :—

“To the palace swift repair,  
And the soft lyre to grace our pastimes bear.”

And :—

“Swift as the word, obedient to the king,  
The herald flies the tuneful lyre to bring.”

“Intent to play,  
The bard advancing meditates the lay,  
Skill'd in the dance, tall youths, a blooming band,  
Graceful before the heavenly minstrel stand.”

At the end of the 21st book of the *Odyssey*, Ulysses gives orders for the entertainment of the suitors :—

“ In sweet repast their present hours employ :  
Then to the lute’s soft voice prolong the night :  
Music, the banquet’s most refined delight.”

Poetry and music was an essential part of social happiness, as we read in the 9th book of the *Odyssey* :—

“ How sweet the products of a peaceful reign !  
The heaven-taught poet, and enchanting strain ;  
The well-filled palace, the perpetual feast,  
A loud rejoicing, and a people blest.”

Achilles, pupil of the wise centaur Chiron, delighted in music. In the 9th book of the *Iliad*, Homer relates of him :—

“ Amused at ease, the godlike man they found,  
Pleas’d with the solemn harp’s harmonious sound.  
The well-wrought harp from conquered Thebae came,  
Of polished silver was its costly frame :  
With this he soothes his angry soul, and sings  
Th’ immortal deeds of heroes and of kings.”

17. In the 21st book of the *Odyssey* we find a description how the musician examines his instrument and puts on a new string, in a similar way as we see it done in our time :—

“ Then, as some heavenly minstrel, taught to sing  
High notes responsive to the trembling string,  
To some new strain when he adapts the lyre,  
Or the dumb lute refits with vocal wire,  
Relaxes, strains, and draws them to and fro.”

The people in these remote times also longed for new songs, as they do now. In the 1st book of the *Odyssey* we read :—

“ For novel lays attract our ravish’d ears.”

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MUSICAL SUBJECTS ON THE SHIELD OF ACHILLES.

18. On the shield which the goddess Thetis ordered for her son Achilles, the divine artificer Vulcan made ten artistic sculptures, of which four were on subjects connected with music, as described in the 18th book of the Iliad. The first of these was a marriage train, where:—

“The youthful dancers in the circle bound  
To the soft flute and cittern’s silver sound.”

The second was a herd of cattle:—

“And steers slow moving, and two shepherd swains  
Behind them, piping of their reeds, they go.”

Then passes a train of grape gatherers:—

“To these a youth awakes the warbling strings,  
Whose tender lay the fate of Linus sings;  
In measured dance behind them moves the train,  
Tune soft the voice, and answer to the strain.”

The fourth is a rural dance, where

“Two active tumblers in the centre bound;  
Now high, now low, their pliant limbs they bend,  
And general songs the sprightly revel end.”

19. The princes of the house of Priamus of Troja were also musical. Hector plays the phorminx, Apollo’s instrument; but his brother Paris plays the kithara. Hector upbraids him in the 3rd book of the Iliad:—

“Thy curling tresses, and thy silver lyre,  
Beauty and youth, in vain to these you trust.”

---

GREAT SINGERS NAMED BY HOMER.

20. Homer mentions three celebrated singers. In the 2nd book of the *Iliad* *Thamyris* of Thrace :—

“Superior once to all the tuneful race,  
Till, vain of mortals’ empty praise, he strove  
To match the seed of cloud-compelling Jove!  
Too daring bard! whose unsuccessful pride  
Th’ immortal muses in their art defied.  
Th’ avenging muses of the light of day  
Deprived his eyes and snatch’d his voice away.  
No more his heavenly voice was heard to sing,  
His hand no more awak’d the silver string.”

In the 8th book of the *Odyssey* is named *Demodocus*, at the court of Alcinoüs, who, in his hospitality to Ulysses, calls for the singer :—

“Be there Demodocus, the bard of fame,  
Taught by the gods to please, when high he sings  
The vocal lay, responsive to the strings.”

In the same book many more passages occur to record the great skill of the blind singer, and the honour in which he is held by all.

The third of Homer’s bards is *Phemius* of Ithaca. In the 1st book of the *Odyssey* it is said of him :—

“To Phemius was consigned the chorded lyre,  
Whose hand reluctant touch’d the warbling wire:  
Phemius, whose voice divine could sweetest sing  
High strains, responsive to the warbling string.”

His instrument was the phorminx.

21. Musicians were the moral instructors of the ancient Greeks. Agamemnon appointed his bard as guardian of Klytæmnestra, before leaving Argos for the Trojan war, as is related in the 3rd book of the *Odyssey* in these words :—

“ For virtue’s image yet possessed her mind,  
Taught by a master of the tuneful kind :  
Atrides, parting for the Trojan war,  
Consign’d the youthful consort to his care.  
True to his charge, the bard preserv’d her long  
In honour’s limits ; such the power of song.”

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*Second period, from the Doric migration about 1000 B.C. to the  
Peloponnesian war, which lasted from 431 to 404 B.C.*

#### GREEK TRIBES.

22. From the Trojan war the state of Greece became very unsettled by the long absence of its princes and followers, of whom many were killed in the war. Great commotions of the different tribes and invaders caused the Dorian migration in 1000 B.C.

Fresh settlements of the various people occurred in Greece, in the islands round it and in the Ægæan sea, and in Asia Minor. They were divided into three chief tribes, the Dorians, the Ionians, and the Æolians.

The Dorians lived in the Peloponnese. Their character was serious and antique ; their language and music was in accordance, and much used for sacred hymns.

The Ionians lived in Attica, and on the western coast of Asia Minor, between the Æolians and the Lydians. Their character was cheerful and lively, and their dialect soft and flowing.

The Æolians lived in the Northern part of Greece, and in the north-western part of Asia Minor, in the place of ancient Troy. They were of a gentle and sympathetic character.

23. Every tribe had its own style of national melodies, but they all learned and borrowed of each other. Their music was also greatly influenced and advanced from Creta, and from the Phrygians and Lydians in Asia Minor. The Phrygians were warlike, and cultivated the flute ; their music was of a bold character, but also gentle and wailing. The Lydians in the south-western parts of Asia Minor were greatly civilized and advanced in music, and excelled in string instruments, but they were effeminate. They learned much from the Assyrians and other Asiatic neighbours, which they imparted again to the surrounding Greeks. Many of the first Greek poets and bards came from Asia Minor, and from the isle of Lesbos close to it. Homer was of Ionian descent, and came from Smyrna, or its neighbourhood. Hesiodus, a rival and perhaps contemporary of Homer, was of Æolian descent, his father having been a native of the north-west of Asia Minor.

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PATRIOTIC HYMNS AND GAMES.

24. The bards, loved and courted by all, began now to form companies and guilds, which undertook to sing sacred and patriotic hymns, and to play the kithara and other instruments on sacred and festive occasions, as at great sacrifices to the gods, at solemn processions, and at national festivals. The gifted singers sang their sacred hymns as messengers from the gods to mankind. They taught the people to sing and to take part in the various sacred and national festivals. Nobles and peasants joined in the rural Dionysius choruses ; the practice of music became now general, and every one, high and low, rich and poor, learnt music in some degree to join in patriotic and religious songs. Prosodions or procession songs were now sung by

the old and young of whole communities. Round the altar solemn choruses were alternately sung by old and young men and women, and accompanied on the kithara. Afterwards dances took place, and national games were played in honour of the gods, and for a general rejoicing, and the Homerides and Rhaphsodists recited and sang parts of Homer and other poets for the religious and patriotic edification of the people.

25. The education of the Greeks had a religious and patriotic foundation, to bring religion and the state into close union. Fear of the gods, hardiness, abstinence, self-denial for the welfare of the state, formed the chief part of their moral education. These principles were taught to them in their sacred poetry, which they had to learn to sing in their youth, so as to take part in its performance at religious services. Religion, poetry, and music were in close connection.

26. National games had from olden times already been held in different parts of Greece. Order being again established in the country, and civilization progressing, these games were now better arranged, and held at fixed times and places. Party strife and civil war was laid by during the time of the games, and the people from all parts of the country came together. It was then a time of peaceful emulation in their various gymnastic games, and poets and musicians brought out their newest works, and recited, sang, and played the kithara and flute. The winners of prizes received the highest honours, and their names were preserved in history. An intense patriotic feeling was thus cultivated, and an impulse for the education of body and mind was given to the whole Greek nation.

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THE GREAT NATIONAL GAMES.

27. The *Olympic* games in honour of Jupiter were the most celebrated; they were formally established in 776 B.C., to be held every four years at Olympia, in the north of Greece, where the different tribes of the country united then for religious and national festivities. Vocal and instrumental music was an essential accompaniment on every occasion. After the various athletic sports, musical and poetical competitions concluded the games. The Olympic games continued over a thousand years, until 391 A.D. The Roman emperor Nero was a competitor in one of them.

The next important games were the *Pythian* games in honour of Apollo; they were held at Delphos, first every eight, and then every four years. They took place in spring, to greet returning Helios with sacred hymns; they were more poetical and musical, and less political.

In these competitive performances at the Olympian and Pythian games we have the ideal of Greek education,—the combination of gymnastic and of poetry and music, for bodily and mental and artistic development of man in a religious and patriotic spirit.

The *Nemean* games, held at Nemea in Arcadia, took place every three years.

The *Isthmian* games, held near Corinth every three years, were continued beyond the first Christian century; the emperor Nero gained a musical prize there.

Besides these four sacred national games there were some others of less importance held at various places of Greece; at every one there was poetry and music for national splendour and for competition. Athens had its *Panathenæan* games in honour of Minerva, and Sparta had its *Carnæan* games, where Terpander in 676 B.C. was the first who gained a prize for his playing on the kithara.

TERPANDER.

28. *Terpander* of the island of Lesbos, close to Asia Minor, was the most influential poet and musician of his time. He was the first to establish a musical system for Sparta and for the whole of Greece on the diatonic scale, and may therefore be considered the founder of Greek music of the following centuries. Terpander probably studied music in Asia Minor, which was greatly influenced by Assyrian music; he was of a wandering inclination so natural to musicians, and is said to have travelled as far as Egypt, where music had already been in a far advanced state for many centuries. The common Tetrachord in the diatonic scale, E F G A, had then been established for the kithara of four strings. Terpander added three more strings to it, and tuned his instrument of seven strings in this way : E F G A c d e which gave him the principal intervals in which the musical voice generally moves about.

Terpander was a poet and musician; he invented many *nomoi* or melodies, and introduced beautiful rhythms. He also invented notation, and was thus able to write down the different melodies of the many countries through which he travelled, as well as those he heard of the Greek tribes at the various national games and musical contests, so as to collect the national melodies, and bring them into system and order. The word melody is derived from *melos*, which according to Plato is compounded of three things: of speech, of music, and of rhythm.

At the Pythian games at Delphos Terpander gained the musical prize four times. At Sparta he gained the Carnæan prize, and he there introduced music of a solemn and dignified style, which was highly appreciated by the Spartans and strictly held up by them. When there was much dissension among them in 644, Terpander was sent

for; he by his patriotic and peaceful songs moved the Spartans to tears, and re-established unity and order among them. Terpander's songs remained a sacred national property in Sparta.

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MUSIC AT ATHENS AND SPARTA.

29. *Tyrtæus* of Athens taught the trumpet to the Spartans, who by its sounds frightened their enemies, the neighbouring Messenians, and put them to flight. *Tyrtæus* is said to have composed five books of war songs. *Terpander* also composed some, and from this time the Spartans always sang their war songs when they went into battle, to the sound of the kithara.

*Thaletas* or *Thales* of Creta came to Sparta in 620 B.C., when it was visited by the plague; he was sent for, to soften the anger of the gods by music.

He there introduced the choruses of his native country, and the flute which was used in times of peace and war. *Terpander's* rhythm was solemn, but *Thaletas* introduced more lively and passionate movements and dances which were in use at religious services in Creta. In the same way *Epimenides* of Creta was called to Athens to improve their religious songs for appeasing the gods; he is mentioned by the apostle St. Paul in his Epistle to Titus as the prophet of the Cretans.

30. Sparta was greatly influenced from Creta, which under the wise laws of *Minos* (1406 B.C.) had been in a civilized state for many centuries. *Lycurgus* had been in Creta to study the country and its laws, before he compiled the Spartan laws, and poets and musicians from Creta came and taught their art to the Spartans. Music was much studied

by the youths of Sparta, and every town in the Peloponnese had its poet and musician, to instruct the people in their complicated choruses for song and dance, which had been established for religious service, for moral culture, and for patriotism. The government of Sparta watched over the preservation of music in its sacred and solemn character, and of the kithara with seven strings. When the celebrated Phrynis from Lesbos came to Sparta with a kithara of nine strings, the authorities cut off two of them to make it like Terpander's instrument; but when Timotheus of Miletus arrived with a kithara of eleven strings, they not only cut four of them and hang the instrument up in the market place, but they also sent the virtuoso over the border.

31. Sparta seems to have had the reputation of appreciating good music, and attracted musicians from abroad. *Alkman* of Sardes in Asia Minor came to Sparta; he formed choirs of young women—the honey voiced—and introduced the Lydian mode. *Sakados* of Argos also settled in Sparta; he developed the choruses still more, and accompanied them with the flute. For the Strophæ he arranged that the Doric, Lydian, and Phrygian mode should follow each other.

As Terpander of Lesbos had improved the solemn kithara, so *Olympus* the younger of Phrygia cultivated the flute in Greece, and introduced the lively and passionate music of Asia Minor with its wild and uneven rhythms, such as five crotchets in a bar would be in our music. Olympus naturally introduced the Phrygian mode with his music.

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LYRIC POETS AND SINGERS.

32. Lyric poetry was now predominantly cultivated by *Alkæus* in 580 B.C., and by *Sappho* in 560 B.C.; both came from the artistic island of Lesbos. The poetess *Sappho* attracted a number of young ladies round her to instruct them in poetry and music. She played the barbiton, which may have been a peculiarly shaped lyra.

The singers now gradually changed in character and social standing. In former times they assisted in the advancement of religion and morality, but now they lived more at the courts of the wealthy, to entertain them with all sorts of songs of a secular character, and were enjoying a life of luxury. So the lyric poet *Anacreon* in 560 B.C. sang of love and wine at the court of Polycrates of Samos, and afterwards at the court of Hipparchus at Athens. *Pindar*, who came of a musical family at Argos, was the foremost lyric poet, and altogether of an elevated and serious character. He lived mostly at Athens.

33. With these lyric poets music became secondary; but other bards were greater musicians than poets. *Arion*, a native of musical Lesbos, was an excellent player on the kithara, and lived a great deal with Periander, king of Corinth. He also developed the tragic style of the chorus in his Dithyrambs, which he composed in honour of Dionysus.

A beautiful myth is told about this bard. On his return from a successful artistic tour in Sicily and Italy, the sailors of his ship intended to kill him for his treasures. They permitted *Arion* to sing one more song; the bard thereby attracted a dolphin, and when after the song he threw himself into the sea, the animal took him on its back and carried him safe to land not far from Corinth.

A similar myth is reported about *Ibicus* from Rhegion,

another bard of the same time, whom a flock of cranes accompanied on his voyage from Italy to Greece. When near Corinth, Ibicus was killed by robbers; but the murderers betrayed themselves at a public festival in Corinth on the sudden appearance of the cranes overhead.

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DRAMATIC POETRY AND MUSIC.

34. While lyric poetry with musical accompaniment was developed in the eastern parts of Greece, dramatic poetry and music was developed in the western parts, and in the Greek colonies in southern Italy, and in the island of Sicily. *Tisias* of Himera, generally called *Stesichorus* (chorus master), was born in 640 B.C., and lived till 560 or 556 B.C. He arranged the chorus into three parts, the strophæ, anti-strophæ, and epode (conclusion), and the poetry in accordance, which form became adopted by the succeeding great dramatic poets.

Stesichorus took heroic subjects for his choruses, as the adventures of Heracles, the destruction of Ilion.

*Arion* was his immediate follower; he changed the wild trains with noisy music of the Dionysus festivals into solemn processions to the altar, with suitable choruses and dances accompanied on the kithara.

*Ibicus* also seems to have followed in this wake and composed dramatic pieces on Heracles, with chorus and lyric song.

35. *Thespis* of Attica added individual characters to the heroic and tragic chorus, and thus completed the form of the Greek drama. When he performed his choruses at the altar of Dionysus at Ikaria near Marathon, where Ikarios had been taught by Dionysus to make wine, Thespis repre-

sented three characters in addition to the chorus, and accordingly changed mask three times. In 536 B.C. Thespis was invited by Pisistratus to come to Athens, to give these performances at the altar of Dionysus there. They soon gained religious and political importance, and were supported by the state, as was tragedy later on. Public games were established in connection with these performances, and *Simonides* and *Lasos* competed in the composition of festive choruses in honour of Dionysus and other rural deities.

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#### PYTHAGORAS.

36. *Pythagoras* the Wise — philosopher or friend of wisdom, as he modestly called himself, was the first musical theorist of the Greeks. He was born in 584 B.C., in the isle of Samos, which like Lesbos was the home of intelligence and art under the influence of neighbouring Asia Minor. Pythagoras went to Egypt in pursuit of knowledge, and stayed 22 years with the priests in their temples. Then he lived for some time in Babylonia, which was also in high culture. On his return to Samos he did not feel at ease under the rule of Polycrates, and went to the Greek colony in Southern Italy, where he established a school for young men at Crotona, and made music a principal study for them. He considered the study of numbers as the basis of all learning, and brought the musical scale into arithmetical proportions. He invented the monochord to which the long necked Egyptian nofre may have led him, or he may have found it in Egypt and only introduced it into Greece. This musical instrument was an oblong wooden case as sounding box, with a single string over it. Pythagoras proved thereon, that half the length of the string would give the octave of the

whole string, two-thirds of the string would give the perfect fifth, and three-fourths the perfect fourth.

37. Pythagoras would not trust his ear, but settled every tone by mathematical rule or canon. The fourth, fifth, and octave he found to be consonant intervals, but the third as he constructed it proved to be dissonant, which circumstance was most unfortunate, for it prevented the development of harmony for many centuries, as without thirds and their inversions the sixths, no flowing and satisfactory harmony could be possible.

Pythagoras completed the scale of Terpander from seven to eight tones, changed the heptachord into an octochord, and made his lyra to play two detached tetrachords: E F G A, B C D e.

He applied the moral power of music in the education of his pupils. By music they were brought into the required mental composure; in the morning they roused and inspired themselves by music for their duties of the day, and in the evening before going to rest, they purified their souls by music, and brought their mind into a peaceful and happy mood.

38. Pythagoras brought the proportions of the tones of the scale into relation with the proportions of the stars in their size, motion, and distance from each other. Astronomy and music stood in close connection with Greek philosophers, as it was the case in China and India. Pythagoras thought astronomy and music as sisters, and his lyra with seven tones was an abstract of the seven planets of ancient astronomy. The idea of the music of the spheres he may have received from the sages in the Egyptian temples at Memphis, Heliopolis, and Thebes, when he afterward taught his pupils, that every star in its evolution sings a certain tone, and that all the heavenly bodies in their course thus produce

the eternal harmony of the spheres, but in tones too great for the human ear to hear. This beautiful idea was held up by the Romans in Cicero's time, by Boethius in the 5th century, by some of the Christian churchfathers, as by St. Ambrose, and through the middle ages down to the great astronomer Kepler in the 15th century. In Shakespeare's most poetical lines the idea will live for ever.

Pythagoras may have improved Terpander's notation, and may have introduced the letters of the alphabet as names for the notes.

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PINDAR.

39. *Pindar* (518—439 B.C.) was the greatest poet in the lyric style, and in the composition of choral odes of every sort, as dithyrambs, pæans, sacred hymns, prosodies, and triumphal odes in honour of the winners of prizes at the great national games. All what is left of him has an impetuous sweep of lyric energy, great dignity and religious feeling, solemnity, and cheerfulness.

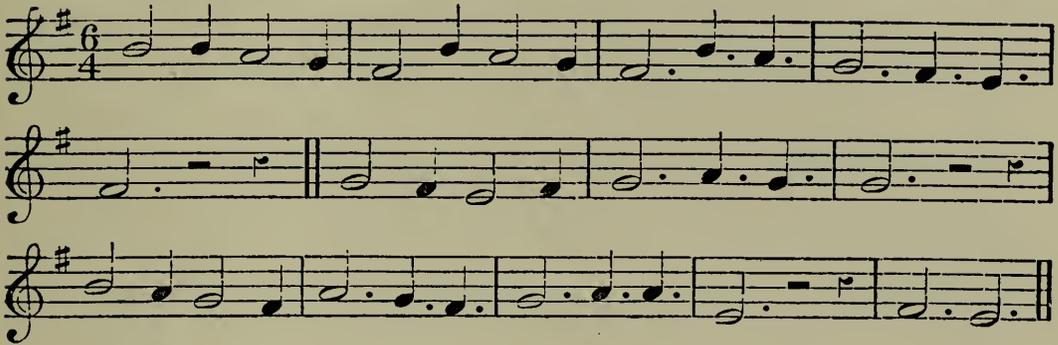
Of the melodies to his poetry only one has yet been discovered by Athanasius Kircher, in the monastery of San Salvatore, near Messina, and is by several authorities believed to be genuine. The greater part of the melody is based on the tetrachord system of four tones, symmetrically grouped and grounded on the harmony of the tonica, dominant, and subdominant, in accordance with our natural musical instinct. The melody is of a dignified character like his poetry.

Pindar being the son of a musician at Thebes, was probably also a good musician. He also was a singer, and may have been the leader (coryphæus) of his heroic odes.

When he was young, he strove for the prize in singing with the celebrated Corinna. He was called to Athens, where he received an appointment and enjoyed an annuity. Pindar was highly esteemed and honoured by his contemporaries, and when Alexander the Great in the next century destroyed his native town Thebes, he commanded the house of Pindar to be saved.

*Pindar's Nomos or melody, as deciphered by Boeckh.*

CORYPHÆUS.



CHORUS.



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VOCAL AND INSTRUMENTAL MUSIC IN TRAGEDY.

40. *Simonides*, contemporary of Pindar, composed popular dithyrambs for simple choruses and dances on other myths, different from that of Dionysus, and on the heroes of Thermopylæ, Marathon, and Salamis.

When Thespis had developed the form of dramatic tragedy

from the dithyrambs, his pupil *Phrynius* composed various tragedies with choruses for women and men, accompanied with the kithara and flute. Phrynius was also celebrated for his graceful songs.

*Pratinas* composed dithyrambs and tragedies, and endeavoured to retain the antique Doric mode.

41. *Æschylus*, born in 525 B.C., gained the first prize in tragedy in 484 B.C. He, the greatest tragic poet, speaks most frequently of music, and introduces it in his tragedies. His lofty poetry and that of his contemporary Pindar roused and inspired the Greeks in their heroic resistance against the Persians by land and by sea. *Æschylus*' tragedies, religious and patriotic, were performed under state support, to educate the people in religion and national enthusiasm and patriotism.

Solemn tragedy was usually preceded by song and dance; but the music was secondary, — to support the poetry and to render it more impressive. The Ionian, Mixolydian, Doric, and Lydian modes were considered as the most suitable to tragedy, while the Phrygian mode was more in character with the wild and exciting dithyrambs.

42. The Greek chorus in tragedy may have been sung in a sort of recitative, in melodies of standing form similar to our chants and hymn tunes, and fitted to the rhythm of the poetry. The Greeks had a great store of established melodious forms in the *nómoi* from Terpander downwards, which could be adapted at discretion for the different parts of tragedy.

The choruses were always sung by men, even when they represented women and maidens. The chorus of the *Eumenides* of *Æschylus* consisted of fifty men, all singing in unison. The leader marked the time with his foot, wearing a particular sort of boots with metal soles for the purpose.

Kitharas or flutes, or both together accompanied the singing. In the tragedies of Sophocles the chorus consisted of fifteen men only; it was already of less importance, and in those of Euripides still less.

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#### ARTISTICAL STATE OF GREECE.

43. When the Persian war was ended, and Pericles had concluded an honourable and advantageous peace, Greece rose to a high state of artistical culture. Æschylus, Sophocles, and Euripides had written their immortal tragedies, which were freely performed and sung for the edification of the people. Pindar and Simonides had their masterly choral odes publicly performed in the *Odeon* at Athens, which Pericles had built for musical performances and contests.

At this period Phidias sculptured his masterworks, the statue of Jupiter for his temple in Olympia, and that of Minerva and many other works for the Parthenon on the Acropolis near Athens, which were the wonder of his time and of succeeding ages.

A healthy development of music together with poetry had now continued for nearly three centuries, from the time of Terpander who was born about 700 B.C., to the Peloponnesian war which began in 431 B.C.

Terpander of Lesbos, Tyrtæus of Athens, Thaletas of Creta, and others, had developed a solemn style of music for the service of religion, morality, and patriotism.

Stesichorus and Arion had developed dramatic music, which soon found its grandest application in the tragedies of Æschylus, Sophocles, and Euripides.

Sappho, Pindar, and Simonides developed lyric music together with their poetry.

A solemn style of music had been brought to Greece by

musicians from Creta, while musicians of Lesbos and Asia Minor introduced the more artistic and sensitive music of Asia into Greece and its colonies in southern Italy and Sicily.

Through the great national games, through the public performances in the principal cities of solemn dramas, wherein vocal and instrumental music was most essential, and through the patronage of the various princes in Asia Minor, in Greece, and in Sicily, music was now spread over the whole country, and cultivated by all.

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#### MUSICAL EDUCATION OF THE YOUNG.

44. The two leading states, Sparta and Athens, made the study of music a chief part of education. The intellectual and spiritual part of instruction was conveyed by poetry and music. The boys and young men learned to sing poetry singly and in chorus, and to play the kithara. These acquisitions were not for their own end, but as the means for mental education, sense of order, and refinement. Hymns in the Doric mode and approved by the authorities were selected to implant manliness, discipline, moral strictness, noble bearing, fearlessness, and ambition in the heart of the young. They should learn piety, obedience, endurance, and death-despising courage in the prosodions (processional songs), pæans (hymns of praise), marching songs, and martial hymns of Tyrtæus, and in the old hymns of Terpander and Alkman, which the boys had to practise. At the Carneian games of Sparta the youths performed in public their gymnastic exercises, and sang the choruses of Thaletas and Alkman with their manly dances.

The old men sang: "We have been brave men."

Men in full strength sang: "We are brave, and will brave it against any one."

The boys sang: "We will endeavour to surpass you."

45. In Athens a musical education was made common to all classes by the laws of Solon. Every citizen had his son instructed in gymnastic and music. With the seventh year the boys were sent to the music school, and their music teachers had to be at least forty years of age, so as to be men of personal experience. The time of instruction lasted from sunrise to sunset. The boys first learned simple hymns or melodies by heart; gradually they learned to sing in choruses, and to accompany themselves in solo songs with the kithara. Musical education was general, and it was a reproach for any one not to be able to sing, while deficiency in other things was excused. The boys learned to sing hymns in honour of the gods and of their national heroes. In the dithyrambs they drew up at the theatre and performed dances to the sound of the flutes; they also learned the war marches to the same instruments.

The Ionians, Phrygians, and Lydians in the milder and more luxurious climate of Asia Minor were greatly influenced by the Phœnicians, Assyrians, and other Asiatic nations; their music became more and more artificial and luxurious, and their instruments enlarged. The Athenians were influenced by their compatriots of Asia Minor, and their laws being milder and more liberal than those of the Spartans, the character of their music held the medium between Eastern luxury and Spartan severity.

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*Third Period. From the Peloponnesian War to the beginning of Christianity.*

#### DECLINE OF THE CHARACTER OF MUSIC.

46. Hellenic life was at its best when the Peloponnesian war broke out in 431 B.C., which lasted 27 years, and changed the golden era of artistic Greece.

In this long and bitter war between the two rival states of Athens and Sparta, in which the other Greek states became more or less involved, the whole of the Greek continent and the islands, the Greek colonies in Asia Minor and in Italy and Sicily, must have intensely suffered. The people became brutalized, reckless, and sensual, and the great national tragedies with solemn music had to give way to witty comedies and light music. The dignity of Pindar and Simonides appeared now antiquated, and music became artificial and showy. *Phrynis* of Mytilene brought an effeminate and chromatic style of music into fashion, which was followed by many celebrated musicians. He added a ninth string to the kithara, whereby he could play in two modes without re-tuning his instrument. Music gained in liveliness, splendour, and material fulness, but lost in dignity and character.

But there were yet some musicians who kept more to the old and solemn style, as *Tyrtæus* of Mentinea, *Andreas* of *Corinth*, and *Thrasyllus* of Phlius.

47. In the olden times the bards were divinely inspired, and the lyric and dramatic poets represented gods and heroes in tragedy. Now a class of poets and artists rose, who were more anxious to bring themselves forward, and to use their art for their own selfish purposes, instead of applying it for superior aims. They strove to excite admiration by overcoming great technical difficulties and peculiarities in their performances. Aristotle called them *Technites*, who practised their art not for moral education, but only to procure vain pleasure to their audiences. He declared their aim unworthy of free men, and regarded them as mere hirelings, who spoiled music, while yielding to the unpraiseworthy wishes of the multitudes.

48. The flute was now a fashionable instrument, and there were many flute players, men and women, who enjoyed great renown; they found a good reception everywhere, and gained great riches by their art.

Every Greek of good education learned to play some instrument, either the kithara or the flute. Pericles had learned the kithara from *Damon*, who was highly educated, and not only a good musician, but also an ambitious diplomatist. Socrates in his old age learned the lyra from Damon, saying that "one is never too old to learn." Alcibiades and Epaminondas learned the flute. *Antigenides*, the teacher of Alcibiades, was a celebrated musician; a tune of his for the flute excited a hundred years later the great Alexander to martial fury.

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ELABORATE AND SENSATIONAL MUSIC.

49. *Timotheus* of Miletus and *Philoxenus* of Kythere were leading men among those who deviated from the old simple and earnest style of music. *Timotheus*, born in 447 B.C., lived much at the Macedonian court, where he met with Euripides; he died at a great age in 357 B.C. *Philoxenus* was born in 435 B.C.; he lived for some time at the court of Syracuse, afterwards at Tarent; he died at Ephesus at the age of 55 years. *Timotheus* and *Philoxenus* cultivated the dithyrambs in a pompous and artificial form, and with much dramatic passion. Their *nomoi* or melodies became most popular and were sung at great festivals for a long time.

*Timotheus* increased the number of strings of his kithara to eleven, for softer and more attractive music, and also composed many melodies for the kithara and for the flute. Aristotle considered him foremost as a melodist.

50. Through the emulation of the Technites or great players and their improved instruments, music became more and more rich, brilliant, and luxurious. It also became much more complicated by the transposition of the different modes to any of the twelve semitones, which came now gradually into use, and by the chromatic and enharmonic element in which the great artists strove to excel.

The ambitious and domineering spirit of the principal states of Greece from the Peloponnesian war greatly weakened the moral character and artistic feeling of the whole nation, and music also lost its lofty beat and became artificial and sensational. But the two great philosophers, Plato and Aristotle, strove hard to restore the moral state of their country by the influence of a simpler and healthier style of music.

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PLATO.

51. *Plato* was born in 429 B.C., the year in which Pericles died. He was a pupil of Socrates for ten years, and after his master's death by poison in 399 B.C., he visited Egypt, southern Italy, Sicily, and other places during the next ten years. He then returned to Athens, and established a philosophical school, to resist the prevailing sensualism in his country by teaching thoughtfulness, ideality, and pure morality. He died in 347 B.C.

52. Music was a great factor in the eyes of Plato for the sound education of a nation, and his views of its influence and use were such as the following: "Music, like the other arts, should be in the service of the state; it should lead man to all that is good, and to hate all that is bad. Music should render man noble and good. Nothing penetrates the

soul and dwells therein so much as rhythm and harmony ; therefore good music makes the listener good and refined, while bad music spoils him. Only such music should be allowed in the state, which makes a man brave in defence, and constant in misfortune, — music which makes a man happy in peaceful activity, calms him to give good advice, move his heart to pray to God, and to be prudent, moderate, affable, and content.

“The best music is not that which pleases most, but that which satisfies the noblest. Music should hold to the principle for which it is intended—to imitate only that what is good, noble, and dignified. Bad music is more dangerous than anything else, as with its pleasing powers it may teach bad morals.

“The natural instinct of youth to make noise and to jump, must be regulated by music, dancing, and gymnastic, and it is the task of music, principally in choral music, to imbue the young souls with noble principles. Let the future citizens from their earliest childhood become accustomed to the noble and good, so will they receive a natural aversion against all that is bad. By harmony the soul becomes harmonious, by rhythm it becomes regulated, and while the sense of the words of a hymn cultivates thought, its mode and measure curbs passion.

“In education gymnastic and music has to counterbalance each other, or rather, has to complete each other, as predominance of the one or the other is hurtful. Some think that gymnastic is only serving the body, and music the soul; both have to join to serve the soul, for he who practises gymnastic only, and no music, becomes rough and graceless, and he who only practises music, may become sentimental and effeminate. To make a mind brave, wise, and fore-bearing, gymnastic and music should be united.

53. “In a course of three years the children may become acquainted with the beauty of simple music, and learn to practise it as far as necessary. The acquisition of artificial technics would be useless, and even dangerous and hurtful.

“Truly musical is he only, who can play beautiful harmony on the lyra or on any other instrument, and whose life at the same time harmonizes in words and deeds in a dignified and truly national Doric manner.”

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ARISTOTLE.

54. Aristotle, born in 384 B.C., and a pupil of Plato, also thought gymnastic and music to be the two principal points in education. Gymnastic should give strength, elasticity, and grace to the body, while music should educate the soul, should give spiritual occupation to the mind, and graceful recreation to man, when mind and body are tired by hard work, or oppressed by care. Music is naturally enjoyed by the educated and the uneducated, by every class and every age, and on account of its moral influence may be a promoter of good.

Aristotle warns against artificiality in music. As music has the power to influence the soul with good morals, the young people have to be taught to learn and practise it, to sing and play, but not too far, and not to learn such difficulties and artificial performances with which the Technites entertain the crowds at public performances. The young citizen should in his musical instruction only learn to understand, to feel, and to enjoy the beautiful in melody and rhythm, and to draw a moral use from it. Nor should he learn to play difficult instruments, such as require too much finger-work.

55. Aristotle only approved of the lyre for young people, and thought ethic melodies and harmonies alone fit for education. Aristotle called those songs *practical* which excite the hearer to action, *enthusiastic* those which awaken lofty sentiments, and *ethic* those which compose the soul to calmness and moral serenity.

For mere entertainment and enjoyment Aristotle thought pompous and artificial music, calculated for sensual excitement and astonishment, to be in its place, as may be heard at musical contests. But to musicians of this class he gave no higher rank than that of handicraftsmen or Technites.

56. Alexander the Great, whose education had been directed by Aristotle, was a great lover of music, and already in his boyhood played the kithara so well that his father reproached him for giving so much time to music. When Alexander became king, he had symphonies at his court performed by hundreds of instrumentalists. Greek music was then, about 330 B.C., on the highest scale in the service of pride and splendour at brilliant entertainments, but it lacked the soul of the simpler music of former times, and was void of the religious and patriotic spirit of the old style.

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WRITERS OF TREATISES ON MUSIC.

57. *Aristoxenus*, born at Tarent in 350 B.C., learned music from his father who was a musician, studied Pythagorean philosophy, and afterwards became a pupil of Aristotle. He wrote many books on the theory of music, and attacked the system of Pythagoras of treating music too much by mathematical rule and measurement. The principle of Aristoxenus was, that music should be regulated by

the inner feelings, and that the ear should be judge of the tones and intervals. Through a cycle of fourths and octaves he came upon a more satisfactory scale, but he did not discover to temper the thirds and sixths into consonances, and thus missed the link for the development of a full and flowing harmony.

Aristoxenus had many followers, who were called *harmonici*, while those of Pythagoras were called *canonici*.

Only a few of the many works of Aristoxenus have come down to our time; they are the oldest works we have on the theory of music.

*Euclid* the great mathematician, who was born at Alexandria about 300 B.C., studied at Athens, and wrote two musical tracts on harmony and canon, wherein he explains the principles of Greek music in sounds, intervals, modes, and systems better than any previous writer.

58. When Greece was embodied into the Roman empire as the province Achaia in 147 B.C., singers and players gradually sank so low in character as to turn their divine art to the worst service of luxury, frivolity, and licentiousness. But there were thoughtful men at various times and places who yet employed their talents conscientiously in the service of the science of music.

*Didimus*, born at Alexandria, lived about 40 years B.C.; according to Seneca he wrote nearly four thousand works, many of which were on music. He improved the system of Pythagoras in the proportion of tones.

*Claudius Ptolemæus*, the great astronomer and mathematician, was born at Pelusium in Egypt about 70 years after Christ; he lived at Alexandria in the time of Hadrian, and wrote three books on music.

*Aristides Quintilianus* lived at the beginning of the second century A.D.; he is said to have taught music at Smyrna, and combined the Pythagorean and Aristoxenian styles.

He showed himself a genuine musician by saying : “ He, who works in the other arts, requires yet another occupation for recreation; but those, who practise music, find recreation already in their work.”

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THE GREEK SYSTEM OF MUSIC.

59. The Greek system of music was based on the *tetrachord*, or succession of four tones in the extent of a perfect fourth, the first and fourth tone remaining immovable, while the two tones between them could be moved or changed.

There were three different progressions :—

The *diatonic* progression was by a semitone and two tones :  
 $E_{\frac{1}{2}}$   $F_1$   $G_1$  A.

The *chromatic* progression was by two semitones and a minor third :  $E_{\frac{1}{2}}$   $F_{\frac{1}{2}}$  F sharp $_{1\frac{1}{2}}$  A.

The *enharmonic* progression was by two quarter tones and a major third :  $E_{\frac{1}{4}}$   $E_{\times\frac{1}{4}}$   $F_2$  A.  $\times$  represents a quarter tone.

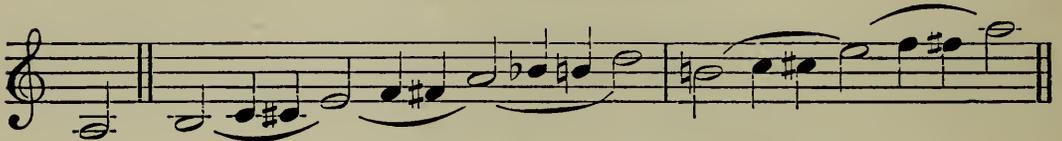
As music became developed, new tetrachords were added above and under in two ways, the conjunct and the detached. In the conjunct way the new tetrachord began on the last tone of the preceding tetrachord; in the detached way the new tetrachord began a tone above the last tone of the preceding one. The Greek scale was a combination of five tetrachords, four of them being conjunct, and one detached. To extend the scale to two octaves a tone was added below. The whole scale in its three progressions contained 18 tones.

DIATONIC PROGRESSION.

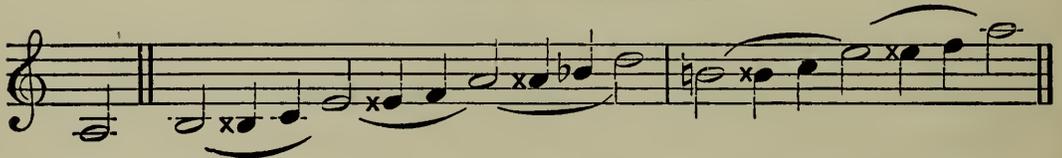
The Lowest Tetrachord.    The Middle Tetrachord.    The Conjunct Tetrachord.    The Detached Tetrachord.    The extreme Tetrachord.



CHROMATIC PROGRESSION.



ENHARMONIC PROGRESSION.



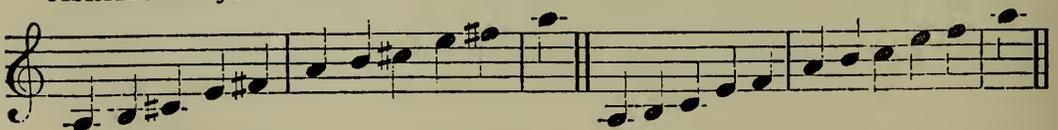
60. The enharmonic progression or scale came into use in the fourth century B.C., when the natural and solemn music of Greece became elaborate. It came from the East, may be from Hindostan, where long before the octave had been divided into 22 particles.

On account of its artificial character and the great difficulty with two quarter tones in every tetrachord, it could only be mastered by the greatest technites, who in their solo performances may have used the first quarter tone as an appoggiatura to the second in every tetrachord. The enharmonic scale did not continue in use for a long time.

By eliminating the first of the two middle tones of each tetrachord in the chromatic and enharmonic progression, the old Asiatic major and minor scale of five tones in the octave was re-established.

ASIATIC MAJOR SCALE.

ASIATIC MINOR SCALE.



One or the other, or both of these Asiatic scales could be gained from every diatonic scale, by eliminating either the 1st and 4th, or the 2nd and 5th, or the 3rd and 6th, or the 4th and 7th of the scale.

THE GREEK MODES.

61. The Doric mode as settled by Terpander, and completed by Pythagoras, was for a long time the principal mode in Greece. The Phrygian and Lydian mode imported from Asia Minor were the next important, the Ionian and Æolian followed, and the Mixolydian is ascribed to Sappho.

Each of these modes had also two plagal or dependent modes, which, however, retained the tonic of the authentic mode in common. If the scale began four or five tones below the tonic, it received the prefix *hypo*; if it began four or five tones above the tonic, it had the prefix *hyper*. Ambros gives the following scales as the principal modes during the second period.

The image displays seven musical scales for Greek modes, arranged in four rows. The first row contains HYPO-DORIC (treble clef) and HYPO-PHRYGIAN (treble clef). The second row contains HYPO-LYDIAN (bass clef) and DORIC (treble clef). The third row contains PHRYGIAN (bass clef) and LYDIAN (treble clef). The fourth row contains MIXO-LYDIAN (bass clef). Each scale is represented by a single line of music with a key signature of one flat and a common time signature. The scales are: HYPO-DORIC (F, G, A, B, C, D, E, F); HYPO-PHRYGIAN (F, G, A, B, C, D, E, F); HYPO-LYDIAN (F, G, A, B, C, D, E, F); DORIC (F, G, A, B, C, D, E, F); PHRYGIAN (F, G, A, B, C, D, E, F); LYDIAN (F, G, A, B, C, D, E, F); MIXO-LYDIAN (F, G, A, B, C, D, E, F).

Aristides Quintilianus, Euclid, and Alypius, give the system of 15 greek modes: five principal modes, the Doric, Phrygian, Lydian, Ionian, and Æolian, and their 10 secondaries, *hypo* and *hyper*.

There was then no settled musical pitch. Every one sang according to the compass of his own voice, and had

his lyra tuned accordingly. When many sang together in the same melody, a medium pitch had to be taken to suit all the voices.

62. From the fourth century B.C. the Greeks began to transpose the different modes to any of the twelve semitones in the octave. The study of music became thereby greatly extended, complicated, and artificial; but it may be presumed, that such studies were principally pursued by professional musicians and theorists, and less by amateurs.

63. The ethic character ascribed to the different modes was according to the style and character of the people who used them. The Doric mode was declared to be grand, solemn, and warlike, like the Spartans among whom it prevailed. The Phrygian mode was found religious, spirited, and passionate. The Lydian mode was called plaintive and luxurious. The Æolian mode was of a grand and peaceful character.

Plato thought the Doric and Phrygian modes only proper for education. Aristotle preferred the Doric mode for the education of patriots.

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#### GREEK COMPOSITION.

64. The Greeks in their choruses changed from one mode to another according to the subject, as we modulate in compositions from one key into another; or they changed from the diatonic to the chromatic or enharmonic scale, from the conjunct to the detached tetrachord, or *vice versâ*. By way of contrast the singing went from the solemn style to the cheerful, from the heroic to the social, as it is the way in our time.

65. The Greeks sang in unison and octaves, and their instrumental music must have been of a similar construction. They knew only the perfect fourth, fifth, and octave as consonances, and considered all the other intervals as dissonances. They may have used *passing notes*, as Aristotle speaks of playing *a* on the kithara, and singing to it *b*, the next note above it; the instruments may also have played fourths and fifths to the voices. Aristotle declares, that all consonances are more pleasing than single sounds, and that the sweetest of consonances is the octave. But fourths, fifths and octaves would give but poor harmony without thirds and sixths, which form the principal part of flowing harmony, and these were counted among the dissonances by the philosophic Greeks. When this ban was taken off and thirds and sixths were admitted as consonances—not before a thousand years of the Christian era had passed—they proved to be the enlivening sap by which harmony grew and prospered, and in the course of a few centuries they became most powerful and mediating factors in musical composition.

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RHYTHM.

66. *Time* is the element of music, the stream in which the tones live and cease to live. *Rhythm* is the division and accentuation of time, of the lengths of tones, the life and spirit of a composition. The rhythm of Greek music was regulated by the words to which it was sung and played by instruments, the music going prosodically with the words in accordance to their long and short syllables in the different metres. The *Trochaic* metre went along in long and short syllables — ∪; the *Iambic* metre in short and long syllables, ∪ —; *Dactyles* in one long and two short syllables, — ∪ ∪; *Anapæsts* in two short syllables and one long syllable, ∪ ∪ —;

the *Spondaic* metre at solemn sacrifices had two long syllables, — —.

67. Rhythm was most important in Greek music, and Plato said, that he who had not mastered it perfectly was no musician. The many poetic metres were so many rhythmical formulas after which the musician made his compositions, and to which he strictly held.

With regard to the moral influence of rhythm the thoughtful composer classified it into *solemn*, *exciting*, and *soothing* rhythm. Wild rhythm could become dangerous, while noble and soothing rhythm would edify and pacify the soul, as Pythagoras tranquillized a raving pupil by a spondaic measure.

68. As music advanced, the musician treated the long and short syllables more elaborately, and in the course of time acted quite contrary to the old rules of rhythm. Dionysius of Halicarnassus close upon the Christian era says: “Rhythm and music change the length of syllables, and make them longer or shorter so that they are often quite contrary, for rhythm is not ruled by the syllables, but rather rules them,” as far as the syntactical and ethical accent of a sentence would permit. The musicians lengthened the long and shortened the short syllables, and also lengthened the short, and shortened the long syllables, as fancy and flow of melody led them.

69. Greek music consisting chiefly of melody, was not ballasted and disciplined by harmony as we have it, and with its various conjunct and detached tetrachords and modes could easily follow any metre. Free of bars and periods of corresponding lengths, the construction of Greek music may have resembled the ritual singing of the Hebrews as we hear it in their synagogues, and the recitatives in our oratorios and operas.

MELODY.

70. Melody was the beginning and will ever be the essence of music through all ages. The Greeks based their melody on the tetrachord system, which they may have copied from the natural melody in human speech. Short expressions are usually spoken in a tetrachord or perfect fourth; sentences may extend over a fifth, sixth, minor seventh, an octave, and beyond.

O yes. O no. You come here. I can - not.  
Where is my book? Where have you been? Let me see that.

The image shows four staves of musical notation in treble clef. The first staff contains the lyrics 'O yes. O no. You come here. I can - not.' The second staff contains 'Where is my book? Where have you been? Let me see that.' The third and fourth staves continue the melody without lyrics. The notation includes various note values, rests, and bar lines, illustrating the melodic structure of the text.

Generally the voice rises in a chord, and descends in a scale, commencing on the fifth, sixth, or octave. Aristotle in his Problems asks, why it is more pleasing to descend from a high tone to a low tone, instead of rising from a low tone to a high tone.

Gregorian chants, protestant hymn tunes, many national melodies, and other musical themes are based on natural melody in human speech.

71. Melodies, like rhythm, were classified into such as were grave and sad, such as were lively and inspiring, and such as were soothing,

The Doric, Phrygian, Lydian, and other modes could be in the diatonic, chromatic, and enharmonic scale, and the musician could modulate from one mode into any other.

The scales had to be strictly attended to: in the diatonic scale there could not be a succession of two semitones, nor a succession of more than three tones  $E_{\frac{1}{2}}$   $F_1$   $G_1$   $A_1$   $B_1$  (C-sharp).

In the chromatic and enharmonic scales there could not be a succession of two tones, neither in vocal nor instrumental music.

72. In every good melody, as Aristotle remarks in his Problems, the tonic was to be heard frequently, and the next important tones were the fourth and fifth. These tones and their harmonies, as the tonic, subdominant and dominant, form also the backbone of the music of the present day.

The Greeks possessed many *nomoi* or melodies of great musicians, to which in frequent repetitions their hymns and dramatic poetry at the theatres were sung.

The only Greek music so far discovered consists of four melodies to as many hymns; the best of them is the melody to the hymn of Pindar, as given in § 39. The hymns to Calliope, to Apollo, and to Nemesis, are by Mesomedes who lived towards the end of the second century A.D. The melodies are by Dionysius, who perhaps lived in the first half of the fourth century A.D., long after the classic time of Greece.

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#### GREEK HARMONY.

73. In the word *harmony* the Greeks understood the agreement of different tones sounding one after another, while in our time harmony means the agreement of different tones sounding at the same time.

Plato says, that harmony consists of the succession of high and low tones, while rhythm rules the measure of motion.

Aristotle says: "while music connects high and low, and long and short tones, it creates harmony among those different tones." He again says, that the octave is made when the voice of a child is united with that of a man, and he asks, why the consonance of the octave only is used in song? he adds, that until then no other consonance was ever used. (Problem 18.)

Greek modes in the chromatic and enharmonic scales with their half tones and quarter tones could only be performed by the individual. When melodies were sung in chorus, some harmonious intervals may have instinctively been volunteered by individuals, which remained unnoticed by the authorities.

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#### INSTRUMENTS.

74. The two principal sorts of instruments of the Greeks were *lyres* and *flutes*. There were lyres of different sizes; the largest was the *phorminx* for music of a solemn character; the *kithara* was less in size and for music of a lighter character; the *chelys* was the smallest of lyres.

The strings were made of the sinews of animals, and of sheep's intestines, as Homer informs us in the 21st book of the *Odyssey*. Metal strings were then not yet in use. The strings were vibrated with the fingers, or with a plectrum of metal or ivory. At the theatres very large lyres were used.

Kindred instruments were the barbiton, the epigonium, the sambuka, the psalterion, the magadis with 20 strings, the simmikon with 35 strings, the trigonon, the nablium, and the pectis. The Greeks having had only 18 different tones, some of the strings of the instruments with many strings must have been tuned in unison, or in octaves as the

magadis was. Most of these instruments, if not all, came to Greece from Asia Minor, Phœnicia, Assyria, and Egypt. The nablium is the nebel of the Hebrews, and the sambuka and psalterion were in the court music of Babylon, as reported in Daniel 3, 5.

75. It is very singular, that the Greeks did not adopt the lute kind of string instruments with a fingerboard, such as the nofre of the Egyptians, and the tamboura of the Assyrians, where on a single string over a fingerboard two octaves or more could be produced, while on their lyras with few strings each string gave but one tone.

It may here be remarked, that the human voice, a string over a fingerboard as on the violin, and a tube such as the flute, have an average compass of about two octaves.

76. The flute in Greek music was for the expression of grief and tenderness. It was very popular, and for a time it formed a principal part of the boy's education. From the time of Pericles it was mostly cultivated in Bœotia, which from that time supplied the theatres of Athens with flute-players.

The Bœotian poet Pindar ascribed the invention of the flute to Pallas Athena.

The Bœotian hero Epaminondas played the flute.

Plato and Aristotle preferred the lyre, as the player could add song and poetry while playing, which the flute player could not do.

For the different modes, as the Doric, Phrygian, and Lydian, there were different flutes, with 2, 3, 4, 5, and gradually more holes. There were single-flutes, double-flutes, and foreign flutes from Phœnicia, Arabia, and Egypt. There were different flutes for sacrifices, for the theatres, and for war. The mouthpiece was probably a double reed, which required great skill and care in the making. Great

performers played on the single-flute. There was a time when some of the best flutes cost from four to five hundred pounds. A certain flute player Nikomachos was celebrated by his great riches in jewels.

77. The syrinx or Pandean pipe with 7 to 9 tones was the instrument of shepherds, and is so still in use in southern Italy.

The pan pipe, the sumponia or bagpipe, and the mashrokita named in the book of Daniel 3, 5, may have led Ctesibius of Alexandria, in the second century B.C., to his invention of the hydraulic or water organ;—water being used for the compression and steady flow of air to the pipes, and for preventing the possibility of overblowing, to which the pneumatic organs were subjected. The mashrokita may have been a pneumatic organ.

78. The trumpet (salpinx) of brass or iron, with a mouth-piece of bone, was used in war, to inspire the soldiers, and to give signals (see § 29).

Some trumpets had the shape of animals, as that of a bull's head, at the end, and were of a rough tone. At solemn and pompous temple services and sacrifices the Greeks also had *sacred trumpeters*.

The noblest instrumental music was played with the lyre and flute, the short tones of the lyre contrasting well with the soft and sustained tones of the flute, and both supporting each other.

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GREEK NOTATION.

79. Our present notation of music, which gives to the eye already a sort of picture of the rising and descending of the different tones, was started by *Hucbald* about 900 A.D., and after a slow development and many improvements is now exact and compact for all purposes, and easy to learn. Greek notation of their different modes in the diatonic, chromatic, and enharmonic scales and their different transpositions, consisted in letters of the Greek alphabet, in the usual shape, inverted, sideways, and in fragments. Instrumental music had a different notation from vocal music, and was written under it, while both were written over the words. In the signs for the different tones no different lengths were given, such as we give to any note in the shape of a semibreve, minim, or crotchet; the accent of the words under the signs suggested the length of the tones. The declamatory character prevailing in Greek music, it had only to follow the metre of the words under it. For purely instrumental music there were different signs for music of 2, 3, 4, and 5 beats, corresponding to our  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\text{C}$ , and others.

There were no signs of expression, as we have in *p.*, *f.*, *crescendo*, *decrescendo*, and others.

Greek notation must have had a hundred different signs; some think, that it had as many as sixteen hundred. What thereof is left to us we do not sufficiently understand; the few simple melodies which have come down to our time, are not read alike by our musical historians.

80. It is impossible to see much of the real nature and development of Greek music in its few remnants; but by the many rapturous expressions of their greatest poets and philosophers on the power, the beneficial influence, and the

charm of their music, we have to believe, that it was qualified to serve them well in their devotion and education, and in their national and social life.

With the growing vanities, jealousies, and suicidal civil wars of the Greeks, their music descended from its ancient loftiness and simplicity. With their increasing luxuries it became effeminate and artificial, and under the Roman sway it sank to lowest profanation.

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MUSIC IN ITALY.





### ETRURIAN MUSIC.

1. Music had prospered among the Etrurians in the middle of Italy from times of old, they being an artistic and a trading nation, and in frequent intercourse with the Greeks, the Egyptians, and the Orientals. The Etrurians had lyres and flutes, and similar customs and music as the Egyptians had in rural life, in their feasts, and in the burial of their dead. The double-flute seems to have been their principal instrument; they also had the war trumpet.

In the Greek colonies of southern Italy and in Sicily music and poetry was as well cultivated as in the mother country, and sometimes was even ahead of Greece.

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### ROMAN MUSIC.—GREEK TEACHERS.

2. The Romans from the first were a warlike race, without any artistic inclination, and wholly materialistic in their pursuits. But they soon began to like music, and adopted that of the Etruscans with their instruments, as the flute (*tibia*), the lyre, the trumpet (*tuba*), and the horn (*buccina*). They divided the double-flute into right-flute (*tibia dextra*) for the higher tones, and left-flute (*tibia sinistra*) for the

lower tones. At their feasts they had songs accompanied with flutes ; in war they had trumpets and horns ; at their sacrifices they had sacred songs and flutes. When the drama was introduced in Rome in 353 B.C., they had also music in connection with the play, as songs and choruses accompanied with flutes and trumpets, and instrumental music between the acts.

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POMPOUS MUSIC.

3. When the whole of Greece became a Roman province in the second century B.C., many Greek musicians were engaged by the Romans, to whose taste for pomp and enjoyment they had to minister with their art. Greek civilization and customs now spread quickly among the Romans, luxury and thirst for ostentation increased, and their music at theatres assumed a grand scale with choruses and a variety of different instruments.

4. In this massive music of the Romans there may have been some approach towards harmony in our sense of the word. Cicero remarks, that in strings or pipes, or in vocal music, a certain consonance of different sounds is maintained, which from the control of dissimilar voices is proved to be agreeing. Seneca speaks of choruses of men and women of high and low voices intermingled with flutes at public celebrations, where no voice is distinguishable, but is heard only as a part of the whole, and of trumpets and different pipes and other instruments that sound in concert from the stage, and blend their different sounds in harmony.

5. Certain dramas or tragedies must have had their particular music. Cicero says, that when the music begins one may know what tragedy will be performed. Seneca speaks of the music at theatres, that the singers were more numerous than the spectators, and that there were trumpets around with all sorts of flutes and other instruments.

Softer music prevailed at religious services; it consisted in alternate singing of boys and young maidens, with the accompaniment of flutes and kitharas.

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#### UNWORTHY APPLICATION OF MUSIC.

6. During the Roman empire music became more and more profaned, and had to minister to luxury, vanity, and to most degrading entertainments. When at great feasts the principal dish was brought on the table, it was accompanied by flutes. The entertaining dancers during the feast were necessarily accompanied by music.

7. Also in the education of Roman youths music had not that high position, which it held with the Greeks. Young men were content with whistling or singing snatches of melodies which they had heard at certain plays; but young ladies sang, and played the kithara and the nablium or psaltery.

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#### MUSICAL CONTESTS.

8. The hydraulic organ came into great favour, and many of the Roman emperors admired the tone and power of the instrument. Public competitions of organ players were arranged; medals exist from the time of Nero and several

other emperors, which had been given as prizes on such occasions. Nero played the organ, the bagpipe, and the kithara; he travelled as an artist through Greece, and competed for and took prizes at their national games. During a great fire in Rome he sang Homer's description of burning Troy, and played the kithara.

Heliogabalus, a later emperor, imitated Nero, and sang, danced, and played the trumpet, pandura, and organ, and recited poetry to flute accompaniment. The cruel Caligula had similar inclinations.

9. All civilization of Greece, of the whole Orient, and of Egypt, was now represented in Rome; but by the prevailing low morality all became debased, and music was dragged down into service of the vilest and wildest enjoyments. Contemporary Roman poets and prose writers spoke severely against the enervating lyre, kithara, and songs, and against the disgraceful music at the theatres.

Ammianus Marcellinus in the fourth century speaks also against the extravagance of the Roman nobility, and of the expensive instruments as flutes, lyres, and hydraulic organs in their palaces.

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A HIGH REGARD FOR MUSIC YET ALIVE.

10. Julian the Apostate, who ruled as emperor from 361 to 363, endeavoured to restore the old religion and morality. Observing how the Christian congregations in his empire were edified by the singing of pious psalms and hymns in their divine worship, and what courage and strength it gave them in their suffering and martyrdom, he wrote to an official at Alexandria: "If anything is worthy of our care, it is sacred music. Select therefore boys of good descent from

the people of Alexandria, and let them be classed according to their different voices. Those who perfect themselves well, may be sure of being well cared for by us. A further advantage they will have in purifying their souls by divine music.”

In speaking of the necessary qualities of the priests, Julian said: “Let them learn by heart the hymns of the gods, whereof we have beautiful old and new ones. Give particular care to those hymns which are sung at sacred ceremonies; for most of them were given by the gods to men in their prayer. Others were composed by divinely inspired men, whose pure souls were standing in fear and adoration before the gods.”

II. People of all classes of the Roman empire may, like the emperor Julian, have kept their music undefiled from general degradation, and thus preserved an inmost affection and high regard for it. From time to time some of the most learned men who had studied music in the system of Aristoxenus and Pythagoras, wrote treatises on it, as Didimus, Claudius Ptolemæus, and Aristides Quintilianus did in different parts of the empire. The last writer on ancient music was Boethius, born in Rome near the end of the Roman empire, in 476. He studied mathematics, music, and Greek philosophy, was most noble and amiable in character, and gained the confidence of the Gothic emperor Theodoric the Great, who then ruled in Italy. Boethius performed many useful and important services to his country. He also wrote many scientific books, and in his treatise “De Musica” he gives a more complete account of the musical system of the Greeks, than any of the writers before him. This work in five books was held in the greatest esteem, and was studied by the learned musicians through the Middle Ages almost down to our time.

For centuries until recent times any Englishman aspiring

to a musical degree from the university of Oxford or Cambridge, had to study this treatise and to write an essay on it.

*Cassiodorus*, a contemporary of Boethius, also wrote on Greek music; he gives a description of the organ in these words: "The organ is like a tower of pipes, out of which, through the blowing of bellows, a very loud tone is produced. From the inside wooden tongues stand forth, on which the skilled fingers of masters play, and produce a rich and beautiful song."

12. With Christianity music recovered its genuine religious and moral ground. The Christian congregations in Asia, Africa, and Europe sang their sacred hymns in simplicity, humility, and religious fervor, which so deeply struck the heathen emperor Julian.

The heathen style of music was abhorred by them, but the scientific principles of the ancient Greeks were preserved, by which thoughtful musicians were guided in their studies for a long time. Converted Jews, Greeks, and Romans in congenial Christian morality began the culture of music afresh, and their descendants and those of the Teutons, Celts, and Goths, developed and raised the tonal art gradually to the same standard of perfection, which the more tangible arts had already reached in preceding centuries.

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MUSIC IN THE CHRISTIAN ERA.





CONGREGATIONAL SINGING AMONG THE EARLY CHRISTIANS.  
THE DIATONIC SCALE, AND THE UNITY OF AN OCTAVE.

1. When Christian congregations were forming, they retained the psalms of the Old Testament in their devotions, and naturally sang them to the existing solemn Hebrew melodies.

Christ and his disciples did sing hymns in the Jewish form. St. Matthew 26, 30.

All the apostles had grown up in the Jewish religion, and sang the psalms with their traditional melodies from childhood. St. Paul, the strictest and most active of them, laid great value on singing; he said of himself in 1 Cor. 14, 15: "I will sing with the spirit, and I will sing with the understanding also," and in two of his Epistles he gave directions for the practice of singing. To the Ephesians he said, in chap. 5, 18, 19: "Be filled with the spirit, speaking to yourselves in psalms, and hymns, and spiritual songs, singing and making melody in your hearts to the Lord."

To the Colossians he said in chap. 3, 16: "Let the word of Christ dwell in you richly and in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts unto God."

When St. Paul and Silas were in prison, Acts 16, 25: "they were praying and singing hymns unto God."

St. James says in chap. 5, 13: "Is any among you merry, let him sing psalms."

2. The early Christian congregations were to a great extent formed from the lower classes, whose musical feeling was not perverted by the artificial and sensual music then prevailing among the upper classes of the Greeks and Romans.

They could learn to sing the simple and natural Hebrew melodies, if they did not know them already from childhood. Out of such simple melodies, and most likely also from easy and healthy national melodies which are found among vigorous and moral people at all times, a new music as the handmaiden of religion grew up with Christianity, based upon a natural system of the diatonic scale of whole tones and half tones. The narrow tetrachord system had to give way to the free and lofty octave system, and the extent of an octave of the diatonic scale became established as a *unity*. The difference in height between the male and female voice is an octave. The higher and lower octaves were recognised as so many repetitions of tones standing in the same proportions to each other, and the corresponding seven degrees of the diatonic scale in the different octaves, for voices or instruments, were in time named alike. The embarrassing number of names and signs for vocal and instrumental tones of the Greeks was thus removed, and the study of music made so much easier.

While the old Asiatic scale of five tones within the extent of our octave was incomplete, and the Greek system of tetrachords, where four tones formed a *unity*, was too unsettled and artificial in tonality and character, the Christian octave system made all simple. It paved the road for music to develop gradually to its present clearness and growth in infinite extent, and to become the language of the heart for all mankind.

3. Congregational singing became an essential part of divine worship with the early Christians. Pliny the younger, ]

when consul of Bythinia at the end of the first century of our era, reported of the Christians to the Emperor Trajan (Lib. X, ep. 97) that “on fixed days they have the custom to meet at an early hour and sing together songs to Christ as to a God” (quod essent soliti, stato die ante lucem convenire carmenque Christo quasi Deo dicere secum invicem).

*Ignatius of Antioch*, one of the apostolic fathers of the Christian church in the latter part of the first century, introduced *alternate singing* at the altar between priest and congregation, which system was in the year 260 transplanted from the national Syrian to the Græco-Syrian church.

*Justin the Martyr* in the second century speaks of the custom of the Christian congregations of singing hymns. He says of the great influence of singing, that “it waters the soul, so that it may be fertile of godly virtues” (canticus irrigat animam, ut ferax sit bonorum divinatorum).

In the third century *Tertullian of Carthage*, and *Clemens of Alexandria* mention the singing of their congregations, and admonish them thereto. Instrumental music kept equal steps with vocal music in its new development among the Christians. But *Clemens* condemns the flute on account of its degrading use in his time, and of its connection with heathen worship. He permits the use of lyres, harps, psalteries, and trumpets at Christian feasts, but forbids all love songs on such occasions, and warns his congregation against the chromatic element in music, as being profane and immoral.

*Origen*, a pupil of *Clemens*, whom he equalled in fondness for music, was a teacher of his beloved art, and used music to convert the heathens to Christianity. He lived first at Alexandria, and later in Palestine.

*Cyprianus of Carthage* admonished his congregations to improve in church singing.

In the fourth century Christianity became the religion of the Roman empire, through Constantine the Great, and in

consequence the musical part of divine service became better arranged and improved.

*St. Basil* reports that singing was now generally introduced in all Christian churches; he was the most zealous promoter of music in the Eastern church.

*Chrysostom* advanced congregational singing in Constantinople. *Ephraem the Syrian* formed choirs of young women in Mesopotamia, and made them sing his spirited and instructive odes and songs on Sundays and holidays. These songs had great success in attracting and converting many.

In Rome bishop Sylvester established a proper school for the training of Christian singers in the year 314 or 330.

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ST. AMBROSE.

4. St. Ambrose, born at Treves on the Moselle in the year 340, and made Archbishop of Milan in his 34th year, introduced *congregational singing* in the Western church, where hitherto the priests alone held the office of singing in church. St. Ambrose taught the people to sing songs and antiphonies as they did in the Eastern church, and had great success. *St. Augustine*, whom he converted, testified as to this singing in the following words: "How I wept over Thy hymns of praise and songs, O my God, when I was powerfully moved by the voice of Thy so sweet singing congregation. These voices flowed into mine ear, and Thy truth was poured into my heart. Then the feeling of devotion was kindled within me, and tears fell from mine eyes."

5. St. Augustine, the most eminent of the Latin fathers and greatest of theologians, who knew the human heart better than most of the others, and how to kindle it for religion, ascribed the highest influence to music on religion

and on the state. He declared, that “ignorance of music impedes the understanding of the scriptures” (*musicæ ignoratio scripturæ intellectum impedit*), and thought that “a rational and well arranged harmony of different tones with accordant variety insinuates the confederate unity of a well regulated state.”

6. St. Ambrose established the four authentic church modes or scales :—



The Ambrosian style of singing was prosodical, giving long tones to long syllables, and short tones to short syllables, in accordance with the accents of the words. This style became very popular, and spread over Italy, France and Northern Africa. St. Ambrose died in the year 397.

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ST. GREGORY THE GREAT.

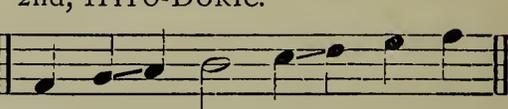
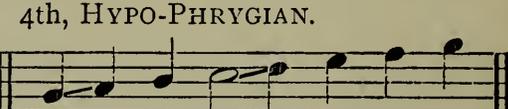
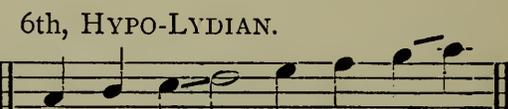
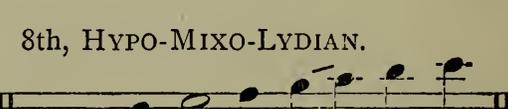
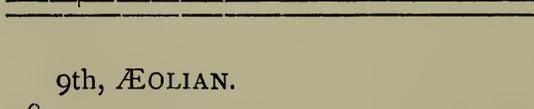
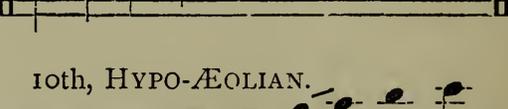
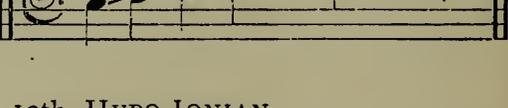
7. Two centuries after St. Ambrose came Gregory the Great; he was born in the year 540, and became pope in 590.

The Ambrosian style of singing having become too florid, probably through the influence of secular music, pope Gregory introduced a severe regulation of church music, and simplified it by his *antiphonar* in *plain chant*. This collection of ritualistic songs for divine service between priest and choir may have been a compilation of early Christian songs. Plain chant, consisting of tones of equal length, was much easier for the masses than the Ambrosian style with tones of different lengths.

8. Pope Gregory established the seven first letters of the Latin alphabet A B C D E F G for the names of the seven different tones of the diatonic scale, to be repeated with small letters in the next higher octave, a b c d e f g, and in the third octave with aa, bb, cc, dd, etc. Music at that time did not extend beyond two octaves and a half.

This simplification of names for the different tones immensely facilitated musical study and progress.

Pope Gregory also added four *plagal* or relative modes, by placing the four highest tones of each authentic mode an octave lower, but retaining the first tone of the authentic mode as the principal and final tone for its plagal mode. The plagal modes also retain the names of their authentic modes with the prefix *hypo* (under). Thus eight church modes were established in the following order, to which in later times four more were added :—

1st, DORIC.	2nd, HYPO-DORIC.
	
3rd, PHRYGIAN.	4th, HYPO-PHRYGIAN.
	
5th, LYDIAN.	6th, HYPO-LYDIAN.
	
7th, MIXO-LYDIAN.	8th, HYPO-MIXO-LYDIAN.
	
9th, ÆOLIAN.	10th, HYPO-ÆOLIAN.
	
11th, IONIAN.	12th, HYPO-IONIAN.
	

By the different places of the semitones in these modes or scales each mode gains an essentially different character. The Gregorian style created a new era for church singing, and for music in general. The antiphonar became Gospel for all music in western Europe, and supplied *motives* and *subjects* for church compositions for more than a thousand years. It must be regretted, that pope Gregory excluded the congregation from taking part in church singing, which archbishop Ambrose had so successfully introduced from the Eastern church two centuries before. Pope Gregory died in the year 604.

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GREGORIAN MUSIC IN WESTERN EUROPE.

9. Gregorian singing spread rapidly over most parts of Italy and France.

When pope Gregory in the year 597 sent the first missionary Augustine to England to convert the Anglo-Saxons, there were also some singers among his forty assistants.

Church singing was first cultivated in Kent, from which district it soon spread through the country as far as Northumberland, and greatly assisted the conversion of the people to Christianity.

The Venerable Bede (673—735), born in the county of Durham, and attached to several monasteries in the North, relates in his Church History, how the uncorrupted Saxons of a vigorous, intelligent, and kindly nature received the Christian teaching of the Italian missionaries with a childlike simplicity, how the singing of psalms was greatly cultivated, and how he had the daily care of singing in the church (et quotidianam cantandi in ecclesia curam). He was in friendly correspondence with the Roman singers of his time, who

came to England from time to time to improve Gregorian singing.

In France and England the people had their old national songs and loved them dearly. With Christianity the new style of singing was introduced; priests and princes were enthusiastic for the Gregorian style and practised it from morning till night. The people soon followed singing Gregorian music, even to secular words, and neglected their old favorite melodies.

10. The emperor Charles the Great, who lived from 742 to 811, was a great admirer of Gregorian music, and indefatigable in promoting and improving singing in Italy, France, and Germany. He had singers from Rome to teach Gregorian music at St. Gallen and Metz, at Soissons, Tours, and other places, and had singing schools established in every monastery. In his enthusiasm for Gregorian music, and in order to have one style throughout his empire, he even sought to destroy all Ambrosian music in northern Italy.

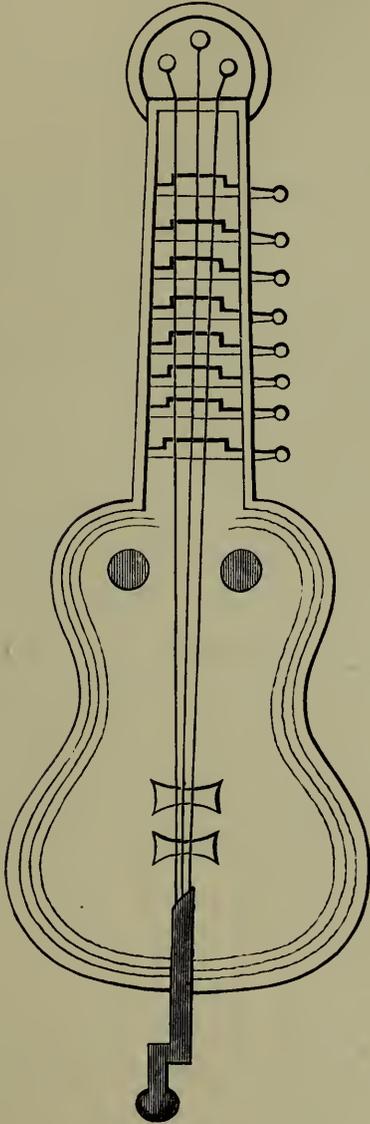
King Alfred the Great (849—901) was also anxious to promote Gregorian music in England, and had at his court artistic and scientific musicians from Lorraine, its chief town Metz having then a great name for music.

11. St. Gallen, Metz, and Fulda had the principal schools for church singing at that time, and for many years after. In the time of Charles the Great a copy of Gregory's Antiphony had been brought from Rome to St. Gallen, and is still preserved in the principal library there.

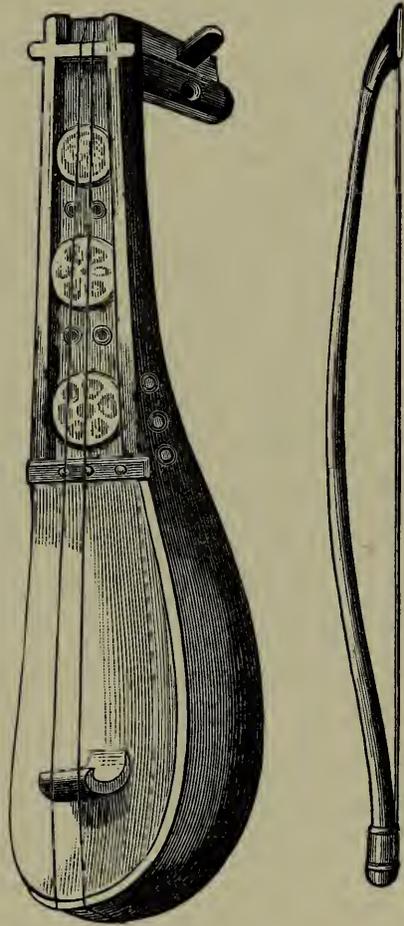
Wind and string instruments were also cultivated in these schools, and the sons of the nobility were taught music there.

Favourite instruments in those times were the harp, psaltery (see § 82), rebec (see page 43) and rota, the two latter belonging to the ancestors of the violin. The rota

was a favourite instrument with the Celtic races in France and England, and particularly in Wales, where it was called *crwth*. The organistrum came from the *rota*.



THE ORGANISTRUM.



THE ARABIAN REBAB, OR REBEC.

12. The Welsh claim great antiquity in Britain, and an early musical culture. One of the many kings of Britain, about 200 years B.C., is said to have been a great player on the harp. The Welsh druids and bards were exempted from going to war and from paying taxes, as it had

been the privilege of the priests and levites of the ancient Hebrews. The present Welsh have still their bards, who sing Welsh poetry with their characteristic melodies to the accompaniment of their peculiar harp.

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MELODY, ORGANUM, AND NOTATION.

13. Many of the monasteries of these times were nursery grounds for arts and sciences. They had good schools, and received talented and studious men within their walls who were relieved of monastic work, and lived only for their arts and sciences. The monasteries were then in part, what the universities became in later centuries.

Some of the most learned men were also great musicians, foremost among whom was *Maurus* of Mayence, a pupil of *Alcuin*, Charles the Great's learned secretary (see § 25). He became Abbot of Fulda in 813, and greatly advanced music there. He afterwards became Archbishop of Mayence. *Gerbert*, the most learned man of the 10th century, held music in the highest regard, and built an organ for his own use. He was the friend of the emperor Otto III., and was pope under the name of Sylvester II. from 999—1003.

14. In the monastery of St. Gallen music was greatly advanced by several highly talented men. The monk *Tuotilo* was quite a genius and became most celebrated. He played the rota and the psaltery in a masterly manner, composed sweet melodies, and taught music to the young noblemen, who were as fond of music as their Teutonic and Gothic ancestors had been. Tuotilo died in 915.—*Notker Balbulus* (the stammerer), born in 840, composed melodies and *sequences* in connection with the mass, which found introduction and imitation in France and Italy. He com-

posed the celebrated sequence “Media vita in morte sumus,” after seeing some workmen dangerously occupied in the building of a bridge over an abyss. It became a favourite song for Christian soldiers and people in dangerous occupations, and is still sung in Germany after Luther’s translation and arrangement. The following is a part of the original :—

Me-di - a vi - ta..... in mor - te..... su - - - -

- mus, quem que - ri - mus..... ad - ju - to - rem.....

ni - si..... te Do - mi - ne..... qui pro pec - ca - tis no -

- stris..... ju - - ste i..... ra..... sce - - - ris.

The image shows four staves of musical notation in a single system. Each staff begins with a treble clef and contains a series of notes connected by horizontal lines, representing a medieval neumatic notation. The notes are placed on a four-line staff. Below each staff is a line of Latin text with hyphens indicating syllable placement under the notes. The text is: 'Me-di - a vi - ta..... in mor - te..... su - - - -', '- mus, quem que - ri - mus..... ad - ju - to - rem.....', 'ni - si..... te Do - mi - ne..... qui pro pec - ca - tis no -', and '- stris..... ju - - ste i..... ra..... sce - - - ris.'

*Notker Labeo* (with the lip) lived a century later at St. Gallen; he was celebrated as a poet and singer, and was the first who wrote a Theory on Music in German. He was also named *Notker Teutonicus*; he died in 1022.

15. *Notation* was yet very deficient. In the time of Gregory the Great, the seven different tones in the octave were named by the first seven letters of the Latin alphabet, but the melodies in his Antiphonary were written over the words in peculiar signs called *Neumæ*, consisting in dots, strokes, and curves, which gave a sort of picture to the eye to show where the voice should ascend or descend; but these *Neumæ* are in such an undefined way that they cannot now be read with any exactness. Many inaccuracies must have come into Gregorian melodies; but their solemn

style and spirit was preserved by their daily practice in the churches, and prepared the ground for a healthy development of music through the greater part of Europe.

16. About the year 900 the first beginning of a stave was made by drawing a horizontal line in red, for Neumæ on it notifying F in the bass; the next higher or lower tones were written by Neumæ more or less above or below the line—the ancestor of the bass clef. Soon after a second line in yellow was drawn above the red line, for Neumæ on it notifying the tone C, the next higher or lower tones being written by Neumæ in proportionate distances above or below this yellow line—the ancestor of the tenor clef and the other C clefs.

C \_\_\_\_\_ (yellow)  
F \_\_\_\_\_ (red)

*Hucbald* (840—930), a Flemish monk, invented a stave with many lines, the spaces between the lines denoting tones and semitones, into which he wrote the words for them. Then a stave of eight lines was drawn for the octave a b c d e f g a, and dots on the lines denoted the tones.

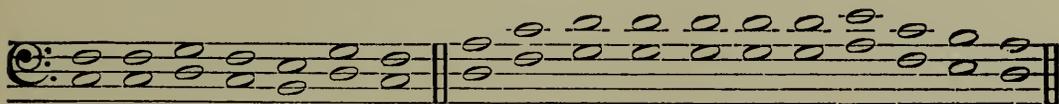
The next step was, to add a line over the red line, and another over the yellow line,

c \_\_\_\_\_  
f \_\_\_\_\_

and to use the lines and spaces of this stave of four lines. This stave is still used in noting Gregorian singing. As music and church singing advanced, more lines were added above and below to an imaginary stave of eleven lines, which was parcelled out for the different voices under the bass, tenor, alto, soprano, and treble clefs.

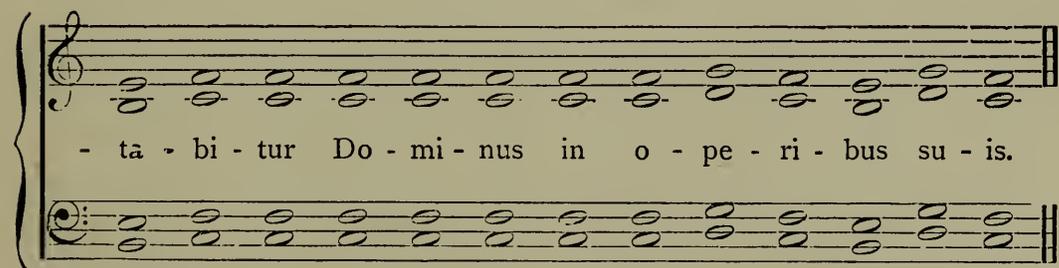
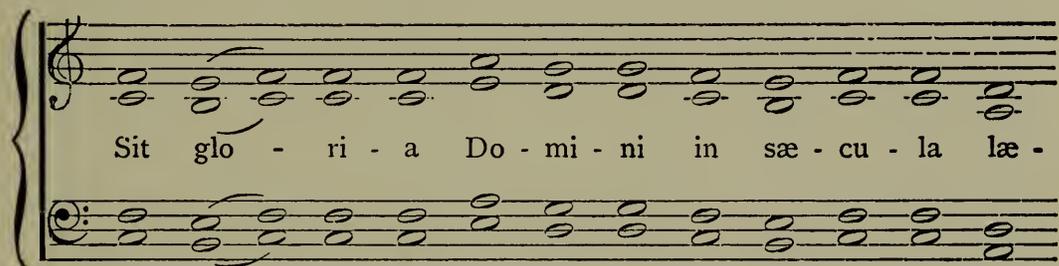
17. Gregorian singing had so far been for one voice or part only. All sang the same melody, and boys and women joined in the octave. In the ninth century they began to

*organize* a second part to the *plain chant*, which second part simply took the same chant a fourth or fifth above or under the original chant, called *tenor*. The second part was called *organum*, and was also sung, or played on the organ which had recently become introduced in churches and monasteries. Music in two parts of the following sort was now heard in divine service :—

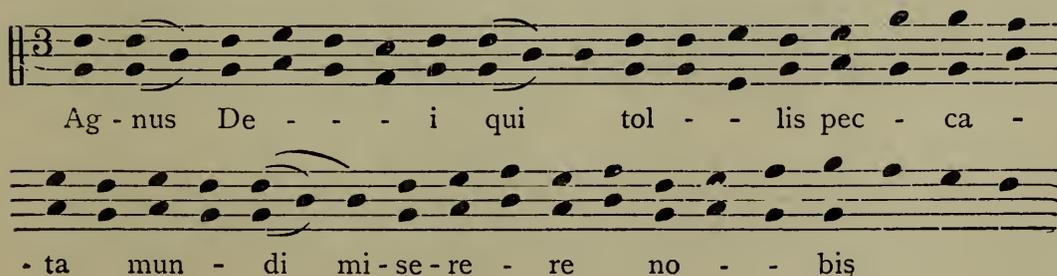


In o - pe - ri - bus su - is. Tu pa - tris sem - pi - ter - nus es fi - li - us.

When boys and women joined the men, they had songs in four parts such as the following :—

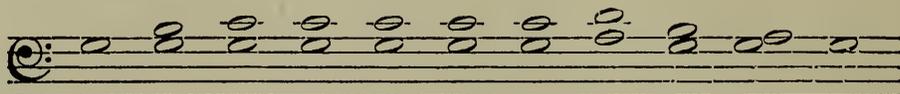


The *organizing* singer would then after two or three fifths break the sameness by inserting a prime or an octave, as in the following :—



- ta mun - di mi - se - re - re no - - bis

Then less orthodox, but more pleasing organums with the addition of thirds and seconds were invented, as the following :—



Tu pa - tris sem - pi - ter - nus es fi - li - us.

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### ORGANS.

18. Small organs had been introduced in churches in Western Europe for some time. From the tenth century larger organs were erected in the principal churches and monasteries in England, France and Germany, and somewhat later in Italy by organ builders from Germany. These organs were still of a rough construction, and had only a few tones of coarse quality. The keys were very large of a breadth from 3 to 6 inches and difficult to move; they had to be struck by the fist, one key at a time.

In Mabillon's "Acts of the Benedictines" there is a Latin poem of the monk Wolstan, in which an organ is described which Bishop Elseg had erected in his church at Winchester in the year 951. The organ had 400 pipes for ten different tones, 40 pipes to one tone, and required 26 pairs of bellows, the working of which fatigued 70 strong men. The same Mabillon also mentions, that an Earl Edwin requested Archbishop Oswald of York to consecrate the church of the monastery of Ramsey, for which he had provided an organ with copper pipes at the cost of 30 pounds.

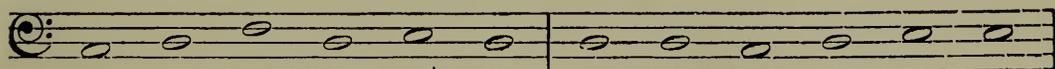
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GUIDO D' AREZZO.

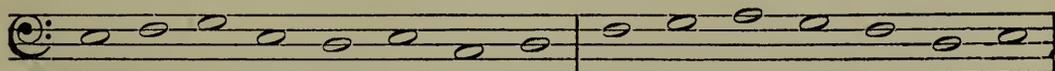
19. Music had gained a safe and firm ground in practice and theory during ten centuries of the Christian era. In the first half of the eleventh century, an Italian monk Guido d' Arezzo (990—1050) facilitated the study of music and the method of teaching singing by the use of the hexachord, a succession of the first six tones of the major scale, whereby the predominant character and easy flow of our present major scale became developed and established.

Guido thereby taught singing in such a natural and easy way, that boys learned to sing *plain chant* in a few weeks, what by the old method took years. To impress his pupils which the different tones of the major scale from 1 to 6, he taught them to sing the Latin hymn to St. John, of which each next line began on the next higher degree of the major scale from 1 to 6, and then adopted the first syllable of each of the six lines of the text for the name of its tone.

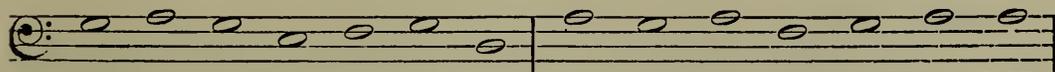
*Hymn to St. John.*



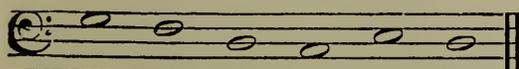
Ut que - ant la - - xis Re - so - na - re fi - bris



Mi - - - ra ge - - sto - rum Fa - mu - li tu - - o - rum



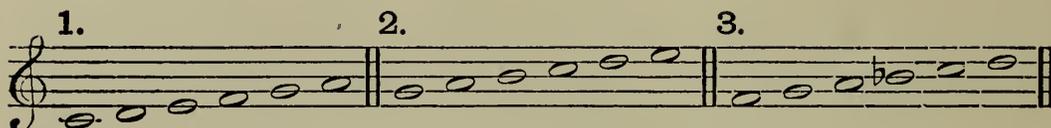
Sol - - - ve pol - lu - ti La - bi - i re - a - - tum



Sanc - - te Jo - han - nes.

From this hymn Guido derived his hexachord and the six syllables *ut re mi fa sol la* as names for its tones. He

applied the hexachord on three different tones of the major scale :—



On the first tone of the scale the hexachord strengthened the principal tone as *tonica*, on the fifth tone it established the ruling character of the dominant, and on the fourth tone it developed the solemn and soothing character of the subdominant.

The nature of *tonica*, *dominant*, and *subdominant*, the three principal factors in all music for melody and harmony, were thereby firmly established for all times.

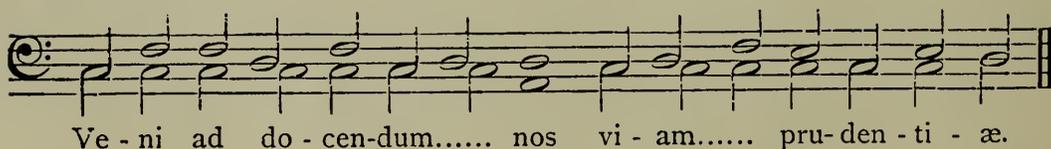
This method of singing was called *solmisation*. The seventh tone of the scale was added, when the church modes had been abandoned, and was named *si*.

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DIAPHONY.—CLEFS.

21. Guido by his successes became the admiration of the world, and his new method gave a fresh start to church singing.

Guido also developed *Diaphony* or composition for two parts, which move in different intervals together as the following :—



The intervals of seconds, thirds, and sixths came now gradually into use. The view of the ancient Greeks to treat the thirds as dissonances, had by the learned musicians been kept up so far, which view has been the principal impediment

for an earlier development of harmony. Now at last these long neglected intervals came to their natural right as consonances, and in their present *temperament* have become the most useful intervals for a satisfactory and flowing harmony. They stand to the other intervals as vowels to consonants, as adjectives to substantives, as flesh to the skeleton.

22. The scale in Guido's time had 21 tones :—

Γ, A, B, C, D, E, F, G, a, b-flat, b natural, c, d, e, f, g,  
aa, bb-flat, bb natural, cc, dd.

The Γ (gamma—Greek G) had for some time before been added to the old scale, and gave the new name *gamma* and *gamut* for it. Guido used letters and the stave in his notation.

When singing was more developed and the different voices became more individualized, every class of voice took its corresponding part of the imaginary stave of eleven lines, and described it by a *clef* (key). The low male voices sang in the F or bass clef (1). The high male voices sang in the C or tenor clef (2). The lower voices of boys and females sang in the alto clef (3). The higher voices of boys and females sang in the lower soprano (4) or higher soprano clef (5). When vocal and instrumental music rose higher and higher, the G or treble clef (6) was added.



## SECULAR MUSIC.

### THE TROUBADOURS, MINSTRELS, AND MINNESINGERS, AND THEIR INFLUENCE.

23. While sacred music was being developed by the learned musicians in churches and monasteries, another branch of music by the law of nature revived and progressed aside of the Gregorian—that of secular national song and instrumental music.

The different nations following their natural longing and talent for music, sang and played on various instruments unfettered by church modes and doctrinal and theoretical rules. But their easy melodies and dances, attractive as they may have been, were outside the church, and for a long time were little noticed by the learned musicians. The various peoples loved national songs and dances at all times, and had open houses and attentive ears for every roaming minstrel and singer; the bards were welcomed in stately halls to ennoble the feasts of the great and mighty with harp and song, and the vagrant fiddlers cheered the poorest in their lowly huts. Scarcely one of these singers and players could write, and musical notation having been yet so imperfect in the Middle Ages, the words only of some of their early songs have been brought down to our time.

24. The French king Clovis in the year 500 wrote to the Gothic king Theodoric the Great at Ravenna to send him a musician from Italy to improve the singing in France.

Theodoric had a sensitive ear, and deeply felt the beneficent influence of music. In a letter to the Roman philosopher Boethius he made the remark that “music chases melancholy and softens fierce rage.” The Goths had professional singers and harp players, and national and heroic song flourished with them at an early time. The

Byzantine historian Procopius gives a touching report of the art of song among Gothic princes. He relates that Gelimer when quite surrounded by Pharas at Pappua in 533 and in great distress, sent a messenger to his opponent to request of him a harp to accompany a song which he had composed in his present distress.

25. Charles Martel, who ruled over France from 715 to 741, had his court music.

Charles the Great during his whole life loved and promoted the culture of music in France, Germany, and Italy. His daughters had to practise music daily for three hours. He also had a collection of old Teutonic heroic songs and ballads made by his learned friend and adviser *Alcuin*, who was a native of Northumberland, where music had been brought to a high state by the Venerable Bede (see § 9). All the Carlovingian kings who followed Charles the Great were musical.

26. In the ninth and tenth centuries the general fondness for music and poetry as well as their practice increased everywhere. Singing and playing some instrument became a favourite occupation, songs on love and war in great number were composed and sung, and wandering instrumentalists roamed from place to place, light-hearted and unsettled and gaining their livelihood by singing ballads and playing dances. In France and Spain there were the *Ménétriers* and *Joculares* or *Jongleurs*, in England the *Minstrels*. In Germany there were *die fahrenden Leute*, or rovers who found ready hospitality in knightly castles and among the peasantry, although they were excommunicated by the Church, and unprotected by the laws of the country. Many of these merry, tuneful, and taleful wanderers in passing freely from one country into another, also frequently served the princes and other great persons as secret messengers and spies.

27. The legends of king Arthur and his Round table in the sixth century, and of Charles the Great and his paladins, acted ennoblingly on the knights and princes and incited their imagination. It was in the latter part of the eleventh century, that noble knights in the Provence in southern France and in the north-east of Spain began to cultivate and exercise the *gay saber* or *gaya ciencia* of composing songs in the Provence dialect, which was a mixture of French, Spanish, and Italian. They were called *Troubadours* and *Trobadores* (*trouver, trobar*, to find). The troubadours rarely sang their poetry themselves, but retained a suite of singers and instrumentalists, ménétriers and jongleurs, with whom they travelled to the different courts to have their poetry sung to instrumental accompaniment. Brave and knightly deeds, noble bearing, and an ideal respect for the ladies formed the chief subjects of their poetry. No noble troubadour accepted any payment, lest he should sink to the lower dignity of a ménétrier. Most of the troubadours adopted the motto of Arnold de Maraviglia :—

A Dieu mon âme,  
Ma vie au roi,  
Mon cœur aux dames,  
L'honneur pour moi.

Count Guillaume de Poitiers (1087—1127) is named as the first troubadour.

Thibaut de la Champagne and king of Navarre (1231—1254) was one of the best and noblest of them.

Princes and kings of France, Spain, and Portugal, king Richard Cœur de Lion and his brother Geoffrey, and the German emperor Frederick Barbarossa in the 12th century practised this *gay saber*, and composed songs in the Provençal language.

28. The seven crusades under religious enthusiasm from 1096 to 1270, the adventures in new countries, and the fights with the accomplished Saracens, gave much attractive material for songs to the troubadours. Their courtly poetry was similar in form to the Spanish romances on the fights between the Moors and the Spaniards at the time, such as the beautiful romances of *el Cid Campeador*. The Spanish troubadours accompanied their songs with the lute (*al ud*, the shell) which had been brought into the country by the Moors and Arabs. This instrument may be a descendant of the Egyptian *nofre* and Assyrian *tamboura*, and is the origin of our guitar. The favourite instrument of the French troubadours was the *vielle* or viol; in England, Wales, Scotland and Ireland it was the harp. Breton, Norman and Anglo-Norman melodies were much played by the *jongleurs* and *minstrels*, and adapted to the poetry of the troubadours.

*Elegy on King Richard's death by Gaucelm Faidit.*

Fort chau-sa es que tot lo..... ma-jor dan et  
 ma-jor dol-las geu..... one mais a-gues. Et zo don Dei toz-  
 - iors plaig-ner plo - ran ma ven a..... dir en  
 chan-tar et re-traire et cel q'e-ra di va - lour chief et  
 paire li Reis va - lenz Ri - zard Reis des En -

- gles. Es morz ai Deus calz perte et calz danz.....  
es Con es-traing mon es can greu pei au - dir ben  
a..... dar cor toz liom qi po sof - - - frir  
ben a dur cor toz..... hom qi po sof - - frir

*Song by Thibaut de la Champagne and King of Navarre.*

{ L'au-trier per la ma - ti - née ent'r un bos et un ver-gier }  
{ Une pas-to-re ai tro - vée chantant pour son en - voi-sier. }

Et di-sait un son pre-mier chi mi tient li mais d' - amor  
Tan-tost cel - le par en - tor..... Ka je loi..... de frai - nier  
Si li dis sans de - lai - er: Belle, diex vous doint bon jour.

29. The troubadours in northern France assumed a more serious character in their poetry, and were called Trouvères. *Adam de la Hale* from Arras (1240—1287) was one of the best of them; he was also an advanced harmonist and a contrapuntist of the early French school, and composed music for several parts. His pastourel *Jus de Robin et Marion* has been called the first French opera, and in the

history of French literature he is named as one of the founders of French dramatic art.

*Le Jus de Robin et de Marion.*

*Adam de la Hale.*

Ro - bin m'ai - me, Ro - bin m'a, Ro - bin  
m'a..... de - man - - - dée, si m'au - ra.  
Ro - bin m'ad - ja - ta cor - roi - e..... et an mon - nière  
re de soi - e,..... pourquoi ne l'a l'a - me - - roi - e?  
leur i..... va. Ro - bin m'ai - me, Ro - bin m'a,  
Ro - bin m'a..... de - man - - dée, si m'au - ra.

*Guillaume Machault* (1284—1369), native of la Champagne, entered the service of Queen Johanna of Navarre in 1301. In later years he was in the service of two French kings, and in 1364 he wrote a mass in four parts for the coronation of Charles V.

*From Machault's Coronation Mass, 1364.*

Adam de la Hale and Guillaume Machault formed a connecting link between the troubadours and trouvères and the learned musicians.

*Lay de Guillaume Machault.*

J'aim la flour de va - lour sans..... fa - lour est l'our  
 nuit et jour par sa vour con d'a - tour de co -  
 - lour de dou - - lour et d'o -dour ne l'oi-mour  
 ne mil - - - tour n'est de li pour  
 c'en-lan - - gour veil bien mo - rir pour s'a - mour.

The melodies of the Spanish trobadores were similar to those of the Provençals, and a writer of the last century (Estevan de Terreros) informs us, that the same sort of songs has been preserved down to his time.

30. As the Teutonic and Gothic princes and nobles had cultivated song and harp, so their descendants continued to follow their inborn taste for music. The young German noblemen learned song and instrumental music in the monasteries of St. Gallen, Reichenau, and Fulda, where some of the greatest scholars of those times were also excellent musicians, as Maurus and Gerbert in the ninth and tenth century (see § 13) had been.

The example of the nobility in southern France soon found sympathy and imitation among the German princes and

nobles, and brought German *Minnesang* into life. Music, song and harp became more important in the education of the young noblemen, than reading and writing. Music was now the principal means of entertainment, and where young people came together, they soon played and sang and danced to it, as in the choreola or carol or ballad. The ladies also learnt music, to play string instruments as the lyre, harp, and fiddle.

31. The wandering minnesingers carried new songs and melodies from place to place, compositions of their own and of others, and accompanied their songs with a small harp. Under the Hohenstaufen emperors German or Suabian minnesang reached the highest state. Frederick Barbarossa who ruled from 1152 to 1189, his son Henry VI., and his grandson Frederick II. (on the throne from 1212 to 1250) were adepts in minnesang and composed poetry. Various German princes were patrons of the minnesingers, as was the landgrave of Thuringia, in whose castle Wartburg near Eisenach the celebrated Sängerkrieg (contest of singers) took place in 1207.

The German minnesingers needed not to belong to the nobility. They flourished in the latter part of the twelfth and in the thirteenth century. They were less courtly and more national, full of refined sentiment and feeling for nature, spring and flowers, and the singing of birds. The national Teutonic veneration for woman became idealized through the worship of Holy Mary.

32. The best minnesingers were *Spervogel* in the middle of the 12th century, and soon after him *Eschenbach*, author of the poem "Titarel and Parcival," *Gottfried of Strassburg*, author of "Tristan and Isolde," and *Walther von der Vogelweide*, who composed many lyrical poems and became most celebrated of all the minnesingers.

The national heroic poem *Das Nibelungenlied* with Herr Volker the bold Fiddler (see page 44), was also composed in the time of the minnesingers, about the beginning of the thirteenth century. It may have been begun in the fifth century, soon after the Huns had settled on the Danube, and may be in some connection with the collection of old German ballads made in Charles the Great's reign.

*Frauenschöne.*

*Spervogel.*

Tritt ein rein - es Weib da - her im schlich - ten Kleid, so  
 Kleidet doch so lieb - lich sie die Sitt - sam - keit, dass ihr an Glanz die  
 Blu - me weicht, dass sie der gold - nen Son - ne gleicht, die  
 an dem früh - en Mai - en - tag hin - strah - let auf die Lan - de. Kein  
 Aug' er - freut das stol - ze Weib im stol - zen Prunk - ge - wan - de.

33. Many of the melodies of the troubadours and minnesingers are already in the major and minor scales, and as their poetry became developed in different metrical forms, so also the melodies became shaped into metrical form and symmetry in equal lengths answering each other, as 4 bars to 4, and 8 bars to 8, similar to the Spanish romances with eight syllables to the line. Secular music thus anticipated sacred music in substance and form.

34. The poetry of the troubadours and minnesingers found admirers in every circle, and even the four great Italian poets were greatly influenced by it. *Dante* was born in 1265, while the troubadours were still rhyming and singing. The *Divina Commedia* is composed in the spirit of the Provençal poets. Dante also composed poetry which his friend *Casella* put to music and sang. When Dante met the singer in Purgatory (Purg. II), he made him sing his favourite song “Amor che nella mente mi ragiona,” the sweetness of it continuing in Dante’s memory.

Dante had good taste and judgment in music; in *Paradiso* Canto XX. he speaks of the superior enjoyment of a good song with a suitable string accompaniment:—

“E, come a buon cantor buon citarista  
Fa seguitar lo guizzo della corda  
In che più di piacer lo canto acquista.”

*Petrarca* in the 14th century, *Ariosto* in the 15th, and *Tasso* in the 16th century continued their poetry in the spirit of the troubadours and trouvères, and *Boccaccio* in the 14th century probably borrowed many of his tales of the *Decamerone* from the troubadours. His refined society of Florentine ladies and gentlemen in their rural retreat conclude each of the ten days with music, song, and dance.

*Cervantes* and *Calderon*, the foremost in Spanish literature, composed their romantic tales and dramas with music in the spirit of their trobadores. In nearly every one of *Calderon*’s many plays there are musicians.

*Chaucer* (1328 to 1400), the father of English literature, wrote in the manner of the trouvères, and may have taken *Boccaccio* as a model for his *Canterbury Tales*, wherein he makes the Clerk relate the last tale of the *Decamerone*, *Griseldis*, or *Grisilde*.

*Chaucer* frequently mentions singing, and harps, lutes, psalteries, citterns, geternes and ribibles (ribeca, rebec), or

fiddles, which were the instruments of the troubadours with their jongleurs, musars, and violars.

*Hans Sachs*, the mastersinger of Nuremberg in the 16th century, also followed in the wake of the minnesingers in his poetry, and *Lessing* in the last century took the third tale of the Decamerone, "The story of the three rings," for his celebrated drama "Nathan the Wise" (Nathan der Weise).

The troubadours, trouvères, minstrels, and minnesingers continued for more than two centuries, and planted and nurtured the germs of modern poetry and of secular vocal and instrumental music among the different European nations.

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#### THE RHETORICIANS, LAUDISTI, AND MASTERSINGERS.

35. At the decline of the troubadours and minnesingers the art of song passed from the nobility over to the citizens. In the south of France a number of citizens held poetical contests down to the time of Louis XIV., and in the north of France societies were formed for the *Très noble art et science de rhétorique*. At Antwerp in the year 1561 there was a meeting of 1393 rhetoricians; but they had more taste for poetry than for music, and their singing declined to recitation.

In Italy there was much singing among the people. In 1310 companies of pious artisans and citizens were formed at Florence to sing praises to God, to Holy Mary and to different saints; they were called *Laudesi* or *Laudisti*. The different churches had their own *Laudesi*, which custom was continued down to the last century. In 1770 the *Laudesi* of San Benedetto in Florence came to Rome, and went in procession through the streets singing their *Laudi* or hymns of praise.

*Song of the Laudesi of the church "Ognisanti" in Florence from 1336,  
in honour of Blessed Trinity.*

Al - la Tri - ni - tà be - a - ta da noi sem - pre.....  
a - dor - a - ta, Tri - ni - tà glo - ri - o - sa,  
u - ni - tà me - ra - vi - glio - sa, Tu sei man - na  
sa - por - o - sa, a tutt' or de - sid - e - ro - sa.

The melody has a lyrical flow and symmetry, and in character has something of the Gregorian and of the troubadour style. Similar songs were in the spiritual dramas of the 15th century.

The upper classes in Boccaccio's time had their songs with Latin and Italian words. "Integer vitae" of Horace and sonnets of Petrarca were sung in refined society.

In Germany the minnesingers were replaced by the *mastersingers*, who were musical and poetical tradespeople. They formed societies or guilds for singing at Nuremberg, Mayence, Strassburg, and gradually at all the chief towns over the whole country. The Thirty Years' War in the 17th century made an end to most of them. The guild at Strassburg continued until 1780, and that of Ulm until 1839.

THE FATHERS OF MODERN INSTRUMENTAL MUSIC.

36. The instrumentalists who had accompanied the troubadours and minnesingers were now left to their own resources. Most of them settled in towns, where they became steady citizens and improved their playing. They soon formed guilds for organization, discipline, and mutual assistance, and received appointments and privileges from towns and governments.

37. In France the society of "La confrérie de St. Julien des Ménétriers" was founded in Paris in 1330. All the members were under a "Roy des Ménétriers," later called "Roy des Violons." The society existed through centuries, and was only dissolved during the revolution of 1789.

In England the *Vagabond Minstrels* also had their king, and were favoured and privileged, as in the city of Chester, where in the time of King John they had delivered the Count of Chester by their timely assistance and bravery in a raid of the Welsh. At Tutbury, in Staffordshire, where the ancient earls and dukes of Lancaster resided, the minstrels of the Midland counties held annual meetings under their king as late as 1680.

The English kings at all times patronized music. They had their appointed minstrels and singers for divine service and for festive occasions, and granted them liberal allowances. The families of the ancient nobility also had their staff of instrumentalists and singers for the house and the chapel.

In Germany the instrumentalists formed "Pipers' guilds." One of the oldest guilds was the St. Nikolai Brotherhood in Vienna, which was founded in 1288, and continued until 1782. Elsass had its piper kings and fiddler kings (*Geigerkönige*) from 1400 down to the 19th century.

Every town had its appointed *Stadtmusicus*, who had to

supply the town and neighbouring villages with music on all festive occasions, and on Sundays had to assist in the music at church.

In the kingdom of Württemberg the system is still in existence, and a daily duty of the appointed Stadtmusicus and his assistants is the performance of a popular chorale in four parts with four trombones from each of the four sides of the tower of the principal church, early in the morning, at noon, and before sunset.

These solemn strains of peaceful and sacred harmony floating over the town sound like a blessing from above, and greatly influence the peoples' taste for a healthy style of music in melody and harmony.

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SACRED HYMNS AND SEQUENCES ON THE CONTINENT,  
AND CHURCH SINGING IN ENGLAND.

38. The example of the monasteries of St. Gallen, Metz, Fulda and other places, found imitation everywhere, and their Latin hymns and sequences were soon introduced into different countries.—King *Robert of France* composed Latin hymns at Reims; he died in 1031.—*Adam*, canon of the Abbey of St. Victor in Paris, composed such ideal Latin hymns, that he has been called the Schiller of Latin church hymns; he died in 1177. *Bernard of Clairvaux*, who became abbot of a Cistercian monastery, composed many sequences. Luther called him the best of all the monks.

In Italy *Tomaso di Celano* composed the sequence “*Dies irae, dies illa*,” about the year 1255, and *Jacopone* composed the sequence “*De septem doloribus Mariae virginis*,” what is now called “*Stabat mater*.”

30. In England church singing was cultivated with great zeal. Salisbury was particularly distinguished and served as a model to many other churches. The churches at Hereford, Bangor, York, and Lincoln were models for their neighbouring churches. The different churches had yet different orders in their prayers and hymns; *the order* of Salisbury was the most general;—"secundum usum Sarum" became proverbial.

The churches held firmly to their ways, and defended them stubbornly. William the Conqueror appointed a certain Thurstanus, whom he had brought over from Normandy, as abbot of Glastonbury. The new abbot condemned the choir service at Glastonbury called the use of St. Gregory, and wanted to compel the monks to the Norman style, which they refused. From words they came to blows, and the armed retinue of the abbot drove the monks to the steps of the altar. The monks defended themselves with candlesticks and crucifix against the swords and spears of the armed men, and two monks were killed, and eight severely wounded.

Similar contentions happened at other places. When Geoffrey, brother of King Richard, was appointed archbishop of York in 1190, he on a certain day wished to hear even-song in state. When the new elect tarried something long, the dean and his choir became tired of waiting, and began to sing. When they were in the midst of the even-song, the archbishop with his train and guards came, all full of wrath that the dean and choir did not wait for them. The choristers were commanded to stop, but the dean wished them to proceed, and the singing was thus turned to scolding, and the chanting to chiding.

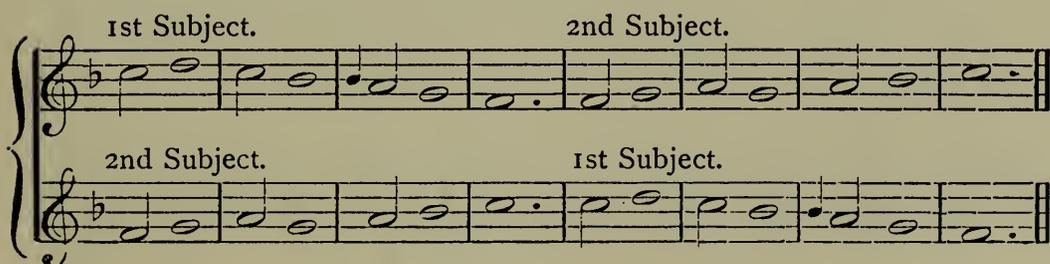
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THE EARLY FRENCH SCHOOL OF COMPOSITION.

40. The twelfth and thirteenth centuries were an age of religious enthusiasm. Western nations, the French foremost, went in great armies to the Crusades, became acquainted with the wonders and the civilization of the East, and brought new things and ideas to Western Europe.

The Church became rich and powerful, and great and splendid cathedrals were now gradually erected in every Christian country. To render divine service in these grand places of worship more solemn and impressive, music, the handmaiden of religion, was most earnestly cultivated.

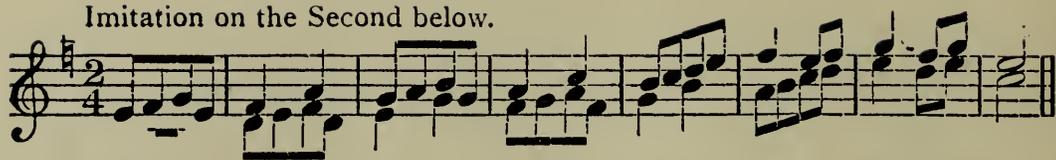
Paris excelled in the cultivation of music in the twelfth century and had a school of composition. This first French school counted several prominent and leading musicians, as *Leonin* and *Perotin*, two celebrated organists at Notre Dame cathedral, and the learned *Jean de Garlande*. They eagerly cultivated diaphony, and had already made a discovery of the great resources in composition, of *Imitation*, *Inversion*, and the form of *Canon*, as the following diaphony of Jean de Garlande may show:—



41. *Imitation* is an invaluable means in composition; it is the repetition of the same melody or motive on any degree of the scale.



Imitation on the Second below.



Imitation on the Fifth below.



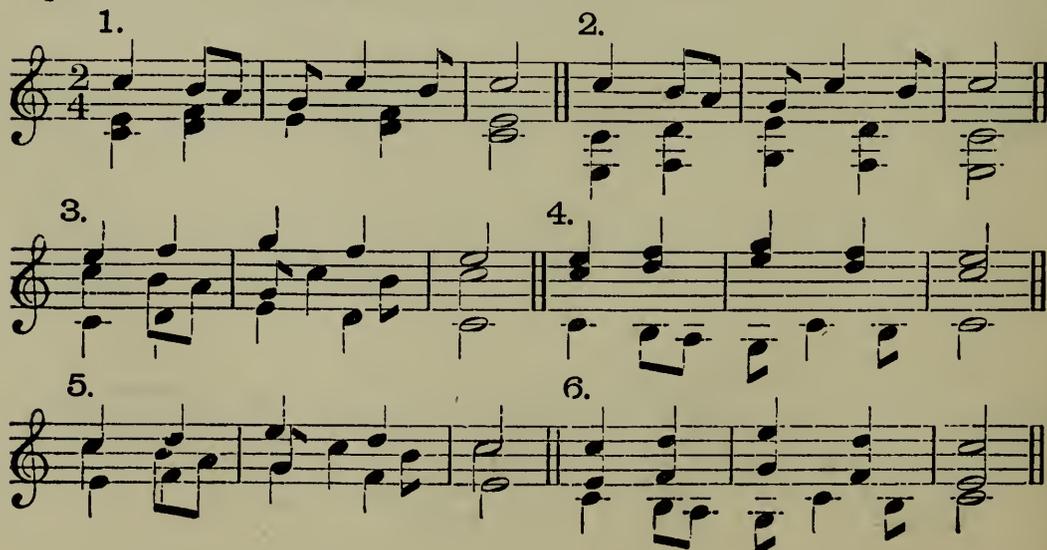
42. *Inversion* is an inexhaustible means for new combinations, and forms the wide and intellectual field of *double counterpoint*. Inversion is made when two parts or melodies exchange their places above or below each other in certain intervals, the parts being composed under certain rules. Inversion in the octave is the most common ; rarer and more difficult are inversions in the decime and duodecime ; inversions in other intervals are scarcely practicable.

*Inversions in the Octave.*

Two parts can be inverted once and be presented in two forms.



Three parts may by inversions and change of positions be presented in three times two or six different forms.



A composition of four parts may thus by inversions and change of positions be put into  $4 \times 6$  or 24 different forms ; a composition of five parts into  $5 \times 24$  or 120 different forms —which process might be carried to the infinite.

This study leads the musician to a manifold treatment of his material, to order and exactness, flexibility and dexterity in part writing, and gives him facility in extemporary playing.

Such a study might also be useful and attractive to the amateur ; it would much increase his musical intelligence and judgment, and would be of a more lasting benefit than an exclusive study of mechanical difficulties for brilliant performances—which seems now to be the chief aim.

Inversions in the Tenth.

Musical notation for 'Inversions in the Tenth'. It consists of three staves. The top staff is the original melody in treble clef, C major, 4/4 time. The middle staff is labeled 'Over.' and shows the melody inverted above the original staff. The bottom staff is labeled 'Under.' and shows the melody inverted below the original staff. The original melody is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Inversions in the Twelfth.

Musical notation for 'Inversions in the Twelfth'. It consists of three staves. The top staff is the original melody in treble clef, C major, 4/4 time. The middle staff is labeled 'Over.' and shows the melody inverted above the original staff. The bottom staff is labeled 'Under.' and shows the melody inverted below the original staff. The original melody is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The 'Under.' staff includes a flat sign (b) under the B4 note.

43. The word canon means *rule*. A musical canon is made, when the same melody is repeated by two, three, or more voices, one voice beginning, and the others one after the other following a bar, or a few bars from each other, and all going on in agreeable harmony.



The social songs called Rounds and Catches, once very popular in England, are canons.

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DISCANTUS OR DÉCHANT.

44. In the twelfth century it became the fashion of the singers in Paris to add a florid melody over the tenor or cantus, against which it moved freely in independent steps or intervals. The florid melody was called *déchant*, or *discantus*, such as the following :—



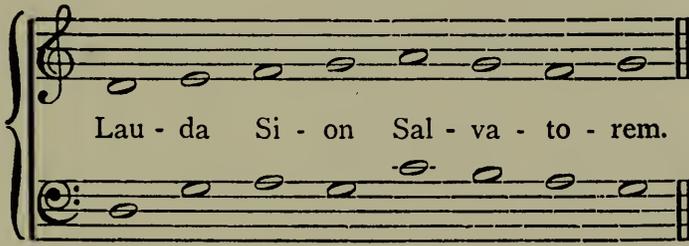
The *déchant* was either written or extemporized by the singer; it spread quickly to Holland, England, Germany, and Italy. It was from the *déchant* that the development of counterpoint was chiefly promoted in the following centuries.

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FAUXBOURDON AND TRIPLUM.

45. After thirds and sixths had come into general use, the happy discovery was made that the tenor would be much better accompanied by sixths than by fifths in the old organum. This new accompaniment, so similar to the tenor or *bourdon* (burthen), was called *fauxbourdon* (false bourdon or secondary tenor).

Such passages of sixths were frequently intermixed with other intervals, chiefly octaves, as the following :—



When *fauxbourdon* was added to a *diaphony*, a *triplum* or *trio* was formed, such as the following :—



46. This form of composition, principally a succession of thirds and sixths, became most popular, and is still applied in our time. The principal subject of the Rondo of Beethoven's Sonata in C, op. 2, No. 3, is in the fauxbourdon form.

Everybody was enraptured with this new style of music, it being so natural and flowing, and in all great churches of France schools were established to teach à *fauxbourdonner* et à *déchanter*. But the singers soon began to embellish the

déchant with too many *fleurettes* or flourishes, and were censured by the learned musicians and the church authorities.

47. *John of Salisbury*, a very learned and polite scholar and writer on music in the 12th century and friend of Thomas à Becket of Canterbury Cathedral, accused the singers that they by their embellishments perverted the mind and clear judgment of the hearers—pleased as these might be by the graceful performances.

*John de Muris* (1300—1370), a very learned Norman or English musician and doctor of the Sorbonne in Paris in 1330, spoke most severely against the misuse of déchant, as offending harmony and common sense, while he spoke approvingly of the secular music of young men and women of the lower classes.

*Pope John XXII.* in 1322 forbade the use of discantus in churches, as being contrary to the spirit of church singing.

There existed an ancient manuscript on déchant in the *Cotton library*, which was burnt at Ashburnham House in Westminster in 1731. Dr. Pepusch, a contemporary and friend of Handel, had made an imperfect copy of it.

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#### THE QUADRUPLUM OR QUARTET.

48. With the addition of a fourth part to the triplum, the *Quadruplum* or composition of four parts or voices was established, which by long experience has proved to be most convenient for satisfactory harmony.

In vocal music the quadruplum finds its most natural and effective application in the quartet or chorus for soprano, alto, tenor, and bass, the four classes of high and low female

and high and low male voices being of equal importance in the present style of choral composition.

The lower male voice is called *bass* (basso, low). The upper male voice retains the old ecclesiastical name of *tenor*, although it is no longer the principal part. The lower female voice retains the name of *alto* (high), as it takes the part which formerly was sung by very high male voices. The higher female voice is called *soprano* (sopra, above, over), it being above or over all the other voices.

49. Songs were then composed for 5, 6, and 7 parts, and double choruses for 8 parts, triple choruses for 12 parts. In the course of time choruses were written for as many as 32, 36, and 40 parts; in reality they formed 8, 9, and 10 small choruses for 4 parts, which alternately sang separately and in full. The chorus for 4 parts being most practical for clear harmony and a spirited and melodious style in all the parts, is now mostly used, particularly in connection with the orchestra.

In instrumental music also four parts are more or less represented, particularly in music for the organ and for the pianoforte. In orchestral music the string quartet forms the principal part; the wind instruments, as flutes, oboes, clarinets, and bassoons, form a second quartet,—both going at times in contrast, and then again in mutual support with each other.

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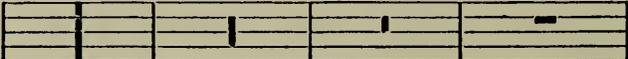
#### MENSURAL MUSIC.

50. Music in two, three, and four parts first consisted of tones of equal length. When florid *déchant* sprang up and introduced tones of different lengths, the other voices soon required to do likewise, and the difficulty for the composer

of such music was, how to note all exactly with regard to time.

To make the parts go well together, the length of the different tones in every part had to be strictly measured and written accordingly. Such music was then called *mensural* music, in distinction from simple choral music where all the parts move along in equal steps, as in the *plain chant* of our church tunes for congregational singing.

For a correct notation of mensural music *Franco of Cologne*, probably about the year 1200, invented *notes* of different shapes for different lengths, as:—

Maxima,  ; Longa,  ; Brevis,  ; and Semibrevis,  ; and corresponding rests, 

51. The notes were measured in two ways, as *perfect* and *imperfect*. The *perfect* note had three measures, or the length of three of the next shorter note ; the *imperfect* note had two measures, or the length of two of the next lesser note. Franco of Cologne considered the number *three* as the most perfect on account of Holy Trinity, as he said : “ est enim ternarius numerus inter numeros perfectissimus pro eo, quod a summa Trinitate, quæ vera est et summa perfectio, nomen asumsit.”

The different reckoning of the same note in three and two lengths of the next lesser note caused many difficulties and uncertainties through centuries.

52. The *imperfect measure* became preferable in the 14th century, and has since gradually become established for all music—each sort of note to have the double length of the next shorter note.

The Roman note as it is still found in the canticles, is in no connection with the mensural note ; in the *cantus planus*

it was of uncertain length (*incerti valoris*) and at the discretion of the singers.

The learned *Walter Odington* of Evesham in 1240 wrote six books on music and its metres and rhythm.

*De Handlo*, a justice of the Court of Common Pleas and a justice itinerant in 1256, also wrote a commentary on Franco of Cologne's mensural music. The manuscript has the date 1326 at the end; it is called the Manuscript of Waltham Holy Cross. Dr. Pepusch had also made a copy of it.

53. *Imitations* and *Inversions* between the part, or *double counterpoint*, came gradually into use in compositions for two, three, and more parts, which for some time were put together almost regardless of harmony, as may be seen in the following composition of three subjects by Walter Odington:—

The image displays a musical score for three subjects, labeled 1, 2, and 3, arranged in three systems. Each system consists of three staves. The first two systems are labeled '1.' and '2.' at the top, and the third system is labeled '3.' at the top. The music is written in a mensural style with a 3/2 time signature. The first subject (1.) shows a melodic line in the upper staff and its inversion in the lower two staves. The second subject (2.) shows a melodic line in the upper staff and its inversion in the lower two staves. The third subject (3.) shows a melodic line in the upper staff and its inversion in the lower two staves. The score illustrates the concept of imitations and inversions between parts, as mentioned in the text.

FORMS OF COMPOSITION.

54. The principal forms of composition of the early French school were the following:—

(i) the *mass* for three and four voices with the sacred words of the church.

(ii) the *motet* for three and four voices, mostly with sacred but also with secular words, and even with both in the different parts. At times each voice had different words, as we hear at the opera when several characters sing together.

(iii) the *rondeau*, which mostly had secular words; in later times this form was only used in instrumental music.

(iv) the *chanson*, a song on any secular subject in an easy, simple, and lively style.

(v) the *canon*, or *rota* (wheel), or *catch*, for two, three, four, and more voices in double counterpoint.

55. In England music was much practised at this period, and advanced by the treatises of John of Salisbury, Walter Odington of Evesham, De Handlo, John de Muris, Roger Bacon, and others.

The canon “Sumer is icumen in” for four voices and an accompaniment of two bass voices by John Forsete, a monk of the cathedral at Reading, has been written in the first half of the thirteenth century, as proved by W. Chappell and W. S. Rockstrow. By its flowing melody and harmony it may be said to be composed in the spirit of the trouvères.

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THE FIRST FLEMISH SCHOOL.

56. The study and practice of music promoted by the church, and greatly influenced by the troubadours and minnesingers, had now been much extended, and the learned

composers of the church had begun to write not only masses and motets for the church, but also a great deal of secular music for social use.

The church choir of the cathedral at Turnay in Belgium was already celebrated in the 13th century. The mass of Tournay for three parts in the 14th century was an advance on the French school, and *H. de Zeelandia* in the second half of the 14th century avoided progressions of fourths and fifths, and replaced them by thirds and sixths. He also composed chansons for four parts for his cheerful and social fellow citizens and countrymen.

57. Flemish composers came now to the front, and the most prominent of them was *Dufay*, born at Turnay about 1350, who founded the First Flemish School of Music. He purified harmony, used the common chord very frequently, avoided consecutive fourths and fifths, developed counterpoint and polyphony, and brought it into flowing and pleasing form in his chansons and particularly in his masses. By a better harmony melody also became more disciplined and improved, as both harmony and melody are based on the same laws of sound progression and are interdependent.

*Osanna from the Mass "Ecce ancilla Domini" by Dufay.*



58. *Polyphony* is the style of composition in double counterpoint, where all the parts or voices are of equal importance and take the theme alternately, strictly or in imitation, as in fugues.

*Homophony* on the contrary is the style of composition in single counterpoint, where a melody is accompanied in simple harmony by other voices or by instruments.

59. National melodies became now most important in composition, and contributed a great deal towards melodic advancement and embellishment of church music. Flemish composers for the next two centuries were in the habit of taking a favourite national melody to found a mass or a motet on it, by retaining the melody with its secular words as plain chant or *cantus firmus*, and accompanying it by other voices with the sacred text in polyphonic style and Gregorian dignity.

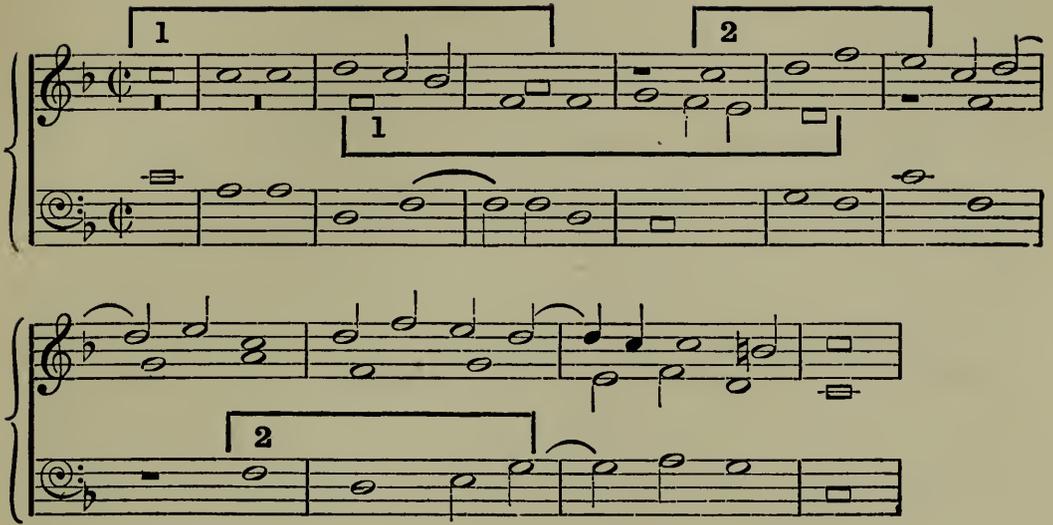
The mass or motet was then named after the secular melody on which it was founded.

The popular song "*L'homme armé*" (the man in arms) was thus used in a considerable number of masses. Palestrina in the 16th century also composed a mass on this song, and thus showed himself an adept of the Flemish school.

Dufay in his mass "*L'homme armé*" brings the melody in "*Kyrie Christe*" in the tenor, in long tones with the original words.

The image shows a musical score for the beginning of the mass "L'homme armé" by Dufay. It consists of three staves. The top staff is in treble clef with a 3/4 time signature and contains a melodic line with various note values and rests. The middle staff is in bass clef with a 3/4 time signature and contains a tenor line with long notes, corresponding to the lyrics "L'om - - - me l'om - - - me ar - mé.....". The bottom staff is also in bass clef with a 3/4 time signature and contains a lower accompaniment line with long notes. The lyrics are written below the middle staff.

The chanson "*Cent mille escus*" for three voices by Dufay begins thus in fugal and imitative style:—



60. *Notation* had by this time become greatly simplified, and instead of the old black notes white notes were now used. Music becoming livelier and more spirited, the two longest notes, the maxima and longa, came gradually out of use, and two shorter notes, the crotchet and quaver, were introduced. The five sorts of notes with regard to length were now the

Brevis, □; Semibrevis, ○; Minima, ◐; Semiminima, or Crotchet, ◑; and the Fusa, or Quaver, ◒.

61. When Pope Clemens V. in the year 1307 took his residence at Avignon, in the South of France, his singers remained in Rome. A French choir was therefore established for the pope's chapel at Avignon, and the *déchant* and *fauxbourdon* of the French school became introduced in it. The next pope, John XXII., interdicted this new style, but under his successors it was quickly re-established.

62. When the pope returned to Rome in 1377, his French singers went with him there. They introduced their improved and more artistic singing in Italy and probably also some compositions by Dufay. The celebrated composer soon followed to Rome and entered the pope's chapel in 1380,

where he remained, beloved and honoured, until he died in 1432.

Through Dufay and several of his countrymen who also found appointment in and about the pope's chapel, the Flemish school was established in Rome, and from there spread over Italy. The pope's chapel possesses four masses for four voices by Dufay, which excel in genuine feeling and beauty.

Germany also was influenced by Dufay. Adam of Fulda wrote in 1490: "Dufay's compositions have given to our composers an important start in form (*magnum initium formalitatis*) what is generally called manner (*maneram*)."

Other prominent composers of this school were:—

*Egydius Binchois*, capellan in Mons in 1438; *Vincenz Fauques* in the middle of the 15th century; and *Anton Busnois*, who was in the service of the musical Charles the Bold of Burgundy in 1467, and wrote masses, motets, and chansons.

63. The invention of the *Clavichord* about 1350, and of the *Harpsichord* soon after, must have greatly facilitated and simplified the study of harmony and promoted composition. These instruments could give all the tones of any chord together, and compositions for several voices or instruments could be played upon them by one person. They were then small and easily portable.

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#### THE SECOND FLEMISH SCHOOL.

64. The great Flemish school flourished in the second half of the 15th and in the 16th century. Its precursor, the first Flemish school, had already made much sound progress in composition. A simpler and more exact

notation and a freer use of the different intervals and chords was now established, and clavichords and harpsichords were spreading everywhere and assisting the practice of music. The Flemish or Netherlanders were then the only nation in the enjoyment of peace. They were thoughtful and industrious, enterprising and wealthy; they had much intellectual and artistic taste, and were of a social and cheerful nature. Their composers received liberal treatment and encouragement, advanced quickly towards a full development of double counterpoint, and enriched the world with a great number of compositions in the polyphonic style. Flemish composers soon spread over France and Germany, Italy and Spain.

65. The foremost composers of this school were the following:—

*Okeghem* or *Okenheim* was in 1443 in the cathedral choir of Antwerp. He went afterwards to France, where Louis XI. appointed him *premier chapelain*, and in 1484 *Trésorier of the cathedral of Tours*. He died probably in 1512.

*Hobrecht* (1430—1507) composed great and masterly masses and motets excelling in rigid grandeur and rich harmony.

*Josquin de Près* (1445—1521) was a pupil of Okeghem. He went to Italy, and was in the pope's chapel from 1471 to 1484. He then was for some time at the court of Lorenzo il Magnifico of Florence, and afterwards in France as *premier chantré du roi Louis XII*. His last years were spent at home in the service of the German Emperor Maximilian I., the Netherlands being in 1515 united to the German empire.

Josquin was one of the greatest musical geniuses of all times; he was most learned and high-spirited, and in his compositions grand, imaginative, melodious, and humorous. His many masses and motets for four and five parts, secular

chansons, and Italian Frottole, were published by the celebrated music printers Petrucci and spread over Italy and Germany.

66. *Pierre de la Rue*, a contemporary of Josquin, was also an experienced Contrapuntist. His many masses and some motets are of great merit; they have an earnest and at times a sublime character, and a pleasing sonorousness at the same time.

*Antonius Brumel* (1461—1520) has not the genius and spiritual depth of Josquin and de la Rue, but his masses and motets excel in clearness, distinctness, great sonorousness, and deep feeling.

*Clemens non Papa* was most celebrated in his time and received the surname *non Papa*, to distinguish him from pope Clemens, his contemporary. He composed masses and motets for four, five, six, and seven parts, and many graceful secular chansons. He died in the middle of the 16th century.

67. *Adrian Willaert*, born at Bruges in 1490, first studied law, and afterwards music under Josquin, or his pupil Mouton (see § 71), who was a composer of excellent masses and motets. Willaert was afterwards music director at San Marco in Venice, where his double choruses and motets had great success. He also gave a more artistic form to the Italian *frottole*, and called them *madrigals* (*mandra*, a herd of cattle, *mandrigals*, *madrigals*, pastoral songs), of which he composed many of the noblest sort for social use. (See § 85.)

68. *Orlando de Lasso* (Roland de Lattre), born at Bergen in Belgium in 1520, went at an early time of life to Italy and stayed at Milan, Rome, Naples, and Florence. He then returned to his native country and lived for two years

at Antwerp. In 1557 he received his appointment at the Bavarian court at Munich from Duke Albert V. Orlando de Lasso was equally great in sacred and secular composition of a religious, lyric, epic, and dramatic spirit, and composed about 2000 works while at Munich. He died there in 1594, and with him ended the great Flemish school.

69. At the Spanish court there were at that time also masters of the Flemish school.

*Nicolas Gombert*, born at Bruges, and pupil of Josquin, was one of the best composers of the 16th century. His numerous compositions in various forms are artistic and in good harmony. He wrote some masses, many motets, and chansons in a most cheerful spirit. In one of his compositions for three voices the singing of birds is imitated. Gombert was the leading spirit in Charles the Fifth's musical establishment.

*Alexander Agricola* was chaplain and singer at the court of Philip the Fair at Brussels in 1500. He afterwards went to Spain, probably in Charles the Fifth's suite, and lived there from 1506—1526. His masses and motets are grand and dignified, but at times peculiar. His many chansons enjoyed great popularity.

The music at the court chapel at Valladolid in Charles the Fifth's time belonged to the best of Europe, there being excellent musicians from the Netherlands.

While Flemish masters lived in Spain, excellent Spanish falsetto singers and composers held appointments at the pope's chapel in Rome, and at the Bavarian court at Munich.

70. At the court of Naples there was *Tinctor*, or *Tinctoris*, born at Nivelles, in Brabant, towards the middle of the 15th century. From 1476 to 1495 he lived at Naples, first as teacher of theory and composition, and soon after as

singer and musical director at the court of King Ferdinand I. Tinctoris wrote a great deal; he took the old system of John de Muris for his ground, and developed new rules from the compositions of Dufay, Okeghem, and other masters, in a clear, scientific, and systematic order of his material. His final admonition to composers was, not to be monotone, but to please by rich variety. His “*Terminorum musicae diffinitorium*” is considered to be the oldest musical lexicon.

*Franchinus Gafor* (1451—1522), a native of Lodi near Milan, was a pupil of the Flemish school; he taught in the school of music which Duke Sforza had founded at Milan. Gafor was at the head of musical theorists at the beginning of the 16th century, and wrote a considerable number of books which were printed in his time.

71. While the Flemish school flourished, there was a considerable number of French composers who wrote under its influence, and whose works were well written and graceful, but of less value. Two of the best of them were the following:—

*Johannes Mouton*, a favourite pupil of Josquin de Près, and like his master, singer in the chapel of Louis XII. and of Francis I. of France. His compositions have healthy vigour and freshness, simplicity and sonorousness. His masses, his admirable Easter compositions, and particularly his solemn motets found general introduction. Mouton died in 1522.

*Claude Goudimel* was born near Avignon early in the 16th century. He composed masses and motets in a style less grand, but with feeling and refinement. He lived for some time in Rome and established a music school there. *Animuccia* and *Palestrina* were among his pupils. In 1555 Goudimel was in Paris, and the singing of Psalms through the Reformation becoming also in France very popular, he in 1562 published a collection of the Psalms of David in

French in the form of motets for four voices, and in 1565 Marot's metrical version of the Psalms for four parts, with the melody in the tenor. They were sung by Roman Catholics and Protestants. Goudimel was killed at Lyons in the massacre on St. Bartholomew's night in 1572, his name having by envious persons been placed on the list of proscribed Protestants.

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#### THE ENGLISH SCHOOL.

72. In the first half of the 15th century, the time of the first Flemish school, *John Dunstable* had a great name in England and in Western Europe, as being a very learned man and an excellent musician. He composed a cantata after the battle of Agincourt, which Dr. Burney called "a venerable relic of our nation's prowess and glory." Dunstable died in 1453, or a few years later.

During the English thirty years' war of the Roses, from 1455 to 1485, music could not prosper; but of the sixteenth century Erasmus testifies, that the English were most accomplished in the practice of music. Their school showed affinity to the Flemish great school in the rich contrapuntal treatment of sacred cantus firmus and of national melody in imitations and canons.

73. The sixteenth century became the golden era of the English school of music.

*King Henry the Eighth* understood music well, and was himself a good composer. All his children learnt music, played the lute and virginal, and upheld music when they successively came on the throne.

*John Marbeck*, organist at Windsor, framed the musical service for the cathedrals, and composed the music to the

prayers and responses. In 1550 he published "*The Booke of Common praier, noted.*" He died in 1585.

*John Taverner, Robert Johnson, John Sheppard, William Cornyshe,* and other composers lived at this time.

*Christopher Tye* was a very learned man, and composed fine anthems in a church-like style with easy flowing and very pleasing harmony. He also made a metrical translation of the first fourteen chapters of the Acts of the Apostles, and set them to music in the form of motets. He died in 1580.

74. *Thomas Tallis*, born in the second decade of the 16th century, was one of the greatest composers of anthems and is called the father of English cathedral music. Dr. Burney called him "one of the greatest musicians during the 16th century, not only of this country, but of Europe." Tallis and his favourite pupil *William Byrd* published together one of the noblest collections of hymns and other compositions for the Church in 1575. About the same time Tallis made a composition for 40 parts, grouped into 8 choirs of 5 parts each. Tallis died in 1585.

*William Byrd* (1538—1623) was a great composer of sacred and secular music, vocal and instrumental. He wrote masses, anthems, psalms, many madrigals, and other secular music for voices or viols of 3, 4, 5, and 6 parts, and many elegant and difficult pieces for the virginal and harpsichord. Queen Elizabeth's Virginal Book contained many of these compositions.

*Alfonso Ferrabosco*, an Italian who settled in England in the middle of the 16th century, was an excellent musician, and composed motets, madrigals, and pieces for the virginal. He was an intimate friend of William Byrd; in "vertuous contention" each composed 40 parts upon the plain chant *Miserere*, and one was to criticise the work of the other "without malice, envie, or backbiting."

75. *John Dowland* (1562—1626) was a famous lutenist. He composed three books of *Songes or Ayres of foure parts with Lute accompaniment*, some other instrumental music, and some charming madrigals.

In 1584 he set out for an artistical tour on the Continent and went to France, Germany, and Italy. In 1597 he entered the service of King Christian IV. of Denmark as lutenist, and remained abroad till 1605. Afterwards he returned to Denmark for a shorter stay, and came home in 1609. Shakespeare took delight in Dowland's playing, and in the *Passionate Pilgrim* speaks of "Dowland's heavenly touch upon the lute."

76. *Dr. John Bull* (1563—1628) was a great performer on the organ and harpsichord, besides being a clever and learned composer. He joined *Byrd* and *Gibbons* in composing a collection of virginal music for the "Parthenia." Dr. Bull travelled through France, Germany, and Spain, and created astonishment everywhere by his masterly performances.

77. In Queen Elizabeth's time England excelled also in graceful madrigals, which were then generally sung at social gatherings. The Queen herself played the virginal in an excellent manner, and by her example incited and promoted the study of instrumental music.

*Shakespeare* the great poet of her time and of all times, also exercised the most beneficial influence upon the appreciation and culture of music, by the introduction of songs in most of his plays, and by the many striking expressions on the nature and power of music.

*Thomas Morley*, the excellent Pupil of *Byrd*, in 1601 published a large collection of madrigals by different composers, one of them being *John Milton*, the father of the great poet Milton. It was called "The Triumphs of Oriana," and was dedicated to Queen Elizabeth.

A collection of English madrigals of the 16th and 17th centuries with German words was published at Leipzig in 1860, of which some by Dowland are particularly admired.

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#### THE PRECURSORS OF THE GERMAN SCHOOL.

78. The scientific cultivation of music in Germany was greatly influenced by the Flemish school. Princes and the people had at all times vocal and instrumental music. The people had songs, like the "Lochheimer Collection of Songs" of the 14th and 15th centuries, and the towns had their instrumentalists. At religious processions and mysteries or spiritual plays, like the great Thuringian mystery of the ten virgins at Eisenach in 1322, there was vocal and instrumental music. The churches and monasteries had organs; at the beginning of the 16th century every German town had its church organ with stops of 4, 8, 16, and 32 feet tone. *Bernhard*, a German organist at Venice, invented the pedal in 1480, by which the organ gained so much in grandeur and dignity.

In the large towns there were also distinguished organists, as *Conrad Paumann*, born at Nuremberg in 1410, and *Paul Hofhaimer* (1449—1537) in the service of the Emperor Maximilian I. at Vienna. Hofhaimer also composed German songs for three and four parts. Secular song was much cultivated throughout Germany, and every town had its guild of mastersingers.

The compositions were of a quaint, homely, and vigorous character.

79. The most distinguished German composers of the 15th and 16th centuries were the following:—

*Heinrich Fink* was a vigorous composer of sacred music

and of secular songs for several voices or instruments. He was in the service of two kings of Poland from 1492—1506.

*Heinrich Isaak*, born about 1440, was the greatest German composer of the 15th century; he wrote fine masses, grand and majestic motets, and many secular and humorous songs in 4 parts. He lived for some time at the court of Lorenzo il Magnifico at Florence, together with his master Josquin. Isaak died early in the 16th century.

Almost at the same time with Isaak lived Stephan Mahu, singer in the chapel of Ferdinand I. at Vienna. His *Lamentations* for 4 voices, and a motet for 5 voices, are compositions of noble dignity. His style is clear and pleasing, and his secular songs for several voices have much humour.

*Ludwig Senfl*, pupil of Isaak, lived in the first half of the 16th century; he was an excellent composer of masses and motets, and of humorous secular songs for 4 and 5 voices. Although a Roman Catholic, he was on friendly terms with Martin Luther.

*Johannes Walther* was for congregational singing in the Lutheran church what Marbeck was for the church of England. Walther published his "Geistlich Gesangbüchlein" for 5 parts at Wittenberg in 1524; it contained 38 German and five Latin songs. The melodies for the new congregations were in the soprano; they were short, striking, and vigorous in character, and of an easy rhythm, like plain chant. Old Latin church hymns were translated into the language of the people, and some of the good old church tunes were retained with them. Popular songs with striking tunes were converted into church hymns; the secular words were with a few changes transformed into sacred words, and sung to the existing melodies.

Heinrich Isaak's farewell song "Insbruck ich much dich lassen" was turned into "O Welt, ich much dich lassen," and Scheidemann's song "Wie schön leuchten die Aügelein" was altered into "Wie schön leuchtet der Morgenstern."

Both hymns and their melodies are still most popular with German Protestant congregations.

Thus a spirited, attractive, and homely style of congregational singing was created, which greatly assisted and spread the Reformation.

Whole congregations united in singing their *Chorales* in unison and octaves, where part singing could not be had.

80. *Martin Luther* himself was very musical, and with his friends sang in the evening compositions of Josquin, Senfl, and others, wherein he took the tenor part. Luther said: "I am not of opinion that the arts should be suppressed by the Gospel, but I should like to see all the arts, and music foremost, in the service of Him who has given them to us." On another occasion he said: "Music is a splendid, beautiful gift of God, and near to theology." And again: "Music is the art of the prophets, the only art that can calm the agitations of the soul, and bring it into immediate connection with divine things."

"Zum göttlichen Wort und Wahrheit  
Macht sie das Herz still und bereit,  
Solches hat Eliseus bekannt,  
Da er den Geist durch's Harfen fand."—II. Kings 3, 15.

Luther had a high regard for Josquin's polyphonic compositions, and remarked thereon: "Where natural music has been developed and polished by art, we may all the more see and recognize the great and perfect wisdom of God in his wondrous creation of music. Above all it must be wondered at, when one person sings a simple melody or tenor, besides which three, four, or five other voices are also singing, which play and spring with shouts round such simple melody or tenor, embellishing and adorning that melody in various ways, and perform, so to say, a heavenly dance, friendly meeting and embracing each other heartily

and gracefully, in a manner that those who have some understanding in it and are moved thereby, must greatly admire it and think, that there is nothing rarer in the world than such a song adorned by many voices.”

81. Many motets or anthems with a chorale as *Cantus firmus* were composed by Protestant musicians in the 16th, 17th, and 18th centuries, as by Walther, Hieronymus and Michael Praetorius, Hans Leo Hasler, John Eccard, John Krüger, Heinrich Schütz, J. H. Schein, and many others down to J. S. Bach and Graun. These compositions for 4, 5, 6, and 8 parts, and accompanied by lutes, violas, and violins, are all of a noble, solemn, and pious character.

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#### THE VENETIAN AND ROMAN SCHOOLS.

82. In a similar degree as much talent and taste for poetry, painting, architecture, and sculpture was showing itself throughout Italy from the 14th century, so at the same time much musical activity arose in singing and playing. The churches of Florence had their *Laudesi*, who held weekly practices in singing under their capitano. Psalteries, lutes, and violas were favourite instruments throughout the whole country.

The first painters introduced musical subjects on their masterly pictures, as *Giotto*, *Orcagna*, and *Fiesole* in the 14th century have done.

The clavichord and harpsichord were invented in Italy about that time. Florence had many noted organists. The blind *Francesco Landino*, born at Florence in 1325, was poet, composer, and a great organist; at a musical congress at Venice in 1364 he received the laurel wreath from the king of Cyprus.

To the organist *Antonio Squarcialupo* (1430—1470) the Florentines erected a monument with an honouring epitaph, close to the monuments of Dante and Giotto at the church of S. Maria del Fiore. Squarcialupo left a manuscript with compositions of different composers, who in the 14th century lived at Florence, Bologna, Perugia, and Padua.

*Marchetto of Padua* was a celebrated theoretician at the beginning of the 14th century.

From 1400 especially composed cantatas were performed



THE PSALTERY,  
*from the picture "Il sogno della vita" by Orcagna.*

at Venice on the installation of a new doge, on the arrival of princely guests, and on other great solemnities and celebrations, which custom was soon imitated in other countries.

83. Italy in the 15th century had also a great deal of light music, love songs, and cheerful social and comic songs; the best of which were called *Frottole*, *Capitoli*, and *Vilanelle*. The celebrated music printer *Petrucchi* published a collection

of 900 frottole in 9 books from 1504—1508. The frottole were compositions for 4 voices, with the melody in the soprano; they had symmetrical construction and an easy flow, corresponding with the accent of the vernacular Italian language. They were composed rather by natural fire and instinct, than by art and rule, as described by *Cerone* in a treatise on music in Spanish in 1613; “Mas compuestas por lumbre natural ò por distinto de naturaleza, que por razon de arte, ò por guia de reglas.”

The melody became much more distinguishable and effective in the soprano than in the tenor, which part so far had retained, as its name denotes, the chief part or melody in compositions for several voices. A feeling was thereby awakened for having the melody of the more artistic and learned compositions also in the soprano for the future.

It was a short step to have an instrumental accompaniment to a melody instead of a vocal one, and thus the road to artistical solo singing was made easier and female voices were heard more frequently.

84. After the return of the Pope from Avignon to Rome and the appointment of Dufay in the Pope's chapel there, many Flemish musicians came to Italy. They soon became celebrated as composers, teachers, and well-trained singers of polyphonic compositions, and found brilliant appointments at the courts of princes and in the free and rich cities. The Duke Galeazzo Sforza of Milan in 1476 engaged 30 singers from the North (trenta cantori ultramontani), and in Venice, Padua, Florence, Rome, and Naples there settled Flemish musicians as so many missionaries of the Flemish or Netherland school. Owing to the many Flemish musicians who lived in Italy, and to the publication of Flemish music by Petrucci in Rome and Venice, a taste for the contrapuntal and polyphonic style was also cultivated among the Italians.

85. *Adrian Willaert*, the founder of the Venetian School of Music, came to Venice in 1526, and already in the following year he was appointed first Director of Music at San Marco's cathedral. The spacious locality of the cathedral, with two organs opposite each other, gave him the thought to divide the singers into two choirs placed opposite to each other, and to compose for them his celebrated double choruses in the next related harmonies of the modern major and minor keys. These double choruses with bright and solemn harmonies of a natural flow, in separate and combined strains, had an immense effect in the gloomy byzantine cathedral with so much gold in the cupolas and aisles, and were by the Venetians called *aurum potibile*, drinkable gold. The Psalms sung alternately by opposite choirs, were thus performed in a similar way as the ancient Hebrews performed them at Jerusalem, in king Solomon's time, and after their return from Babylon as described by Ezra and Nehemiah.

Willaert wrote also compositions for three choirs, besides psalms and hymns and motets for the church, and many secular madrigals for social use. He died in 1562.

86. *Andreas Gabrieli* (1510—1586), pupil and successor of Willaert, understood his master's grand style best, and how to develop it further; his compositions for three choirs are most artistic in construction, and of sublime effect. Andreas Gabrieli was also a great organist and harpsichord player, and developed an independent style of instrumental music.

87. *Gioseffo Zarlino* (1517—1590) was a most learned priest and musician, who had studied with equal zeal the church fathers, the Greek, Latin, and Italian classics, and the Greek systems of music by Ptolemy and Didymus besides the existing state of music. His master and ideal in composition was Adrian Willaert of the Flemish school. In 1557 he published his theoretical work "Istitutioni

Harmoniche,” which made him at once celebrated, and brought him the appointment of Maestro di capella at St. Marco after the death of *Cyprian de Rore*, Willaert’s successor. In 1571 Zarlino published his “Dimostrationsi Armoniche,” and in 1588 his “Supplimenti musicali.” Zarlino named 12 modes in the following order :—

Ionian and Hypo-Ionian, with final C.

Dorian and Hypo-Dorian, with final D.

Phrygian and Hypo-Phrygian, with final E.

Lydian and Hypo-Lydian, with final F.

Mixolydian and Hypo-Mixolydian, with final G.

Æolian and Hypo-Æolian, with final A. (See § 8.)

The nature of the hexachord may have suggested this order, in which the two first modes give the modern major scale, and the two last in descending give the modern minor scale. Zarlino was also for an equal division of the octave into 12 semitones, and thus prepared *equal temperature*, which half a century later became more settled by Rameau and J. S. Bach.

*Claudio Merulo* (1533—1604), celebrated by his Toccatas, was organist at San Marco from 1557—1584.

88. *Giovanni Gabrieli* (1557—1612) was the best pupil of his uncle Andreas Gabrieli, and became a great composer and organist. He wrote psalms, magnificats, and motets for 3, 4, 6, 8, 12, and 16 parts—the many parts being grouped in four part choruses. His compositions are expressions of the purest emotions of the soul, of grief and mourning, of adoration, joy, exaltation, and of splendour. In his “Sacred Symphonies” the choruses are accompanied by string instruments, oboes, trombones, and the orchestra is frequently obbligato, independent, and not merely a simple accompaniment of the voices.

His short canzonets in fugato style for the organ are melodious and of a compact construction. Giovanni Gabrieli,

turning away from the old and limited church modes, inclined towards the modern major and minor keys, and his new style was greatly appreciated and admired.

Giovanni Gabrieli had many connections with German princes and musicians, and it was in a great part through him that the Venetian school exercised great influence upon the music in Germany.

The Netherland musicians also learned again from the Venetians in return. *Swelinsk* (1540—1622) from Deventer in Holland came to Venice to study composition under the theoretician Zarlino, and the organ under Giovanni Gabrieli. Swelinsk became then a highly renowned organist at Amsterdam, and some of his German pupils became noted organists in Germany.

89. The nursery ground of the Roman school of composition was the Pope's chapel, where Flemish, French, and Spanish singers and composers of great talent exercised considerable influence on Italian music. The Spaniards were falsetto singers of soprano parts. "Taceat mulier in ecclesia" was also in church music strictly observed.

*Costanza Festa* was singer and composer in the Pope's chapel from 1517 to 1537; he was an excellent musician, and one of the first good Italian contrapuntists. He composed motets and madrigals, and started the great Italian musical era.

90. Among the Spanish singers in the Pope's chapel there were several excellent musicians.

*Cristoforo Morales* was the most gifted composer among them. He united Flemish science and Spanish fire and deep religious feeling; his magnificats and masses met with general admiration. He despised all light and frivolous music, and declared, that the aim of music should only be to ennoble and discipline the soul, to worship and honour God,

and to celebrate the memory of great men. He flourished in the middle of the 16th century.

Another great Spanish composer was *Tomaso Victoria*, born in 1560. In 1585 he received an appointment at a church in Rome, but soon after he entered the Pope's chapel. In 1594 he left it to enter the Duke of Bavaria's service at Munich. Victoria wrote many masses, motets, and other compositions for the church.

So many good musicians from Spain having gone abroad in the 16th century, we may suppose, that many good compositions by Spaniards who stayed at home, lie buried in the churches and monasteries of Spain, waiting to be brought again to light, to re-ignite the deep feeling and noble Castilian spirit of old.

Of a kindred spirit with Morales was the Flemish composer *Arcadelt*, who from 1540 was in the Pope's chapel for some years. His masses and many motets breathe noble and manly spirit and dignity. His first book of madrigals contained 53 numbers; it was published in Venice in 1538, and passed through 15 editions within half a century.

91. *Giovanni Animuccia*, a Florentine composer in the middle of the 16th century, was an experienced and careful musician. He wrote many magnificats and masses with bold and majestic harmonies, and with graceful contrapuntal accompaniment to the cantus firmus.

Animuccia was the forerunner of Palestrina in the aim to render the words of the mass in a composition clearly distinguishable, and to exclude secular airs and words, which had been introduced into sacred compositions by the French and Flemish masters in the preceding two centuries.

92. *Giovanni Pierluigi Palestrina*, the pride and crown of the Roman school, lived from about 1514 to 1594, during

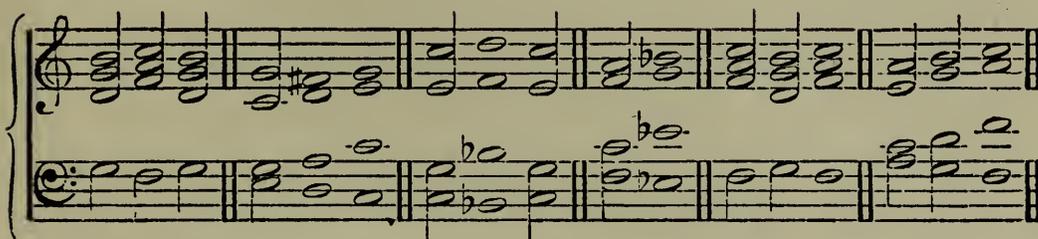
the reigns of 15 popes. With his great genius and an indefatigable activity throughout a long life, he produced a great number of excellent works:—93 masses for 3, 4, 5, 6, and 8 parts, 179 motets in from 4 to 12 parts, and many hymns, offertories, lamentations, litanies, magnificats, and madrigals.

In 1551 Palestrina was appointed Maestro della Basilica Vaticana. In 1554 he published his first book of masses for four and five voices, and in 1555 a book of madrigals. In 1560 his celebrated *Improperia* brought him into the favour of Pope Paul IV. On account of his mass *Papae Marcelli* of pious simplicity, the threat of the Council of Trent against church music in 1564 was removed. This mass of Palestrina was regarded by Pope Pius IV. and all his cardinals as a model for future church music, and it brought him the appointment of *Composer to the Pontifical Chair*. Pope Pius V., who followed in 1566, and the six succeeding popes, Sixtus V. among them from 1585, held Palestrina in the highest estimation, and he in gratitude was untiring in the composition of masses and motets for four, five, and six parts.

Palestrina's compositions are in the spirit of Gregorian music. He first wrote in the style of the Flemish school, but soon developed his own grand and solemn style of polyphonic construction in pure sonorousness, and breathing heartfelt piety and sublime ideality.

93. Harmony was greatly purified and brought into a sounder system by the great composers of the 16th century in Italy and other countries, but there was still a remnant of the ancient progressions of perfect fifths in the frequent steps of any major triad to the next on the tone above or under. By using contrary motion, the letter of the law against perfect fifths was observed, but the want of connection of such harmonies causes an

abruptness which must be felt by all in the following extracts :—



GREAT AND GENERAL ADVANCEMENT OF MUSIC.

94. Vocal and instrumental music and composition had scientifically and artistically become developed in the course of a thousand years, from Gregory the Great to the Reformation and the death of Palestrina. During the first half of the time this musical development proceeded very slowly in churches and monasteries and their schools, but in the second half its advancement was astonishingly quick. It was to a great extent promoted outside the church, through the *troubadours* and *minnesingers*, *jongleurs* and *minstrels*, *lutenists*, *fiddlers*, and *harpists*, and their successors the Rhetoricians, Laudisti, Mastersingers, through the different people by their social and national songs, and through the instrumentalists in towns and villages. The representations of the *Fraternité des Passions* in France (see § 109), and the Mysteries or Sacred plays in England, Germany, and Italy, with vocal and instrumental music, must also have greatly increased musical activity and experience.

On the principles of Gregorian plain chant composition proceeded slowly to the organum and diaphony of two parts in fourths, fifths, and octaves, to the fauxbourdon in three parts with flowing thirds and sixths, and gradually to compositions for four, five, and more voices, using freely the named intervals and their condiment of seconds and sevenths.

The clavichord and harpsichord invented in the middle of the 14th century, together with the improved organs, greatly promoted the development of pure and rich harmony.

By the science and art of double counterpoint with the inversions and changes in which a musical idea may be treated and varied, the intellectual forms of canon and fugue, and other polyphonic compositions were chiefly cultivated by the Flemish musicians. But the other nations closely followed, and already in the 16th century grand and solemn compositions were written in England, France, Italy, and Germany, which move us to admiration and yet edify our congregations.

The old church modes were now found too narrow, limited, and unwieldy for a free development and extension of music, and gradually made room for the modern major and minor modes, as in these only flowing modulations and melodious parts in polyphonic compositions would be possible.

The frequent use of the softer subdominant became less, and the vigorous dominant became more prominent, and extended to the towering dominant seventh and dominant ninth.

Music, so far chiefly nursed and educated by the Church, stood now before the world as an independent and most humanizing and ennobling art for all conditions of life, becoming more and more free, ardent, rich in melody and harmony, and advancing with human intellect and sympathy in boundless application.

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#### IMPROVED INSTRUMENTS.

95. The instrumentalists being everywhere more settled from the 14th and 15th centuries, soon became a better educated class of musicians, and established instrumental

music independent of vocal music. The great variety of wind and string instruments which had been invented during the preceding five or six centuries, were simplified and classified, and greatly improved. In imitation of the four classes of human voices there were flutes, oboes, and cornets of four sizes for soprano, alto, tenor, and bass, and small and large horns and trumpets. Quartets of wind instruments were formed, to play or accompany vocal choruses, and to substitute voices. The celebrated sculptor Benvenuto Cellini was thus appointed by Pope Clemens VII. to play the cornet, a sort of oboe.

Besides harps, psalteries, and dulcimers, there was a great variety of lutes for soprano, alto, tenor, and bass, from a small size to one of  $6\frac{1}{2}$  feet in length, some of them having as many as twenty strings.

96. The *violin*, whether originated by the Indian ravanastron, or the Hebrew shalosh or minnim, or by the Arabian rehab, must have undergone innumerable changes through many centuries,—the fidula of the Romans, the rota, crwth, fiddle, and giga in the Middle Ages being so many representatives thereof.

Fetis in his "*Bibliographie générale de la musique*" names a certain Kerlino (German Kerl?) as a maker of violins at Brescia in the 15th century, and says that a violin with the name and date *Joan . Kerlino anno 1449*, was in the possession of Kuliker, luthier in Paris at the beginning of the 19th century.

*Kaspar Tieffenbrucker*, a German from Tyrol, is said to have invented the present shape of the violin. The oldest violin by him that has yet been found, is of the date of 1511.

Kiesewetter has seen a viola by him of the date of 1547, with a greatly adorned back, and the following Latin motto on it :—

“Viva fui in silvis ; dum vixi tacui, mortua dulce cano.”

“In the forest I was alive ; while I lived I was silent ; dead now I sweetly sing.”

Tieffenbrucker's improvements were soon generally adopted in Germany and in Northern Italy, where the most celebrated violins were made in the 16th, 17th, and 18th centuries.

*Gaspar da Salo* excelled as violin maker from 1560 to 1610, and his successor at Brescia, Giovanni Paolo Maggini, from 1590 to 1640.

97. At Cremona the most excellent violins were made by three families. The *Amati* family flourished from 1550 to 1684 ; it consisted of Andreas Amati, his two sons Hieronymus and Antonius, and Nicolaus son of Hieronymus. *Nicolaus* (1596 to 1684) was the best of the family, and became further distinguished by being the master of Antonio Stradivari, the head of the second family.

*Antonio Stradivari*, born in 1649 or 1650, was a genius in the production of violins ; his instruments are still the best and most highly-prized. He was most active to the end of his long life, which he concluded in 1737. Fetis thinks, that more than a thousand of his instruments still exist. Antonio was assisted by his two sons *Omobono* and *Francesco*, and by his pupil *Carlo Bergonzi*. The Stradivari instruments after 1725 decreased in excellence.

The *Guarneri* family flourished from 1650 to 1745. *Andreas Guarnerius*, one of the best pupils of Nicolaus Amati, continued in his master's style from 1650 to 1695. His son and pupil *Joseph Guarnerius*, leaning partly to Stradivari and partly to his cousin Giuseppe del Gesù, produced excellent violins from 1690 to 1730. *Joseph* or *Giuseppe del Gesù* (1683 to 1745), nephew of Andreas, was the most gifted of this family, and the best pupil of the great Stradivari. His most-prized instruments were made between 1725 and 1745, some

of which are considered to be as good as the best of his master.

98. In Germany there were the brothers *Jacob* and *Marcus Stainer* at Absom, near Innsbruck in the Tyrol, who made many excellent violins of beautiful workmanship. *Jacob Stainer* was born in 1627, and died in 1683. His pupils were *Mathias Albani* of Botzen (1621 to 1673), and *Egidius Klotz* of Mittenwald, in Bavaria, whose son *Matthew* founded the great manufactory of string instruments, which still exists at his native place.

99. The *Organ* was through centuries continually enlarged and improved, as being best qualified to be the instrument—organum—of the Church, on account of its solemn and sustained tones, its great variety of voices or *stops* in imitation of the human voice and of different wind and string instruments, and for its superior power.

In the 16th century most of the large churches had good-sized organs with two manuals and an independent pedal with 16 feet stops. At the present time there are organs in England and on the Continent, in the United States, and in some of the British Colonies, which have three and four manuals, a set of pedals, and from 30, 40, 50, up to a 100 stops, with thousands of pipes made of metal and wood from 3 to 4 inches to 32 feet in length.

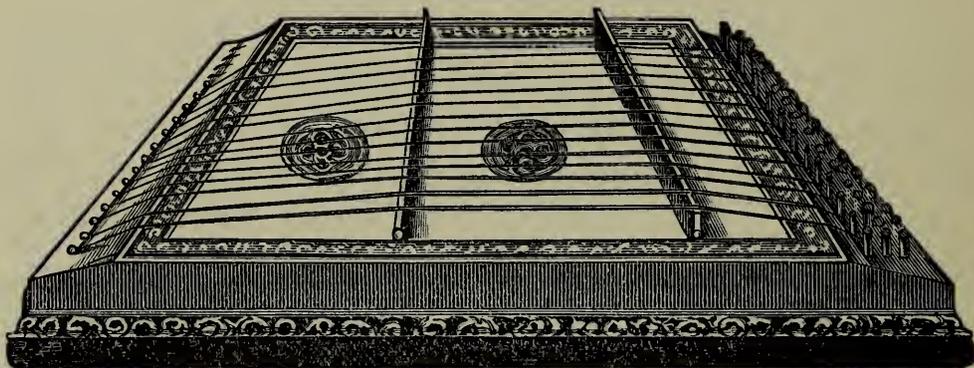
100. The monochord of old, together with the psaltery and the dulcimer or German Hackbrett, in Italy called salterio tedesco (German Psalter), have led to the *Clavichord*. It was invented about 1350, probably in Italy, and soon made its way abroad; it is mentioned in a German manuscript on “Minnesang” in 1404. The invention of the *harpsichord* soon followed.

In the *clavichord* the metal strings are touched by pieces

of metal called *tangents* at the end of the keys. The instrument has a soft tone, is capable of much expression and specially adapted for soft solo playing.

In the *harpsichord* the strings are vibrated by quills, whereby a harp-like tone is produced. This instrument is less capable of varying the tone, and was generally used for accompaniment. In Italy it was called *clavicembalo*, or *ceballo*, in Germany *Klavier*, or *Klavicymbal*, and in France *clavecin*.

Peculiar and smaller forms of the instrument were the *spinet* and *virginal*. The German organist Virdung, who



THE DULCIMER OR HACKBRETT.



THE HAMMERS FOR THE DULCIMER.

in 1511 wrote on musical instruments, calls the two instruments *clavicordium* and *clavicembalum*, and some smaller sorts *claviziterium*, and *virginal* (*Jungfernclavier*).

101. *Cristofori* in Florence in 1711 invented the *hammer* to strike the strings, whereby more variety of tone from soft to loud could be produced. This improved instrument was first called *clavicembalo col piano e forte*, but soon after by the shorter name *pianoforte*. In a short time this instrument prevailed over its predecessors, and after many further improvements

has now become the most popular and most useful instrument among all civilized nations. The pianoforte is an orchestra in itself, in compass and in the ability to give an abstract of any composition with melody and harmony combined. It keeps in tune for a long time.

In England the pianoforte was first played in public at the Theatre Royal Covent Garden, on the 26th of May, 1767, when *Dibdin*, the celebrated composer of songs, accompanied a song on it after the first part of the "Beggars' opera."

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#### SOLO SINGING, AND THE MUSICAL DRAMA OR OPERA.

102. During the time of the Flemish contrapuntists and the great Italian schools in the 15th and 16th centuries polyphonic compositions for four and more parts ruled the day. Solo singing was neglected by the great composers; but it was still cultivated by amateurs who would have their songs, which they could now accompany by improved instruments and with better developed harmony. The *lute* had become a favorite instrument, and there were *Cantori à liuto* in Italy, who at the spur of the moment improvised poems and songs to the lute. The great painter Orcagna in the 14th century, and Leonardo da Vinci in the latter part of the 15th century, were excellent improvisatori to the lute and viola. Most of the great painters of this and the following centuries continued to introduce singers and players of the lute and of other instruments on their paintings.

103. "Renaissance" in the sciences and plastic arts, and principally in Greek literature from the 15th century, had its chief seat in Florence. Since the conquest of Constantinople by the Turks in 1453 Greek scholars found a home in Italy,

and particularly at the court of the artistic Cosimo de' Medici at Florence.

The ancient Greek drama, Greek philosophy, and the works of Plato and Aristotle in particular, were carefully studied. Arts and sciences were to be led back to Greek principles. In the year 1580 a Society (Camerata) of noblemen, poets, musicians, and philosophers was formed, who came together for intellectual and social intercourse, first in the house of the musical Count Bardi, and afterwards in the house of Corsi. Music formed a chief subject of conversation, and according to their view the polyphonic compositions of the time were an aberration, and in opposition to Plato's principles of music.

104. A member of the Camerata, *Vincenzo Galilei*, father of the great astronomer Galileo Galilei, being a talented musical amateur, composed a dramatic song for one voice with viola accompaniment to "Ugolino's complaint in Dante's Inferno" (Canto XXXIII), and sang it to the Camerata, who greatly admired it. The composer *Caccini* then wrote songs, canzoni, and madrigals for one voice with an accompaniment for lute and viola, which were still better and met with great success first in the house of Bardi at Florence, and then at Nero Neri's in Rome. Caccini was greeted as father of a new music, and was encouraged to publish his songs at Florence in 1600 with the title "Nuova musica." It had general success, and spread quickly over Italy and the neighbouring countries.

105. The style soon found imitation, and in a few years there appeared different collections of scherzi, arie, canzonette, and madrigali, at Florence, Bologna, Pisa, and Venice.

In Rome a German lutenist, *Hieronymus Kapsberger*, became a favourite of some cardinals and monsignori; he

composed light pieces for the lute in this style for the entertainment of fashionable society in Rome, as Gagliardi, Correnti, Balli, Passamezzi, with shakes and other embellishments and with contrasts in forte and piano.

Lyric Monody, consisting of well-proportioned airs of an easy and graceful flow, and supported by a light instrumental accompaniment in the homophonic style, with natural and well-connected harmony, was quite a relief after so much polyphonic and fugal music in the preceding centuries.

While the elaborate compositions of the old style required a number of singers, and the words could scarcely be understood, this *nuova musica* was very convenient for the talented *individual* to come forward. The singer would give the words to an attractive melody distinctly and with telling expression, and stood independent of the many.

106. From the 15th century downwards there had also been great instrumental performances at courts and theatres, in connection with masquerades, ballets, royal marriages, intermezzos in dramas, and pastoral dramas with choral and orchestral music, such as Guarini's "Il pastor fido." The Mysteries or spiritual plays in preceding centuries had also much singing and instrumental music. From the time of the Troubadours the dramatic element in music became thus gradually developed, and all was now prepared for the musical drama or *opera*.

107. Two members of the Camerata in the house of Count Bardi in Florence accomplished the first opera. The poet *Rinuccini* composed the text in the style of the Greek drama, and the professional musician *Peri* composed the music. This first opera "Dafne" was performed at Florence in 1594; it was generally admired, and in three succeeding carnivals frequently repeated.

In 1600, on the celebration of the marriage of King

Henri IV. of France with Maria de' Medicis, the opera "Euridice" was brought out, with music by *Peri* and *Caccini* to a libretto by *Rinuccini*, and had an equally great success.

In a short time this Florentine musical drama or opera with arias, duets, trios, quartets, and choruses in the homophonic and easily comprehensible style became the delight of Italy. Various operas were soon brought out by composers in the principal cities of the country, on librettos taken from ancient Greek and Latin dramas and tragedies, and from pastoral and sylvan poetry of the day. Subjects of Greek and Latin dramas and ancient history served for a long time for librettos of operas, down to Gluck and Mozart.

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MONTEVERDE.

108. *Claudio Monteverde* (1568 to 1643) was first in the orchestra of the Duke Gonzaga of Mantua. He greatly improved the operatic style of music; he freed it from contrapuntal and madrigal stiffness, and enriched the harmony by freely using the *dominant seventh* and *ninth* and the chord of the *diminished seventh*, and by introducing other dissonances.

Monteverde was a native of Cremona, where the best violins were then made. He played the violin and knew the character and power of string instruments for expression and brilliancy. He reorganized the orchestra, discarded some instruments of small effect, gave the first place to the string quartet, and invented some new effects by the *pizzicato* and *tremolo*. To the wind instruments he gave the second place.

Monteverde had studied counterpoint, and composed many madrigals in five parts which were published in Venice. The Florentine musical drama kindled his dramatic talent, and in 1607 he composed the opera "Arianna" (Ariadne), for which *Rinuccini* had made the text, in honour of the

marriage of the Duke of Gonzaga's son. It had an immense effect for its expressive and dramatic spirit; Arianna's air "Lasciate me morire" moved the whole audience to tears. In 1608 Monteverde brought out the opera "Orfeo," and the "Ballo delle ingrate" with music of a magic and romantic effect.

Monteverde had now a great name. In 1613 he was appointed Maestro di Capella of San Marco in Venice, where he had to compose sacred music, to train its celebrated choir, and to conduct the great performances at the cathedral.

Owing to his great celebrity, Monteverde was frequently engaged to compose music for great occasions elsewhere. In 1620 he had to compose a Requiem for the funeral of Cosimo II. at Florence. In 1624 he composed "Il combattimento di Tancredi e Clorinda" from Tasso's "Gerusalemme liberata," which was dramatized and performed in the palace of a senator of Venice; it was in such moving strains, that the whole nobility present shed tears. This extraordinary effect encouraged the same senator to a step which ruling princes only so far had made, to have his daughter's marriage with a patrician celebrated by an opera of Monteverde. "Proserpina rapita" was composed by Monteverde for the festive occasion, and its performance created an indescribable enthusiasm. A composition of Monteverde for a general thanksgiving in San Marco at the end of the pest in 1631 was of great effect, and the trombones he introduced in the "Gloria" and "Credo" made a solemn impression.

After the introduction of operatic theatres in Venice from 1637, Monteverde brought out his "L'Adone" in 1639, which was frequently performed, besides his earlier opera "Arianna." In 1641 and 1642 he composed three more operas, and retained his energy till near his death in 1643.

The highly gifted composer had for 30 years been most

active in Venice for the Church and the theatre, and his influence extended in every direction and into future times. Monteverde was called the father of dramatic music, vocal and instrumental.

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THE SACRED MUSICAL DRAMA OR ORATORIO.

109. Mysteries, or religious dramas, existed already in the 12th century. Pious pilgrims had their songs on the road, like the Israelites had theirs in the Psalms 120 to 134 for their journeys to and from the Temple of Jerusalem. Pilgrims returning from the Holy Land gave representations of their adventures with songs and choruses. In the course of time religious dramas on Biblical history, on the life of Saints, and moral Allegories, accompanied with vocal and instrumental music, were performed in every Christian country. At the end of the crusades a number of those returning from the East to France formed a society, "The Fraternity of the Passions," which was privileged to give sacred representations—the Passions of Christ being the foremost of them. On the celebration of the marriage of King Charles VI. and Isabelle of Bavaria at the beginning of the 15th century, this society performed a dramatic and poetic treatment of the "Life of Christ" for the entertainment and edification of the people of Paris. The representations extended over several days or *journées*. The Spanish drama came out of such performances, and Calderon, the great Spanish dramatist and contemporary of Shakespeare, still called the different acts of his dramas "Jornadas."

In Italy the Mysteries with recitatives and choruses and instrumental accompaniment were called "Rappresentazioni." Lorenzo il Magnifico de' Medici in the latter part of the 15th century had in Florence arranged "La

Rappresentazione di San Giovanni e Paolo," for which the German composer Heinrich Isaak wrote the music.

110. In the year 1600 the spiritual drama "La Rappresentazione di anima e di corpo," by the composer *Emilio de' Cavalieri*, was acted in the Prayer-room or Oratorio of S. Filippo Neri in Rome. It consisted of recitatives, airs, and choruses for the different characters, and had some ballet and orchestral accompaniments. Such sacred musical dramas soon became popular and frequent, and were called *Oratorios*, in contradistinction to secular musical dramas or *Operas*.

111. After some weak imitations of this form by different persons, it was *Giovanni Carissimi* (1604 to 1674), a follower of the Roman school and composer of motets and sacred cantatas of a graceful and melodious style, who greatly improved and perfected the Oratorio style and endowed it with dramatic spirit. He composed a great number of oratorios on Biblical subjects, of which "Jephthah" is considered the best. Handel was influenced by his style.

The greatest Italian composers of the 17th and 18th centuries wrote oratorios besides operas. But it was in Germany and England where this form took deep and lasting root, and where it was brought to the grandest and most solemn development, through Heinrich Schütz, Handel, J. S. Bach, Joseph Haydn, Spohr, and Mendelssohn.

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GREAT ITALIAN COMPOSERS FOR THE CHURCH  
AND THE STAGE.

112. In the new style of music with so much solo and dramatic singing, the different voices were greatly developed. The female voice was now freely employed, and obtained its due place in lyric melody and in the opera, where its soft,

pathetic, expressive, flexible, and brilliant qualities became the delight and admiration of all.

The Venetian school, founded by *Adrian Willaert*, and further developed by *Andreas Gabrieli* and his nephew *Giovanni Gabrieli*, now also excelled as an operatic school for more than a century. It had four great composers: Monteverde's pupil *Cavalli* (1599-1676), *Legrenzi* (1625-1690), the great *Antonio Lotti* (1667-1740), and *Caldara* (1678-1763). Each of them wrote many operas, and also fine compositions for the Church. Lotti in particular composed many sublime masses, psalms, motets, and madrigals. J. S. Bach had a high regard for Lotti's sacred compositions.

The Venetians became very fond of operatic music; in 1637 they established the first theatre for operas,—in 1710 they had already twelve.

113. At Naples a theatre for operas was built in 1665, where *Alessandro Scarlatti* brought out many operas. He greatly improved the operatic air, and gave a better form to the different parts of the opera from the overture to the finale. Scarlatti also composed much for the Church, as numerous masses, cantatas, and oratorios of a grand and brilliant style, wherein he blended Flemish polyphony with modern richness of melody. He was born in Sicily about 1649, and died 1725.

His principal pupils were the following:—

*Domenico Scarlatti*, his son (1683 to 1760), celebrated as a harpsichord player and composer (see § 133). He and Handel were great friends.

*Francesco Durante* (1684—1755), who composed melodious and brilliant music for the church.

*Leonardo Leo* (1694—1746), who wrote magnificent music for the church, and many operas.

*Emanuele Astorga*, born at Palermo in 1681, may also have been a pupil of Scarlatti. He composed many beautiful

cantatas, and a celebrated *Stabat mater* for four voices and orchestra.

To the Neapolitan school also belong the following composers :—

*Giovanni Battista Pergolesi* (1710 to 1736), celebrated by his *Stabat mater*; *Niccolò Iomelli* (1714 to 1774), who acquired a great name in Germany and England by his operas; and *Niccolò Piccini* (1728—1800), whose operas had great success in Paris, and who in 1776 was by a party there set up as a rival to *Christopher Gluck*.

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TRAGIC AND COMIC OPERA IN PARIS.

114. At the French court there had for centuries been much instrumental music. *Adam de la Hale*, one of the last trouvères, had already in the 13th century composed a sort of comic opera in *Le jus de Robin et Marion*. At the beginning of the 15th century *La Fraternité des Passions* in their Mysteries gave great representations with serious and comic scenes. At court there were frequent masquerades and ballets with instrumental and vocal music. King Henri IV. became acquainted with the new Florentine style in 1600, but the political circumstances during his reign till his assassination in 1610, and during the reign of his son Louis XIII., were not favourable for the introduction of opera. It was in the time of Louis XIV., in 1647, that the artistic minister Cardinal Mazarin, for the entertainment of the Dowager Queen Anna of Austria, had the opera "Euridice" by Peri performed at Paris by a Florentine operatic troupe. But the opera was too long and tedious for the French, whose sense for the drama had been heightened by the solemn tragedies of Pierre Corneille from 1636, and by the witty and cheerful comedies of Molière from 1644.

115. An opera by their countryman *Robert Cambert*, “*La Pastorale*,” *la première comédie française en musique*, with a subject more to French taste, was performed in 1659, and had great success. In 1660 another Italian opera, “*Serse*” by *Cavalli*, was performed at the marriage of Louis XIV., but had no particular success. After the death of Cardinal Mazarin there was no further opera for ten years. A larger theatre was now built by a company, and opened in 1671 with the opera “*Pomone*” by *Cambert*, which met with immense success. In the following year a new *pastorale* by *Cambert* was still more successful. When the principal persons of the company soon afterwards quarrelled, a highly gifted Italian musician and experienced man of business, and at the same time a master in intrigue, succeeded in obtaining the Royal patent as ruler of operatic performances in France. He in *Cambert*’s place became the founder of French opera.

116. *Giovanni Battista Lulli*, born in 1633 at Florence, was brought to Paris when a boy of 12 years for his fine voice and his skilful playing on the lute, to enter the service of a sister of the King. *Lulli* then also studied the violin with such success, that in a few years he became one of the “*Vingt-quatre violons*” (string orchestra) of the king. Louis XIV. took him into favour, and soon made him conductor of his “*Les petits violons*.” *Lulli* must have been most industrious; in time he excelled as solo violinist, as conductor of symphonies, as composer of the music to *Molière*’s *comédies-ballets*, and of the court ballets in which Louis XIV. took personal part.

*Lulli* had also been appointed to compose the *Divertimenti* or ballets for the performance of *Cavalli*’s operas “*Serse*” in 1660, and for “*Ercole amante*” in 1662, which gave him the opportunity of studying the operatic style of music. When he had received the Royal patent of *surintendant* of operatic and theatrical music in the kingdom, he in the

course of 14 years composed 20 *tragédies lyriques* and *ballet-operas*. Lulli excelled in musical declamation; his choruses took part in dramatic action, and his orchestra also had a prominent share in the action by the dramatic colouring and grouping of instruments. His operas remained on the repertoire of the Grand Opéra for more than a century. Lulli also wrote compositions for the concerts at court, and for the Church. Louis XIV. had only a taste for Lulli's music. Lulli died in 1687.

117. The next great composer of the French operatic school was *Jean Philippe Rameau* (1683 to 1764). He was an excellent performer on the organ and harpsichord, and published in 1722 a "Traité de l'Harmonie," and several other theoretical works in succeeding years. In 1733 his opera "Hippolite et Aricie" was performed at the Académie, and many others followed in the course of the next 20 years. The opera "Castor et Pollux" in 1737 was his master-piece. Rameau surpassed Lulli in harmony and modulation, in dramatic talent, and in the prominent use of flutes and oboes. Rameau also composed many Pièces de clavecin, and dramatic pieces for the court on various occasions. In his musical theory Rameau was guided by the *harmonics*, and with or after J. S. Bach he was one of the first for *equal temperature* in tuning the organ and clavecin or harpsichord, by having the octave divided into 12 equal parts. With *unequal temperature* prevailing so far, compositions for the organ and harpsichord were limited to keys with no signature or with only a few sharps or flats. By the new system of tuning every key could be used.

118. In the year 1752 an Italian troupe introduced *opera buffa* or *comic opera* in Paris, which quickly came into favour with the French. It became a rival of the Grand Opéra, which so far mostly had tragic subjects, and the public

became divided into *buffonists* and *antibuffonists*. In time the whole public took an equal interest in both styles of operatic music, which were then equally cultivated and brought to a high state of excellence—in a great part through the works of Italian and German composers. The *Grand Opéra* in Paris came into great reputation, and foreign and French composers brought out excellent operas in the tragic and comic style in Paris, from where they soon spread to all civilized countries.

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#### MUSIC IN ENGLAND DURING THE 17TH CENTURY.

119. Music continued in good practice from Queen Elizabeth's time through the reigns of James I. and of Charles I. till about 1640. King James I. had his family instructed in music. Prince Henry of Wales had a musical establishment, with Dr. Bull at the head. Prince Charles played the viola da gamba, and acquired great musical taste and judgment; he frequently selected the anthems for divine service. When he ascended the throne he had his court music.

*Orlando Gibbons* (1583 to 1625) was one of the best English composers. In 1610 he published "Fantaisies in three parts for viols," which were the first music printed from engraved copper plates. In the next year he joined William Byrd and Dr. Bull in contributing pieces for the virginal for the collection published under the name of "Parthenia." In 1612 Orlando Gibbons published madrigals and motets in five parts. He also wrote fancies (fantasias), songs and canons for King James and for Prince Charles. But Orlando Gibbons' great compositions were for the Church, for which he wrote a great number of magnificent pieces, unsurpassed in fine harmony and simple solemn grandeur. He was called the

English Palestrina. His numerous madrigals belong to the best of the English school.

The great organist and composer Dr. Bull lived till 1628.

*William Lawes* was one of the musicians in ordinary to King Charles I.; in his loyalty and gratitude he entered the Royalist army, and was killed during the siege of Chester in 1645.

*Henry Lawes* (1595 to 1662), brother of William Lawes, was clerk to the private music of the king, and the first who introduced the more melodious Italian style of music in England. He was an intimate friend of the poet Milton, for whose mask "Comus" he composed the music. Milton wrote a sonnet in his honour.

120. Although the general practice of music had dreadfully suffered during the civil wars from 1640 and during the Commonwealth, it was kept up in private circles to some degree.

Oliver Cromwell himself was fond of music, and had an appointed organist, *John Kingston*, at Hampton Court, at whose concerts he was often present; he delighted in hearing singing and the organ. His Latin secretary, the poet *Milton*, son of a good composer, was also a great admirer of music, and was in the habit of playing on the organ.

But the common Puritans would have no organs in the church, and many costly instruments were wantonly destroyed by them. In 1657 a law was made, that any minstrel found playing and making music at any inn or tavern, should be punished as a rogue.

This sad and gloomy state lasted until Oliver Cromwell's death and the *Restoration*.

121. King Charles II., whose love for music was much fostered during his stay at the court of Louis XIV., had a free practice of music re-established in the kingdom soon

after his coming to the throne in 1660. The cathedrals were endowed for an efficient choral service; but as the king sympathized more with a light and cheerful class of music, the lofty and severe style of the Tallis school had to give place to solo anthems and livelier music.

*Pelham Humphrey* (1647 to 1674), *Dr. John Blow* (1648 to 1708), and *Michael Wise* (about 1648 to 1687) composed many fine anthems for full chorus, intermixed with recitatives and solos, in a new style that was pleasing and at the same time solemn and church-like.

*Henry Purcell* (1658 to 1695), *Dr. Croft* (1677 to 1727), *John Weldon*, who died in 1726, *Dr. Maurice Green* (1696 to 1755), *Dr. William Boyce* (1710 to 1779), and many others down to the present time, enriched the Church with many beautiful and solemn compositions of a similar style.

122. As many church organs had been destroyed by fanatical Puritans, new organs were required in their stead immediately after the Restoration, but could not be supplied quickly enough by the few organ builders left in the country—their trade having become quite neglected in the latter years.

Two excellent foreign organ builders were encouraged to settle in England. *Bernhard Schmidt*—Father Smith—(about 1630 to 1708) came over from Germany with his two nephews *Gerhard* and *Bernhard*, and *René Harris* of English descent came over from France a few months after Schmidt. Father Smith's organs excelled in a fine tone, and those of Harris in elegant workmanship.

123. King Charles II. had also his court music of 24 violinists, in imitation of that of Louis XIV. The celebrated violinist *Baltzer* of Lübeck was the leader, who by his fine playing kindled a regard for the violin in England, where before his time it was but little esteemed.

As the merry monarch was particularly fond of dancing, all sorts of foreign dances and of the country came into fashion, as the allemande, courante, sarabande, chacone, passacaglia, gavotte, menuett, passe-pied, bourrée, siciliana, payana, galliard, passamezzo, contra-dance, jig and hornpipe.

Sacred and secular music was now again generally practised, and vocal and instrumental music was introduced in plays at the theatre, as that by *Matthew Lock* in “*Macbeth*” and in the “*Tempest*” — a first beginning towards English opera.

124. *Henry Purcell*, a great musical genius, was equally great in vocal and instrumental music for the drama and the Church. He had studied the Italians, and composed a great deal of dramatic music for the plays of *King Arthur*, *The Fairy Queen*, and *The Indian Queen*. He also composed a variety of instrumental music, as twelve sonatas for two violins and bass to the organ or harpsichord formed upon Italian models, dances, and orchestral music for the theatre, wherein he surpassed his predecessors in melody and flowing harmony. In Church music Purcell proved himself also a master in polyphony, in fugue and canon. He composed Services, anthems, hymns, Latin psalms, a *Te Deum*, and a Jubilate for voices and instruments for St. Cecilia's Day, odes for different solemnities at court during three reigns, and a Funeral anthem.

The early deaths of two of the most talented composers, *Pelham Humphrey* and *Henry Purcell*, were great losses for England.

125. Soon after the Restoration societies of amateurs for weekly practice and for giving concerts became established. At Oxford members of the university established a Society for vocal and instrumental music, and subscribed and made collections for buying instruments and music.

In London many societies were formed, and vocal and instrumental concerts were given by them and by individual enterprises, which were advertised in the "London Gazette."

*Thomas Britton*, the musical small coal man, had much knowledge in music and in chemistry; he was also a collector of antiquities. In the morning he carried coals for sale through the streets of London, and in the afternoon held concerts in a room over his coal stores, till the end of his life in 1714. Noble ladies and gentlemen, and artists and learned men, were attracted to these concerts. Handel and Dr. Pepusch have played in some of them.

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INFLUENCE OF ITALIAN MUSIC IN GERMANY.—OPERA  
IN THE PRINCIPAL TOWNS.

126. The Venetian school attracted many young German musicians to finish their musical education in Italy. Venice was in close mercantile connection with Germany, and within easy reach. The German emperors at Vienna, the Saxon electors at Dresden, the Bavarian dukes at Munich, some other German princes, and the great mercantile house of Fugger at Augsburg, gave assistance to many young musicians to complete their studies in Venice and in Rome, and on their return gave them suitable appointments.

*Hans Leo Hasler* (1564 to 1612) from Nuremberg was a pupil of Andreas Gabrieli in Venice; he composed excellent masses and other sacred music, and German songs for four, five, to eight voices. He knew how to blend Italian grace with a vigorous German style.

*Gregor Aichinger* (1565 to 1621) was a pupil of Giovanni Gabrieli in Venice, and also of the Roman school. Hasler and Aichinger were for a time in the service of the Fugger family at Augsburg.

127. The most talented and successful of them was *Heinrich Schütz* (1585 to 1672). The Landgrave of Hesse sent him to Venice, where he studied music under his beloved master Giovanni Gabrieli from 1609 to 1612 or 1613. On his return from Italy, he, by the Landgrave's permission, entered the Elector of Saxony's service. Schütz held the highest musical position at Dresden for more than fifty years. In 1627 he composed the first German opera to a translation of Rinuccini's libretto of *Dafne* for the marriage celebration of the Elector of Saxony's daughter with the Landgrave of Hesse. This was the first imitation of the Florentine music drama out of Italy.

Schütz was great in sacred music, which he infused with the new Italian spirit. He imparted lofty feeling and solemnity to his *cantatas* and *oratorios* with orchestra and organ accompaniment, and to his *Passions* according to the four Evangelists. In these forms of sacred composition Schütz was the forerunner of Handel and J. S. Bach for a whole century.

Italian opera found a home at Dresden for about a century. The celebrated *Hasse* (il caro Sassone), a follower of the Neapolitan school and contemporary of Handel, brought it to the highest state of development from 1734 to 1763, when it was dissolved by a new king for economical reasons.

128. In *Vienna* Italian opera found an early home and long-lasting patronage, the Austrian emperors in the 17th and 18th centuries being themselves very musical, and the Austrians being very fond of music and of the theatre. Many Italian musicians obtained high positions in Vienna, such as *Caldara* enjoyed there from 1718 to 1738.

*Johann Joseph Fux* (1660 to 1741) was a highly talented and most conscientious musician, and composed a great deal in various forms for the Church and for the stage. In 1715 he

was appointed Imperial Kapellmeister (musical conductor) in Vienna, which post he held till his death. In 1725 Fux published his theoretical work "Gradus ad Parnassum," which greatly improved the German style of composition. Joseph Haydn and Mozart used the book in their contrapuntal studies. Fux most successfully applied his many favourable opportunities for musical intercourse between his country and Italy for the advancement of music in Germany. He sent many of his pupils after their studies with him to Venice, there to learn the Italian style. One of his best pupils was *Zelenka* of Dresden, who passed some years in Venice at the time when the great composer Lotti was flourishing there. When Zelenka held an appointment at Dresden and became intimate with J. S. Bach at Leipzig, he would surely impart to his friend the musical impressions gained in Venice and Vienna.

Italian opera flourished in Vienna throughout the whole of the 18th century down to Gluck and Mozart, who brought out some of their best operas with Italian words in the imperial city.

Vienna also excelled for many years in masses and oratorios, and in symphonies and other instrumental music. The artistical city became the home of some of the greatest musical geniuses, and was the musical metropolis for a long time.

129. At Munich music had been brought to a high state by its artistically minded dukes, by its wealthy families, and by the great activity of Orlando de Lasso. But the Thirty Years' War from 1618 to 1648 brought the greatest horrors and miseries over the greater part of Germany, and music quite disappeared except in the churches. After the Westphalian peace music quickly revived, and an Italian opera was established at Munich in 1654, which was continued for more than a century. Johann Caspar Kerl (§ 135) was

Kapellmeister of the Opera for a number of years and composed several operas. It was there in 1781 that Mozart brought out his first great and beautiful opera "Idomeneo." In 1787 German opera was established at Munich.

130. At Berlin Italian opera was tried in 1695, but was only continued for a few years. The young prodigy Handel heard the first opera there in 1698.

When Frederick II. (the Great) ascended the Prussian throne in 1740, he had again an Italian opera established at Berlin, having on a visit to Dresden some years before become quite enthusiastic for that style of music. The king himself was an excellent musician and performer on the flute, and composed concertos for his instrument. *Carl Heinrich Graun* (1701 to 1759), a distinguished composer and singer, had to engage Italian singers, and was appointed Kapellmeister. Graun composed many operas, and also some excellent Church music. His Passion cantata "Der Tod Jesu" (The death of Jesus) became most popular throughout Germany, and was annually on Good Friday afternoon performed in the churches of many towns, almost down to our time.

Besides the operas of Graun, those of *Hasse* were also frequently performed, and with Italian singers, whose overstrained pretensions caused many vexations to the king. After the death of King Frederick in 1786 the operas were continued in the German language.

131. At Hanover a fine opera house was built, and opened in 1689 with an opera of A. Steffani (1655 to 1730), who had been a pupil of Kerl at Munich. Steffani composed some successful operas, but became most celebrated for his many excellent vocal duets in the cantata form with a bass accompaniment.

The Electress Sophia, a granddaughter of King James I.,

and the mother of George I. of England, was of a highly intellectual and artistic mind, and in consequence a refined tone existed at the Hanoverian court. There was a staff of good Italian singers and of French instrumentalists, and the highly gifted and courtly Steffani as Kapellmeister to the end of his life. Steffani was a kind friend of young Handel, and wished him to be his successor at Hanover.

The Duke Carl of Württemberg also had Italian opera at his court. Iomelli came to Stuttgart in 1754, where he lived for more than 15 years, composing operatic and sacred music, and enjoying great popularity and prosperity.

132. The town of Hamburg had a German opera from 1678. *Reinhard Keiser* (1673 to 1739) came to Hamburg in 1694, and exercised great influence upon the opera and music in general. He was a favourite of the musical public for 40 years, and composed many operas, and a great deal for the Church, as cantatas and oratorios.

German opera was liberally supported by the town of Hamburg. Church music also was well cared for, and good organists were appointed at the churches. The Netherlandic *Reinken* (1623 to 1722) was organist there from 1654 till his death. J. S. Bach went repeatedly to Hamburg on foot to hear him, and Handel during his sojourn at Hamburg may also have heard him frequently.

The genial and most productive *G. P. Telemaan* (1681 to 1767) was Cantor and Musikdirector at one of the principal churches of Hamburg. He wrote a great deal of Church music, as cantatas, passions, and oratorios, music for funerals, weddings, and other solemn and festive occasions, 40 operas, and innumerable instrumental pieces.

*Carl Philipp Emanuel Bach*, son of the great J. S. Bach, came to Hamburg in 1757, after having lived at Berlin for many years, and for the last 11 years held the post of cembalist at the intellectual and artistic court of Frederick

the Great. In 1767 he became Telemann's successor as Musikdirector at one of the principal churches of Hamburg. Philipp Emanuel was highly educated, of an amiable and excellent character, and most experienced. He exercised great and refining influence in Hamburg as composer and conductor of sacred and secular music, and as an eminent and graceful performer and teacher of the harpsichord (see § 150). He was beloved and honoured by all, and died at Hamburg in 1788.

Operatic and instrumental music still continues in excellent state at Hamburg. All honour to the artistic-minded town, where the tonal art in all its branches has had a home for centuries!

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GREAT ORGANISTS AND HARPSICHORD PLAYERS.

133. With the advancement of monody and opera since the 16th and 17th centuries solo singing was greatly developed and encouraged. Great singers went from court to court, from country to country where Italian opera existed, and found brilliant engagements.

Good orchestras were now to be found at theatres, at the courts of princes, and in the principal churches.

Organs, clavichords and harpsichords, and violins having become greatly improved, skilful players or virtuosi of these instruments could successfully follow the example of the singers and travel to different countries to exhibit their mastery.

Italy had good organists at an early age, as *Landino* in the 14th century, and *Squarcialupo* in the 15th century, who attracted many people to Florence even from foreign countries, to hear him play on the organ, and for whom Lorenzo de' Medici had a very high regard.

*Frescobaldi*, born at Ferrara about 1587, became the most celebrated organist to Italy. He was appointed to St. Peter's in Rome, and is said to have on one occasion played to an audience of 30,000 people. Frescobaldi also excelled as a composer for the organ, and improved the style of fugal composition.

*Domenico Scarlatti*, the great harpsichord player from Naples, travelled to Rome and Venice, and to Portugal and Spain. He developed a peculiar style of playing the harpsichord, different from playing the organ, and with his many elegant compositions for his instrument he was "the wonder and delight of every hearer who had sufficient feeling and understanding," as Dr. Burney said of him.

134. In England the great composers of the 16th century were also good players. *Dowland* on the lute, and *Dr. Bull* on the organ and harpsichord, astonished the Continent with beautiful and great performances.

135. Germany had a few organists of note in the 15th and 16th centuries. At Nuremberg there was the blind organist *Conrad Paumann*, whose "*fundamentum organisandi* (1452) has been published in Fr. Chrysander's "Jahrbücher für musikalische Wissenschaft."

*Paulus Hofheimer* (1449 to 1537) was *Organistmeister* to the Emperor Maximilian I. In 1515 he was knighted for his fine organ playing in St. Stephen's Church at Vienna. He was praised in Latin verses, and called "musicorum princeps"; he had not his equal on the organ in Germany.

*Hieronymus Praetorius* (1560 to 1629) was a highly celebrated organist at Hamburg.

*Michael Praetorius* (1571 to 1621) was organist and Musik-director in the service of the Duke of Brunswick, and composed a great deal of sacred and secular music. His

principal work is his “*Syntagma musicum*,” on sacred and secular music and on instruments of the ancients; on all sorts of instruments of his time, with drawings; on the different forms of secular composition; on notation and technical terms; on thorough bass; and on concerts for voices and instruments.

136. In the seventeenth century there was a considerable number of excellent organists who had also studied the Italians, such as Scheidt, Scheidemann, Froberger, Kerl, and Pachelbel. Froberger and Kerl were by the Emperor Ferdinand the Third sent to Rome, where they studied under Frescobaldi and Carissimi.

*Samuel Scheidt* (1587 to 1654), contemporary of Frescobaldi, was a pupil of the celebrated Swelinsk at Amsterdam, and the best German organist of his time. He was appointed organist at the court church at Halle, his native town, and became one of the founders of modern organ and church music.

*Heinrich Scheidemann* (1600 to 1654) was the prominent member of a family of organists at Hamburg. He was also a pupil of the so-called maker of organists Swelinsk, and was greatly admired by his townsmen. On his death he was succeeded by *Reinken* from Deventer in Holland.

*Froberger* (1612 to 1667) was the most celebrated pupil of Frescobaldi. After his return to Germany he was Court organist in Vienna for many years, but he also travelled during a great part of his life. In 1662 he came to England for a short time, and played on the harpsichord to King Charles the Second and his court, to the delight and astonishment of all. Later in life Froberger was in the establishment of his pupil Sibylla, Dowager Duchess of Württemberg, near Montbelliard, which then belonged to Württemberg. Froberger died there. He has written many good compositions for the organ and the harpsichord, and

for other instruments. His fugues, suites, and dances, are in a cheerful spirit, with many embellishments.

*Johann Caspar Kerl* (1628 to 1693) was an excellent organist and composer. He wrote much for the organ and harpsichord, and several operas while he conducted the opera at Munich. He afterwards lived for some time at Vienna, but returned to Bavaria, and died at Munich. Handel had a great regard for Kerl, and has used a canzone of his for the double chorus "Egypt was glad" in the oratorio *Israel in Egypt*, without any essential alteration.

137. *Johann Pachelbel* (1653 to 1706) was the most prominent of many organists born at Nuremberg. Pachelbel lived for some time with Kerl at Vienna, who made him his assistant at the St. Stephen's church. From 1675 he held an appointment at Eisenach, from 1678 at Erfurt, from 1690 at Stuttgart, and from 1695 at the Sebald's church in his native town to the end of his life. Pachelbel had pupils at every place where he lived. *Christoph Bach*, the elder brother and first teacher of *Joh. Seb. Bach*, was one of his pupils, and Pachelbel thus became the connecting link between *Frescobaldi* and *Joh. Seb. Bach*, the two greatest organists of the Italian and German schools. Pachelbel composed a great deal for the organ, and excelled in the treatment of themes taken from popular chorales, which treatment the great Sebastian Bach after him brought to yet greater excellence.

*Friedrich Wilhelm Zachau* (1663 to 1712), son of a Stadt-musicus at Leipzig, with whom he practised the principal string and wind instruments, was a conscientious composer in the strict style, and organist at Halle. He is entitled to the thanks of all lovers of sublime music for his careful teaching of young G. F. Handel, whose musical genius he soon recognized and led in a rational and methodical way

to gain fluency in the technical forms of composition, and in the treatment of the different instruments.

138. In France the family of *Couperin* was renowned for organists and clavecin (harpsichord) players. The best of them was *François Couperin le Grand* (1668 to 1733), who composed excellent suites for the clavecin, with many embellishments of turns and shakes. The antiquated *suite* is a succession of different dance tunes, as allemand, courante, sarabande, gavotte, and gigue. Couperin also arranged many of Lulli's dances for the clavecin.

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GREAT VIOLIN PLAYERS.

139. From Northern Italy, where the best violins were made, came also the best violin players of the 17th and 18th centuries.

*Arcangelo Corelli* (1653 to 1713) was excellent as a violin player, and as a composer for his instrument. He helped to transform the Suite form into the Sonata form, and from the nature of the violin he developed a characteristic style of playing for the orchestra and for the solo. Many of his sonatas for two violins and violoncello are still played. Corelli travelled in Germany, stayed at Munich and Hanover, and was also in Paris. In 1681 he settled in Rome, and lived in the house of his patron Cardinal Ottoboni, where Handel made his acquaintance.

*Antonio Vivaldi*, born in the latter part of the 17th century, was an expert and showy violinist. He composed many concertos in an improved form, which served as a model to his contemporaries. J. S. Bach arranged 16 of them for the harpsichord, and a few for the organ, probably to practise the easy-flowing Italian style. Vivaldi lived for sometime in

the service of the Landgrave of Hessen-Darmstadt. In 1713 he returned to his native town Venice, and was appointed Maestro de' concerti at the Ospitale della Pietà, which post he held till he died in 1743.

*Pietro Locatelli* (1693 to 1764), pupil of Corelli, greatly extended technical execution of the instrument, and revelled in double stops and high tones. He composed many concertos and sonatas, which contain much that is good and graceful. After a great deal of travelling he appears to have at last settled at Amsterdam.

*Francesco Maria Veracini* (about 1685 to 1750) was born at Florence, lived for some time at Venice, visited London in 1715, and Dresden in 1720. In 1735 he was again in London. Veracini's style of playing was grand, daring, and sympathetic. His compositions excelled in free melody and new harmony, and in the peculiar use of the chromatic element.

*Francesco Geminiani* (1680 to 1761), born at Lucca, became one of the best of Corelli's pupils. From Rome he went to Naples, where he may have studied under Alessandro Scarlatti. In 1714 Geminiani went to London, where he by his rare and brilliant performances soon gained great patronage at court and among the aristocracy. At his first performance before King George I. he would be accompanied by no one else but *Handel*. Geminiani composed a considerable number of sonatas and concertos of not much individuality. In 1740 he brought out a violin school—the first ever published; it was based on Corelli's principles of violin playing, and had several editions. After a very busy life with many self-made troubles, he died when on a visit at Dublin.

140. *Giuseppe Tartini* (1690 or 1692 to 1770) was one of the best violinists of the 18th century. He first received a careful general education, then turned exclusively to music,

and became great as a player on the violin, and as a composer for his instrument. He wrote an immense number of sonatas and concertos in the forms which Corelli and Vivaldi had established and developed, excelling in melody and harmony, vigour and contrast, and in poetic and pathetic expression. In 1714 Tartini discovered the *combination sound* produced by two tones in perfect harmony on the violin, which phenomenon he then used with his pupils as a criterion of good intonation. In 1721 he was appointed in St. Antony's Church at Padua, which had a staff of 16 singers and 24 instrumentalists. He composed many *sonate da chiesa*, and played these and other solos there every week, in unabated zeal for the honour of his tutelar Saint Antony.

Tartini's playing became soon celebrated, and in 1723 he was invited to Prague to assist at the coronation solemnities of the German Emperor Charles VI. He was prevailed on to stay in Germany, but after three years he returned to Padua and founded the celebrated music school, where a considerable number of distinguished musicians received their education. Tartini had so many pupils from different countries, that he was called "Il maestro delle nazioni." He was also an excellent master in composition. His sonata "Il trillo del Diavolo" is still played in public.

141. *Giovanni Battista Viotti* (1753 to 1824) with Corelli and Tartini form the Italian triumvirate of violinists of the 18th century. After having for years studied the violin under *Pugnani* at Turin, Viotti in 1780 travelled with his master through Germany and Russia, and on a second tour to England and France. Everywhere he played with immense success, and was by all declared the greatest living violinist. In the course of time Viotti composed a great deal for his instrument, as duets, trios, quartets, and concertos, which were in form, thought, and feeling, greatly tinged by the new German style of Haydn and Mozart.

Viotti lived much in Paris, where he had many pupils and gave string-quartet parties, and thus greatly influenced the French school of violin playing. The Revolution ruined him and drove him away from France. He went to London, then to Hamburg for a short time. From 1794 he was again in London, playing frequently at Salomon's concerts, led Haydn's benefit concerts in 1794 and 1795, became manager of the Italian opera, and directed the great opera concerts in 1795, but without any financial success.

The fickleness of audiences at his concerts in Paris had created an aversion in Viotti to playing in public. In 1818 he went again to Paris, became director of the grand opera in 1819, but for want of success was pensioned off in 1822, and returned to London. Thus the second half of the great artist's life was the reverse of happy and brilliant.

142. During the 18th century there was much instrumental music throughout Germany. The many princes and counts held musical establishments, and had much orchestral and chamber music, frequently under an Italian leader, and with some good violinists, who were of considerable influence on German musicians.

Every *Stadtmusicus* cultivated string and wind instruments, to supply the required music for solemn and joyful occasions in the town and neighbourhood.

Already in the early part of the 17th century there were German violinists who travelled in the country and abroad. *Thomas Baltzer* (1630 to 1663) from Lübeck came to England in the time of the Commonwealth, and by his skilful and beautiful performances at Oxford brought the violin into better estimation in the country (see § 123).

*Franz Heinrich Biber* (1638 to 1698) was one of the greatest violinists of his time, and was one of the first in Germany who cultivated the sonata form. He played twice before the Emperor Leopold, who was so delighted with his excellent

and spirited style, that he on the first time knighted him, and on the second time gave him a heavy gold chain and a honorarium.—*Nicolaus Adam Strungk* (1640 to 1700) in the suite of the Duke of Hanover travelled for some years in Italy, where he greatly astonished Corelli by his skilful execution on the violin.

*Johann Georg Pisendel* (1687 to 1755) was an excellent player, and in connection with the operatic composer Hasse brought the orchestra at Dresden to great renown. His pupil *Johann Gottlieb Graun*, brother of the celebrated composer Carl Heinrich Graun, exercised the same influence in the orchestra at Berlin.—*Franz Benda* (1709 to 1786), Concertmeister of Frederick II., was greatly admired for his execution, beautiful tone, and great style of playing, to which his fine voice and style of singing had led him. *Johann Peter Salomon* (1745 to 1815) was for some time in the service of Prince Henry of Prussia. In 1781 he settled in London, where in 1789 he was appointed conductor of the academy of ancient music. He engaged Joseph Haydn to compose 12 symphonies for his concerts and to conduct them. Salomon was also one of the founders of the Philharmonic Society in 1813.

143. The electors of the Rhine Palatinate at Mannheim held a large musical establishment at their court there, and at the neighbouring village of Schwetzingen. During the reign of Carl Theodor in the middle of the 18th century the works of all the best composers could be heard there. All the performers were Germans, and *Johann Carl Stamitz* (1719 to 1761), a noted violinist, is named as the founder of the Mannheim school of violin players. His son *Anton Stamitz* settled in Paris and became the master of *Rudolph Kreutzer*. *Christian Cannabich* (1731 to 1798) was not only a great solo player, but also an excellent teacher and conductor, who brought the orchestra of Mannheim to a state of great

perfection. His elector had sent him to Italy, where he studied under Iomelli. Cannabich was a great admirer and friend of Mozart.—*Wilhelm Cramer* (1745 to 1799), pupil of Stamitz and Cannabich, was an excellent violinist; in 1772 he settled in London, where he became famous as leader of the principal concerts; as a solo player he was considered without a rival until Viotti came. He was the father of the celebrated pianist *J. B. Cramer*. Other celebrated violinists of the Mannheim orchestra, which in 1777 migrated with the court to Munich, were *Ignaz Fränzl*, born in 1736; his son *Ferdinand Fränzl*, born in 1770; *Johann Friedrick Eck*, born in 1776; and his brother *Franz Eck*, born in 1774, who was the master of *Louis Spohr*.

Leopold Mozart's Violin school, published in 1756, was of great assistance to the German method of violin playing. Its principal aim was, to form good orchestral playing, in harmony with the prevailing German spirit of violin playing in the 18th century—for a correct *ensemble* in orchestral and chamber music.

144. Throughout Austria instrumental music was loved and cultivated by all classes. Theatres, principal churches, and aristocratic families had good orchestras, and prominent musicians and amateurs arranged parties of chamber music.

Distinguished violinists of the Vienna school were: *Paul Wranitzky* (1736 to 1808), who was an intimate friend of Haydn; *Carl Dittersdorf* (1739 to 1799), composer of operas and symphonies, and intimate with Gluck and Haydn; *Anton Wranitzky* (1761 to 1819), among whose many pupils was *Ignaz Schuppanzigh* (1770 to 1830), who became celebrated through his style of playing in quartets of Haydn, Mozart, and Beethoven. Schuppanzigh, an intimate friend of Beethoven, and leader of the Rasumowsky quartets, taught *Joseph Mayseder*, who played second violin in them, and who afterwards founded the modern Viennese school of violin

playing, which *Joseph Böhm* continued, among whose pupils were *Ernst* and *Joachim*.

In the court orchestra of the Elector of Cologne at Bonn, which became the nursery ground of Beethoven, there were *Franz Anton Ries* (1755 to 1846), an excellent violinist in solo and quartet playing, and ancestor of distinguished musicians in Berlin and in London; the violoncellist *Bernhard Romberg*; his cousin *Andreas Romberg* (1767 to 1821), renowned by his cantata of Schiller's "Lay of the Bell"; and *Anton Joseph Reicha* (1770 to 1836), who excelled as a contrapuntist and composer of chamber music, and after several migrations settled permanently in Paris.

145. There was a considerable number of good French violinists in the 18th century; part of them found appointments in Germany and in other countries. Some of the foremost had studied with the great masters in Italy. *Baptiste Anet* had studied under Corelli in Rome. *Jean Marie Leclair* perfected himself under *Somis* at Turin; he became an excellent composer for the violin, but was greatly neglected by the Parisians. *André Noel Pagin* and *Joseph Touchemoulin* were pupils of Tartini. *Touchemoulin* (1727 to 1801) was in the orchestra of the Elector of Cologne at Bonn, and afterwards at the court of Prince Thurn and Taxis at Augsburg. *Pierre Lahoussaye* (1735 to 1818) was also a pupil of Tartini. *Pierre Gaviniés* (1726 or 1728 to 1800) may for his Etudes be considered the precursor of the founders of the French school.

*Viotti* by his grand and classic performances and by his teaching in Paris gave a new start to violin playing (see § 141). An excellent Violin school became established. Its three founders were *Pierre Rode* (1774 to 1830), who was the most prominent pupil of Viotti; *Rudolph Kreutzer* (1766 to 1831), who was a pupil of Anton Stamitz from the Mannheim school; and *Pierre M. F. Baillot* (1771 to 1842), who also

was a prominent pupil of Viotti. They were great violinists and good composers for their instrument, and compiled together an excellent "Methode de Violon" for the Conservatoire in Paris established in 1795. R. Kreutzer was a friend of Beethoven, who dedicated his grand sonata Op. 47 to him.

The Italian, German, and French style of violin playing being equally represented by its compilers, this Method may be considered a cosmopolitan Violin school.

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#### GREAT VIOLONCELLO PLAYERS.

146. Although the instrument makers of the 17th and 18th centuries had made excellent violoncellos, these instruments remained for a long time in the background, and were only used in chamber music and in the orchestra. The *viola da gamba* was a favourite instrument for solo playing from the 16th century. It was of a similar shape to the violoncello, had 5, 6, and 7 strings, and was heard on every occasion, particularly in England. Handel and J. S. Bach wrote yet sonatas for this instrument. The last prominent player of the *viola da gamba* was *Carl Friedrich Abel* (1725 to 1787), who had been educated under Joh. Seb. Bach, at the Thomas School at Leipzig, and settled in London in 1759. He gave concerts together with his friend Joh. Christian Bach (see § 166); they jointly conducted the first concerts at the Hanover Square Rooms in 1775. Abel composed symphonies, concertos, quartets, and sonatas, and was a great musical authority in London.

In the 18th century the violoncello came gradually into use as a solo instrument, and having more tone, took the place of the *viola da gamba*.

In Italy *Luigi Bocherini* (1740 to 1805) excelled as a great

violoncellist, besides being a most prolific composer of chamber music.

*Bernhard Romberg* (1767 to 1841) was the founder of the German school of violoncello playing, which has since become developed by a number of great artists, who raised the violoncello into equal popularity with the violin.

The French school of violoncello playing was founded by the brothers *Jean Pierre Duport* (1741 to 1818), and *Louis Duport* (1749 to 1819). — *Adrien François Servais* (1807 to 1866) enjoyed a European celebrity for his great style, and brought the Belgian school of violoncello playing to the fore.

In England *Robert Lindley* (1776 to 1855) was incomparable for fulness and beauty of tone, in solo playing and in accompanying the recitatives in oratorios and operas with chords and arpeggios in perfect intonation.

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#### ARITHMETICAL NAMES FOR THE LENGTH OF NOTES.

147. Along with the intellectual and systematic development of music from the 14th century, its notation has also been perfected.

Music becoming more and more lively and elaborate, shorter notes were added to the established lengths in the semi-quaver, demi-semiquaver, and semidemi-semiquaver.

Formerly there were no bars to mark the measure of a composition, but when in the 17th century operatic music had come into existence, and orchestral music became more developed, bars were introduced for marking the rhythm and principal accents of a composition, in order to hold the many singers and players in time together.

By adopting the German system of naming the different lengths of notes by their arithmetical proportions to each

other, the student will soon strictly understand them—like the value of the different coins of money—and will more easily learn to keep time.

Semibreve 	Minim 	Crotchet 	Quaver 
Whole note.	Half note (2 to a $\circ$ ).	Fourth (4 to a $\circ$ ).	$\frac{1}{8}$ (8 to a $\circ$ ).
Semiquaver 	Demi-semiquaver 	Semi-demisemiquaver 	
$\frac{1}{16}$ (16 to a $\circ$ ).	$\frac{1}{32}$ (32 to a $\circ$ ).	$\frac{1}{64}$ (64 to a $\circ$ ).	

The German system of marking the time at the beginning of a composition by  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ , is universally applied.

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#### THE GERMAN SCHOOL.

148. Music as a science was chiefly developed by the Flemish school in the 15th and 16th centuries, and perfected by the English, German, and Italian composers of the 16th and 17th centuries. Music as an art, with lyric flow in melody and natural and pleasing harmony, was chiefly advanced by the Italians in solo singing and solo playing, and in the opera and orchestra.

In the 18th and 19th centuries science and art in substance and form were united to a harmonious whole, and the present form for vocal and instrumental music became settled. Instrumental music was particularly cultivated at the many courts of Germany. Besides the emperor of Germany and the king of Prussia, there were till the beginning of the 19th century more than 200 sovereign dukes,

electors, counts, and secular and spiritual princes, who mostly had their orchestras and chamber music with good solo players of string and wind instruments.

A style of music based on theoretical ground, wherein feeling and thought mutually support each other in equal proportion towards ideal beauty in essence and form, was perfected by the six musical heroes of Germany, *G. F. Handel*, *J. S. Bach*, *Ch. Gluck*, *Joseph Haydn*, *W. A. Mozart*, and *L. v. Beethoven*. In addition to the knowledge of the music of their own country, they also had made themselves acquainted with all that was excellent of the music of Italy, France, the Netherlands, and England. They followed each other in close succession within a century, and founded the German school.

149. *Georg Friedrich Händel* (1685 to 1759) received a careful education, and for some time studied law at the university of his native town Halle. He had also regular instruction in music from the 8th to the 15th year from the organist and composer Zachau, on the harpsichord and organ, violin and oboe, and in composition. On a visit to Berlin in 1698, where young Handel heard the first opera, he astonished the Elector—later King Frederick the First—and the principal musicians there by his fine performance on the harpsichord and organ. On his father's death Handel had to work for his own subsistence; he therefore left the university and went to Hamburg, where he gave music lessons, and played in the orchestra of the German opera under the celebrated composer Keiser. Handel soon assisted as conductor, and in 1705 he brought out his first opera "Almira," and soon after his second, "Nero."

When Handel had mastered German music in theory and practice, he in 1706 went to Italy where he studied the Italian style in churches, theatres, and concert rooms at Florence, Venice, Rome, and Naples. His opera "Rodrigo"

had good success at Florence, and his "Agrippina" had 27 successive representations in Venice. The fame of the young German composer spread rapidly over the whole péninsula, and prepared for him everywhere the kindest reception. In Rome he found a patron in the artistic Cardinal Ottoboni, on whose suggestion he composed an Easter oratorio, "La Resurrezione," with full orchestral accompaniment. At Naples Handel studied lyrical melody, and under the influence of the genial Alessandro Scarlatti composed chansons, melodious cantatas, and the Pastoral play "Aci, Galatea, and Polifemo."

Handel spent three happy and eventful years in that country of so genial a climate, and so rich in natural scenery and in works of art. Living in daily intercourse with great musicians and amateurs in the chief towns, and among a gifted and cheerful people, he, in addition to his contrapuntal science and masterly performance on the organ and harpsichord, gained further ease and grace in composition, and was continually moving among the great in society and in arts and sciences.

When Handel returned home, he at once received a suitable appointment as successor to Steffani in the service of the Elector of Hanover, with permission to travel for a part of the year. In the autumn of 1710 Handel went to London, and at the beginning of the following year he composed the opera "Rinaldo" for the Italian opera, which had recently been introduced. It had an immense success; the celebrated aria in this opera "Lascia ch'io pianga" is yet a favourite with singers and audiences.

In 1712 Handel went again to London, and brought out his operas "Il pastor fido" and "Teseo." In 1713 he composed an ode in honour of Queen Anne's birthday, and by Her Majesty's command he composed "The Utrecht Te Deum" and a "Jubilate," which compositions were performed in St. Paul's in presence of Parliament. Handel

received great favour at court and from the aristocracy, and the English people; whose musical taste had been well nurtured by so many good works of its own composers during the last two centuries, was at once capable to recognize and to appreciate the great musical genius.

Handel in consequence yielded to the persuasions of his admirers, not to return to his appointment at Hanover, but to give his talents to England. When in 1714 the Elector of Hanover came to the English throne as George I., he soon forgave truant Handel, and shortly after granted him an annuity which enabled Handel to live independently for his art. In 1716 the king went to Hanover; Handel accompanied him, and remained there till 1718.

After his return to England Handel stayed with the Duke of Chandos, at Cannons, for three years, and composed twelve anthems, a *Te Deum*, the cantata “*Acis and Galatea*,” and his first English oratorio “*Esther*.”

When in 1720 a standing Italian opera was established in London, Handel became its conductor, and composed many operas. Some rival composers, and the whims and pretensions of some Italian singers, with whom a part of the aristocracy sided, caused innumerable vexations and troubles to Handel. In 1734 he established an Italian opera on his own account, but failed in 1737. After twenty years of a harassing life as an operatic composer and conductor, Handel turned exclusively to the composition of heroic oratorios, for which he was pre-eminently endowed by a vigorous nature, independence of character, education, and experience. They proved his greatest works of lasting merit; his “*Judas Maccabæus*,” “*Israel in Egypt*,” and “*The Messiah*” in particular, are still the most sublime and the most popular oratorios in this country and abroad. Handel’s choruses for their simple grandeur, vigour, and majestic character, stand yet unapproached by any composer. Besides his many operas and oratorios, Handel has

written antiphonies, hymns, orchestral and chamber music, concertos for the organ, suites for the harpsichord, and sonatas for harpsichord and violin.

Handel was of a free, truthful, generous and noble character. He was a strictly moral and pious Protestant, had great biblical knowledge, and himself collected the words for "The Messiah" from the Bible. He was ready and liberal in the support of charities, assisted some of his German relations, and sent an annuity to the widow of his master Zachau as long as she lived.

The mortal remains of Handel lie buried in Westminster Abbey, among the ashes of some of the greatest of the land; the English nation loves and honours him as one of their own, and holds his music up with the same veneration at the present time as in the past.

150. *Johann Sebastian Bach* (1685 to 1750) was born at Eisenach 25 days after Handel. Bach belongs to a family of musicians extending over nearly three centuries. In Sir George Grove's excellent Musical Dictionary a genealogical table is given of 24 members of the Bach family, who excelled as organists and composers over three centuries, from 1561 to 1846. J. S. Bach was the greatest of them as a composer and as a performer on the organ and harpsichord. He grew up in the midst of vocal and instrumental music of the organ, harpsichord and clavichord, and of strings of all sorts. When yet a boy, he yearned after some compositions of Froberger, Kerl, and Pachelbel, and secretly copied them from his brother's manuscript at night by moonlight. In 1700 he was appointed soprano singer in the choir at Lüneburg, where his musical and general education was greatly fostered; he sang, studied Latin, played the harpsichord, organ, and violin, and had access to a good musical library, which he diligently used. He made pedestrian excursions to Celle, to hear Couperin's graceful suites for

the harpsichord, then in fashion, and other instrumental music by some French musicians in the Duke of Brunswick's service; he also walked frequently to Hamburg to hear the old and excellent organist Reinken. In 1703 Bach was appointed violinist in the orchestra of the Duke of Weimar, and later in the same year as organist at Arnstadt. In 1705 he walked the long distance from Thuringia to Lübeck, to hear the great Danish organist *Buxtehude*, with whom he was so much delighted, that he forgot to return in time to his duties at Arnstadt.

In 1708 Bach was appointed court organist at Weimar, where he remained till 1717. During this time he studied the great Italian composers Palestrina, Lotti, and others, formed his own style of Church music, and became the unrivalled and to this day unapproached master in organ playing and in extemporizing in fugal and polyphonic style.

From 1717 to 1723 Bach was Kapellmeister to the Prince of Anhalt-Köthen, during which time he chiefly composed music for the harpsichord, for string and wind instruments, and for the orchestra.

From 1723 to 1750 Bach was Cantor of the Thomas School at Leipzig, where he composed his greatest works, as passions, cantatas, masses, and motets. From here he made visits to Dresden, to see his friend Zelenka, who had studied music at Vienna and in Italy, and to perform on the organ before the Elector and his court musicians. He also went sometimes with his eldest and most gifted son Friedemann to the Italian opera there, to listen to the "pretty Dresden songs."

Bach applied his whole life from earliest childhood to incessant study; he made himself acquainted with all that was good in German and foreign music, and formed his own style accordingly. He was more the patient worker at home, while Handel by his early travels to foreign countries, and by his fearless character became the man of the

world. Bach composed nothing for the easy going opera, but exclusively for the chamber, the concert room, and the Church. His music is more elaborate and scientific, and more intense in deep feeling and homeliness than that of his great contemporary, who wrote for the great world in a bold and more striking style. Bach composed many suites for the harpsichord, for the violin, the viola da gamba, and for the orchestra. Before his and Rameau's time, organs and harpsichords were so tuned that keys without any flat or sharp or with only a few of them, sounded very brilliant, but keys with four or more sharps or flats sounded quite out of tune. Compositions of that time and before were therefore mostly without any signature, or with only one or two flats or sharps. Bach introduced *equal temperature* for the tuning of the harpsichord and organ in Germany, and thus made these instruments fit to play in every key. As a first fruit he composed his "Wohltemperirte Clavier" in two books, each book containing preludes and fugues in the major and minor keys on each of the twelve semitones of the scale. These "forty-eight preludes and fugues" for the harpsichord, his many "preludes and fugues" for the pedal organ, his "passions" according to St. Matthew and to St. John, and his "mass in B-minor" belong to J. S. Bach's most popular works to the present time.

Bach's mastery in fugal and polyphonic composition still remains unapproached by any composer. Every part, for voice or instrument, in sympathetic activity reflects the principal ideas and motives of the composition, moving melodiously along, and keeping in harmony with the whole.

While Philipp Emanuel Bach was in the service of Frederick the Great, the king wished to see and hear the great musician of Leipzig, and in 1747 sent him an invitation by his son. Joh. Seb. Bach arrived in Potsdam in the evening, while the king had his court musicians round him

to accompany him in his flute concertos ; Bach in his traveling clothes had to come at once to the castle.

The king received him most kindly, and soon led him to some new pianofortes in different rooms, listening with intense delight to Bach's extemporization on them. When the great musician had improvised a masterly fugue on a given subject, the king in admiration exclaimed, "There is but *one* Bach."

On the following day Bach had to play again in the castle, and also on the organs in the churches of the town. The king paid him the utmost respect for his great performances, and all who heard him expressed the greatest admiration for "old Bach."

J. S. Bach's Passions, many church cantatas, motets, and several masses, breathe the purest religious feeling, and are unequalled in mastery of composition and polyphonic part-writing. His instrumental compositions abound in new ideas and motives of poetical individuality, and have a wider development of the capabilities of the different instruments, especially of the organ, the harpsichord, and the violin. Bach may be considered as the founder of modern instrumental music emancipated from vocal music, and growing freer, richer, and more ideal. In spite of his limited circumstances and the unkind and narrow-minded treatment from church and town officials, Bach never allowed his ideal mind to be thereby disturbed in the highest application of his art. He lived contented, and was indefatigable in creating the noblest masterpieces to the end of his life.

His son *Carl Philipp Emanuel Bach* (1714 to 1788) was also a voluminous composer. He wrote two oratorios, the double chorus "Heilig" (Holy), many church cantatas and passions, symphonies, and some dramatic music and songs. But his principal field was the harpsichord, for which he wrote the celebrated method "Versuch über die wahre Art das Clavier zu spielen," and composed many concertos, trios,

and solos in the sonata form, which he adopted from his Italian and German predecessors. He extended the form, and gave it a more melodious character. His great successors further developed its artistic construction, and raised the *sonata* to be the classical form for instrumental music. Philipp Emanuel Bach thus became the connecting link between the old and new German school, the bridge from Handel and Joh. Seb. Bach to Haydn, Mozart, and Beethoven.

151. *Christoph Willibald von Gluck* (1714 to 1787) was the son of a forest officer and gamekeeper in the Upper Palatinate of Bavaria. He passed his early childhood in fields and woods, where he imbibed a strong sense for beautiful and free nature. From his 12th year he studied the classics, and singing, violin, harpsichord, and organ. In 1732 he went to Prague, where he continued his musical and scientific studies. In 1736 he went to Vienna, and soon after to Italy on being engaged for the orchestra of Prince Melzi, with whom he lived for a considerable time at Milan. There Gluck studied composition and instrumentation under the organist *Sammartini* for four years. In 1741 Gluck brought out his first opera "Artaserse" at Milan; it was successful, spread his name over Italy, and brought him new orders. In the course of the next four years he wrote 7 operas for Milan, Venice, and Turin. Gluck was then engaged to write an opera for The Haymarket Theatre in London; he came over in 1746, and brought out his opera "La caduta dei Giganti," but with little success. Handel said to him: "You have made your opera too elaborate; that does not take here—the English want something striking." Gluck soon returned to the Continent, enriched with good impressions of Handel's vigorous music. On his way home by Paris, he there was also struck by the expressive declamation in Lulli's and Rameau's operas.

Gluck wrote some more operas for Dresden, Vienna, Copenhagen, and Rome. From 1754 he was appointed Kapellmeister in Vienna. Serious studies and intercourse with intelligent men made him more and more dissatisfied with Italian opera, which had gradually sunk in character, and had now become a mere sensual display of the skill and material capacity of the singers—an entertaining and enervating concert opera. Gluck made it his task to strike a more dignified tone, in giving a true expression of the dramatic text to the music of “Orfeo,” which his friend Calzabigi had written for him. The opera was brought out at Vienna in 1762; it had an immense success, and was soon performed in other German towns, and with German words. In Italy also it had innumerable performances. Another opera of his of a kindred spirit, “Alceste,” followed in 1767, and had the same great success. Orfeo and Alceste breathe the dramatic spirit and majestic simplicity of the old Greek dramas of Æschylus; the action is in no wise interrupted for secondary purposes, the chorus takes part in the action, and the orchestra paints and intensifies the sentiments and the interest of the action.

In 1772 Bailli du Roullet, an attaché of the French Embassy at Vienna, made an operatic text on Gluck’s principles from Racine’s “Iphigénie.” Gluck then composed the music for it, entered into an engagement with the authorities of the Grand Opéra in Paris, and under the protection of the Dauphine Marie Antoinette, who had been a pupil of his at Vienna, the opera in question, “Iphigénie en Aulide,” was performed in Paris in 1774, and had an immense effect. The opera “Armide” followed, and greatly increased Gluck’s fame, in spite of the Piccinists, who formed an antagonistic party against Gluck’s further success. The two composers Gluck and Piccini, however, remained good friends amidst their contentious parties. The opera “Iphigénie en Tauride,” Gluck’s greatest

work, in 1779 completed the great dramatic composer's fame.

French and German musicians, poets, and scientific men of both nations, were full of admiration for Gluck's music. Jean Jacques Rousseau said of Gluck: "I find that melody flows out of all his pores." The learned Grimm in Paris said of *Iphigénie en Tauride*: "I find myself in a Greek tragedy." The German poet and theologian Herder called this opera "sacred music." The English Dr. Burney called Gluck a poet and a painter, as his instruments frequently represent the mental state of the singer, and paint the passions in the liveliest colours.

152. *Joseph Haydn* (1732 to 1809) was born in the village of Rohrau, in Austria. His poor parents loved music above all. The mother sang, and the father accompanied her on the harp, to which the little boy listened with intense delight. The boy soon showing a distinct talent for music, school-master Frank, a relation of the family, gave him lessons in singing and on some instruments. In 1740 young Haydn was made a singing boy in St. Stephen's Cathedral at Vienna, where he besides a regular schooling also received lessons from good masters in singing, piano, and violin.

When in 1749 his voice changed, he had to leave the cathedral service, and was thrown on his own resources. He then gave lessons in singing and on the piano, and occasionally played the violin in orchestras. On the recommendation of the poet Metastasio the composer Porpora let Haydn play the piano accompaniment when he gave singing lessons, whereby the young musician became acquainted with the Italian style of artistic singing.

Haydn studied composition from Fux's "Gradus ad Parnassum," and the sonata form from Philipp Emanuel Bach's harpsichord sonatas. He then composed some short pieces,

which were published ; he also composed an operette which brought him a considerable sum.

At that time great noblemen of the country kept standing orchestras in their palaces. In 1758 Haydn was engaged as conductor of such an orchestra by a Bohemian count, and in the following year he was appointed as Kapellmeister of the excellent musical establishment which Prince Nicolaus Esterhazy kept at his castle at Eisenstadt. There Haydn lived away from noise and strife in free and beautiful nature, which was most agreeable to his cheerful and pious character. He had an orchestra of artists around him, who all loved him, and were ready at all times to play what he had written. Under such favourable circumstances Haydn's musical genius could freely develop and bring forth the happiest and most successful results.

Haydn thus became the great master of instrumental music. He took for his ground the *thematic* form of the sonata, which he developed and extended from the simpler sonata of Philipp Emanuel Bach. The sonata as established by Haydn, mostly consists of four movements of different construction, but keeping in psychological connection. The first movement is generally in the genuine *sonata* form, with 3 or 4 different themes polyphonically developed and modulated. The second movement is a slow piece in *song* form, with 2 or 3 themes of melodious flow and deep sentiments, and of simple construction and modulation. The third movement is a stately *menuet* or a lively *scherzo* with a contrasting *trio*. The fourth movement is usually a lively and brilliant *rondo* with 3 themes in alternate succession, or a spirited *finale* in the *sonata* form.

This thematic construction which Haydn established, has been adopted by all good composers after him, in the sonata for pianoforte, in the duet for piano and violin or violoncello or any other instrument, in the trio, quartet, quintet, up to the symphony, which is a sonata for the orchestra.

Haydn composed, mostly at Eisenstadt, 83 string quartets, 118 symphonies, 30 trios for piano, violin, and violoncello, duets for piano and violin, sonatas for piano, and a great number of pieces for the *baryton*—a sort of viola da gamba with 5 or 7 strings, which was the favourite instrument of Prince Esterhazy.

Haydn was always observing and learning. His later compositions were greatly influenced by Mozart's genius, such as his later quartets, and the 12 last and best symphonies which he wrote for Salomon's concerts in London. Salomon, a German violinist in London (see § 142) prevailed upon Haydn in 1791 to come to London to conduct his own symphonies, and the great composer was most kindly and enthusiastically received by the English public.

On a second invitation Haydn came again to London in 1794, when he stayed for about 18 months, receiving even more honours and ovations than before from the court and aristocracy and the whole public.

Haydn also composed a great deal of vocal music, as popular songs, fine masses, several operas, a solemn passion "The seven last words," and some oratorios, the two last and most popular of them being "The Creation" and "The Seasons."

All Haydn's compositions please and edify the musician and the amateur by their masterly construction, their depth and pathos, their cheerful and genial spirit, by their natural melody and harmony, their rhythm, grace, humour and quaintness. Haydn's compositions will long remain welcome numbers in any programme of music.

All Haydn's music flows with so much ease, because he had worked hard and attained an unlimited masterly treatment of any theme or motive. Counterpoint was his favourite occupation; in his study he had 46 canons as themes for musical arithmetic and construction, which he

had invented for himself and hung up in frame and under glass in place of ornaments—to keep his mind in continual reflection and readiness for intellectual composition.

Joseph Haydn was of noblest character, single minded and cheerful, an admirer of beautiful nature, always ready to assist, and appreciative towards other musicians. Haydn was Mozart's greatest admirer and true friend.

153. *Wolfgang Amadeus Mozart*, the most universal musical genius, was born at Salzburg on the 27th January, 1756, and after a most active but short life of not quite 36 years died at Vienna on the 5th December, 1791.

His wonderful genius for music showed itself from infancy, and his father Leopold Mozart (see § 143), a highly educated and superior musician, was most careful in the development of his son's most extraordinary gifts. Young Mozart made most astonishing progress on the harpsichord and the violin, and in composition. When he was only 6 years of age, his father brought him before the public at Munich, and afterwards at Vienna. In both cities the little boy created admiration at court and in private circles. In the following year the Mozart family went to France, and the musical phenomenon played with the same success at the court of Versailles, and in aristocratic families in Paris. Four sonatas for piano and violin of the prodigy at the age of 7 years were then published in Paris. In the spring of 1764 the Mozart family went to London, and stayed there till the summer of 1765, enjoying the patronage of King George III. and his Queen, and of the English aristocracy. The wonderful little boy caused general astonishment by his readily playing at sight any composition of Handel and Bach, and by his beautiful improvisation on the harpsichord and organ. On the homeward tour the Mozart family performed at the Hague, again at the French court, passed through Switzerland, stayed at the residences of some

musical noblemen in South Germany, played to the artistic Elector at Munich, and arrived at Salzburg in November 1766.

Leopold Mozart was most conscientious in guiding his son's astonishing genius for music by a careful method, practically and theoretically. The science of counterpoint became now a principal study for young Mozart, and Fux's "Gradus ad Parnassum" was used for the purpose.

In 1770, when Mozart was 14 years of age, his father took him to Italy, for further education and experience. The young virtuoso and composer created admiration and enthusiasm everywhere. At Milan he was engaged to write two operas; at Bologna he solved with ease some great contrapuntal difficulties which Padre Martini laid before him; for Padua he had to compose an oratorio; and in Rome Pope Ganganelli was so pleased with the young genius, that he made him a knight of the "Golden Spur"—the same honour which was bestowed on Christoph Gluck in his 40th year.

The two Mozarts stayed two years in Italy, during which time Wolfgang Amadeus could with his father's guidance acquire all in music, language, and in artistical views, which that country had yet for him to learn.

By these journeys in early life Mozart learned to speak French, English, and Italian, besides his native German, and gained that ease and tact with which he moved in the highest circles.

In the autumn of 1771 Mozart had to go again to Milan to compose and conduct a dramatic cantata in honour of an Imperial marriage, and a third time in the winter from 1772 to 1773 to bring out an opera; each time he earned great success.

When again settled at Salzburg, Wolfgang Amadeus continued his studies in composition, wrote masses, a litany with the celebrated fugue "Pignus futurae gloriae," and

other sacred music for the Church in a classic and lyric style, and a great deal of secular music, as symphonies, string quartets, and other chamber music, pianoforte solos, and concertos for pianoforte and for violin, both which instruments he played in a masterly style. He also composed music for all sorts of festivities at the court of the Archbishop. In 1775 Mozart brought out a comic opera at Munich with great success.

In 1777 young Mozart, accompanied by his mother, left Salzburg to find some appointment at the court of Munich, then at Mannheim, which had at that time an excellent opera and orchestra. Not having succeeded at either place, they went on to Paris, where they were equally disappointed, it being at the time of the quarrel between the Gluckists and Piccinists. After a few months there his mother died, and young Mozart soon after left Paris and turned again homeward. On the road he stayed again for some time at Mannheim, where he had gained many friends, and made the acquaintance of Constance Weber, his future wife. He joined his father at Salzburg in 1779, and soon after received the appointment of organist to the court and the cathedral at his native town.

Mozart was beloved and admired by the principal musicians of Munich, and they succeeded in obtaining for him the commission to write an opera for the carnival of 1781. He then wrote his first grand *opera seria* "Idomeneo," which abounds in touching and passionate arias and recitativos, besides containing some duets, a quartet, and several grand choruses. The orchestra is most poetic, dramatic, spirited and brilliant. A majestic and highly dramatic style pervades the whole opera. Mozart had learned much from his predecessor Gluck, but surpassed him in every point. The opera astonished everyone for its excellence, and was most enthusiastically received. It raised Mozart to the highest position as a dramatic composer.

From the midst of festivities at Munich Mozart was summoned to Vienna by his Archbishop, and soon had to bear as many indignities from him as he had kindnesses and honours from the aristocracy and the musicians of the imperial city. He therefore abruptly left the Archbishop's service.

In 1782 Mozart's first German opera, "Die Entführung aus dem Serail," came out at Vienna. It had great success, was frequently performed, and increased his fame quickly over Germany.

Most interesting and instructive are Mozart's letters to his father during that time, when he speaks of the principles which guided him in his work, such as these: "In the opera poetry has necessarily to be the obedient daughter to music, which has to rule therein and to make one forget everything else. An opera must please all the more, if the plan of the piece is well arranged, and the words are only written for the sake of the music. The meaning of the words has to be truly expressed by the music, which however must always be pleasing to the ear—even in the most awful situations it must still remain music." Mozart in all his works acted on the principle, never to offend the ear, but to please it at all times.

During the next three or four years Mozart occupied himself chiefly with the composition of instrumental music of all sorts. He wrote many splendid compositions for pianoforte and for string and wind instruments in the form of sonatas, quartets, quintets, divertimentos, symphonies of a grand and majestic spirit, and many concertos for pianoforte, which are so many symphonies with the pianoforte as solo instrument. Mozart was master of the pianoforte, surpassing all his contemporaries. Clementi said that he never heard anyone else play with so much soul and spirit, and Joseph Haydn in his old age told people with tears in his eyes, that he could never forget Mozart's playing, as it touched the

heart. The Emperor Joseph II. said of his music: "Too beautiful for our ears."

In 1786 Mozart's Italian opera "Le nozze di Figaro" came out at Vienna. The English tenor Kelly, who sang the part of Basilio in the opera, reported, that nobody had ever a more splendid triumph than Mozart with this his opera. In spite of its comic situations, an ideal and magic grace and rich invention of new melodies and harmonies rule throughout the whole opera. In 1787 Mozart's best Italian opera, "Don Giovanni," was brought out at Prague, and its success surpassed even that of "Le nozze di Figaro," by the manifold changes from the comic and cheerful to the most serious and sublime, all drawn with the highest mastership and richest imagination, and without any particular means and material requirements from the singers and the orchestra.

In 1790 and 1791 Mozart composed three more operas. Two of them, "Cosi fan tutte" and "La clemenza di Tito," were hastily composed, and are inferior to "Le nozze di Figaro" and "Don Giovanni," but the fairy-opera "Die Zauberflöte" (the Magic flute), with German words, has by its transcendent music become the most popular opera in Germany. Beethoven called it "The most-German opera."

The work to which Mozart gave his last thoughts and energies, is the celebrated "Requiem," equally excellent in grandeur and solemnity, and in innermost religious feeling.

Mozart's compositions far surpass those of his contemporaries in invention and artistic construction, in flowing melody with new and rich harmony, and in grace, noble feeling, and spirit. He is equally true and great in the lyric, heroic, dramatic, comic, and tragic style, and moves with equal ease in homophony and polyphony. His mind was always engaged in music; he treated every subject or theme polyphonically in double counterpoint, and assisted by his extraordinary memory, he usually worked his compositions out in his mind, and then seized the pen to write them down on paper.

Mozart wrote with equal facility and genuineness in the sacred and secular style, keeping always in sympathy with the different voices and instruments, treating them in accordance to their nature and individual character, and without straining their compass. The part of the “Queen of night” in the “Magic flute” alone makes an exception; Mozart wrote it for his sister-in-law, who excelled in a very high voice.

Music being next to religion in affecting the human heart, it may be said that Mozart’s instrumental music, and even his operatic music without words, breathes an edifying character.

Mozart had the highest admiration for Handel and Bach, “of whom he could yet learn,” as he said. For Philipp Emanuel Bach he felt a filial regard, and between Joseph Haydn and himself there existed a mutual high appreciation and an intimate friendship.

Mozart was pious, sincere, always ready to assist others, and kind to everyone. He was of a cheerful disposition, and made the following remark on himself: “No one will be able to say, that I am morose and dull in society; for this happiness I thank my Creator daily, and sincerely wish it to everyone of my fellow creatures.”

Mozart’s music is a true reflex of his own character, which was always noble, and the essence of ideal thought and loving kindness.

154. *Ludwig van Beethoven* was born at Bonn in 1770, and died at Vienna in 1827. His grandfather, Ludwig van Beethoven, came from Antwerp; he was for a time bass singer, and then conductor of the musical establishment of the Elector of Cologne; he died at Bonn in 1773. His father, Johann van Beethoven, was tenor singer in the same establishment; he led an irregular life, and was often harsh and neglectful to his family, so that the young Ludwig was

far from having the sunny and cheerful early life and the careful education which Mozart enjoyed. His mother was kind and affectionate, and endeavoured to counteract the father's severity.

Young Beethoven's musical genius was soon observed. When he was four years old, his father began to teach him the violin and piano; when he was eleven years old, the court organist Neefe further instructed him. At the age of twelve years Beethoven could read music well at sight, and play J. S. Bach's 48 preludes and fugues. When Neefe in 1783 advanced to the conductorship of the Elector's musical establishment, Beethoven assisted him on the organ and in accompanying the rehearsals of operas. In the following year Beethoven was appointed second organist.

In 1787 Beethoven went to Vienna for further study; he called on Mozart, whom he deeply impressed by his improvisation on a given subject. Beethoven may then also have received some instruction from Mozart. When he had scarcely been three months in Vienna, the news of his dear mother's illness made him hurry home again. Soon after his return his mother died, and his only sister followed her into the grave a few months later. Beethoven's home at Bonn had now become most cheerless; but the sincere sympathy of noble friends roused him again, and he pursued his beloved art with renewed zeal. He entered as viola player the Elector's orchestra, which was one of the first rank. It included such excellent artists as Franz Ries, the two Rombergs, Reicha, and Simrock, from whom the young genius could obtain every instruction required for the future unrivalled composer of instrumental music. Beethoven excelled already as a pianist, and his colleagues and admirers were spell-bound when he played and improvised. Joseph Haydn on his return from London in 1792 heard him at Bonn, and took much notice of him, but chiefly for his piano playing.

Supported by an annual allowance for some time from his Elector, Beethoven in November of the same year went again to Vienna, and remained there to the end of his life. He studied counterpoint under Joseph Haydn, and when Haydn in 1794 went a second time to London, he completed these studies under Albrechtsberger.

In 1795 Beethoven's three trios op. 1 were published; they made a great impression on the musical public, and announced the master of a new great style in instrumental music. The three pianoforte sonatas op. 2, dedicated to Haydn, and other publications soon followed and strengthened this impression. Beethoven's music was greatly admired, and the music publishers soon vied with one another to obtain compositions from him.

Beethoven was now recognised as a new great musical genius, and several of the first aristocratic amateurs in Vienna assisted him in every way. To hold him there, the Archduke Rudolph, Prince Lubkowitz, and Prince Kinsky settled a considerable annuity on him, to make him independent, so as to be able to live solely for his art.

Beethoven held the thematic form of composition, as it had been established and perfected by Joseph Haydn and Mozart in their instrumental music. Beethoven made the sonata form yet more artistic and poetic, enriched it with new ideas of more sympathetic connection, developed, treated, and contrasted the different themes in a free and grand style, and with greater fulness and brilliancy. We find this transcendent treatments of motives and ideas in all his sonatas for pianoforte, for pianoforte and violin, for pianoforte and violoncello, in his pianoforte and string trios, quartets, and quintets, and in richest application in his symphonies, where every instrument excels in individual capacity and character. In new melodies, striking harmonies, in variation, in the combination of instruments, in contrasts, in rhythmical contrivances, in sublime, heroic, dramatic, and

humorous strains, Beethoven is inexhaustible, and as yet unapproached.

His five great pianoforte concertos and a violin concerto with a symphonic and poetic orchestra, belong to the best of their kind. Beethoven was grand as a pianist, and his magic extemporary playing moved all round him to tears.

Beethoven also composed a great deal of vocal music in single songs and in operatic and sacred compositions. Of songs his beautiful and melodious "Adelaïda" is the most popular. The opera "Fidelio," after many alterations by the composer from 1805 to 1814, has turned out unique of its kind; it is noble throughout, and the next great *German* opera after Mozart's "Zauberflöte." It is most melodious, dramatic, and impressive in its solos and concerted parts, heroic in the principal soprano part, and most solemn and touching in the choruses. The overture in C in its third arrangement is a drama in itself in the spirit which pervades the whole opera, and mysteriously foreshadows the principal events of the play. The orchestra is symphonic, grand, and poetic, from the beginning to the ecstatic finale. Beethoven also composed a brilliant and most beautiful overture in E for the same opera.

His oratorio "The Mount of Olives" and his "Mass in C" are in solemn and sublime style; they soon became popular throughout Germany. In later years Beethoven looked at music more and more as a sacred art. In his grand "Mass in D," as in his "Ninth Symphony," with a choral finale to some verses from Schiller's "Ode on Joy," he applied his consummate mastery in instrumental and vocal music combined to express in sublimest strains the most sympathetic and exalted sentiments.

When Beethoven was thirty years of age and in the midst of honours from all sides, a great calamity, deafness, began creeping on him. Deeply as he felt it, he would not thereby

be hindered in his activity, but continued producing one masterpiece after another till the end of his life.

Although in manners Beethoven was wanting, and “*toujours brusque*,” as his friend Cherubini said of him, the kindest soul glowed within him in brotherly love towards all mankind. His grand and noble character was well-known at Vienna, and he was held in the highest regard by all who knew him, high and low. All music lovers mourned for him when he died, and more than 20,000 persons attended his funeral.

155. The six illustrious composers, Handel, J. S. Bach, Gluck, Joseph Haydn, Mozart, and Beethoven, in rational development from the state of music before them, established a genuine style of music wherein mind and feeling in intellectual and artistic forms are held in equal consideration, as being interdependent and in mutual support of each other.

Many vocal and instrumental compositions for home and the Church, for the concert room and the theatre, which these great musicians have bequeathed to us, have become naturalized among all civilized nations, and will remain the soundest models for their composers for a long time to come.

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ITALIAN COMPOSERS OF THE LAST TWO CENTURIES.

156. While the solemn style of Church music in Italy gradually became vitiated, operatic music became influenced by the German school, particularly in the orchestral part.

The foremost Italian composers since the middle of the 18th century are the following:—

*Antonio Sacchini* (1734 to 1786), a pupil of Durante at Naples, came to great celebrity as an elegant and graceful dramatic composer. In 1772 he came to London with a

considerable reputation from the Continent. He brought out several operas with great success; “*Il gran Cid*” was one of the best of them. After ten or twelve years he left England and settled in Paris, where he also was highly appreciated and became the mediator between the Gluckists and Piccinists.

Sacchini’s later works showed that he had learnt from Handel and Gluck. When, in 1785, he had finished his masterpiece “*Oedipe à Colone*,” national jealousy in Paris delayed its performance; but after his death it was continually on the boards of the Académie for nearly half a century.

*Giovanni Paisiello* (1741 to 1816), another pupil of Durante, had much success with his comic operas. Mozart said, that to anyone who in music looks only for light pleasure, nothing better than that by Paisiello could be recommended, and Cherubini thought, that Napoleon liked it so well because it did not disturb him in his thoughts on state affairs.

157. *Domenico Cimarosa* (1749 to 1801) excelled in inexhaustible invention in comic operas, of which “*Il matrimonio segreto*” is the best.

*Antonio Salieri* (1750 to 1825) came in 1766 to Vienna, where he passed the greatest part of his life. He composed some successful comic operas, and later on some masses and other pieces for the Church. He was on friendly terms with Haydn and Beethoven.

*Simon Mayer* (1763 to 1845) was the chief promoter of better music in Italy. He was a native of Bavaria, but went to Italy when he was 25 years of age. In his long and active life he composed 10 oratorios, many masses and other sacred compositions, and 73 operas for many different places—every town in Italy having then its operas. “*Medea*” is his best opera.

In 1834 Mayer arranged a musical festival at Bergamo on a grand scale, similar to those in Germany and England ; it was very successful, and created the wish for similar festivals in other parts of Italy.

Mayer enjoyed great celebrity in Italy, similar to Handel in England, and Gluck in Paris.

*Ferdinand Paer* (1771 to 1839) may have been influenced by Mozart ; he composed operas, oratorios, and cantatas, with an original and effective orchestra. From 1807 he lived in Paris, where he held good appointments.

158. *Giacomo Rossini* (1792 to 1868) was a highly gifted and most successful composer of light operas, with beautiful and brilliant arias overcharged with embellishments, fine and telling recitativos, and effective choruses, and all accompanied by a genial orchestra, as are “ *Il Barbiere di Seviglia*,” “ *Tancredi*,” “ *Semiramide*,” and others.

In the midst of a most brilliant career, after he had finished his best and most dramatic opera “ *Guillaume Tell*,” he left off writing any more operas, because, as he said, he could not compose in the German style like Mozart and Beethoven, whom he admired above all composers.

*Gaetano Donizetti* (1797 to 1848) followed for some time in the wake of Rossini. He abounds in beautiful and sentimental melodies with dramatic spirit, as in his operas “ *Lucia di Lammermoor*” and “ *La figlia del Reggimento*.”

*Vincenzo Bellini* (1802 to 1835) was also a follower of Rossini, and great in sympathetic strains, as in his operas “ *La Sonnambula*” and “ *Norma*.”

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OPERATIC MUSIC IN PARIS AFTER RAMEAU.

159. *Jean Jacques Rousseau* (1712 to 1778), a native of Switzerland, wrote against the prevailing pedantry and artificial taste in Louis XV's time. He worked for a more natural style in dramatic music, and greatly assisted the Italian Bouffonists. His opera "Le Devin du Village" was brought out in 1752, and remained on the stage for three-quarters of a century. Rousseau greatly admired the melodious and dramatic style of Gluck's operas, but he died before the last and best of them came on the stage.

*André Gretry* (1741 to 1813) was a Belgian. After having studied in Rome for eight years, he came to Paris in 1768, and soon brought out some successful comic operas. He excelled in natural and charming melodies of a pathetic and dramatic spirit, but was weak in harmony and in orchestral effects. Gretry composed many operas for the "Opéra comique," and also some for the "Académie de musique." His opera "Richard Cœur de Lion" is his best work.

*Etienne Henri Méhul* (1763 to 1817) was born at Givet, in the Ardennes. He received his musical education from three Germans; first from W. Hauser, organist at Laval Dieu near Givet; then from Edelmann in Paris; and in 1779 from Gluck, who perceived his dramatic talent and directed him to the operatic style. Méhul wrote many operas in the serious and comic style, and had great success. His solemn opera "Joseph and his Brethren" is still popular in Germany.

160. *Luigi Cherubini* (1760 to 1842), born at Florence, was a musical genius of the first rank, and became a highly educated composer in every style. He wrote sacred music from an early age till he was twenty years old, when he turned to operatic music. In 1786 he came to Paris, where he

conducted comic opera from 1789 to 1792. In 1797 he there brought out his passionate opera "Medée," and in 1800 his lyric opera "Les deux journées." From 1809 he remained in France, and wrote mostly sacred music, and some symphonies and string quartets. Cherubini's most renowned sacred compositions are: his "Messe solennelle in C," written in 1816, and his "Requiem in C min.," written in 1817. From 1822 to 1842 he was director of the Conservatoire of Paris.

161. *Gasparo Spontini* (1774 to 1851), a highly talented Italian musician, came to Paris in 1803, and created great enthusiasm by his two heroic operas, "La Vestale" in 1807, and "Ferdinand Cortez" in 1809. His opera "Olympia" in 1819 had little success. He carefully revised it, and having in 1820 gone to Berlin as first Kapellmeister, he brought it out there in the next year, where the opera, after many rehearsals during three months, and with lavish expenditure on the stage, was most carefully performed and had an immense success at the time. Only three months later, however, it was eclipsed by C. M. von Weber's German opera "Der Freischütz."

162. *François Boieldieu* (1775 to 1834) brought out his two master works in Paris, — in 1812 the graceful and humorous opera "Jean de Paris," and in 1825 "La Dame Blanche," which is rich in beautiful melodies, and one of the best French comic operas.

*Daniel Auber* (1784 to 1871) became a pupil of Cherubini in 1812. In 1828 he brought out his heroic and passionate opera "La Muette de Portici," or "Masaniello," which procured him European celebrity, and which stands out like a tower from his many light, elegant, and brilliant operas, composed before and afterwards.

163. The next great operas on the Paris stage were “Robert le Diable” in 1831, and “Les Huguenots” in 1836, by the German composer *Giacomo Meyerbeer* (1790 to 1863), whose musical richness, masterly orchestration, artistical contrivances, noble and sublime, and sensual and fanatical tone pictures, put first the Parisians, and then nearly everybody else, into astonishment and admiration. “Le Prophete” in 1849, and “L’Africaine” in 1864, by the same composer, attained equal popularity.

164. *Louis Herold* (1791 to 1833) was a distinguished pupil of Méhul at the Conservatoire. He gained great celebrity by his dramatic and vigorous opera “Zampa” in 1831, and by his pathetic “Le Pré aux Clercs” in 1832.

*Jacques Halévy* (1799 to 1862) was a pupil and particular friend of Cherubini, and became a great and learned musician. He composed many operas, of which “La Juive” in 1835 is one of the best.

*Adolph Adam* (1803 to 1856) was a pupil of the amiable Boieldieu, and became renowned by his comic opera “Le Postillon de Lonjumeau” in 1835.

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#### PROMINENT MUSICIANS IN ENGLAND AFTER HANDEL.

165. *Dr. Maurice Greene* (1696 to 1755) excelled in sacred music. In 1743 he published a selection of 48 Anthems, and later on he began to make a collection in score of the best English cathedral music.

*Dr. William Boyce* (1710 to 1779) was an excellent musician; he composed many fine anthems, and other sacred and secular music. He also completed and published the collection of English cathedral music, which his friend Dr. Greene had begun, and which contains the best anthems from Tallis downward to the beginning of the 18th century.

166. *Henry Carey* was a popular composer of comic operas, of burlesque poetry, and of songs and cantatas in the early part of the 18th century. He is believed by some to have composed the patriotic hymn, "God save the Queen" in words and melody of its present arrangement. This loyal melody has also been adopted in protestant Germany; in Prussia the words begin: "Heil Dir im Siegerkranz;" in Württemberg: "Heil unserm König, Heil." Carey died in 1743.

*Thomas Augustine Arne* (1710 to 1778) composed many masques, some oratorios, and operas with graceful and flowing melodies, many songs to Shakespeare's plays, and glees and catches. In 1740 Arne composed the masque "Alfred," the finale of which contains the stirring song "Rule Britannia," which has become the second great patriotic hymn of England.

*Johann Christian Bach* (1735 to 1782), son of the great J. S. Bach, was director of concerts in London from 1759; he composed several operas, and elegant and brilliant pieces for the harpsichord. Some masses and other sacred compositions of his pen prove his descent from the great musical Bach family (see § 146).

*Charles Dibdin* (1745 to 1814) composed comic operas, and many sea songs by which he inspired the mariners in the naval wars of the time, as Tyrtæus inspired the ancient Spartans with his trumpets and songs in their wars against the Messeniens.

167. *Muzio Clementi* (1752 to 1832) came from Rome to England when about 15 years old, and began his career as a pianist in 1770 with great success. His sonatas and his "Gradus ad Parnassum" (100 studies) for the pianoforte are still appreciated.

*Charles Wesley* (1757 to 1837) and his son *Dr. Samuel Sebastian Wesley* (1810 to 1876) were great organists and

extemporary players; both composed solemn anthems and other Church music.

*Thomas Attwood* (1765 to 1838) studied music at Naples from 1783, then at Vienna under Mozart till 1787, when he returned to England. He composed some successful operas, and later in life some Cathedral services and anthems. Attwood was organist of St. Paul's from 1795, and one of the founders of the Philharmonic Society in 1813. He was an intimate friend of Felix Mendelssohn.

*John Baptist Cramer* (1771 to 1858), born at Mannheim, was but one year old when his father Wilhelm Cramer settled in London as violinist (see § 143). J. B. Cramer received a careful education, and chose the pianoforte for his instrument. He was a pupil of Clementi from 1782 to 1784. John Cramer formed his mind and taste after the German school, and was an excellent, most finished, and expressive pianist. He wrote concertos, many sonatas, variations, rondos, and 100 excellent studies, which are still used.

168. *Dr. William Crotch* (1775 to 1847) composed the successful oratorios "Palestine" and "The Captivity of Judah," besides some anthems, chants, and fugues for the organ.

*Sir George Smart* (1776 to 1867) was a very popular Conductor of the Philharmonic concerts in London, and of musical festivals over the United Kingdom. He followed the German school, and introduced Beethoven's cantata "Mount of Olives" and Mendelssohn's oratorio "St. Paul" in England. He also composed some anthems, popular glees, and canons.

*John Field* (1782 to 1837) was Clementi's best pupil, and an excellent pianist with much feeling. He composed 7 concertos, 4 sonatas, and a considerable number of graceful and lyrical nocturnos and other pieces for the pianoforte.

*Sir Henry Bishop* (1786 to 1855) composed many melodious and pleasing operas. The pathetic song "Home, sweet Home," from his opera "Clari," has become a favourite national melody.

169. *Cipriani Potter* (1792 to 1871) was a most active and conscientious musician, and a great pianist of the classic school. In 1817 he was in Vienna, and for a time had some advice in composition from Beethoven. He composed symphonies, duos, and trios, and a great deal for pianoforte solo. His studies are still used.

*Ignaz Moscheles* (1794 to 1870) was a celebrated pianist and composer of some concertos and smaller pieces for the pianoforte. After he had studied music at Prague, he went to Vienna, where in 1814 he had much intercourse with Beethoven, and made the pianoforte score of "Fidelio." After 10 years' travelling as a concert player in different countries, he settled in London in 1826, conducting and playing in concerts, and teaching the pianoforte in the highest families. In 1846 Moscheles returned to Germany, and was one of the principal founders of the Conservatorium at Leipzig.

*Sir John Goss* (1800 to 1880) was organist at St. Paul's Cathedral from 1838 to 1872. He composed services and anthems, chants and psalm tunes in a melodious and graceful style, and wrote an "Introduction to Harmony and Thoroughbass," which passed through numerous editions.

170. *Sir Jules Benedict* (1804 to 1885) studied under Hummel and C. M. von Weber, and was then operatic conductor at Vienna, and at Naples. In 1835 he settled in London, where he enjoyed great reputation as conductor of operas and concerts, and as teacher of the pianoforte. He composed a number of operas, some cantatas, and oratorios, songs, and many pianoforte pieces.

*Michael William Balfe* (1808 to 1870) excelled first as a

violinist, then as a dramatic singer, and last and most as an operatic composer. He wrote a great number of melodious operas of a light style with corresponding orchestra. Balfe's best opera "The Bohemian Girl," is as well known on the Continent as in England.

*Sir Michael Costa* (1810 to 1884) was a strict and energetic conductor of operas and oratorios. He composed several operas, which had little success, and two oratorios bordering on the operatic style.

Similarly talented to Balfe was *William Vincent Wallace* (1812 or 14 to 1865), who distinguished himself as violinist and pianist, and as a real musical globe trotter travelled over Europe, and in parts of America, Australia, and Asia, and giving most successful concerts. He composed piano-forte music, and several operas, of which "Maritana" and "Lurline" had immense success.

171. *Sir George Macfarren* (1813 to 1887) was a highly talented and indefatigable composer, and has written operas, cantatas, anthems, and oratorios, most of which had great success at the time. As Professor of the University of Cambridge and as Principal of the Royal Academy of Music, he has also most conscientiously and assiduously worked for the promotion of the best class of music among the rising generation destined to lead in the future culture of music.

*Sir William Sterndale Bennett* (1816 to 1875) was a highly gifted, thoughtful and refined musician and composer, and a great pianist of the classical school. His pianoforte compositions are very intellectual and difficult, and more attractive to the professional musician than to the public. His pianoforte concertos and symphonic overtures enjoyed great reputation in England and Germany. His pastoral "The May Queen" and his oratorio "The Woman of Samaria" are rich in melodious solos and vigorous choruses

and in striking orchestral effects, which can only be fully appreciated by educated and refined audiences.

Sterndale Bennet resided at Leipzig from 1837 to 1838, and became an intimate friend of Mendelssohn and of Robert Schumann.

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#### GREAT GERMAN COMPOSERS AFTER BEETHOVEN.

172. In Germany many excellent composers have come after the great six, whose principles they followed without sacrificing their own individual character. The foremost of them are the following:—

*Ludwig Spohr* (1784 to 1857) was a great violinist and composer for his instrument. He established the present German school of violin playing by his Violin School, and by his many solos, duets, quartets, some double quartets, and many most effective and beautiful concertos for the violin. Spohr also wrote masterly symphonies, several very popular operas, as “Faust” and “Jessonda,” and some solemn oratorios, as “The Last Judgment,” and “Calvary,” which he himself conducted at the Norwich Musical Festivals, and at the celebrated and influential Sacred Harmonic Society concerts at Exeter Hall in London.

173. *Carl Maria von Weber* (1786 to 1826) excelled in brilliant compositions for the pianoforte, such as variations, polaccas, rondos, 4 grand sonatas, and 3 concertos. He also wrote a grand duo for clarinet and pianoforte, some concertos for the clarinet and orchestra, and some brilliant concert overtures. But C. M. von Weber was greatest in dramatic compositions of a most melodious and romantic style, as in his music to the drama “Preciosa,” and in his celebrated operas “Der Freischütz,” “Euryanthe,” and

“Oberon.” In his orchestra the violins always shine brilliantly, and the clarinets and horns at times produce the most characteristic effects. “Die Zauberflöte,” “Fidelio,” and “Der Freischütz” are the most congenial operas with the German people.

When C. M. von Weber was in Vienna in 1823 to bring out his charming opera “Euryanthe,” Beethoven received him most affectionately, and expressed admiration for his operas in the liveliest manner.

By the great English tragedian Charles Kemble C. M. von Weber was engaged to compose “Oberon” for Covent Garden;—it was his last and most romantic opera. He came to London in March 1826, and brought the opera out in April. It had an immense success, and he conducted it twelve times.

By these great exertions the sensitive musician’s enfeebled health became completely exhausted. He yearned to return home to his family, but it was not to be; his precious life ebbed quietly away over-night in the house of his friend and host Sir George Smart, in Great Portland Road, only a few weeks after his greatest triumph.

Mozart’s wife was first cousin to C. M. von Weber.

174. *Franz Schubert* (1797 to 1828) showed his great musical talent very early, but received little instruction in composition. He was mostly self-taught, and took Mozart and Beethoven for his models. Composition soon became easy to him, and considering his short life of only 31 years, he was one of the most prolific composers. Sir George Grove in his *Musical Dictionary* gives a list of 1131 compositions of Schubert. Most of them are songs, a great number of which obtained general and lasting popularity, they being models in beautiful melody, in spirit and grace, and in romantic modulation.

Schubert also wrote many beautiful and brilliant composi-

tions for pianoforte, as *momens musicales*, *impromptus*, eleven grand sonatas, some duets, two excellent trios for pianoforte, violin, and violoncello, nine string quartets, a string quintet, an octet for string and wind instruments, and some grand symphonies—the one in C being most celebrated. Schubert also composed for the church and for the stage, but with less success.

Schubert's music, like Mozart's, has an easy and natural flow, and is rich in melody, harmony, and modulation. It is always pleasing and interesting—lengthy as many of his compositions may be thought.

175. *Felix Mendelssohn-Bartholdy* (1809 to 1847) received a most careful general and musical education from his wealthy parents, and the assistance of excellent teachers. In boyhood already he was a good performer on the pianoforte, and a composer; his first pianoforte quartet was published when he was about 15 years of age.

In April 1829 Mendelssohn came to London, and astonished the world at the Philharmonic concerts by his spirited and refined style of pianoforte playing. The performance of his "Overture to the Midsummer Night's Dream" also introduced him to the public as an experienced master in composition and orchestration.

Mendelssohn's compositions soon became popular, and foremost his "Songs without Words" for pianoforte, of which he gradually published six books.

He wrote a great many instrumental compositions, as brilliant solos, rondos, variations, fugues, two concertos for the pianoforte, one for the violin, some preludes and fugues, sonatas for the organ, two sonatas and variations for pianoforte and violoncello, two great trios, three pianoforte quartets, several string quartets and quintets, an octet, some brilliant descriptive overtures, and four great symphonies, the third of them being in recollection of the

impressions of the Scottish Highlands, which he had visited in 1829.

Mendelssohn was equally productive in vocal music. He composed many beautiful songs, duets, part songs, grand Psalms and cantatas, and two dramatic and solemn oratorios "St. Paul" and "Elijah."

Mendelssohn was an enthusiastic admirer and student of the great founders of the German school, and of C. M. von Weber. He learned at an early age to master the fugal style and the different forms of composition. J. S. Bach and Handel were the models for his oratorios, Beethoven for his "Hymn of Praise" and "The Walpurgis Night," and C. M. von Weber for his romantic compositions, such as the music to "The Midsummer Night's Dream" and the romantic "Concert overtures."

Mendelssohn frequently came to England, conducted his symphonies and overtures, and played some of Beethoven's pianoforte concertos at the Philharmonic Concerts in London. He also conducted his oratorios at the Sacred Harmonic Society concerts at Exeter Hall, and at the Town Hall of Birmingham.

Mendelssohn was highly esteemed by the Royal Family, and by the whole English music-loving public. High and low grieved for his early death.

176. *Robert Schumann* (1810 to 1856) showed his great musical talents as a boy of seven years, when he extemporized on the piano and composed little pieces to the delight of his schoolfellows. He received a good education. After having studied *law* for two years at the universities of Leipzig and Heidelberg, he felt that the bent of his mind was prominently for music. With the permission of his mother—his father having died a few years before—he in 1830 returned to Leipzig to study music under the best masters there. In consequence of a lasting injury to his right hand

by over-exerting the fourth finger, he took to composition all the more vigorously.

From 1834 to 1844 he was editor of a musical periodical, "Neue Zeitschrift für Musik," which led him to deeper reflection on music, and brought him into personal relations with the best musicians of his time.

During his editorship Schumann wrote his best compositions—grand pianoforte solos in great number, his first trio, his famous pianoforte quartet and quintet, 3 string-quartets, a pianoforte concerto, 4 grand symphonies, and some overtures. In his symphonies he approaches Beethoven in depth and grandeur.

Schumann also wrote a great number of sentimental, dreamy and passionate songs, some dramatic works, the secular cantata "Paradise and Peri" (after Thomas Moore's "Lalla Rookh"), and the sublime choral music to Goethe's "Faust."

Schumann excels in vigour, in high soaring spirit, and in deep feeling. He is inexhaustible in the intellectual treatment of a theme by imitation and inversion, variation and sequence, and has quite an individual style in his compositions for pianoforte and orchestra, and in his vocal music. He is elaborate, restless, complicated in harmony and modulation, and in rhythm, and uses *passing notes* and *passing chords* in a degree to impair that lyric and harmonious flow which renders music intelligible and attractive to a general audience; his music is predominantly for the far advanced.

Schumann's sun in life was his wife, née Clara Wiek, the celebrated classical pianist, who better than any other interprets her husband's pianoforte compositions, and thus renders them popular in Germany and in England.

177. *Richard Wagner* (1813 to 1883) is the founder of a new operatic style. His first musical studies were in the

strict German school, but too short for him to become practically grounded in it. However, he held its great founders in veneration through his whole life, particularly Gluck, Mozart and Beethoven, and C. M. von Weber.

Dramatic music soon engaged the ardent composer's whole energies, and being a poet as well as a musician, he also wrote the librettos for his operas. Most of them are on subjects from mediæval legends, on poems of Minnesingers, and on Teutonic and Scandinavian mythology, and full of superhuman agencies. "Rienzi" and "Die Meistersinger" only are free of supernatural characters.

Richard Wagner made quite a revolution in operatic music; he changed the singing from the lyric style into declamation, and gave the principal part of the music to an enlarged orchestra. His scores are most elaborate, and twice as large as those of Mozart. He is continually changing in modulation and rhythm, and quite upsets musical law and propriety in harmony, melody and form, so carefully developed by the great masters of the last two centuries. Wagner revels in disharmony, in diminished triads and diminished seventh chords, passing notes and chromatic scales and frantic passages, which overstrain the performers, and become bewildering and oppressive to the attentive listener. How the singers can learn their long and unmelodious parts by heart and perform them to such complicated harmony in the orchestra, would seem next to impossible.

Wagner's music is throughout dramatic, and frequently materially descriptive, as for instance in the "Siegfried" the crackling of fire is imitated by the orchestra. Long strains for brass instruments, in contrast to the usual orchestra of string and wind instruments, are often introduced. The whole orchestra is imposing, rich in grandest combinations, swelling and towering like waves on waves, and intensely exciting. A great deal of the music is charming and fascinating; it captivates and rivets the attention for any

length of hours the opera may last ; but at the end the audience is more exhausted than refreshed.

If the great composer had held more to lyric melody and related harmony, framed in the established rational forms, his works might have become more beneficent to mankind.

Wagner's music is exclusively designed for the stage ; a small portion only is suitable for the concert room, and very little for the chamber.

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### THREE MOST INFLUENTIAL MODERN INSTRUMENTALISTS.

178. The three most influential solo players of the first half of the 19th century, who by their performances and compositions further explored and extended the technical capacities, peculiarities, and possibilities of their instruments, are the following :—

*Nicolo Paganini* (1784 to 1840), violinist, showed the capabilities and wonders of his instrument in a fabulous execution. He had a rare tone and a grand expressive style, and his particular skill in the use of *harmonics* and various artistic tricks and surprises gave to his playing a wild, fantastic and weird character. He charmed and astonished to the utmost his numerous audiences in Italy, Germany, France and England.

His many compositions consist of sonatas, concertos, variations, and 24 caprices for the violin ; the latter have been transcribed for the piano by Schumann and by Liszt.

179. *Frédéric Chopin* (1809 to 1849), pianist, developed a peculiar style of pianoforte music of a pathetic and romantic character, and greatly coloured with Polish nationality.

He was an excellent musician, and his compositions are rich in beautiful melodies and harmonies, and in brilliant

passages. He made great use of the chromatic element, which gives a wailing expression to many of his compositions.

All Chopin's works are written thoughtfully and carefully in the forms of variations, rondos, mazurkas, etudes, nocturnes, vales, scherzos, polonaises, ballads, impromptus, preludes, sonatas, and concertos. Many of these compositions are to this day great favourites of the amateur and of the professional musician.

180. *Franz Liszt* (1811 to 1886) was the most transcendent pianist of this century. He created admiration already as a boy, and soon became and remained unequalled in playing and extemporizing on the pianoforte, almost till his death.

In the many brilliant compositions and artistic arrangements of Schubert's songs and of Hungarian melodies for the pianoforte, Liszt raised the difficulties for the player to the bounds of the impossible.

He also composed much for the orchestra with and without the pianoforte, many choral works, as masses, cantatas, oratorios, choruses for male voices, and many songs.

Liszt was a great artist in every way. He was unapproached on the pianoforte, highly educated, courteous, sympathetic and kind to every one, and most generous and charitable.

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## CONCLUSION.

181. On taking a retrospect of the development of music, we find that all the principal nations from remotest antiquity down to our time have had a share in it. Like the light of the day round the globe, musical enlightenment moved from East to West, from the ancient Chinese, Hindoos, Assyrians and Babylonians to the Egyptians, the Hebrews, Greeks, and Romans. The first Christians held to the solemn part of music of the Jews and Greeks, and brought it to Italy and Western Europe. The ancient Celts, Teutons, Goths and Saxons having always had their bards for song and instrumental music, Christian music quickly spread among their descendants in France, Spain, England and Germany.

The scientific study of *harmony* and *musical form* made very slow progress until after a thousand years of the Christian era had passed. Then a new inspiration and energy brought the combination of different tones successfully onward, and in the course of five centuries a system of natural and rational harmony became established. By the science of single and double counterpoint musical intelligence was systematically cultivated, and grand polyphonic compositions in great number came into existence. Secular melody and instrumental music had been greatly advanced by the troubadours and minnesingers. When in the course of time sacred and secular music approached and assisted each other, it was with the best results for both sides and for all classes of music.

Operatic and oratorical music began in Italy towards the end of the 16th century, and gradually spread to every civilized country. Instrumental music advanced at the same time in corresponding steps.

All civilized nations have had a share in the acquisition of our present wealth of vocal and instrumental music; let none of them be called unmusical! and let them in friendly emulation honour and uphold our precious tonal inheritance!

182. Music is now pervading all classes, and is brought home to every one. May it be learnt with understanding and genuine feeling, as a divine gift to raise our spirits, to cheer us in solitude, to entertain the family circle, to refine and elevate the tone of social gatherings, and to unite congregations in solemn thanksgivings and praises to God.

Vocal and instrumental execution is now advanced to the utmost, and the cleverest performance of showy music is by many prized as the highest stage of musical acquisition. If we wish music to be a true and lasting friend to us, let us choose it not for mere brilliancy to satisfy ambition, but for such qualities which will be elevating, cheering, and soothing.

183. As good poetry and true eloquence does not depend on a great number of words skilfully combined, but on a striking expression of noble thought and feeling, so genuine music to touch the heart needs not to consist of an elaborate mass of sound, but of noble melody and congenial harmony.

As the prophet Elijah felt the divine presence not in the strong wind, and not in the earthquake and fire, but in the small still voice after it, so we may feel the essence of musical inspiration not in brilliant passages, not in noisy brass and clanging cymbals, but in softest and simplest strains.

184. Good music is a spiritual stream which moves thousands of hearers alike, different as they may be in state

and station. Music makes them all feel akin, and unites their hearts in joy or sadness. May everyone cultivate good music “col senno e con la mano,” with mind and might; may everyone feel its soothing balm, its reviving powers, and in time of grief and trouble exclaim with the inward glow of the divine singer :

“I will sing and praise;  
Awake, psaltery and harp.”

All the nations of the globe are now approaching each other for better acquaintance, for mutual help and assistance. Music is the language for all to understand. May its edifying strains assist religion to move all mankind to brotherly love, and may all nations as so many families learn to

“Sing to the Lord a new song,”  
and to intone the Angelic hymn :

“Glory to God in the highest,  
And on earth peace,  
Good will toward men.”

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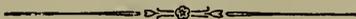
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