Consecutive Fifths

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Source: *The Musical Times and Singing Class Circular*, Vol. 18, No. 411 (May 1, 1877), p. 239

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3355433>

Accessed: 20-12-2015 03:42 UTC

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even in our own day; and therefore I object to making a scapegoat of William Jackson. It may be news to some to be told that he wrote a large number of songs, canzonets, trios, elegies, &c., not a few of which were very beautiful. He excelled in melody, of a tasteful, flowing character, and his harmonies are, in general, effective and musicianlike. He was also a *littérateur* of no mean ability. He published his "Thirty Letters on Various Subjects," 2 vols.; and also a larger volume containing a long article upon (I think) "The Four Ages," along with some short papers. In these works he displays much boldness, originality, and shrewdness; and it is evident that he was a highly cultured man and thoroughly independent in his views. I have, however, far exceeded my space, and at present beg to subscribe myself,

Yours very truly, D. BAPTIE.

Glasgow, April 11, 1877.

CONSECUTIVE FIFTHS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me space to say that I think "X. Z." has not fully dealt with the vexed question of the use and abuse of consecutive perfect fifths in his letter to you. His first illustration is a sequence of chords of the $\frac{5}{4}$ in octave, and the fifths are so hidden, or rather buried, by the completing chords as to be practically unheard, and therefore inoffensive. His example of thirds exactly realises the view I expressed in my letter, which you were good enough to insert in your last number, but he converts these thirds into a passage of four-part harmony, which completely changes the character of the progression. I would suggest that he take a series of perfect fifths, and if he wishes to assuage the feeling of utter desolation, which they always convey to my mind when moving diatonically, employ a third between them; he will still realise the objection which all sensitive musical minds have to their use ordinarily. What I have said before I would, with your permission, now repeat: that when great or special dramatic effects are desired, such intervals should not be objected to; in fact I would strongly advocate and indulge in the use of these, and any tabooed intervals, if the realisation of an idea should demand them, on the ground that a musician should be allowed perfect freedom to express his thoughts, however eccentric they may appear to be.

I am, Sir, yours faithfully,

W. S. LAMBERT.

109, Peckham Park Road, April 9, 1877.

TUNING AND VOICING ORGAN-PIPES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your last issue I observe an inquiry for a work on tuning and voicing metal organ-pipes. Your correspondent may be referred to the modern edition of the "Facteur d'orgues," by M. Hamel, issued as one of the "Manuels Roret" by the publishing house of that name in Paris. My copy bears date 1849, and is in three volumes 12mo, with an atlas of large plates. The work is founded upon that of Dom Bédos, now scarce, and it enters into the whole subject of organ-building with the minuteness and extreme accuracy in which our ingenious neighbours have no rivals, and to which their language lends itself admirably. I am acquainted with no English translation of the treatise, and I doubt if any translation would do justice to it.

I am, Sir, faithfully yours,

W. E. DICKSON.

College, Ely, April 14, 1877.

THE CUCKOO'S NOTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your reviewer, in kindly noticing my Madrigal "Sweet Spring" in your last issue, says: "The cuckoo giving us his well-known major third (which, by-the-way, we never hear save in musical compositions), and also bringing some of his companions to aid him in the sylvan

concert." Now, as I perfectly agree with the opinion expressed in parenthesis, and in conformity therewith have in the Madrigal in question given E and C $\sharp$, the fifth and third of the major common chord of A, as the cuckoo notes. I thought it right to draw your attention to the little inaccuracy in the review.

I remain, Sir, yours faithfully,

W. W. PEARSON.

[Mr. Pearson will see by a paragraph in our present number that we have received a letter respecting the cuckoo's note, and have commented upon it. In justice to the composer of the Madrigal which has given rise to this discussion, let us at once tender our apology for misstating the interval he has written, and hasten to range Mr. Pearson on the side of Dr. Hiller, instead of that of Beethoven. —THE WRITER OF THE NOTICE.]

"SMALL NOTES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Having moved the question first, will you kindly allow me to say a few concluding words on the matter? Mr. Cleveland Wigan evidently has no recollection of what I stated previously, as his answers to my last letter contain not only several errors, but also insinuations of questionable taste. I neither unconsciously follow the practice which I condemn, nor do I relax the time when the turn occurs. Mr. C. W., in trying to teach me, rolls from the main line of argument into a ditch of confusion, and the manner he arranges—or rather disarranges—the accent in the passage referred to is singularly unfortunate. At all events he has not been able to refute what I proved from Beethoven's own writing (*vide* Rondo in C in my first letter). The question at issue is not what individual opinion may be, but what the composer meant. Mr. C. W. seems to have very little experience in the knowledge of editions, or he would have perceived that I did not allude only to Bülow, but to several others, including some French editors, who have inserted the most sensational nonsense between the text of the Sonatas. According to Mr. C. W., his friend Bülow has reverence for Beethoven; if so, why does he not leave the master entirely untouched? Bülow himself confesses in his Scarlatti edition, which I possess, that he altered some of the passages. So much for Mr. C. Wigan's logic!

I do not wish to turn a subject which I stirred up in the interest of the science of notation into a personal discussion with a correspondent unknown to me; but I cannot allow it to be mutilated in the way my antagonist has done. As Mr. C. W. assumes so much authority and pretends to know Beethoven's intentions better than Beethoven himself, it is a pity that he thought not of writing on the matter before I did.

I am, Sir, yours truly,

March 31, 1877.

ALLEGRO.

AIR DE LOUIS XIII.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is not perhaps generally known that the "Air composé par Louis XIII, transcrit par H. Ghys," which has become so popular in this country during the last few years, is founded on—one might almost say, as far as the first phrase is concerned, copied from—a French tune of the sixteenth century. It occurs in the "Balet comique de la Royne," which was written by Balthazarini, called Beaujoyeux, in 1582, on the occasion of the nuptials of Mlle. de Vaudemont, sister of the Queen, with the Duc de Joyeuse, the music being supplied by Messrs. Beaulieu and Salmon. The air is called "Son de la Clochette auquel Circe sortit de son jardin," and is as follows:—