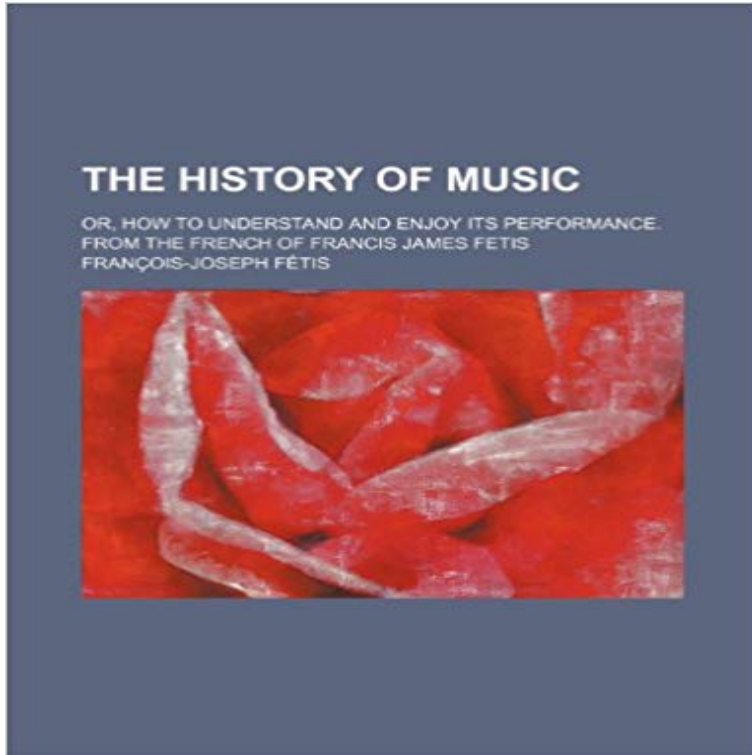


The History of Music; Or, How to Understand and Enjoy Its Performance. from the French of Francis James Fetis



This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1846 edition. Excerpt: ... in making what is called the score--that is, a union of all the parts which are to concur in the general effect,--would write only at random, if he had not present to his mind the qualities of the sounds of each instrument, their accent, and the effects which result from their partial or entire combination. Sometimes, it is true, the composer obtains effects which he did not foresee; and, in other cases, those which he strives to produce, do not succeed; but, if skilled in his art, he generally attains the end which he proposes in the arrangement of the instrumentation. This faculty of foreseeing, by means of the intellectual powers alone, the effect of an orchestra, of which one is arranging the instrumentation, as if that orchestra were actually playing, is not the least of the marvels of music; it is nevertheless what always takes place, when a composer conceives any piece whatsoever; for the melody, the voices which accompany it, the harmony, the effect of the instruments, every thing, in short, is conceived at one gush, if the musician is born truly worthy of the name. As to those who imagine these things only in succession, we may be assured that their musical conceptions will always remain within narrow limits. Such was Grtry, who had a genius for dramatic expression and for happy melodies, but who, being but a second-rate musician, could never conceive, at once, the whole idea of a piece; whereas Haydn, Mozart, Beethoven, Cherubini, and Rossini, never failed to conceive, at a single attempt, the effects which they wished to produce. There is a kind of knowledge, which is not less useful to a composer; it is that of the peculiar resources of each instrument, of the passages which may be executed on

them, and of those which would present...

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