

MANUAL OF MUSICAL FORM

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Manual of Musical Form by S. Jadassohn & E. M. Barber

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S. JADASSOHN & E. M. BARBER

**MANUAL OF
MUSICAL FORM**

MANUAL
OF
MUSICAL FORM

BY

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PROFESSOR AT THE ROYAL CONSERVATORIUM OF MUSIC, LEIPZIG.

TRANSLATED FROM THE GERMAN

BY

E. M. BARBER.



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AUTHOR'S PREFACE.

The translation of my "Formenlehre" has been undertaken by my highly-gifted dear friend and former pupil, Mr. Edwin Barber, at my special wish and under my personal supervision.

Several examples not contained in the German, with the necessary explanations have been added to the English translation. I gladly take this opportunity of thanking Mr. Barber for the care he has bestowed upon my work.

LEIPZIG, March 13, 1892.

DR. S. JADASSOHN.

TRANSLATOR'S PREFACE.

In translating this work, I have endeavoured to employ the correct terminology as far as our language would permit, introducing no terms which have not been previously made use of by the best English writers on this subject.

I trust the book will receive that attention from the student which the Author's opinions merit. In conclusion I wish to thank Dr. Jadassohn for his kind and ready assistance.

LEIPZIG, March 14, 1892.

E. M. BARBER.

Prof. Dr. J. S. Schumann

PREFACE.

The present treatise is intended to offer a helping hand to the student in his efforts to study and analyse the works of the classical masters, and at the same time to act as a guide for his own practical work. A clear knowledge of musical form must be first acquired before the realms of composition can be entered.

As the pupil's acquaintance with musical literature is at first usually small and limited, I have only referred to a few works and those, such as are generally well-known and easily obtainable. I have especially selected my examples in the majority of cases from Beethoven, for we have to thank this master for the more perfect construction of modern musical form. An enlarged introduction, a broader Free Fantasia, an extended Coda, the entry of the second subject in the key of the mediant in the first part of a Sonata in a major key, the addition of the Scherzo in the Sonata, its double repetition as well as that of its accompanying Trio, not to mention many other facts to which the attention of the pupil is drawn in this

work: these are the acquisitions, for the possession of which all later composers are indebted to Beethoven. Moreover his works are to-day still the most popular.

By numerous musical examples and additional explanation, I have endeavoured to make this work perfectly clear and serviceable for self-instruction.

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